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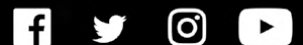
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EDITOR'S NOTE

Got flute music? If you do, it may be handy to be able to adapt repertoire from an instrument that has a rich literature, like the Baroque flute, to play on recorders. In the *Spring AR*, John L. Robinson gave us the option of the *flauto taillo*, the Baroque tenor recorder. Now **David Lasocki examines the voice flute and its origin, plus music** you can play on voice flute (page 6).

There's more from the Baroque in this issue. In **Compact Disc Reviews**, **Tom Bickley looks at two new Baroque chamber music recordings** (page 24). Our **Music Reviews** team also focuses on **Baroque music** that you can play, either on your own or with others (page 27).

As summer approaches, workshop and festival season is upon us. Other contributors give us a look at their personal reasons for attending a workshop: **David Podeschi recounts his workshop experiences** (page 3) and **Mary Halverson Waldo interviews Samuel Sidhom** about recorder activities in Memphis, TN (page 21)—which grew out of Sidhom's revelations during his first and subsequent workshops, then expanded with grant support from the ARS.

Here's hoping that your summer provides numerous musical opportunities. Please share them with the recorder community on the **ARS Facebook group!**

Gail Nickless

www.youtube.com/americanrecordermag
www.facebook.com/groups/177397989075511/

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

VOLUME LVIII, NUMBER 2

SUMMER 2017

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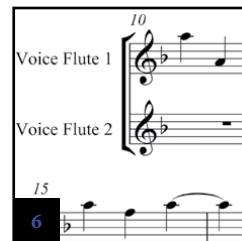


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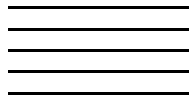
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Please contact the ARS office to update chapter listings.

PRESIDENT'S MESSAGE



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



As I write this, the workshop season is picking up steam. It will be in full swing by the time you read this message—but not too late to sign up for one of the late summer or fall workshops around the country. (See the [Spring AR](#) for workshop listings.)

When I decided to learn to play recorder, I had no idea that the whole recorder society and workshop milieu even existed. As I've mentioned before, I showed up for the September 2010 Dallas (TX) chapter meeting, having located them through the ARS web site. I think it was at my second chapter meeting when Harald Poelchau came up to me and said I would enjoy the

One of the things I've tried to do at every workshop is to play in front of an audience.

Fall Toot. I thought, "The what?" Harald explained the workshop concept and, with the trepidation of a beginner, I went the next month to my first workshop—the Fall Texas Toot.

To say I was hooked would be an understatement. By the Fall 2017 Toot, I'll have been to 22 workshops in seven years in four states, Italy and Scotland.

One of the things I've tried to do at every workshop is to play in front of an audience, whether at an open mic night or an end-of-workshop student concert. It is a forgiving audience of friends—yet it gives one the opportunity to learn to manage the nerves and distractions of playing in public.

In January and March 2017, I had the opportunity to perform several one-hour sessions in a trio led by Cornell Kinderknecht, at the Dallas

Museum of Art as part of an evening event tied to a Medieval art exhibit. It was an amazing experience for several reasons: practicing enough repertoire to fill an hour; performing in front of an audience that isn't made up of one's friends; and playing in a noisy environment where it was hard to hear one another. I never could have done this without the lessons I've had from Cornell and from Jennifer Carpenter ... and experience gained at workshops.

The teaching, the ensemble playing, the camaraderie, the welcoming environment are all amazing. If you've not tried a workshop, you are missing a whole world of musical enjoyment and learning with the recorder.

Take that first step and try one—and don't forget that one of the member benefits is the availability of ARS workshop scholarships. Check the ARS web site for details; you can apply for weekend workshop support at any time of the year—plus many workshops themselves offer scholarships.

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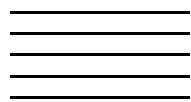
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TIDINGS



Passing Notes



An icon of the recorder and the early music movement passed away on January 7 in Palo Alto, CA. **George Houle** (1927-2017) was former director (1972-74) of the New York Pro Musica and

emeritus professor at Stanford University, where he earned three degrees. After teaching music courses at Mills College and the universities of Colorado and Minnesota, he was hired at Stanford in 1962. The early music department he built there paved the way for historical performance practice departments in many universities.

While primarily a Baroque oboist, Houle taught recorder to countless students, including **Judith Linsenberg**, **Marion Rubenstein**, **Ross Duffin** and **Herbert Myers**. He taught other

pre-professional early music students in viol, dance and other disciplines—**Jack Ashworth**, **Patricia Halverson**, **Sarah Mead**, **Beverly Simmons** and others. His Renaissance diminutions were described as "legendary," and his lessons inspiring and informative.

Houle wrote several books on performance practice and other musical topics, and edited early music for publication. Among his honors, he received from Early Music America in 1999 its annual Howard Meyer Brown Award for "lifetime achievement in the field of early music."

An April 1 memorial concert was held at Stanford. The program alternated remembrance speeches with performances of some of his best-loved pieces—choral works, some of which were taken from his own editions; and instrumental selections, including dance movements from a Bach cello suite (to illustrate Houle's legacy on the importance of mastering Baroque dance, a requirement for his students) played impeccably by Stanford DMA and recorder virtuosa **Linsenberg**.

*George Houle (1927-2017),
Recorder Quartet formed in Chicago, Adaptive Recorders*

Tributes from students attested to his scholarship and teaching, pioneering spirit, enthusiasm, constant sharing of ideas, and his warmth and generosity.

Donations to the **George Houle Memorial Early Music Scholarship Fund** may be sent to: Stanford University, Friends of Music, Braun Music Center, 541 Lasuen Mall, Stanford, CA 94305; for more information, see <http://news.stanford.edu/2017/03/30/george-houle-stanford-professor-music-emeritus-early-music-champion-dies-89>.

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The **Chicago Recorder Quartet (CRQ)** is a new professional recorder quartet based in Chicago, IL. Its members are (*clockwise from left*) **Lisette Kielson**, **Mirja Lorenz**, **Laura Osterlund**, **Patrick O'Malley** (*photo by Alan Klehr Photography*). Since its debut on March 20 at the Byron Colby Barn, CRQ has been interviewed for the *Chicago Tribune's Lake County News-Sun*, and played for the Musicians Club of Women and at several Chicago ARS Chapter meetings. Their inaugural program, "Surfing the Channel," covers six centuries of music by Machaut, Boismortier, Purcell, Vaughan Williams and others, and focuses on the English Channel that both connects and separates England and France. The new group does not yet have a web site, but can be found at <https://www.facebook.com/chicagorecorderquartet>.

Bits & Pieces

Scholar **Nik Tarasov** has undertaken a new project: *Aura-Edition*, in which he edits recorder music for publication in critical editions. Included are first editions, plus new versions of traditional repertoire that have become unavailable, with emphasis on recorder music of the 19th century. The music will be available through music distributors and online at the Mollenhauer web site. See www.aura-edition.de/en.

Nina Stern is interviewed in the May issue of *Allegro*, the publication of the Associated Musicians of Greater New York. Besides the usual background and professional information, the interview also mentions her recent activities with the education method she founded, **S'Cool Sounds**, which uses music for outreach and communication with other cultures. Her work in East Africa with impoverished children in the slums of Kenya, and more recently teaching Syrian refugees in Jordan, were both mentioned (see the *Winter 2016 AR*); visit www.local802afm.org/2017/05/free-spirit.

English composer **Richard Harvey** has received an "Annie" award for best music score for the 2015 film *The Little Prince*; the "Annies" are the Hollywood Oscars for animated films. The recorder player and former member of Medievalist rock group Gryphon also sent news that his recorder work, *Concerto Incantato*, was eligible this year for the "Classic FM Hall of Fame" at www.classicfm.com, the largest poll of the world's favorite classical music.

The efforts of **Valerie Peters** to make the recorder more accessible to all students now includes partnering with engineers at **Makers4Good** to create 3D-printed keys to attach to soprano recorders in any configuration. This

affordable option will accommodate limb and physical differences such as small hands, low muscle strength, etc. Prototypes have been developed and she will soon seek young players to test instruments. Learn more at the project page: <http://makers4good.org/pages/recorders-for-all.html> (also see her article in the *Winter 2014 AR*, with more at <https://www.americanrecorder.org/docs/AnotherWayforWWW.pdf>); hear her adapted recorders played at www.YouTube.com/americanrecordermag.

Recorder group **Seldom Sene** has posted a video (<https://www.youtube.com/watch?v=AazGWpPSckk&feature=share>) as an answer to an infamous YouTube channel on which well-known music is played on a cheap recorder—"in quite an unpleasant way!" Playing Yamaha plastic recorders (accompanied by **Matthias Havinga** on a Thomann International keyboard), the group recorded Vivaldi in a bike shed, in recognition of school teachers of young recorder players.

"Detractors have predicted the death of the electric guitar for years," says a *Bloomberg News* article—about the current downward trend in playing the guitar, a situation for many instruments such as the recorder. Fender outlines its strategies to retain the 90 percent of beginners who abandon the

guitar in the first year, which surely would be of interest to the recorder world: <https://www.bloomberg.com/news/articles/2016-11-21/don-t-give-up-on-the-guitar-fender-is-begging-you>.

A 1999 *New York Times* article reported the discovery of "a seven-holed flute fashioned 9,000 years ago from the hollow wing bone of a large bird." Flutes from even more ancient times have been unearthed in recent decades (and reported in *AR*), including a flute dated to 35,000 years ago at http://archive.boston.com/news/health/articles/2009/06/24/archaeologists_unearth_oldest_musical_instruments_ever_found/?page=1. Hear reconstructed sound clips, starting with links posted at www.openculture.com/2017/01/hear-a-9000-year-old-flute-the-worlds-oldest-playable-instrument-get-played-again.html.

Based in London (UK) and celebrating 20 years of making music, **The Flautadors** recorder quartet is using crowd funding to supplement its own investment in an anniversary recording of the group's most popular contemporary music—minimalist, folk and global. To learn more about the group and its recording repertoire, and to view a video, visit <https://www.indiegogo.com/projects/the-flautadors-20th-anniversary-album-music#>.

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The Voice Flute and its Origin

By David Lasocki

The author writes about woodwind instruments, their history, repertory, and performance practices. His book with Richard Griscom, The Recorder: A Research and Information Guide, published by Routledge, received the 2014 Vincent H. Duckles Award from the Music Library Association for best book-length bibliography or reference work in music. Now in its third edition, this collaborative work incorporates Lasocki's annual reviews in AR of research on the recorder.

In 2011 he received the ARS Distinguished Achievement Award.

He is also the recipient of the 2012 Frances Densmore Prize from the American Musical Instrument Society for the most distinguished article-length work in English for his two-part article, "New Light on the Early History of the Keyed Bugle."

Since he retired from his position as Head of Reference Services in the Cook Music Library at Indiana University in January 2011, he has been devoting himself to many unfinished writings and editions, to his own publishing company Instant Harmony, and to the practice of energy medicine. See his web site, www.instantharmony.net.



The voice flute (alto recorder in d') is being used nowadays to play Baroque flute music without adaptation or transposition, because the lowest note of the voice flute is the same as that on the traverso and the fingerings of the two instruments are similar.

But the substitution of instrument creates a significant problem. On the traverso, d' is a six-fingered note (123 456); the seventh finger, rather than closing a hole to make a lower note, opens a hole that produces a higher note, d#. In contrast, on the voice flute, d' is a seven-fingered note (0 123 4567), the six-fingered note (0 123 456 –) being e'.

Therefore, although the voice flute and traverso have the same lowest note, the fingering pattern on the voice flute is off by the interval of a major second. And tonalities that are easy to finger on the traverso (in the vicinity of D major) become more difficult on the voice flute.

Nevertheless, the voice flute has caught the popular imagination, and the historical use of the instrument is a common subject for Internet discussion groups devoted to the recorder: What was its origin? How did it get its name? In which countries was it used? And what was its repertoire? This article sets out the surviving historical evidence and proposes a theory about the instrument's origins.

Writings, mostly in England

The first mention of the voice flute, although not by that name, comes in a scrapbook that belonged to **Thomas Britton** (1644–1714), a prosperous charcoal merchant and alchemist who sponsored concerts at his residence in London. At the front of the book, he wrote out some scales and exercises, commenting: "For my great flutes one note and [a] half lower than the treble common flute."

From the introduction of the Baroque recorder to England, the instrument started to go by the French name *flute douce*, soon abbreviated to plain *flute*. This terminology has caused endless confusion among modern writers, because in current English usage *flute* refers to the transverse instrument. Britton's *treble common flute* was simply an alto recorder.

The basic scale on an alto is, of course, in F major (one flat in the key signature); on his *great flute*, the scale was D major (two sharps). Britton helped himself to learn the new size with the exercises, in which the same notes can be thought of as, say, in D major in the treble clef (which has g' on the second line of the staff) or in F major in the French violin clef (which has g' on the bottom line of the staff). Both clefs would have been familiar to him at that time. If the French violin clef seems foreign to us today, you just have to imagine a bass clef two octaves higher. (See box on p. 8 outlining various clefs.)

If Britton had some music in D major, it would have gone too low for his alto recorder (bottom note f'). But he could play the music by thinking of it as being notated in the French violin clef, where the note below the first line of the staff is f'. Then he added three sharps to the key signature or—to produce the same result—subtracted three flats from it. (See example on p. 7.)

The dating of Britton's scrapbook has been investigated by the English musicologist **Peter Holman**, who observed that the first music in the front section of the book was published in 1674 and the last music in that section in 1698. The scales and exercises for the *great flutes* could therefore have been written around 1674.

Almost certainly Britton obtained his voice flutes from one of the French

**Scales and Exercises for Alto Recorder and Voice Flute,
as written out by Thomas Britton**

The image shows a musical score for Alto Recorder and Voice Flute, written by Thomas Britton. The score is presented in a single system with multiple staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The third staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, and A-flat). The fourth staff begins with a treble clef and a key signature of three sharps (F#, C#, and G#). The fifth staff begins with a treble clef and a key signature of two sharps (F# and C#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a treble clef and a key signature of one sharp (F#). The score includes various rhythmic patterns and melodic lines, with measure numbers 4, 8, 13, 17, 21, 25, 29, 32, and 34 indicated at the beginning of their respective staves.

recorder players who emigrated to England in 1674, notably **James Paisible** (c.1656–1721). And the instruments would almost certainly have been made by the celebrated **Hotteterre family**, who also worked as performers at the French Court.

The voice flute is first mentioned by name by **James Talbot** (1664–1708), Regius Professor of Hebrew at Cambridge University, who was a keen amateur musician and recorder teacher. Talbot’s unfinished manuscript treatise on musical instruments, compiled around 1692–95, seems to have been his contribution to a broader treatise on music that he was writing in collaboration with the composer Henry Purcell, who died in 1695.

Talbot includes measurements for tenor and bass recorders by the celebrated maker **Peter Jaillard Bressan** (1663–1731), the section for alto recorder being left blank. Bressan emigrated to England from France in 1688 and may have learned woodwind making from the Hotteterres. Talbot also gives a table of the sizes of recorder known to him: 8th (sopranino), 5th (fifth flute, or soprano), 3rd (third flute), *consort or treble* (alto), *voice flute* (a minor third lower), *tenor* (said to be a “5th” lower than the alto), *bass* and *pedal or great bass*. The small sizes are named in relation to their interval above the alto.

Perhaps Talbot was confused about the interval of the tenor below the alto because the instrument is an

The voice flute is first mentioned by name by James Talbot ... [who] also gives a table of the sizes of recorder known to him: 8th (sopranino), 5th (fifth flute, or soprano), 3rd (third flute), consort or treble (alto), voice flute (a minor third lower), tenor (said to be a “5th” lower than the alto), bass and pedal or great bass. The small sizes are named in relation to their interval above the alto.

octave below the fifth flute; or perhaps he was still thinking of the interval below the Renaissance alto recorder in g'. But he well understood that the voice flute was in d'.

That Bressan did make voice flutes is confirmed by the inventory made in 1743 of the possessions of the famous Amsterdam music publisher Michel Charles Le Cène, which included seven recorders by Bressan in four sizes: “two black recorders with ivory ... a brown ditto ... a black voice flute (*sang fluyt*) with ivory ... a brown tenor recorder (*altfluit*)... a brown fourth flute (*kwartfluit*)... a brown basset recorder (*basfluit*).” Like many London music publishers, such as John Walsh, who issued a large quantity of recorder music, Le Cène evidently had a side-line selling instruments. The Dutch term *sang fluyt*, placed in quotation marks, literally means “sing flute” and is clearly an indirect translation of the English *voice flute*.

Bressan was the executor of the estate of his friend James Paisible, who died in 1721. The list of Paisible’s possessions drawn up by Bressan includes five recorders: “two voice flutes, one consort flute and two small ones.” Note the number of voice flutes.

A Short Explanation of Clefs

How we read notes on a staff depends on the clef written at the start of the staff, which defines a specific note—G, C or F. Recorder players most frequently use two clefs: the **treble clef** (also called **G2**, because G above middle C is on the second line of the staff); and the **bass clef** (**F4**, the dots of which are above and below the note F below middle C). (Those two clefs combine as the Grand Staff, used in notating music for piano and a few other instruments.) Less common for recorder players are C clefs, in which the middle of a curved bracket points to middle C.

Notation using more than one clef makes it possible to write the bulk of the music for an instrument in the staff itself, using a clef that minimizes the use of ledger lines, which can be difficult to read. For a high instrument like the soprano recorder, a small “8” is sometimes added above the treble clef to indicate that the written notes sound up an octave (written g' sounds as g"). The clefs mentioned in this article are:



The **Rev. Edward Finch** (1663–1738) was a keen amateur performer, composer, arranger, and copyist who worked in church posts in York, Kirkby-in-Cleveland, Wigan, and Canterbury. We know from the instruments in his collection, passed on to the Sharp family after his death, that he owned three *flutes d’amour*, a fife, a tenor recorder (“1 Large C Common Flute in the Oct.^{ve} below”), two alto recorders (“2 Common Flutes concert Pitch”), and an oboe. A manuscript chart in Finch’s hand indicates 17

major and minor keys for the alto recorder (“Consort Pitch Flute”) and transpositions for voice flute in d' (“Upper Voice Flute a lesser 3d Lower”), voice flute in c# (“Voice Flute a greater 3d Lower yn Consort Pitch”), alto recorder in e^b (“Flute a whole Note Lower yn Consort Pitch”), and alto in g' (“Flute a whole note Higher yn Consort Pitch”).

The Armstrong–Finch manuscript at Spetchley Park, Worcestershire, includes scales for alto recorder (“Consort Pitch Flute”), voice flute

in d' (“Upper Voice Flute a Lesser 3d Lower in Pitch”), and voice flute in c# (“Lower Voice Flute a greater 3d Lower yn Consort Pitch”). Peter Holman comments, “If Finch was using the higher ‘consort pitch’ of roughly a415, established in England by about 1720, then the ‘Lower Voice Flute’ would presumably have been a d' recorder at the French *Ton d’Opéra*, roughly a392.”

The Court of George II of Great Britain, having purchased “small Flutes” and music for them in 1729, added “Voice Flutes and Consort Flutes” three years later.

Sightings across the Channel

In France, using a modification of standard French terminology for recorder sizes, the voice flute is probably listed in the inventory of the household of the woodwind maker and performer **Martin Hotteterre**, when his wife Marie Crespy died in 1711. The inventory mentions five sizes: “Item, nine instruments, whether bassoons as well as bass recorders (*basses de flutes*), valued with three bassoons and one bass recorder ... Item, two boxes of imperfect small recorders (*petites flutes*) and flageolets ... Item, ten flutes, two of which are decorated with ivory, six tenor recorders (*quintes de flutes*), four voice flutes (*grosses tailles de flutes*), six oboes, two bass recorders and two imperfect ones, an unfinished bassoon, five alto recorders (*tailles*) turned from maple, two alto recorders of plum wood, three boxwood recorders, four alto recorders decorated with ivory.” The term *grosses tailles de flutes* here literally means “large alto recorders.”

When Friedrich August, the future elector of Saxony and King of Poland, visited Paris in 1714, he reported a performance on December 30 in honor of the Elector of Cologne, brother of the Elector of Bavaria. “After dinner a music concert [was given] and a musician named Lullier

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[**Jacques Loeillet**], in the service of His Highness the Elector of Bavaria, played together two recorders, a crumhorn, an oboe, etc. He also played a violin and [it was] as if a few singers were singing together; he performed alone and [it sounded] as if some dozen people were quarreling or brawling together.”

Loeillet must have made a speciality of such party tricks. The *Mercure de France* reported that on August 1, 1727, at Versailles:

Monsieur Loeillet ... who owns various instruments and who knows how to combine them with an admirable talent, greatly entertained the Queen and her whole court. He began with the bassoon, violin, flute, recorder (Flute douce) [and] voice flute (Flute à voix), making two parts, and the oboe. He then went behind a screen and sang a motet in four parts, accompanied by a violin and two recorders. Afterwards Monsieur Loeillet performed the two recorders and sang the bass, and then a great chorus of music followed. It appeared to be interrupted by a quarrel and a fracas in which it seemed one heard the cries of women and children, the noise that men make with sword in hand, and the tumult that forty people could make, hearing them cry help to the Watch, and the arrival of the Watch on foot and on horseback. The Queen, not being able to imagine that a single man could make so many different parts, made Monsieur Loeillet enter into her Chamber in the presence of everyone, and Her Majesty greatly praised such an extraordinary talent. The King, to whom the Queen gave the same entertainment the next day, was equally surprised and pleased. Monsieur Loeillet performed a new entertainment the day afterwards in the Cabinet of the King, in the presence of Their Majesties, who were greatly amused.

Repertoire

Besides the current trend of playing traverso works on voice flute, the instrument had a modest literature of its own during the Baroque.

The Moravian composer **Gottfried (Godfrey) Finger** (c.1660–1730) left a manuscript *Sonata a 3* for three recorders, presumably written while he was resident in England between 1686 and 1701. Each sheet of the manuscript contains the music in two different keys: F major for alto recorders, and D major presumably intended for the voice flute or sixth flute.

The French harpsichordist, violinist and composer **Charles (François) Dieupart** spent the latter half of his life in England (1703–c.1740), where he wrote six recorder sonatas and a concerto for the soprano recorder. His most celebrated works were a set of six harpsichord suites, *Six suites de clavecin Divisées en Ouvertures, Allemandes, Courantes, Sarabandes, Gavottes, Menuets, Rondeaux & Giges*, published in Amsterdam by Estienne Roger in 1701—probably just before the composer emigrated to England. Roger issued the suites in two different versions, the second in two parts said to be “*Mises en Concert par Monsieur Dieupart Pour un Violon & flûte avec une Basse de Viole & un Archilut*” (arranged by

Dieupart for a violin and recorder with a viola da gamba and an archlute).

In other words, the violin and recorder are given as alternatives for the first part, the viola da gamba and archlute for the second. Don Fader has sought to demonstrate “that neither of the versions left to us is an ideal representation of the composer’s intentions—and in fact those intentions, as far as they can be determined, were different from what either version presents.... what Dieupart seems to have originally had in mind was a performance with solo harpsichord doubled by violin or recorder, but the extant versions represent realizations for solo harpsichord and for instrumental ensemble with basso continuo.”

The first four suites are in sharp keys: A major, D major, B minor, and E minor. A note at the beginning of each one directs: “*Cette Suite se doit jouer en C sol ut [f ut fa, D la ré, G ré sol] sur une flûte de voix*” (This suite should be played in C major [F major, D minor, G minor] on a voice flute), where the new key is always a minor third higher than the original. When performers imagined they were playing a suite in C major on an alto recorder, subtracting three sharps, the notes on the voice flute came out in A major.

The fifth and sixth suites, in contrast, are in flat keys: F major

(1663-1731)

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and F minor, and recommended for *flute du quatre* (fourth flute in b^b). The two modern editions (*listed at the end of this article*) have been transposed for the alto recorder; a facsimile of the original parts is also available.

We cannot be sure whether it was Dieupart or Roger who specified the sizes of recorder for the suites. Dieupart was almost certainly a close relative of a royal recorder player—Nicolas Dieupart, who held the post of *Fluste et Cromorne ordinaire de la Chambre du Roy* (1680). He would doubtless have been familiar with the French practice of his day.

The term *Flute de Voix* is also found in a quintet for two voice flutes, two transverse flutes (*Flute traversa*), and basso continuo. It is attributed to “Mr. Loeillet” in a note that someone else added later to the manuscript, because of which the work was assigned in the modern edition to Jacques Loeillet—but the manuscript

Opening of Quintet in B minor for 2 Alto Recorders, 2 Voice Flutes, and Basso Continuo

Attributed to Jacques Loeillet

Quintet in B minor, Entrance of the Voice Flutes as Notated

has an English connection. In addition to the quintet, it contains a concerto for *Flauto solo*, also attributed later to Loeillet, but which appears as a concerto for sixth flute in the published collection by Robert Woodcock (London: Walsh & Hare, c.1727) with a different slow movement. As in Dieupart's suites, the source treats the instrument as transposing: notated in alto recorder fingering in D minor, sounding a third lower in B minor. Whether or not he wrote this piece, Loeillet did play the voice flute, as we have just seen. (*See examples above.*)

An arrangement of **Arcangelo Corelli's** *Concerti Grossi, Op. 6*, was published by Walsh & Hare in London in 1725. The title page reads:

“Corelli's XII Concertos Transpos'd for Flutes, viz a Fifth[,] a Sixth[,] a Consort[,] and Voice Flute, The proper Flute being nam'd to each Concerto and so adapted to the Parts that they perform in Consort with the Violins and other Instruments Throughout, the Whole being the first of this Kind yet Publish'd.”

“Consort” flute was again the alto recorder. A glance at the music makes it clear that “in Consort” means “sounding in unison with.” The anonymous arrangement is for two recorders and basso continuo: the first eight concertos for two altos, the next three for two sixth flutes or voice flutes (both pitched in D), and the last for two fifth flutes.

Surviving Instruments

The difficulty with surviving instruments, which are not of course stamped with their size, lies in distinguishing between voice flutes and tenors at a higher standard pitch. In his comprehensive catalog of Baroque woodwind instruments, **Phillip T. Young** lists 13 voice flutes by Bressan, all with no key, and between 22.9 and 24.5 inches long. This contrasts with Bressan's 12 listed tenor recorders, all with one key, and between 27 and 27.9 inches long.

The two voice flutes of Bressan's for which Young does not quote a length—those in the Museo Civico, Bologna—are described in an article by German recorder player and researcher **Nik Tarasov**, who also compares them with an anonymous voice flute in a private collection that could well have come from Bressan's workshop. Bressan A is 24.8 inches long and has a pitch of A=408 Hz; Bressan B, 24.2 inches, A=412 Hz; and Anon. 24.4 inches, A=414 Hz. Tarasov writes of Bressan A and Anon.: "Both instruments have a beautiful, full tone, above all in the low notes; ... can be varied in dynamics over a range of an octave and a sixth; and after that still play tenderly with a thin, concentrated air stream up to two octaves and a minor third."

Young also lists three "tenor recorders" by **Jean Jacques Rippert** (dated by 1696 to at least 1716), all with one key, and lengths of 24, 24.5, and 28.4 inches. In contrast, what he labels a "Voice flute" has no key and is 23.2 inches long. By his earlier logic, the instruments with lengths 24 and 24.5 inches would still be voice flutes, despite having one key, but it may well be that all voice flutes were conceived without a key.

Swiss musicologist **Martin Kirnbauer** reports that the Rippert voice flute in the collection of the Schola Cantorum Basiliensis (SCB) in Basel, Switzerland, has a length of

23.2 inches and is pitched around A=425. The SCB also possesses a late voice flute by Camus (late 18th or early 19th century), length 22.9 inches and pitch A=440 (although it was shortened in recent times).

An alleged tenor recorder by the Scottish (?) maker Urquhart (late 17th or early 18th century), the external turning of which resembles that of Bressan, was sold at an auction in 2014 in Vichy, France. **Philippe Allain-Dupré** reports that he played it and it turned out to be a voice flute around A=415, "very close to the Bressan model."

A tenor recorder by the French maker Dupuis (fl.1692), in the late Frans Brüggen's collection, is 26.6 inches long and plays d' with the fingering 0 123 456. Putting the seventh finger down produces c#, not c'. This gives us another possible meaning for Finch's voice flute in c#. In making an exact copy of the Dupuis instrument, Allain-Dupré found that the pitch was A=398.

Young cites a "voice flute" by **Thomas Stanesby Sr.** (c.1668–1734) but does not give its length. And finally, Young lists a voice flute of a later date by Thomas Cahusac I (1714–98, active by 1738), with no key and an estimated length of 24.9 inches.

Reported instruments by other makers (see "Voice flute" in *Wikipedia*) are less well documented.

Origin

The origin of the name *voice flute* has been the subject of speculation on the part of modern researchers (and Internet enthusiasts). The renowned British recorder teacher and researcher **Edgar Hunt** (1909–2006) suggested 60 years ago that the voice flute "probably gets the name from the fact that its compass fits the range of the soprano voice, whence it would be useful for playing vocal music." Another British researcher, Douglas Macmillan,

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claims, "It has also been proposed that the instrument may have been used as a substitute for the human voice, but there is at present no evidence for this hypothesis."

Tracing the origin of the voice flute requires a detailed look at some recorder music by **Jean-Baptiste Lully** (1632–87), the celebrated Italian-born composer who dominated music at the Court of Louis XIV in France. Lully scored for the recorder (*flute, fluste, flute douce, or fluste douce*) in no fewer than 39 works between 1657 and 1686.

At first Lully wrote for the recorder almost entirely in consort, using sizes from alto down to great bass. Then from 1668 onwards, after a two-year gap, he moved away from recorder consorts, tending to set the instrument on the top two lines (using G1 clef) with basso continuo in trio texture.

The earliest example is in *La Grotte de Versailles*, LWV39 (January

Three instruments made by Thomas Prescott show the voice flute's size relative to alto and tenor recorders—and also why some describe it as a small tenor, while others call it a large alto. Top to bottom, all pitched at A=440, the instruments are:

Tenor: Johann Christoph Denner tenor in c' in plumwood; based on an original in c' at A=460 in the Germanisches Nationalmuseum, Nürnberg.

Voice flute: Peter Bressan voice flute in d'.

Prescott alto recorder: based on a Peter Bressan alto recorder bore with a Rippert-inspired exterior design.



1668), an “Eclogue en musique,” which includes two *ritournelles* before dance airs for two voices and basso continuo. For the first air, “Goùtons bien les plaisirs Bergere,” the *livret* (printed libretto distributed to the audience) observes: “Chanson. Sung by the shepherdesses Iris and Caliste; two shepherds respond with a little *Concert de Flustes*.” Gone are the recorder consorts of earlier years: now the “Concert de Flustes” merely has recorders on the top two lines.

Lully’s early scores have not survived—but we have the authoritative copies made from about 1690 onwards by **André Danican Philidor** (c.1652–1730), the royal music librarian, who also performed on the recorder, oboe, cromorne, and bassoon in at least 11 of Lully’s works. In the case of *La Grotte de Versailles*, Philidor’s score announces a “Ritournelle pour les flutes,” but the first part in the score is labeled *flustes et violons*. The clefs and ranges of the

top parts are: G1, g'–f"; (2) G1, d'–d". (See Examples A and B on pp. 14–15.)

The *livret* then mentions a “Dialogue. Sung by Menalque and Coridon, to whom two other shepherds respond with *Flustes douces*”—although the score of “Voyons tous deux en aimant” does not specify recorders. Perhaps the recorders repeated the voice parts (C3, g–b'; tenor clef or C4, d–c') an octave higher.

Then comes a bird song, “Ces Oyseaux vivent sans contrainte,” which the *livret* says is “sung by Iris and Caliste together, and the air is repeated by several shepherds who play it with *des Flustes, des Musettes & des Haut-bois*,” although the score labels the parts only *flustes*. The clefs and ranges of the top parts are: (1) G1, g'–e"; (2) G1, e'–c". After this “Six herdsmen, rich and ridiculous, become excited to dance to the sound of *des Flustes, des Musettes & des Haut-bois*, and form grotesque steps and figures around the two shepherds who are singing.” Since

there is no further music in the score, they may well have continued to dance to the same song.

Finally, Iris sings a somber *chanson*, “Dans ces deserts paisibles,” to which two shepherds respond with a *ritournelle* of *flustes douces*.” The clefs and ranges of the two parts in the *ritournelle*, which actually precedes Iris’s song in the score, are: (1) G1, g'–a"; (2) G1, e'–a". This time there is only one voice, Iris, who repeats the music of the first recorder part; the second is not heard again, unless the *ritournelle* was repeated after the song.

What are we to make of the switch of terminology twice between *flutes* and *flutes douces*? I do not believe we can argue that instruments differing in some way were intended—so that, as later, *flute douce* was restricted to the alto recorder—because the first and second parts go down to g' and e'/d', respectively, in each case. I take it as evidence that the terms were still interchangeable.

On the face of it, in each of these *ritournelles*, Lully wrote the first recorder part for alto and the second for tenor, as observed by **Laurence Pottier**, director of the French early music group Les Musiciens de Mille de Guise. The Lully scholar **Jürgen Eppelsheim** remarks about such parts:

As one can see, it is only one of the recorder parts of the pieces in question that goes below fl. However, since with one exception, they are trio movements for two dessus [melody instruments] and basso continuo and the top parts of such pieces are always written for the same instruments (violins, oboes), it may also be assumed that both parts were intended for instruments of the same register.... These places are to be performed only on the recorder in c1. We should consider whether Lully did not intend this recorder in each case, also wherever the range of the

part at the upper limit permits the instrument. As Lully's *dessus parts*, regardless of which instrument they are intended for, never exceed c3 at the high end, all places are performable on the recorder in c1.

Eppelsheim makes a good point about the similar register of the two upper parts and the presumed two-octave range of the tenor. And in that case, *both* parts could have been performed on tenors, despite being notated in G1 rather than Lully's customary C1 for that size (as documented in his labels for the recorders in *Le Triomphe de l'Amour*, 1681).

I have a different theory. The table to the right shows the 11 occasions on which Lully wrote second recorder parts in G1 going down to e' or d'. In seven of these, the two recorders play the same music as vocal duets scored for what Lully would have called *haut dessus* (high soprano, notated in G2 clef) and *dessus* (soprano, C1 clef). The second recorder therefore corresponds to the soprano part, five times notated in C1, twice in G2.

In the case of the *Sommeil* from *Atys*, the recorders do not have the same immediate function, but later in the act they do. In *Amadis* the recorders are participating in a trio, but the second recorder part still plays the music of the soprano part in C1. In *Le Temple de la Paix*, a trio for two recorders and tenor voice, the second recorder part takes the place of the soprano.

Finally, in *Proserpine*, there is a purely instrumental piece for a trio of recorders in the same ranges as in *Le Temple de la Paix*, and the second part doubles a viola notated in C1.

My theory is that these "soprano" recorders were in fact voice flutes (altos in D) and that this size had been newly conceived by 1668 to play along with the soprano voice. The first recorder parts would have been taken by altos. In theory, those parts could also have been assigned to voice flutes: the upper

range of the parts (never higher than b") should have just permitted it. But the intention seems to have been to create a "soprano" recorder to be played together with a "high soprano" one, in parallel to voices. Recall that Hunt suggested that the voice flute "probably gets the name from the fact that its compass fits the range of the soprano voice, whence it would be useful for

My theory is that these "soprano" recorders were in fact voice flutes (altos in D) and that this size had been newly conceived by 1668 to play along with the soprano voice.

Lully's Low Second Parts Notated in G1

La Grotte de Versailles (1668)

Ritournelles for dance airs:

"Goûtons bien les plaisirs Bergere" (G1, g'-f", d'-d"; voices in G2 and C1).

"Ces Oyseaux vivent sans contrainte" (G1, g'-e", e'-a"; voices both in G2).

George Dandin (1668)

Chansonette for two singers who "entertain themselves to the sound of these recorders," and a more ornamented instrumental version marked "The recorders and the violins play the same air":

"L'autre jour d'Annette" (G1, f'-f", e'-e"; voices in G2 and C1).

Les Amants magnifiques (1670)

Ritournelle for vocal air:

"Jouïssons, jouïssons des plaisirs innocens" (G1, g'-f", d'-d"; voices both in G2).

Thésée (1675)

Instrumental introductions to airs:

"Que nos Prairies" (G1, a'-g", e'-e"; voices in G2 and C1).

"Aïmons, aïmons" (G1, g'-g", e'-e"; voices in G2 and C1).

Atys (1676)

Sommeil: instrumental introduction to vocal trio

"Dormons, dormons" (G1, g'-b", e'-g").

Instrumental introduction to

"L'Hymen seul" (G1, g'-g", e'-d"; voices in G2 and C1).

Proserpine (1680)

Prelude to Act IV: recorder parts in (1) G1, g'-b"; (2) G1, e'-a"; (3) C2, g-b', doubling violin and two violas.

Amadis (1684)

Recorders and strings play "Trio" as introduction to vocal trio,

"Vous ne devez plus attendre" (G2, g'-g"; C1, d'-e"; C2, g-c").

Le Temple de la Paix (1685)

Trio for two recorders and voice, "D'un Roy tousjours Vainqueur la Vertu sans exemple" (G1, b'-b", e'-e"; voice in C4, e-f').

Example A

Ritournelle to "Goutons bien"

from *La Grotte de Versailles* (1668)

Jean-Baptiste Lully

Alto Recorder

Voice Flute

Basso continuo

6 b 7 6 6 # 6 b 5b

7

1. 2.

6 # # 5 b b # b 6 6

15

1. 2.

5 6b b # b 6 7 # 6 #

playing vocal music.” I believe he was right, and the vocal music was Lully’s.

Philippe Allain-Dupré has proposed that Lully intended the second part in *Atys* for the transverse flute, an instrument for which the G1 clef would be appropriate—and we could apply his argument to the other pieces I have compiled in the table. Then *flutes* would be construed as “members of the flute family.” He points out the G1 clef, implying that the two parts are in the same register, also observing that at one point the second part ascends a sixth higher than the first part, so it is unlikely that the musicians would have used tenor recorders, “which would have sounded much too strong in conjunction with three alto recorders on the first part.... To play these two parts correctly, the use of flutes would appear to be indispensable, perhaps in unison with the alto recorders, which cannot play the low E of the second part ... or else three alto

recorders on the first part and three flutes on the second.”

There is supporting evidence from a little later: the French Baroque composer **Marc-Antoine Charpentier** (1643–1704) has a pairing of parts for alto recorder (*flute a bec*) and transverse flute (*fl allem[ande]*) in his *Orphée descendant aux Enfers, H.471* (1683–84). At the beginning of the second system, when the parts have to be indicated on a single staff, he writes *flutes*, clarifying it as *fl al et a bec* in the third measure of the system when the instruments double the part. Thus *flutes* could refer to both types.

There is also contradictory evidence: Lully’s “Sommeil” made an enormous impression on Charles II of England in 1676, only six months after its premiere at the French Court in Saint-Germain en Laye, when it was performed by French singers with French musicians who, according to a report by the French ambassador,

I believe that the most plausible instrument for these low second flute parts is the voice flute.... If the first part is still given to alto recorder, then there would be the same kind of contrast of timbre between alto recorder and voice flute, as between high soprano and soprano voices.

included “five or six men who play the *fluste* very well.” The musicians in question, who evidently came over to be with the French opera composer Robert Cambert, included **James Paisible**. There is no surviving evidence that he played the transverse flute; on the contrary, in the 1710s he took up a different instrument of the flute family capable of making dynamics, the echo flute. Of course, he could have always taken the first part in the “Sommeil”....

Nevertheless, I know of no evidence that the Baroque transverse flute (*traverso*) had been developed by 1668. The earliest certain indication comes from 1674, when Charpentier called for it in what seem to have been two sizes in the seventh Kyrie of his *Messe pour plusieurs instruments au lieu des orgues, H.513* (1674), which specifies: *2 flutes douces et une d allem[ande]*. (G1, b¹-a¹); *flute d allem[ande]* (C1, f¹-e¹), and *flute d allem[ande]* (C2, or mezzo-soprano clef, a-b¹). We should also remember that, in Lully’s *La Grotte de Versailles* (1668), the instruments going down to d¹ are twice called *flutes douces*, which establishes that they are recorders.

I believe that the most plausible instrument for these low second *flute* parts is the voice flute. As I have already suggested, if the first part is still given to alto recorder, then there would

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be the same kind of contrast of timbre between alto recorder and voice flute, as between high soprano and soprano voices.

In the 1650s, recorders were almost exclusively played at Court by members of the Grande Écurie, a vast pool of wind musicians who played a ceremonial role at Court and could be added to other ensembles as the need arose. Therefore the recorders they played would have been made at the standard pitch called *Ton de l'Écurie*. According to a major study on the history of pitch by the late woodwind scholar **Bruce Haynes**, this pitch seems to have been A+1, or about A=464. (His convenient notation for pitch standards uses semitones above and below A=440 Hz.)

Starting with *Ballet de la Raillerie* in 1658, Lully began to combine recorders with *violons*, members of the violin family in five sizes. At first he used the group he directed called the Petits Violons, or Petite Bande, which seems to have played at the same pitch, A+1. After he took over as *surintendant* of all the Court's music in 1661, he began to merge the Petits Violons with the Quatre-vingt Violons (Grande Bande), who apparently played at what soon became known as the *Ton de l'Opéra* (A-2), or about A=392 Hz, which was also the most suitable pitch for singers. This merging would have required some rebuilding or re-creation of both strings and woodwinds—and this would have been at least one of the causes of the development of the Baroque recorder from the Renaissance type.

The voice flute probably did not have to be invented, but only reconceived. Before recorders at A-2 were developed, if recorders at A+1 were combined with *violons* and voices at A-2, there would have been a difference of a minor third between the two groups. An alto recorder in F at A-2 has exactly the same pitch as a voice flute in D at A+1. Observing this, makers could have taken the next step to make a voice flute at A-2.

Did Charpentier Score for the Voice Flute?

By an interesting historical coincidence, the other great French composer of the era, **Marc-Antoine Charpentier**, often also scored for the combination of high soprano and soprano voices with members of the *flûte* family early in his career. In the 1670s, he mainly served the household of **Mademoiselle de Guise** who, despite her modest commonly used name, was a wealthy princess and duchess of the house of Lorraine.

In addition, in 1679 Charpentier began composing for the private chapel of Louis XIV's son, Louis, the Dauphin (1661–1711). Besides the members of the basso continuo, the ensemble consisted of: the two young daughters of the **Pièche family**, Magdeleine and Marguerite, who were singers in the *Chambre du Roy* (*haut-dessus*, high soprano, and *dessus*, soprano, respectively), a bass singer, and the three eldest of the four Pièche brothers, Pierre II, Joseph, and Pierre-Antoine, who all played the *flûte* at Court.

This unusual combination of voices (sometimes known as the **Core Trio**) and instruments in the **Dauphin's Music** had first made its appearance in the **Guise Music** in 1676, continuing through 1683–84, although the nature of the treble instruments is never indicated in that ensemble. From 1676 through 1678–79, the keys and ranges of these parts would fit either alto recorders or treble viols. Then the second part sometimes goes down to e' and the first part up to d''', higher than any marked treble viol part that Charpentier wrote. This evidence suggests that some kind of *flûtes* were involved in the works for the Core Trio from about 1679; the second part, at least, was probably a transverse flute, as in the Dauphin's Music. Charpentier probably reused the Core Trio's works for the Dauphin's Music, in which case the treble parts would certainly have been played on *flûtes*.

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In all the early works for the Dauphin's Music, the range of the treble or *flûte* parts is within that of the alto recorder, and the keys would also point to recorders. But the range of the parts alone can be deceptive, because the second part sometimes contains phrases that are awkward on the alto recorder but comfortable on the transverse flute. Perhaps they already indicate the pairing of alto recorder and transverse flute we will discuss below. The second part goes down to e' in a couple of works from 1681–82, suggesting the same pairing.

The musical establishment at the Hôtel de Guise began to change around 1680, when Mlle de Guise hired new teenage girls and boys as musicians. After a few years of training, these newcomers, added to the musicians hired earlier, created an augmented ensemble of five female and six male singers, sometimes known as the **Great Guise Music**, by around 1683. Now that he had more than one singer to a part, Charpentier had to start marking their names in the margins. He indicated the instrumentalists only once: for the opera *La descente d'Orphée aux enfers*, H.488 (1686), performed at Court, when two of the *flûte*-playing Pièche brothers from the Dauphin's Music joined the Guise Music.

In four of his works, written between 1674 and 1687, Charpentier differentiates by means of terminology between the alto recorder (*flûte à bec* or *flûte douce*) and transverse flute (*flûte d'allemand*). *Orphée descendant aux enfers*, H.471 (1683), was composed for an augmented Guise Music, so probably clarification of terms was now necessary. "*Usquequo Domine*," H.196 (1687), was written for the Court—

perhaps not Charpentier's customary Pièche brothers, but other royal musicians who needed the instruments spelled out.

Charpentier wrote five other works between about 1683 and 1690 for which he seems to have intended the pairing of alto recorder and flute. *Pour le Saint Sacrement au reposoir*, H.346 (1687), is a companion work to "*Usquequo Domine*." *Les plaisirs de Versailles*, H.480 (1682–83), was written for the Court. *In obitum*, H.409 (1683), and *De profundis*, H.189 (1683), were among the compositions commissioned for a memorial service for Queen Maria Theresa at the Little Carmel convent. *Psalmus David 34us*, H.201 (1688–90), involved the Pièches on an unknown occasion.

Four further works, *Panis quem ego dabo*, H.275; *Sola vivebat in antris*, H.373; *Flores, flores, o Gallia*, H.374; and *Adoramus te Christe*, H.276, found in the same manuscript for the Dauphin's Music from the late 1670s or early 1680s, could also have been intended for alto recorder with transverse flute.

I propose the theory that Charpentier conceived of this pairing of instruments to match the *haut-dessus* (high soprano) and *dessus* (soprano) voices of his female singers in the Dauphin's Music, perhaps first in the Guise Music. For the "soprano" part he used the transverse flute—rather than the voice flute that I have suggested was developed for Lully's music—because the Baroque traverso had established itself enough in the hands of the players such as the Pièche brothers by about 1679 that Charpentier had no need to call on the voice flute. Perhaps also the combination produced a more distinct contrast in sound than alto recorder and voice flute.

I also suggest that the reason why the voice flute had little continued existence in France was because the French

embraced the Baroque traverso so early. In England, by contrast, the recorder became enormously popular as an amateur instrument in the 1670s and continued to be used by both amateurs and professionals until well after the traverso became established in the first decade of the 18th century.

Conclusions

An English amateur, Thomas Britton, writing around 1674, was clearly referring to the voice flute when he mentioned his "great flutes" pitched a minor third lower than the alto recorder. The actual term *voice flute* is first documented around 1695 in the listing of recorder sizes by James Talbot.

In the early 18th century, another English amateur, Edward Finch, owned voice flutes at two different pitches. The inventory of the possessions of the recorder player James Paisible on his death in 1721 included two voice flutes. His executor, the recorder maker Peter Bressan, made the voice flute found in a Dutch sale catalog of 1743 under the translated name *sang fluyt*. The Court of George II bought voice flutes in 1732.

In France, the inventory in 1711 of the woodwind maker and performer Martin Hotteterre lists *grosses tailles de flutes*, "large alto recorders," presumably voice flutes. The Flemish composer and woodwind musician Jacques Loeillet gave a bizarre performance at the French Court in 1728 in which he sang and played several instruments simultaneously, including *Flûte à voix*.

As for repertoire, Charles (or François) Dieupart published a set of six suites for recorder and basso continuo in 1701, just before he emigrated to England, directing that four of them should be played on the *flute de voix*. An arrangement of Arcangelo Corelli's *Concerti Grossi*, Op. 6, for two recorders and basso continuo, published in London in 1725, includes two concertos for voice flutes or sixth flutes (an

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octave higher). A manuscript quintet for two voice flutes (*Flûte de Voix*), two transverse flutes, and basso continuo, published in a modern edition under Jacques Loeillet's name, may be of English origin.

I have set out evidence that the origin of the voice flute lies in the recorder music of Jean-Baptiste Lully at the French Court. The recorder parts in the range d'-b", included in eight of his works between 1668 and 1685, generally double or match the soprano voice.

Therefore, the voice flute could have been seen as a "soprano" recorder, in contrast to the "high soprano" of the alto recorder. The name would then reflect its ability to blend with one particular kind of voice, the soprano. The instrument probably did not need to be invented, just reconceived from the well-established alto recorder in F playing at a standard pitch a minor third lower.

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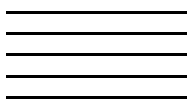
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EDUCATION



What's happening with recorder playing and learning in Memphis, TN



Mary Halverson Waldo (second from right in photo) interviews Samuel Sidhom (right in photo of Memphis Suzuki Institute participants)—founder of the Greater Memphis (TN) Recorder Society ARS chapter, director of the Memphis Suzuki Institute, and innovative teacher.

MHW: *Knowing you to be a long-time Suzuki piano and general music teacher with plenty of formal training, I am wondering what inspired you to become interested in teaching the recorder?*

SS: *I've always liked the sound of the recorder, having played it by ear as a child in Egypt, although it was not taught in the schools there. In my work with students ages 2½ and up, I thought that recorder training could help my teaching. In fact, in order to be a good teacher, I believe in becoming a good student myself and learning new things.*

My first formal recorder training was at the Suzuki Unit 1 Teacher Training in 2013 (Great Lakes Suzuki Flute and Recorder Institute, McMaster University, Ontario, CAN). Until I took that training, I had never dreamed there was so much to learn about the recorder, and had not thought of it as a virtuoso instrument. Also, I had never known that recorders could cost more than \$5 apiece.

It happened that I was quite ill while there in Ontario, yet I was still so inspired! That's when my love for the recorder and early music really began.

MHW: *How did you get from being a relative novice, to what I now see as a deeply committed and—may I say—skilled player?*

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I had never dreamed that there was so much to learn about the recorder, and had not thought of it as a virtuoso instrument.

SS: I am continually taking new courses to improve myself, such as Orff, composition, etc. The Suzuki Unit 1 training improved my articulations, breathing, fingering, tone and performance. Then in March of 2014, I went to the Columbia Gorge Early Music Retreat [near Portland OR] and that was my first experience in large ensemble playing. There were so many great recorder players and early music performers there, I was even more inspired and decided to take the recorder seriously.

In fact, I've attended other large workshops since then—such as the Mid-Winter Workshop held in Atlanta, GA, and two of the Next Level Recorder Retreats Southeast and am planning to go again. [An upcoming Next Level is set for August 27-September 1, 2017, in Montpelier, VA.]

MHW: So it was after those first formational experiences that you became an activist, initiating one by one new opportunities for recorder players in Memphis.

SS: Yes, in June of 2014, we added Suzuki Method for Recorder to the Memphis Suzuki Institute. (A photo of participants is at the start of this interview). Since then, Teacher Training courses and student classes for recorder have been available, along with [those for] traditional instruments, at the Institute each year. I myself am now preparing to take Recorder Unit 5.

MHW: You also volunteered for several years, teaching a group of adults in an underserved community. The Suzuki Method was adapted for this group, and they have happily attended master classes at the Institute.

SS: That group is called *Music Makers*,

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Below: Ron Vernon leads the January workshop in Memphis. Right: a class during the Memphis Suzuki Institute (l to r, Mary Halverson Waldo, Janel Long, Kimiko Yamada, Elaine Yontz)



a recorder club for senior citizens, which I started in 2014. Although

I am not currently coaching them, they are still meeting and playing recorder together each Friday. When one of their regular members passed away recently, the group performed at her funeral.

MHW: Along with the Music Makers group, a rich variety of students has

attended the Memphis Suzuki Institute—from the enthusiastic young boy in a wheelchair who was learning with multiple challenges [shown in the Spring AR annual workshop listings], to some talented local music educators. I'm thinking of Allen Moody, who is recognized in the Orff community for his creative work with the recorder. Moody's school ensembles have appeared at a national Orff conference and in pop-up concerts around Memphis.

SS: Other elementary school music teachers have also attended the Institute, including those from the CODA outreach program in Wheaton, IL, home of a thriving recorder program for young elementary children in underserved communities. (See CODA stories in previous AR issues, including Fall 2016 and Winter 2016.)

MHW: Tell me how the recorder society got started in Memphis.

SS: Having become a member of the American Recorder Society in 2015, I looked for chapters to join. The nearest one was in Nashville, about 3½ hours from Memphis. I went there twice, but it was too difficult to continue because of the distance.

I was feeling so jealous that there were recorder communities in

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other states but nothing around the Memphis area, so I looked on the ARS web site to see if there were any other members nearby. In Oxford, MS, I was delighted to discover the Mockingbird Early Music Ensemble. One of the members of that quartet, Dr. Ron Vernon, is a retired Professor of Music at Mississippi State University and is currently Music Director / Conductor of the Germantown (TN) Symphony Orchestra.

My application to start the **Greater Memphis Recorder Society Chapter** was approved by the ARS in April 2015. At that point I asked Ron to be our Music Director, and he agreed. We've been meeting monthly since then, September-May, at the University of Memphis.

With Ron Vernon at the helm, our new chapter hosted a successful workshop in January of 2017, "The Well-Grounded Recorder." We also invited players of other instruments, such as violin, flute, cello, etc.

MHW: Hearing your fascinating story, I can't help but think of the phrase, Be the change you wish to see in the world. Thank you, Samuel, for all you are doing to realize your vision for the recorder in the city of Memphis.

*Samuel Sidhom's Music Makers were awarded an **ARS Educational Outreach Grant** in 2015. When Sidhom started the free recorder class, he used his own money to supply the senior citizens with recorders. His class gradually progressed and needed bigger instruments to perform a greater range of music. With your help, the ARS was able to fund the addition of alto, tenor and bass recorders.*

*There is still time this year to apply for **2017 Educational Outreach Grants**, which are due **June 15**. The application form can be found on the ARS web site on the Programs dropdown menu, under Scholarships and Grants. Grant money is distributed after September 1, 2017.*

**At the Memphis Suzuki Institute (l to r):
Elaine Yontz, Samuel Sidhom, Mary Halverson Waldo**



Elaine Yontz, Greenville (NC) ARS Chapter Member, recounts her experiences with the Suzuki Method for Recorder

I am returning to the **Memphis Suzuki Institute** in 2017 for the fourth consecutive year of Teacher Training courses. What keeps me going back?

- I love the way I have learned and grown musically each time I've attended a course. In fact, what I didn't expect was that my time there, spent studying music pedagogy and the graded Suzuki Recorder School repertoire, would improve my own playing enormously.
- I value the Suzuki approach for its emphasis on musicianship, on producing a fine sound, and on a foundation of smooth technique from the start.
- I have learned effective ways to teach students of all ages—from 4 to 94.

I value the Suzuki approach for its emphasis on musicianship, on producing a fine sound, and on a foundation of smooth technique from the start.

The notion that Suzuki students don't learn to read music is a myth, of course. What's different is that active music reading is introduced only after the student is comfortable making a beautiful sound on the instrument. Instead of trying to master multiple new skills simultaneously, beginning students learn through "one-point" lessons, always building a new skill upon what is already familiar. This is a sound educational practice, which is much more likely to result in success.

The most important reason I love about being part of the Suzuki community is that the philosophy reflects a world view that is important to me. When Suzuki people say things like, "Everyone is valuable, everyone can learn, and music-making does not need to be a competition with others," they really mean it. When they say, "We are here to help each other," they really mean it. When they say "We don't teach in order to create professional musicians (although that sometimes happens), we do this to create better, happier people," they really mean it.

Whenever I am at a Suzuki workshop or concert, I look around and say, "Yes, this is it—this is the world I want." And I can't wait to go back and be immersed in it again.

COMPACT DISC REVIEWS

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EVA LEGÈNE, ASTRID ANDERSSON, RECORDERS; ANNE LEGÈNE, VIOLA DA GAMBA; RICARDA HORNICH, THEORBO; COREY JAMASON, HARPSICHORD. Cornetto COR10048, 2016, 1 CD, 65:54. Abt. \$13+shipping at <http://cornettoshop.com> (in German: “suchen,” or search for, “blockflöte”); use the “Kontakt” link to inquire about shipping cost.

Eva Legène continues her significant contribution to recorder playing with not only her performances, but also this marvelous recording. Legène, who studied with the late Frans Brüggen, taught at the Indiana University Early Music Institute from 1985–2009. She is active as a performer and teacher in the U.S. and Europe, working with a wide range of repertory. Many among the next generation of noted recorder performers studied with her.

In this recording, listeners will enjoy hearing a lovely selection of French repertory from the early 18th century. Five composers provide a varied range of works for two recorders alone and for a larger ensemble with basso continuo. Works by Michel

Legène's disc contrasts works for chamber ensemble and for recorders alone; Musica Pacifica's recording contains a sequence of five pieces, alternating three cantatas with two instrumental pieces.

Blavet, Jacques-Martin Hotteterre “le Romain,” François Couperin, Clair-Nicolas Roget and Marin Marais are featured. Legène notes in her commentary that the works on this disc are from a period during which the recorder’s popularity declined (compared with the rise of the transverse flute, flageolet, etc.). Thus the “autres instruments” (other instruments) in the title refers to the composers’ acknowledgement that these pieces can be played by flutes, violins, etc., in addition to recorders.

A particular source of pleasure in the repertory of French music of this period is the relatively low range of the melodies. This is particularly evident in the works for recorders alone by Hotteterre and Roget (even when original lines are transposed a minor third higher). Legène’s and Andersson’s use of alto recorder and voice flute (a recorder with the lowest note being d¹, that sounds just lower than the alto) bring out the beauty in these lines and the rich timbres of the lower register.

The sequencing of pieces exploits the contrasts in timbre of works played

Baroque Chamber Music

by recorders alone with those employing basso continuo as well. Especially ear-catching moments are the theorbo playing by Richard Hornych in the Blavet suite; the rich harpsichord sound in the Couperin *Muséte de Taverni* (evoking a bagpipe drone); and the full ensemble sound with gamba *et al* in the Marais pieces.

This CD is somewhat challenging to acquire (including inconsistencies in the spelling of its French title), but worth the moderate expense and effort. The division of the recording into 25 tracks, well-labeled in the notes, makes it easy to focus on a particular movement. Legène’s writing in the CD booklet, combined with the excellent sonic quality of the recordings, yield compelling examples of audio and text in these works.



MI PALPITA IL COR: BAROQUE PASSIONS. MUSICA PACIFICA (JUDITH LINSENBERG,

RECORDERS; ELIZABETH BLUMENSTOCK, VIOLIN; JOSH LEE, VIOLA DA GAMBA; JOHN LENTI, THEORBO & GUITAR; CHARLES SHERMAN, HARPSICHORD) WITH DOMINIQUE LABELLE, SOPRANO VOICE. Navona NV6056, 2016, 1 CD, 76:00. Available at www.arkivmusic.com/classical/album.jsp?album_id=2215773, \$14.99 for CD; www.smile.amazon.com, \$12.99 for CD, \$8.99 for mp3 download; \$9.99 for mp3 downloads

from www.iTunes.com. See www.navonarecords.com/catalog/nv6056 for detailed liner notes and links to purchase the recording.

While the CD *Recueil de pièces pour les autres instruments* focuses on repertory from early-18th-century France, Judy Linsenberg and company provide a program of slightly later and more broadly continental fare. Legêne's disc contrasts works for chamber ensemble and for recorders alone; Musica Pacifica's recording contains a sequence of five pieces, alternating three cantatas with two instrumental pieces. The choice of repertory by Agostino Steffani (1654-1728), Giuseppe Sammartini (1695-1750), G. F. Handel (1685-1759), G. P.

Telemann (1681-1767) and Jean-Philippe Rameau (1683-1764), plus nuanced performances by all of the musicians, results in a strong and very appealing recording.

Each movement of the five works is on a separate track, with a total of 30 tracks. This enables easy access to favorite tracks for either listening pleasure or close study.

These are ensemble works, but the solo aspects of the lines for voice, recorder and violin are beautifully demonstrated by soprano vocalist

Dominique Labelle, Linsenberg and violinist Elizabeth Blumenstock. The affect referred to in the CD title (*Mi Palpita il Cor*, "I feel my heart beating") is maintained in the instrumental works by Sammartini and Telemann no less than in the cantatas. The sound of the sung Italian and French engages the listener, as does the phrasing and articulation in the recorder and violin lines in instrumental pieces. Gamba, theorbo/guitar and harpsichord contribute similar clarity and emotion.

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The stereo recording presents a satisfying image of the ensemble. There are wonderful passages when Labelle's soprano voice creates a tangible presence. There are also curious moments when the singer's voice seems to wander off-microphone slightly (e.g., in track 22), as if she had turned her head. In an otherwise absorbing recording, I found those moments distracting. Nevertheless, the totality of the CD is very good.

Navona has done a superb job of distribution and use of the web. (I encourage everyone to explore www.navonarecords.com/catalog/nv6056.) That requires significant effort, beyond the resources that every label can provide. I wish that Cornetto recordings had a similarly rich web presence and means of distribution.

Certainly both *Recueil de pièces pour les autres instruments* and *Mi Palpita il Cor* will reward close listening with great pleasure.



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MUSIC REVIEWS

TWELVE FANTASIAS, BY GEORG PHILIPP TELEMANN, TRANSCR. MONIKA MANDELARTZ. Girolamo Musikverlag G12.049 (www.girolamo.de/mainE.html), 2017. A. Sc 29 pp. Abt. \$26.

Now, in addition to transcriptions of the flute and violin solo fantasias, the recorder can annex another set of adapted Telemann fantasias to its repertoire—the 12 newly-discovered (in 2014) fantasias for solo viola da gamba, published by the composer in 1735.

Those familiar with the flute fantasias will be struck by the abundance of the composer's slurrings in the viol set in comparison to the set for flute. Performers may wish to prune somewhat to bring the articulations into conformity with what Telemann indicated when writing for the flute.

Because of the extensive arpeggiated stops (broken chords) characteristic of viol music, the editor has had to alter the score more extensively than was necessary in the adaptation of the violin fantasias. (See my review in the Winter 2014 *AR* of the latter, *Vier Fantasien*, Girolamo G12.027.) In the violin fantasias, the editor Franz Müller-Busch transcribed only four of 12, having determined that transcription of the other eight would result in either technical impracticalities or an unacceptably compromised rendition.

One could argue that some of the present set fall into this category. The editor has consistently transposed up an interval of an 11th. No. 8, which she moved from A major to D major, and No. 10, from E major to A major, would have been more practical and playable in E^b and B^b respectively.

Of the dozen, the most easily executed are Nos. 3 (A minor), 4 (B^b major), 6 (C major), 9 (D minor), and 11 (G minor). Yet even these pose formidable challenges. If pervasive wide leaps are more characteristic of string writing than woodwind, we should keep in mind that the flute fantasias are likewise fraught. The occasional top \sharp , a somewhat recalcitrant note on many alto recorders, appears from time to time.

As much variety of form and character is found in these fantasias as appears in the others. All but the first have three movements (the first has

just two), although some internal slow movements are mere transitions of a few bars. Some movements have the character of a fugue, leaving the listener to imagine the entries of other voices. Most are ternary, binary or rounded binary, and free form.

Although not always designated as such, some are dances bearing the characteristic rhythmic motives of the bourrée and gigue. A siciliana is so named in No. 10.

The last movement of No. 3 strongly recalls the last movement of G. F. Handel's C major recorder sonata (1722). Throughout, many passages

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presage the pre-Classical style of C.P.E. Bach, one of J.S. Bach's many sons who continued the family business by composing music in the early German Classical era.

The editor provides rather scant notes in German and English, but does direct those who wish to consult facsimiles of the original publication to <http://imslp.org>.

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

**TEMPESTA DI MARE (DUET):
THE CONCERTO FOR FLUTE
AND STRING ORCHESTRA**

**RV433, BY ANTONIO VIVALDI,
ARR. ANDREW ROBINSON.** Peacock Press PAR453 (www.recordermail.co.uk), 2011. AA. Sc 11 pp. Abt. \$7.

Perhaps surprisingly, Antonio Vivaldi's music has always been found apt for arrangement. He generally writes very idiomatically for the instruments at hand, especially for strings, but his clear harmonic direction and rhythmic energy allow the music to take on other instrumental guises very effectively.

J.S. Bach, of course, famously arranged a handful of Vivaldi's concertos for keyboard, and there have been a number of intriguing arrangements in our own time of pieces by Vivaldi such as *The Four Seasons*.

Andrew Robinson has extended the principle here to a recorder duet version of Vivaldi's *Tempesta di Mare* concerto. As his helpful introductory note describes, the piece began life as a chamber concerto for flute, oboe, violin, bassoon and continuo, RV98, then took

**Perhaps surprisingly,
Antonio Vivaldi's music
has always been found
apt for arrangement.**

on a larger scoring with accompanying strings as RV570. Finally, it appeared as the first of his Opus 10 concertos for flute, RV433.

Robinson has based his transcription primarily on the flute concerto, filling out textures with material taken over from the chamber version. Indeed, the top part is identical to the flute concerto's solo line, with one or two clearly marked interpolations.

Imaginative players will have a great time simultaneously depicting Vivaldi's storm at sea and conjuring up the original instrumental textures. Of course, the piece is most suitable for advanced players, but adventuresome intermediate players may want to give it a try.

It could also be quite an effective recital piece, placed on a program to be played for an audience with an appreciation for its programmatic elements.

The two performers play from one score, and the printing is clear and accurate.

**3 MORE SONATAS, BY GIUSEPPE
SAMMARTINI, ED. LARA DALLA
LIBERA.** Girolamo G12.040 (www.girolamo.de), 2015. A, bc. Sc 29 pp, B pt 10 pp, rec pt 13 pp. Abt. \$30.

The sonatas by Giuseppe Sammartini (1695-1750) are among the most intriguing of the late Baroque. Although he died the same year as J.S. Bach, Sammartini's recorder sonatas are very forward-looking, with colorful harmonic excursions and extended phrases. While not as melodic as sonatas by another contemporary, George Frideric Handel, they do feature inventive and constantly changing textures.

A master recorder player, oboist and flutist, Sammartini left many recorder sonatas. Some are preserved

in a manuscript, "*Sinfonie / di / Giuseppe S. Martino*," a collection from the early 1700s containing original works and adaptations for recorder, housed in the Biblioteca Palatina in Parma, Italy. The works presented here are Nos. 2, 6 and 14 from the Parma Manuscript.

The title of the edition refers to the fact that it is a sequel to a 2013 Girolamo edition, also by Lara Dalla Libera, of three of Sammartini's other sonatas from the same manuscript (Girolamo G12.034, reviewed in the Summer 2016 *AR*).

Sonata No. 2 is in the traditional sonata pattern of movements (slow-fast-slow-fast), while the other two are fast-slow-fast. The three-movement sonatas end with gigue-like movements. The slow movements of all three sonatas are marked Andante, including both slow movements in No. 2. The continuo parts are sometimes directly in dialog with the recorder part and can be challenging as they negotiate Sammartini's harmonic twists and turns.

The continuo realization by Yo Hirano is sometimes a little more melodically active than is usual these days, but it is generally well judged. Della Libera provides an informative introductory note to the edition as well as a detailed critical report.

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The presentation is especially large, clear and accurate.

These three sonatas are not simple, but they do not contain quite the virtuosic writing of some of his other sonatas, so they would be suitable for an upper intermediate player.

Anyone who has had a taste of Sammartini's sonatas will want to explore this latest offering—and it also would make a good starting point for those new to his work.

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.

THREE PIECES FROM EDITION WALHALL
(www.edition-walhall.de/en), ED. PETER THALHEIMER

CARES WHEN THEY'RE OVER, BY FRANCESCO BARTOLOMEO CONTI. EW999, 2016. Soprano voice, S or violin, strings, bc. 2 sc 10 pp ea, 5 pts 1-2 pp ea. Abt. \$18.

CHIRPING WARBLERS, BY JOHANN CHRISTOPH PEPUSCH. EW980, 2015. Mezzo-soprano voice, S'o, vln, vla/vln II, bc. 2 sc 10 pp ea, 5 pts 1-2 pp ea. Abt. \$18.75.

QUELL' ESSER MISERO, BY ALESSANDRO SCARLATTI. EW978, 2015. Soprano voice, S'o, vln, bc. 2 sc 7 pp ea, 4 pts 1-2 pp ea. Abt. \$17.

Calling all sopraninos! Present arms! Your day has come! Here are three delightful Baroque arias with charming sopranino obbligati, with pleasant and not difficult voice parts. You can play with or without the string parts by assigning some of them to the continuo or even, in two cases, other recorders! What could be not to like? Each aria provides two full scores—so the singer and keyboardist can each have one—and easy-to-read, well-cued parts for everyone.

Sometimes described as fiery and even a little bizarre, Italian dramatic composer Francesco Bartolomeo Conti (1681/82-1732) was a player of mandolin and theorbo. The aria, "Cares When They're Over," is from his opera *Clotilde*, originally performed in Vienna in 1706. The opera was then used by a London opera director, Johann Heidegger, as part of a pastiche with interludes by Alessandro Scarlatti and Antonio Bononcini in 1709.

The text is pretty conventional (essentially, "when they're over, cares give enhanced enjoyment to the lover"). Scored for flageolet or 6th flute, strings and continuo, the piece is presented here as being for soprano recorder. It's a lot easier to play on sopranino, eliminating awkward thumbing and management of high notes in the 16th-note passagework—which features rising scales at the bottom of the figures, paired with high a" on top for several measures at a clip, and recurs numerous times in the course of the

Calling all sopraninos! ...
For 'nino players longing for
their moment in the sun, I would
certainly recommend the Pepusch.

piece. On alto or sopranino, these present very little problem, but on soprano they require an advanced player with a perfectly speaking instrument.

Regardless of which recorder plays the obbligato, there is still a question of whether it is worth the trouble to draft a string quartet for the other parts of this quite brief piece. If you were doing the whole opera, or performing the piece as part of a concert already involving string players, you would use the strings, because they'd already be there. Mostly the violins play in unison—and, when they don't, the continuo player could fill in. The viola is especially unnecessary, as the part simply completes the chord. The singer's part is mostly doubled on the recorder, although a few phrases of the "A" section have the showy recorder *passagi* as an independent obbligato.

Chirping Warblers (1715) by Johann Christoph (John Christopher following his relocation to England after 1700) Pepusch uses the recorder's ability to imitate birds quite effectively, as the text invokes them to "warm" Venus's lover.

Many recorder players have encountered the pleasant and fairly easy solo sonatas of the German-born Prussian composer Pepusch (1667-1752), and possibly the old Schott edition of the pastoral cantata, *Corydon*, with alto obbligato. Now comes this attractive aria of Venus from Pepusch's masque, *Venus and Adonis*.

Many will be familiar with John Blow's short opera of that name from nearly a century before. There are probably good reasons we know the Blow and not the Pepusch—but this aria promises a lot of chirpy fun, especially if more recorders are substituted for the specified violins. The additional parts are also chirpy and would, I think, contribute to the sylvan atmosphere if played on alto and tenor (using a few octave substitutions).

With a bit of practice on some alternative fingerings, the sopranino player should be able to shine. The voice part could be handled by any intermediate singer, and the text is not gender-specific. Like Polyphemus's aria with flageolet in G. F. Handel's *Acis and Galatea*, it could be even more amusing with a baritone singer than with a mezzo.

Italian Baroque composer Alessandro Scarlatti (1660-1725) is one of his generation's most graceful creators of music for voice. His operas and cantatas abound with limpid melodies and elegant turns of phrase.

The aria, "Quell'esser misero," is from his 1698 opera, *The Fortunate Prisoner*, with a libretto by F.M. Paglia. In this edition, it's translated into German, but not English,

and basically echoes the opera's title, in which one is said to be fortunate to be the prisoner of love.

Although two string parts are given, it would be perfectly possible, and perhaps desirable, to have the top string part played on alto recorder and the lower one on the tenor. (As with the Pepusch, there would be a few barely noticeable octave substitutions for the alto.) The soprano part is sweet without being virtuosic, and except for a few high notes—G and A above the staff—the voice part is pretty but not challenging.

As usual with Walhall editions, the score and parts are beautifully presented. For 'nino players longing for their moment in the sun, I would certainly recommend the Pepusch, but these pieces are all pretty brief—so there might be a reason to program two or even all three on a full-length concert.

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.

Music Reviewers in the News

Beverly Lomer's article, "In Praise of Early Women Composers," appears in the January 2017 *EMAg*, a publication of Early Music America. A regular writer about music in *AR*, Lomer reviews a Bach sonata in this *AR*.

EIGHT LITTLE THREE-PART PIECES, BY J.S. BACH, ARR. IRMHILD BEUTLER & SYLVIA CORINNA ROSIN. Universal Edition UE31-480 (www.universaledition.com), 2016. S A/T B. Sc 9 pp, 3 pts: S A/T 6 pp ea, B 4 pp. Abt. \$16.

This collection features primarily short, but harmonically rich, dance pieces by the great master. The parts are laid out very well, and people of a certain age will appreciate the relatively large music font selected. With few exceptions, the middle line may be played on either alto or tenor.

Minuett, BWV929, opens the collection. Although very brief, it is extremely beautiful. It is set in D minor and features dissonant suspensions with exquisite resolutions. Bass players will enjoy the actively moving bass line.

Menuett (from *Notebook for Anna Magdalena Bach*) is another very harmonically rich piece, which features a lovely soprano melody line. It is also in D minor.

Polonaise (also from *Notebook for Anna Magdalena Bach*) is a dance in G minor with a march-like feel. It is dominated by a melody line in the soprano, with the other lines providing harmony. This piece is unusually homophonic for a work by Bach.

Gavotte II *ou la Musette* is a little gem from *English Suite III, BWV808*. The soprano and the middle line (alto or tenor) play a folk-like melody, while the bass plays a constant drone on G, mimicking the feel of a bagpipe (or musette).



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Gavottes I & II (from *English Suite VI, BWV811*) are set for SAB, as the middle line is not in the tenor range. These works are longer and more difficult than the other pieces in the collection.

Gavotte I has a very actively moving bass line. In all three parts, there are a few tricky rhythms to navigate that don't look tricky on paper. In Gavotte II, the bass is *tacet*, creating a lively duet between the soprano and the alto.

Unlike the other works in the collection, the combination of the two Gavottes with the obligatory repeat of Gavotte I makes this piece a good length for a performance. This pair is suited for a more advanced ensemble than is required for the rest of the collection.

Set for SAB, Gavotte (from *French Suite V, BWV816*) is an absolutely brilliant arrangement of the Gavotte from this *French Suite*. Those of you who have played it on the keyboard (as in the original excerpt above)—and those of you who haven't—will be very pleased with it. All three lines are superbly crafted; overall, the piece is very lively and fun to play. The original work in G major has been transposed to F major to suit the recorders' range.

Another short Gavotte (from *French Suite VI, BWV817*) is set in a manner that makes it sound particularly playful and happy. Its rich harmonies and unexpected chromatic moments give this arrangement a unique character.

Overall, this collection has a lot going for it. The pieces are easy to read and well arranged. Most of them have active bass lines; in each piece, every player has an interesting part.

Some of the pieces are too short to play in a concert setting, but one

could consider interspersing these among longer works on a program.

Most of the pieces are suitable for an intermediate ensemble, with the exception of Gavottes I and II from BWV811, which are suitable for a somewhat more advanced group.

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

SONATA—BWV 1033, BY JOHANN SEBASTIAN BACH, ARR. CHARLES COLDWELL. Editions Dolcimelo EDB00101 (www.dolcimelo.com), 2001 (first printing 2003). Sc 4 pp. \$7.

This edition is a transcription for unaccompanied recorder of J. S. Bach's *Sonata in C major for transverse flute and continuo, BWV1033*. To better accommodate the recorder's range, it has been moved up a minor third to E \flat major.

The editor, Charles Coldwell, explains that the work has been the topic of a number of different theories regarding its authorship and original form. In the excellent introduction, he summarizes the issues in some detail. The principal source is a manuscript, *Sonata a Traversa e Continuo di Joh. Seb. Bach*, which was copied by Bach's son C.P.E. Bach. C.P.E. attributed it to his father—yet some scholars believe that the quality of the work, particularly the continuo, suggests composition by a student or by C.P.E. Bach himself.

Robert Marshall (in *Journal of the American Musicological Society*, Fall 1979) classifies it as a "hybrid" that was written by J.S. Bach as a sonata for unaccompanied flute and to which C.P.E. Bach might have added the continuo part as a compositional exercise. According to Marshall, the problems and detractions caused by the continuo disappear when rendered as an unaccompanied sonata. Coldwell follows this theory in the edition.

The sonata contains four movements: Andante and Presto, Allegro, Adagio, and a Menuetto, which is divided into Menuetto I and Menuetto II, the first serving a *Da capo* function.

In the transcription, the first three movements and the second minuet render the flute part as it was given in C.P.E. Bach's manuscript. The first minuet, however, is adapted from the right hand of the keyboard part, which was fully written out and included in the manuscript. The edition indicates the differences on *ossia* staves. Original slurs are given, and dotted slurs are offered as editorial suggestions.

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The opening Andante, which switches suddenly to Presto halfway through, consists of typical Baroque gestures, including scale and arpeggio patterns and sequences. The Andante is not particularly lyrical, as one might expect of a slow movement, and it takes some interpretive skill to play it so that it does not sound like a technique exercise. The same can be said for the Allegro, whose construction is similar.

As noted above, editorial slurs are added to the Andante section. I played it through multiple times with and without them. On one hand, they follow the patterns of the manuscript slurs. On the other, they tend to create a more homogenous—and thus perhaps less interesting—sound.

The Presto is a challenge, due to the key signature (three flats) and the skips that involve notes in the highest register. Experience in understanding Baroque music is again essential here.

The Adagio is quite beautiful. Of all of the movements, it would have the most general audience appeal.

The edition is well-prepared and includes detailed background information. The skill level is advanced, plus knowledge of Baroque style is essential.

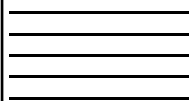
It is an enjoyable and challenging solo work. As far as concert performance is concerned, if that is one's goal, it would appeal to an audience with an appreciation of solo Baroque style.

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. She is the president of the Palm Beach (FL) Recorder and Early Music Society.

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