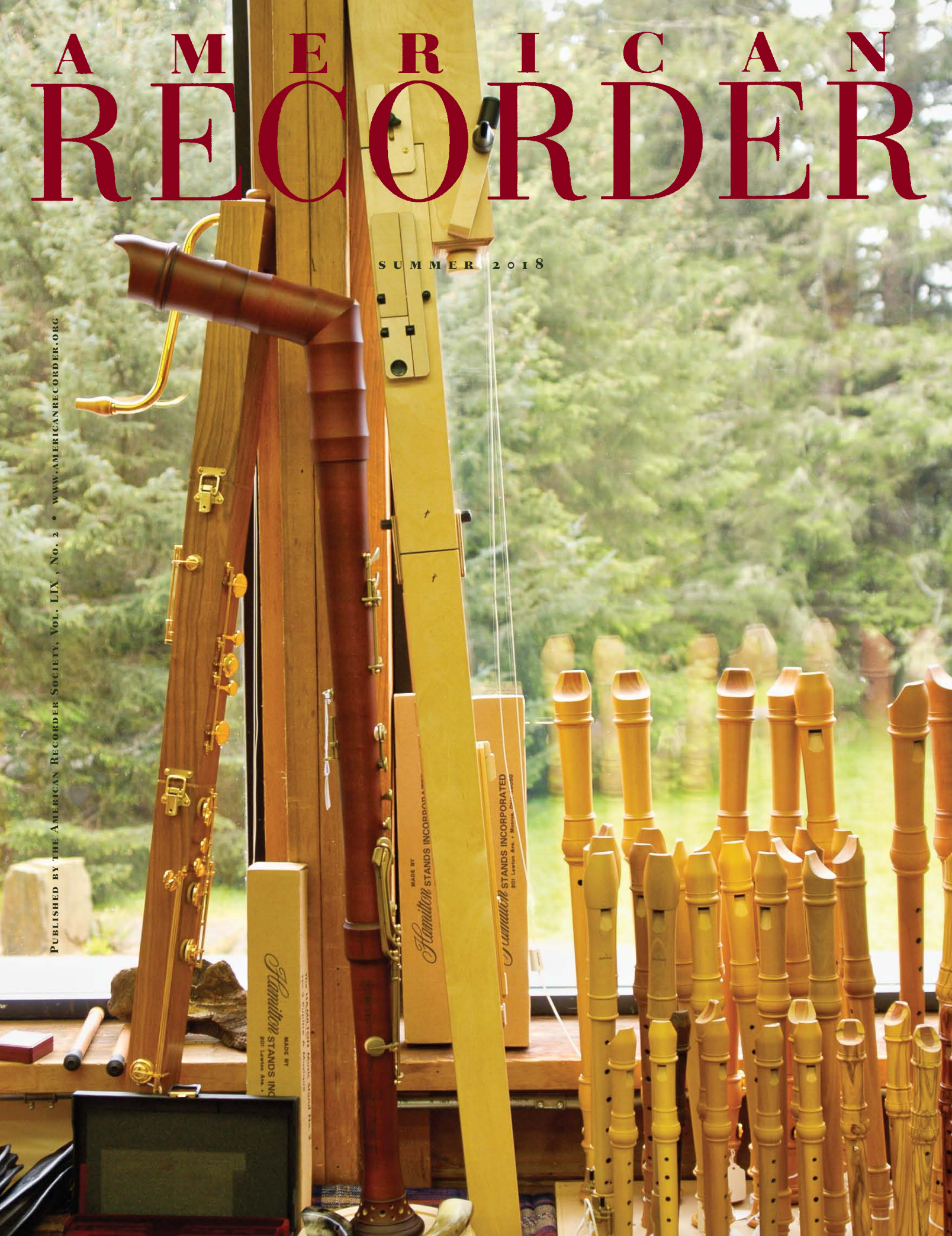


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SUMMER 2018

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EDITOR'S NOTE

I think I first saw the **Flanders Recorder Quartet** (FRQ) approaching across a misty field, carrying recorder cases. The mist was fog elsewhere, causing their plane to circle and land late—and the quartet to have to dash to their concert as the recorder headliners at the 2000 Berkeley (CA) Festival (*September 2000 AR*). Immediately setting to the work of unpacking recorders, and having no time to warm up, they proceeded to play a stellar concert. It was my birthday—and what a lovely present.

ARS members scattered around the U.S. sent in reports on the FRQ “Final Chapter” tour in North America this spring—but you can hear them play, one more time, during the Amherst Early Music Festival on July 16. After that performance, they will be presented the **ARS Distinguished Achievement Award** (page 8).

At the other end of the spectrum for recorder playing is the **East Bay Junior Recorder Society**, a group for young recorder players, now celebrating 20 years of its success. In an expanded Education Department, **Mary Halverson Waldo interviews the leaders of that group** (page 16), with additional thoughts from its present and former members. It’s a particularly good example of a way to cultivate the next crop of recorder players.

Gail Nickless

www.youtube.com/americanrecordermag

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A M E R I C A N RECORDER

VOLUME LIX, NUMBER 2

SUMMER 2018

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East Bay JRS@20:

Young Recorder Group comes of Age 16

In an Education Department Special,

Mary Halverson Waldo interviews the

leaders of the East Bay Junior Recorder Society



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volunteer to serve on ARS committees



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Cléa Galhano appointed to recorder faculty of Indiana

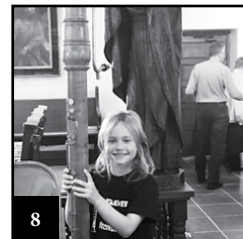
University; change of personnel for Musica Pacifica;

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recorder examined as an object of art at Boston

Museum of Fine Arts; Bob Dorough (1923–2018);

Divine Art Recordings Group celebrates 500 releases



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Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2019, the Society celebrates 80 years of service to its constituents.

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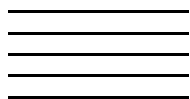
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to update chapter listings.*

PRESIDENT'S MESSAGE



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



As I write this, in many parts of the country, spring is trying really hard to arrive. Here in North Texas there have been weekly setbacks. One day, in mid-April, the temperature dropped from 85 to 37 degrees in a few hours! It was perfect at the April Board meeting playing session that **Wendy Powers** directed us in a round of *Summer is Icumen In*—while another cold front moved through.

Speaking of our semi-annual Board meeting, this one was held near Dallas, TX, and hosted by my own chapter, the **Dallas Recorder Society**—many thanks to them. Kudos to our excellent, hardworking, all-volunteer Board that makes the job of President

so pleasant and easy. There will be full reports in coming issues, but I want to touch on a couple of things.

After a few minutes of perfunctory business, we spent the majority of the first day of the Board meeting poring over the results of the recent member survey. Many thanks to all of the ARS members who took the time and responded.

The prior survey was completed several years ago, and we made several changes based on feedback: adding the monthly *ARS Nova* e-newsletter and making substantive changes to the web site. Know that we take these survey results very seriously and will continue to study this one for insight into how

We are always looking for non-Board volunteers.

to improve the ARS for you. See a brief article in this *ARS Newsletter* summarizing the results.

I also want to thank everyone who has taken the time to vote in the current Board of Directors election, results of which will be announced in the fall. I would also remind you that there are still opportunities to **serve your society**. We are always looking for **non-Board volunteers** to help with various initiatives, such as member benefits and communications. Call or e-mail one of us if you are interested.



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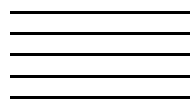
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TIDINGS



FRQ makes “Final Chapter” stops, Cléa Galhano joins Indiana University faculty, Bob Dorough (1923-2018)

Milestone for Classical Record Company Divine Art

After celebrating its 25th anniversary in 2017, the Anglo-American **Divine Art Recordings Group** reached another milestone in May with its **500th release**. The company is known for its broad approach to repertoire and especially its work with musicians to bring to light new, lost or neglected masterpieces: works by English Baroque composers; the original *Four Seasons* by Giovanni Guido (composed before Antonio Vivaldi wrote his very different *Four Seasons*); and rare pieces from the 18th through 20th centuries.

Recorder players may be familiar with Divine Art releases featuring recorder-**erist John Turner** (whose CDs and music editions have been reviewed in *AR*; see the [Winter 2013 AR](#) for an interview by **Carson Cooman**, music reviewer for *AR* and whose organ works appear on Divine Art, celebrating Turner’s 70th birthday).

Divine Art’s story began with a recording made to raise funds for a church organ restoration in an English village where founders **Stephen and Edna Sutton** then lived (*The Organ in the Hills*, DDV24101). Still a hobby, the label grew slowly, but soon more artists proposed recordings. Stephen Sutton gave up his “day job” as a lawyer to run Divine Art full time—a step needed even more when the company acquired the **Métier, Athene, Dunelm and Heritage Media** catalogs in 2005-07.

After relocating to a small town in Vermont, the group began to attract the attention of American musicians, while continuing projects from around Europe and from Australia. For the last 10 years or so, the company has released over 40 titles each year. Support for contemporary composers and their artist partners remains a focus, principally through new-music label **Métier**—avant-garde and modernist, light music for TV and theater, and eclectic fare such as soft jazz and swing. DVDs include contemporary opera, modern percussion music, string quartets and music for silent film. With the 2016 re-launch of the **Athene** label to specialize in early/Baroque music and period instruments, Divine Art has now begun digitizing all of its holdings for direct download.

Cléa Galhano has been appointed as the recorder faculty member of the Indiana University Jacobs School of Music in Bloomington. Her background and some of her achievements were outlined when she was interviewed in the Fall 2013 AR. She has also written a short article for this Summer ARS Newsletter about her 10 years with the Recorder Orchestra of the Midwest.



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Passing Notes

Jazz and early musician and composer Bob Dorough (1923-2018) died on April 23 of natural causes at his home in Mount Bethel, PA. Many knew him as the creator of the music for the PBS children’s show *Schoolhouse Rock*; recorder players thought of him as composer of *Eons Ago Blue*, possibly the first American jazz piece written specifically for recorders (1962). Memories of Dorough will be collected for the *Fall AR*. For now, enjoy a performance of *Eons Ago Blue* played by faculty of the ARS Recorderfest in the West in 2014: www.youtube.com/watch?v=WEegJFz8VUE.



(l to r) David Morris, Judith Linsenberg, Katherine Heater, Elizabeth Blumenstock, Ingrid Matthews

Musica Pacifica bids farewell to Elizabeth Blumenstock

Founded and directed by **Judith Linsenberg**, recorder, and **Elizabeth Blumenstock**, Baroque violin, **Musica Pacifica** presented a December 16, 2017, concert in El Cerrito, CA, entitled "We've Got Your Bach: Celebrating the Past, Present and Future of Musica Pacifica." The concert bid farewell to Blumenstock after 27 years, and welcomed violinist **Ingrid Matthews** of Seattle, WA. Rounding out the all-star lineup, the continuo included **David Morris**, 'cello and viola da gamba, with **Katherine Heater** on harpsichord.

Linsenberg and Blumenstock have played together since 1991, during which time they have blended into one mind in matters of interpretation, ornaments and phrasing. Their concerts are always a technical *tour de force*, displaying dazzling capabilities of both the recorder and the Baroque violin.

This concert was no different. After introducing all the players with an opening rendition of the *Canon and Gigue in D* by Johann Pachelbel (1653-1706)—and featuring Linsenberg's Von Huene sixth flute—Matthews stepped away. Linsenberg and Blumenstock reminisced together, playing their arrangement of J.S. Bach's (1685-1750) *Trio Sonata No. 2 for organ, BWV526*, from their very first CD in 1992 (played on Linsenberg's voice flute by Jean-Luc Boudreau and Blumenstock's 1660 Guarneri violin). This reporter recalls being at the concert when that piece had a live debut; it became an immediate favorite, inspiring me to arrange it and perform

it with my own amateur Baroque group (with coaching from Linsenberg).

After the Bach, Linsenberg took a break; the two violins enjoyed a romp together in Handel's (1685-1759) *Trio Sonata in F, HWV392*. Florid runs up and down the fingerboard were executed with delightful abandon.

Linsenberg returned, with Von Huene soprano in hand, to join Blumenstock in "Les Contrefaiseurs" ("The Counterfeiters") from *Pièces en Trio* (1629) by Marin Marais (1656-1728), featured on their mid-1990s double CD of the entire Marais *Pièces*. Their arrangement of this piece had the violin shadowing the high recorder in exact imitation, one measure behind and an octave down. The difference in timbres and tessiturae made for a very enjoyable and lively sound, and allowed each part to shine through the musical fabric.

Keeping it French, Linsenberg moved to a Von Huene voice flute for a fantastic performance of the *Première Suite in E minor* (1730) from the first set of "Paris" quartets by Telemann (1681-1767). The technical demands of Telemann's writing were displayed immediately in the Prelude (*Vitement*), with the fast opening series of repeated notes drawing an audible gasp from the audience. Telemann's intended market for these quartets was professional players, rather than affluent amateurs entertaining themselves at teatime; this quartet did not disappoint. Its six movements brought out the conversational best of the ensemble—including Morris on gamba, hitherto part of the continuo, but now one of the soloists.

The concert closed with the popular *3 Parts upon a Ground* by English composer Henry Purcell (1659-95). Matthews rejoined the ensemble, and the party kept the musical laughs coming, ignoring the approaching inevitable moment of Blumenstock's farewell toast. In fact, they prolonged the joy further by returning to the stage for an Italian encore, *Aria sopra la bergamesca* by Marco Uccellini (1603-80) with Linsenberg playing a transitional soprano by Boudreau and mixing it up with the violins. The rapid passagework in two sharps was tossed around the group like a badminton birdie on a summer day: a welcome bit of brightness in the heart of darkest December, and a mood lifter for the audience to bring to the champagne reception that followed.

*Text and photo by Glen Shannon,
El Cerrito, CA; Musica Pacifica will
perform during the Berkeley (CA)
Festival on June 8, 5:30 p.m.,
St. Mark's Episcopal Church*

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Bits & Pieces

Valerie Peters Thomforde, an advisor for the **Recorders for All** project, has devised a recorder brace to be reproduced on a 3D printer. Thomforde, whose story appeared in the *Winter 2014 AR*, plays recorder with an atypical cleft hand (thumb and pinky on one hand), and has previously combined a thumbrest and dowels for support. Her plans are at <https://anotherwaytoplay.org/2017/11/02/i-invented-something-and-you-can-too>.

Alan Karass had the honor of serving as the English-language announcer for the Douz Festival, held in Tunisia at the New Year. See background on his research trips to Tunisia in the *Spring 2017 AR*.

AR Compact Disc Reviews Editor **Tom Bickley** was in Japan in late March conducting **Deep Listening for Peace**, a workshop hosted at the World Friendship Center in Hiroshima and organized by Peace Culture Village. "It was a really marvelous experience to meet atomic bomb survivors, peace activists, and to see how committed the really beautiful city of Hiroshima is to peace education." The workshop concluded with a short performance of

pieces for recorder (Bickley) and shakuhachi (**Nancy Beckman**).

Martin Bernstein, Harvard University student and winner of prizes at national and international recorder competitions, also now plays with **Salomé Gassel**, viol, in **Rumore Terribile**. They formed the duo about two years ago, first playing in public on a hot afternoon in a cool spot in a small alley in a Medieval Italian village. The performance was met with critical acclaim: the sole audience member leaned out of his window, and shouted, "Rumore terribile!" If you missed them last month during the Early Music America Emerging Artist Showcase in Bloomington, IN, you can hear them at: https://youtu.be/wd_2mbyUX3o (search YouTube for "Martin Bernstein" for other selections, or see the link at www.youtube.com/americanrecorder.mag).

Congratulations to young **Júlia Abdalla** (Suzuki student of **Renata Pereira** in São Paulo, Brazil) for winning awards at the international contest held last October during **Open Recorder Days Amsterdam (ORDA) 2017**. She captured the **Audience Prize** in addition to earning a **jury prize for soloists under 12 years of age**. For the latter, she won an **Eagle Ganassi alto** by **Adriana Breukink**. The preparations she and her parents made with Pereira for her initial participation, at ORDA 2015, were chronicled in the Education Department of



the *Winter 2015 AR*. Hear her play at www.youtube.com/watch?v=oEs6cPaehzwc&feature=share.

A full list of participants from all over Europe and from several other countries is at www.openrecorderdays.com/competition-info. Abdalla was the only competitor from the Americas.

Jury members included **Bert Honig** (NL, president), **Piers Adams** (UK), **Bart Coen** (BE), **Inês d'Avena** (NL/Brazil), **Winfried Michel** (DE) and **Pernille Petersen** (DK).

ORDA has announced its next dates: October 24-27, 2019.



Lazar's Early Music is changing hands

Bill Lazar (left, at the 2016 Berkeley Festival)—purveyor of fine recorders, viols, double reeds, sackbuts and eclectic early music instruments, both new and used—has decided it's time to retire. A great friend to the recorder community, he first began selling Paetzold recorders in 1994 and now sends all manner of early music instruments to customers all over the world, also solving problems, and even setting up his wares at workshops around the country. Sale of Lazar's Early Music is pending, with the hope of continued service from the new owners. (Photo by Greta Haug-Hryciw. This issue's cover is a photo by William Stickney of a Lazar's Early Music Shop display, likely at a Winds and Waves Workshop in OR. A similar setup will be available during the Berkeley Festival exhibition, June 7-9. See also <http://lazarsearlymusic.com>.)

Recorder Featured as Both Musical Instrument and Work of Art in Art History Class Presentation

In 2017, **Jasmine Ho**, a music therapy major at the Berklee College of Music in Boston, MA, used her skills on recorder to present her final project for a course in art history, “The Renaissance to the Present.”

“For the final project in my art history classes,” said Associate Professor **Arleen E. Arzigian**, “students choose one object in the collections of the Boston Museum of Fine Arts, give a short presentation about it to the class, and hand in a paper.”

Usually, students choose one of the many famous paintings on display in the museum, but this time the class was led into the musical instrument gallery—to the case displaying an early-18th-century anonymous German carved ivory recorder from the Leslie Lindsey Mason Collection (once owned by Canon Francis W. Galpin, *photo at left courtesy of the Boston Museum of Fine Arts*).



Jasmine Ho, holding her Von Huene Rippert alto and Moeck Rottenburgh soprano, on the steps of the Boston Museum of Fine Arts, where her class project in art history was presented in 2017 (photo: Emmanuel Choi)

“I saw this recorder when I first visited the museum in December 2015,” said Ho. “I was really excited to discover it because recorder doesn’t seem to be as popular in America as in Europe. When my professor asked us to pick one work in the museum to talk about, I immediately thought of it.”

Ho continued, “Since not much background on the instrument is available, I made some educated guesses based on its material, structure, details of the design, etc. I also compared it to my wooden Von Huene Rippert (an alto recorder at A=440), and played a movement from a Handel sonata. I saw this presentation as an opportunity to promote the recorder, letting my professor and classmates know how beautiful this instrument can sound.”

I saw this presentation as an opportunity to promote the recorder, letting my professor and classmates know how beautiful this instrument can sound.

“Jasmine chose an ivory recorder to discuss,” reported Arzigian, “and played a tune on her own recorder. It was fantastic. Also, it was a change from the usual presentations on paintings and sculpture.”

Soon to be a board-certified music therapist, Ho uses the recorder in patient care sessions at McLean Hospital in Belmont, MA. “I do ‘Music and Art’ expressive activity with psychiatric clients,” she said. “I improvise on recorder, and they draw what comes into their minds.”

As a teenager, Ho won the top prize in the Hong Kong Schools Music Festival, receiving scholarships to pursue recorder performance at University of California-Berkeley, where she earned her Bachelor of Arts degree in music. In the Bay Area, she studied with Dr. Davitt Moroney, Louise Carslake and Joseph Lee.

Now, as the only recorder principal at Berklee (where she has been preparing for the college’s demanding required instrumental juries with flute professor **Wendy Rolfe**), she has participated in the recording sessions of film scoring students and has actively promoted the instrument in contemporary music.

Benjamin Dunham, Marion, MA



#FRQexit: Flanders Recorder Quartet “Final Chapter”



On October 26, 2016, a video appeared (www.facebook.com/136317119740374/videos/1193703577335051) that gave the news: after 30 years of intensive working together, rehearsing, CD recordings, and concerts worldwide, the **Flanders Recorder Quartet (FRQ)** was “drawing a double barline under the group.” They promised a memorable farewell tour, chock full of exceptional concert selections that had pleased audiences for three decades.

The video came at a time when **American Recorder Compact Disc Reviews Editor Tom Bickley** was interviewing group members by e-mail about their 30 years and over 2500 concerts together. When the group turned the corner and

announced their upcoming full stop, we turned the corner with them, announcing their retirement in the **Winter 2016 AR**.

In Europe, and Belgium in particular, they are known as “Vier op ‘n Rij,” a humorous name they adopted while attending conservatory; it refers to a game somewhat like “Connect Four,” its literal translation. In Japan, they have become known as “the Fab Four,” a reference to The Beatles.

Over the years, three of the FRQ have remained constant (**Joris Van Goethem, Paul Van Loey and Bart Spanhove**); the fourth Connect Four member has changed several times. The most recent new member, **Tom Beets**, joined over a decade ago.

Both in their performing and interaction with an audience, the FRQ has remained constant in its excellence over the years, making a significant contribution to the recorder’s reputation in the music world. Their legacy will continue.

The extensive “Final Chapter” tour set dates in Europe and U.S., starting in late 2017 and planned to last through 2018. North American concerts began in mid-February, with Milwaukee, WI; Columbus and Oberlin, OH; New York City, NY, and Boston, MA (“A Song for the Seasons” with soprano Cécile Kempenaers); San Jose, CA; Lansing, MI; and carried over to March in Tucson, AZ, followed by two days “with a spectacular mountain view” in Colorado Springs, CO.

Since the same program was performed in multiple locations, this report takes a sampling of those “Final Chapter” concerts.



Ma fin est mon commencement

The **Flanders Recorder Quartet** (FRQ) originally appeared at the Morgan Library in 2006—the first concert in New York City, NY, to be presented by the prestigious Boston Early Music Festival. A music critic for the *New York Times* wrote: “The players ... combined the breathy timbre of a portative organ with the expressive interplay of a fine string quartet.”

That program had as its theme English consort songs and instrumental works from the time of Elizabeth I. For their farewell concert in **New York City** on February 22, the FRQ deliberately reimagined the earlier event.

Focusing on 16th-century English consort music, the FRQ used the four seasons—not the Vivaldi work—as a framework, choosing music to provide the “feeling” of each particular season. For artistic reasons, the “seasons” were presented out of order.

The instrumental consort of **Tom Beets, Joris Van Goethem, Paul Van Loey** and **Bart Spanhove** primarily played Renaissance recorders at 8' pitch, placing the sonic range within the human vocal range—and beautifully supporting Belgian soprano singer **Cécile Kempenaers**.

The auditorium acoustics suited the recorders and singer very well. The low notes of the large recorders were projected clearly over the wood floor of the elevated stage to the audience. Those in the first 10 rows had a particularly thrilling, clear, resonant soundscape.

After a lively welcome with Hugh Aston's *Maske*, the FRQ was joined by Kempenaers, whetting hopes for an early Spring in February with two anonymous 16th-century songs: *This merry pleasant spring* and *When May is in his prime*. Richard Nicholson's *Cuckoo* closed the set—and as its final chorus seemed to have no end, Kempenaers jokingly produced a

Flanders Recorder Quartet, with Cécile Kempenaers, center: (l to r) Paul Van Loey (seated), Bart Spanhove, Joris Van Goethem, Tom Beets



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green plastic soprano to play final “tweets” to cut it off.

Ballo del Granduca served as an Interludio before the concert continued with the Autumn section. Originally an organ work thought to be by Dutch composer Jan Pieterszoon Sweelinck, the title refers to a “dance for the great Duke.” Sweelinck was very influenced by the style of English virginalists. This highly virtuosic music, here configured for four recorders, gave a brilliant demonstration of the runs, arpeggios, flourishes, diminutions and other types of figuration typical of the composer. The FRQ made it sound effortless.

The two inner sections of Autumn featured Kempenaers’s clear, graceful singing. Although the composer of the early-17th-century song *In the dark is my delight* is unknown, the text comes from a Jacobean play that shows a pessimistic outlook on life. The group followed with English composer Thomas Campion’s *The peacefull westerne winde*. Here the instrumental underlay and text are quite somber.

The autumnal transition from a sense of regret to darker days is brilliantly presented in contemporary composer Pieter Campo’s instrumental work: *Meditativo & Fire*. The meditative portion quietly builds chords that ripple across one’s consciousness. A soloistic line floats across a quiet foundation of chords that evoke gently moving water. *Fire* is assertive and restless; the chiffing recorders evoked dancing flames while the familiar tune

The FRQ discovered that this highly listenable music incorporated

Fibonacci numbers to create the architecture of the work. Fascinating!

The Leaves be green (Browning) provided the basis of the melodic lines.

Thomas Preston’s fascinating *Upon La, mi, re* closed out the first half of the program. Kempenaers joined Beets to sing the repetitive *la, mi, re* figure while the other three wove an increasingly intricate pattern around it. The FRQ discovered that this highly listenable music incorporated Fibonacci numbers to create the architecture of the work. Fascinating!

Following intermission, music associated with Summer reflected care-free activities—dancing, drinking, loving and regretting loves lost. Familiar tunes included Henry VIII’s *Pastime with good company*, Dowland’s *Can she excuse my wrongs* and an anonymous tourdion, a lively early dance in triple meter with lyrics in praise of good wine and a fat ham. Kempenaers sang in turn the rollicking soprano, alto and (bravely) tenor lines over the recorder accompaniment.

Robert Parsons’s *Ut, re, mi, fa, sol, la* was offered as an instrumental Interludio. Though written for viol consort,

this music works beautifully and hypnotically on low recorders. It eased the transition into the final section, Winter.

The Flanders players selected Winter music, often in minor keys, that reflected on the days before Christmas. This section opened with two vocal settings of the anonymous 16th-century text, *Sweet was the song (the virgin sang)*. The lively, late-14th-century dance tune *Czaldy Waldy* then led to the final piece on the program—*Lullay, Lullay*, also a familiar 14th-century melody.

In this section, as throughout the concert, Kempenaers’s supple, limpid voice blended gracefully with the recorders. It seemed fitting that she was highlighted in an encore. Sitting informally on the edge of the stage, she sang Glenn Miller’s *Moonlight Serenade* backed by the FRQ in their own arrangement—a charming finish to an awesome, memorable evening. For recorder enthusiasts in the audience, the evening was especially bittersweet as the group put down their instruments and left the stage.

From East Coast to West

After a brief sojourn in Boston, MA, where they presented the same program that had been presented in New York City as well as various European locations with Cécile Kempenaers, the FRQ moved to the West Coast for a February 25 concert in **San Jose, CA**. As noted by Tom Beets, the most recent FRQ member, this performance was about halfway through their farewell tour. They were expressing mostly feelings of joy and gratitude, rather than sadness, in coming to the conclusion of their adventures as a touring ensemble. On this evening—their third visit to San Jose—the FRQ shared their joy in their music-making with the almost completely full house, and certainly evoked much gratitude from the audience.



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Much of the music on their “Final Chapter” program was adapted from music written for organ, although several works were originally scored for recorder quartet. The transcriptions/arrangements were well crafted, not only to convey the beauty and substance of the original works, but also to exploit the pitch, timbre and articulation possibilities of the FRQ’s instruments.

The members of FRQ travel with nearly 50 recorders. Two matched sets of recorders were in use on this evening (and at other times on the tour), supplemented with a few that are each member’s personal favorites. The matched sets are a Bassano set by **Tom Prescott**, and a Baroque set by **Friedrich von Huene**.

The performance opening was played with the Bassano consort, yielding a full, round Renaissance sound. An arrangement of Michael Praetorius’s hymn for Christmas, *Summa Parenti Gloria* (1611), segued seamlessly into Pieter Campo’s 2015 works, *Meditativo* and *Fire*. As an audience member noted in the Q&A following the concert, the clean lines and rather somber harmonies of the Praetorius hymn blended with the similar affect of Campo’s work.

The interplay among the members of FRQ was quite engaging, and the ensemble made very effective use of solo, duo and trio instrumentation to vary the density and maximize the affect.

Each member of the quartet provided comments between groups of pieces, welcoming the audience into a richer listening experience. Seventeenth-century English composer Matthew Locke’s *Suite in F* followed, played on the Baroque instruments. The ensemble’s phrasing balanced the quirky harmonies of Locke with the elegance of his writing. A satisfying suite of stylized dances, *Suite 15* from Johann Hermann Schein’s *Banchetto Musicale* (1617) concluded the first half of the concert.

The second half started with Sören Sieg’s three-movement *Inxaxheba* (2016), which embraces the richness of aspects of African rhythms and interlocking counterpoint. Hearing this work, recorded on the FRQ’s recent CD *5 [fi v e]* (see the review in the [Winter 2017 AR](#)), evoked thoughts of Recorders Without Borders (www.recorderswithoutborders.org). Sieg’s work, and the inclusion of *Inxaxheba*, is a reminder that the recorder is an instrument in worldwide use, with potential for connecting cultures. The audience responded very enthusiastically.

Two organ works by Bach followed (*Fantasy in C*, BWV570, and *Fugue in C*, BWV545), which were an obvious fit for the Baroque set of recorders, as was the Sieg work. Argentine composer Astor Piazzolla (noted for his compositions in the “New Tango” style) had written the penultimate piece, a moving and somber work titled *Oblivion*. Though originally a part of a film score, the title, as well as its pres-

*All will continue to be active
in recorder performance
and teaching, even working
together at times.*

ence on the “Final Chapter” tour, surely reflected the complex mix of emotions for the ensemble, presenters and audiences.

The FRQ closed the San Jose performance (*photo at left*) with a boisterous version of Louis Prima’s *Sing, Sing, Sing!* Their extroverted articulations maximized the energy of that well-loved big band tune. The crowd demanded encores and the FRQ delivered: first with a remarkably goofy arrangement of the popular song *El Condor Pasa*; and then, in response to the audience’s ebullient insistence, an even more extroverted and charmingly chaotic *Circus Renz* by Gustav Peter in an arrangement by Jan Van Landeghem.

Following the performance was a Question and Answer session in which the quartet members affably fielded queries ranging in topics from how to clean a recorder to their rehearsal process to their opinions on new recorder designs.

To the last question, they made it clear that they prefer traditionally designed instruments and enjoy maximally exploiting them in new as well as old repertory. However, they supported the role of new developments. The interchange was full of energy, wit and good humor, plus plenty of substance.

In response to a question about what they all have planned for December 23 (the day after the conclusion of the farewell tour), they replied that all will continue to be active in recorder performance and teaching, even working together at times.

At a few stops along the “Final Chapter” tour route, the FRQ offered master classes or other interactive

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events. Besides the Q&A after the San Jose concert, in the pre-concert talk, Spanhove made an excellent point about teaching the recorder in schools. He believes that the main reason the recorder is not considered a serious instrument is that most school music programs are not taught by recorder specialists (recorder professionals), but rather by teachers whose musical training is on other instruments—perhaps clarinet, oboe or violin—who then encourage their students to move on to what they consider to be “real” instruments.

FRQ members also offered a workshop class earlier in the day in San Jose. Beets taught a one-hour course featuring Stan Davis’s arrangement of *My Funny Valentine* by Rogers and Hart. Beets’s approach was to help participants understand the mood of the piece with its jazzy rubato and pulsing bass line, using the expressions in the text to illustrate the differences in phrasing. It was an excellent example of the versatility of the recorder, proving that the perception of dynamics is achievable with different articulations and intent. Having the luxury of large instruments in the room, Beets conducted the class by playing a contra bass recorder rather than giving a strict beat.

Van Goethem covered two pieces in one class: *Je te veux* by Erik Satie, and *Oblivion* by Astor Piazzolla. He coaxed long, luscious phrases from the class on the Satie, and incited the thrill of the tango by Piazzolla. With the latter, he appeared almost apologetic to those playing the bass line, which had a repetitive and percussive rhythm under the florid melody line (played in this class by Glen Shannon), but everyone understood the important need for that driving movement, so no one objected.

The FRQ included *Oblivion* in their evening performance in San Jose, giving the class participants the pleasure of also hearing it played by these remarkable musicians. (Van Goethem played the bass line.)

While these “how to get the most out of this piece” classes by Van Goethem and Beets were fun, the session from Spanhove on technique and practicing was finely honed and outstanding. Given the choice between working on recorder technique or learning practicing methods, the participants almost unanimously elected to learn how to practice more effectively.

With one sheet of music from J. J. Quantz, everyone explored multiple ways to approach a 32-bar exercise of 16th-note patterns. Spanhove sought ways to vary its playing; participants offered ideas, the most typical being to change articulation patterns.



For difficult passages, practice the tricky transitions, but always play the following note, connecting the part being practiced with what comes next.

One strategy was to slow the tempo down to a manageable speed. If it became too fast to play accurately, we would be practicing our mistakes. For difficult passages, practice the tricky transitions, but always play the following note, connecting the part being practiced with what comes next.

The participants memorized short patterns, then played the exercise by leaving out certain notes of every pattern of four 16ths (first, second, third or fourth). Then the sequence was practiced with two notes omitted from each pattern.

Spanhove suggested that another way to make practicing more challenging would be to turn the page upside down and play it as before, but seeing it from a totally different perspective. These brain tricks required effort, but the point became clear when participants returned to playing the normal way—it seemed much easier.

The most important thing about practicing is to *do* it.

From Tucson's mountains to the Colorado mountains

On March 4, the **Arizona Early Music Society** (AEMS) was fortunate to engage the FRQ near the end of the North American portion of their "Final Chapter" farewell tour, in the beautiful setting of **Tucson's** St. Philip's in the Hills, with its gorgeous view out from the altar over the Catalina Mountains.

Van Loey gave a pre-concert lecture, personally demonstrating the recorders—including the contra bass in F made by the late **Friedrich**

von Huene some years ago (see the [September 1998 AR](#))—and talking about the group's now 31-year history.

An enthusiastic audience of about 250 reveled in the quartet's reprise of favorite pieces from Praetorius to Piazzolla and Louis Prima, by way of Schein, Locke and Bach. As always, the group included several commissioned works: Belgian composer Pieter Campo's yearning *Meditativo* and flamboyant *Fire*, and the German composer Sören Sieg's African-inspired suite, *Inxaxheba*, with clicks and bird calls, flutter-tonguing and the flat-out brilliant ensemble playing that has characterized the FRQ from its beginnings.

All of the FRQ members are very friendly, casual and easily accessible. Different players spoke between sets, engaging comfortably with the audience. When Tom Beets, who joined the quartet some 10 years ago as its most recent member, asked the audience how many play or have played recorders, he was visibly surprised, but also delighted, to see nearly a quarter of the audience members raise their hands. This audience had traveled from all over Arizona, as well as California, New Mexico and even Texas, breaking attendance records.

Among those in the audience were several students from the **Lineweaver Elementary School** who had been invited as guests by AEMS, along with their marvelous recorder teacher **Karen Fields**. For 10 years, Fields has been working wonders with her students. Tucson has an arts program called Opening Minds through the Arts, which augments the public school system by helping to provide teachers in the arts. The Tucson Recorder Society has made outreach efforts to the Lineweaver school and others, and has donated SATB recorders for their use.

One beaming little girl had her photo taken with the huge contra bass recorder, wearing her Lineweaver Recorder T-shirt from the school.
(See photo on facing page of Audrey O., taken by teacher Karen Fields.)

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As with other locations, the arrival of the FRQ in **Colorado Springs** presented opportunities for extra sessions, held at Colorado College. On the day before their March 5 concert, **Van Loey's** workshop aimed to improve listening among the members of the college's student collegium.

Late in the morning on March 5, **Beets** and **Van Goethem** jointly greeted students from two combined classes from Colorado College, supplemented by Front Range recorder community members. At the lecture's start, Beets asked whether those in the audience of at least 100 were familiar with the recorder—and was pleasantly surprised that nearly all were in that category, and that a substantial percentage played the recorder themselves.

This informed the nature of the information presented by the two from the FRQ. They started by briefly mentioning (single line) monody of the 1300s. By the 1400s, those with financial resources like merchants began to buy sets of recorders, which were played in families. They paused in the 1500s, when several landmark events occurred. In 1511, music theorist Sebastian Virdung's *Musica getutscht* described three recorders: the descantus in G, cantus in C and bassus in F. The famous illustration in the 1600s by Michael Praetorius (*Syntagma musicum*, 1614–20) shows more families of instruments, including recorders, all still tuned in fifths.

Van Loey and Beets played a duet from *Odhecaton* (Ottaviano Petrucci, early 1500s), illustrating the pattern of motive–imitation–cadence found in this type of music.

Recorders continued to double or imitate vocal music until the Baroque era, when recorders were no longer played strictly in families, and the alto became a solo instrument. The technique for making recorders also changed, as Beets showed by taking up a Baroque recorder. Three-part instru-

...they know a lot of music after 30 years of playing together!

ments could be played fully chromatically, as demonstrated in a Telemann duet played by the FRQ pair. Later, during the Industrial Revolution, other wind instruments began to be constructed of metal—but not recorders.

The lecture fast-forwarded to the 1900s, when an interest in restoration of older buildings was also reflected in the types of instruments played. Using recorders in school music classes came into popularity, which is still the case.

In a very natural and conversational style, the two opened the floor to questions, which they answered individually or together, depending on the topic. They received one query about how to match the types of recorders played to the music chosen for a program. Since music by J. S. Bach is a favorite of the FRQ, they explained that the quartet had commissioned a family of instruments (including the von Huene contra) that hadn't existed in Bach's time—but which are played faithfully, in the spirit of the Baroque, on arrangements of music of that time.

While other questions were in a more typical vein (how the two began

playing the recorder, and their opinions on the recorder in education), a surprise question dealt with extended techniques. Beets pointed out that the recorder is ideal for these effects because of its lack of keys. He then produced a gradual glissando of over an octave, smoothly lifting his fingers as the pitch rose. Do try this at home!

The conversational atmosphere extended to the evening's concert, when (as in other performances) the various members spoke casually between the pieces on the program. As they had in other locations, they opened with the Praetorius pieces (*Hymnodia Sionia*, 1611, and the toccata-style *Summa Parenti Gloria*). These works melted into Campo's *Meditativo*—with Beets's soulful alto pitch bends, as in the five-part version at www.youtube.com/watch?v=YVIZbwuuYas—followed by *Fire*, with its insistent opening.

Switching from the Prescott Renaissance recorders to the Baroque set for Locke's *Suite in F*, the group announced a program change. Not too surprising, after playing the same program for a while (and indeed, as they commented, they know a lot of music after 30 years of playing together!), they substituted their version of a Bach arrangement of one of Vivaldi's *L'Estro Armonico* concerti, instead of Schein.

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Moonlight Serenade, the final notes of the “Final Chapter” FRQ tour (l to r): Paul Van Loey, Bart Spanhove, Joris Van Goethem and Tom Beets



During intermission, audience members traded stories about the FRQ. Some had also driven from Denver and farther north to hear the group's earlier Colorado Springs concert (recalled as being in about 2002, when Han Tol was with the FRQ). One audience member had traveled to this concert from New Mexico; he had studied with group members at a past workshop.

The second half was mostly as reported from other locations, starting with the minimalist percussive articulations and lush African singing harmonies of Sören Sieg's *Inxaxheba*. (Part of this suite was eloquently played by the FRQ at the October 2016 memorial service for Friedrich von Huene. One of the FRQ members, talking about this commissioned piece, mentioned

that Sieg composed it while his father was dying. Hear the first movement, *Yitsho, yintoni ulonwabo*, “Tell me what happiness is,” at www.youtube.com/watch?v=LTmgHrBhZMg.)

Continuing with Bach's two works in C, BWV570 and BWV545, the group demonstrated their absolute command of the stage, taking the audience into the music and bringing them out again when it was time to applaud.

And applaud everyone did: the full house loved the chuffy tango *Oblivion* by Piazzolla and Prima's *Sing, Sing Sing (with a Swing)*, during which the group hammed it up with pitch bends, flutter-tonguing and sputato (hear it at www.youtube.com/watch?v=NAu-O-oNUuc). The applause continued for three encores—the second being, as in San

AR gratefully acknowledges the following concert report contributors: Nancy M. Tooney, Brooklyn, NY; Tom Bickley, Berkeley, CA; Greta Haug-Hryciw, Montara, CA; Suzanne Ferguson and Scott Mason, Tucson, AZ; Gail Nickless, Centennial, CO. Concert photos courtesy of Amy Bearden (New York City); Lloyd Hryciw (San Jose); Karen Fields (Tucson); Gail Nickless (Colorado Springs); and still life with recorders, but no players, Deborah Peters (New York City).

FRQ to receive the ARS Distinguished Achievement Award

As announced in the [Spring 2018 AR](#), following its last North American concert during the Amherst Early Music Festival, the Flanders Recorder Quartet will receive the ARS Distinguished Achievement Award. On Monday, July 16, at 7:30 p.m., at Evans Hall, Connecticut College in New London, they will offer a program of favorites including works by Costanzo Festa, Robert Parsons, Matthew Locke and J.S. Bach. Admission is free for Amherst workshop participants; single tickets are \$25 general admission, \$20 for students and seniors. (A series subscription, to hear eight concerts during the July 8-22 workshop, is \$150 general admission, \$120 for students and seniors.) Tickets can be ordered at www.amherstearlymusic.org/concert_series. Following the recital, there will be a reception where the award will be presented by Wendy Powers and Barbara Prescott, both currently serving on the ARS Board.

Jose, the breathless *Circus Renz* by Gustav Peter, with the very long first phrase played without break on a rarely-used soprano by Van Loey (who did not employ circular breathing).

The third encore was *Moonlight Serenade* by Glenn Miller—the FRQ encore in New York City, there with Kempenaers singing. Since this was the end of the North American leg of their “Final Chapter” tour, this rendition was dedicated to the concert organizers and audiences who attended (especially in Colorado Springs)—and particularly to their agent of three decades, Valerie Bernstein. She was in the audience to hear them one last time and to see them off early the next morning as their “Final Chapter” continued in Europe.



East Bay JRS@20: *Young Recorder Group comes of Age*

By Mary Halverson Waldo,
with the leaders of the
East Bay Junior Recorder Society

In 1997, two recorder teachers in the Bay Area of California decided to found a group for young musicians to have access to music by playing the recorder, beyond their weekly recorder lessons—playing the wide and diverse repertoire for recorder ensemble, exploring music through improvisation and composition, and exploring listening and movement games. Members of the East Bay Junior Recorder Society (EBJRS, shown above, directed by Hanneke van Proosdij, at its Berkeley Festival 2016 Fringe event) are able to borrow the larger sizes of instruments for use in the ensembles.

The program was originally aimed at children from third through tenth grade, placed according to age and ability in different ensembles. Most young players stay for five years in the program—but some remain for as many as 10 years, and a few alumni have returned to act as mentors and coaches for the current players.

Louise Carslake and Hanneke van Proosdij graciously agreed to an interview for this story honoring the 20th Anniversary of their impressive EBJRS program. Over the years, I have seen inspiring photos of their enthusiastic students in various performance venues.

Having had a similar goal of working with groups of recorder students over time, helping them to develop depth as musicians and a love for the instrument, I have always wanted to know more about

how their particular project in the Bay Area works. I've also wondered in what ways we share similar approaches, and in what ways our programs differ.

My hope is that this conversation will inspire other recorder players to reach out to local students, providing good instruction, and a sense of belonging to a larger community.

Mary Halverson Waldo (MHW):
What was the initial inspiration for starting this junior recorder society (JRS) group, 20 years ago?

Hanneke van Proosdij (HvP):
We started this JRS group to provide a venue for children to have access to music by playing the recorder, beyond their weekly recorder lessons. Louise Carslake (LC) grew up in England,



East Bay Junior Recorder Society students: (facing page) conducted by Hanneke van Proosdij, performing in a Fringe event at the 2016 Berkeley Festival; (left) in 2007; and (below right) 2005

and I in the Netherlands, where we had the opportunity to play the recorder in an ensemble. This was a meaningful and joyful experience for us, so we decided to create similar opportunities for children here.

Several recorder teachers in the Bay Area were teaching children, but there was no program for them to play together. We noticed that children were often dropping the recorder in middle school and taking up band instruments. The goal was to give them a reason for continuing with recorder.



The goal was to give them a reason for continuing with recorder.

MHW: How did the first wave of students become interested in joining the EBJRS? Were they your individual students?

HvP & LC: They were individual students, as well as children who learned recorder in school classes.

MHW: What draws students to this group now? How do they know about this opportunity?

HvP: The majority of students come from an after-school program taught by Louise.

We share our flyer with local music teachers who teach privately and in schools. Unfortunately, more and more schools have taken music out of their curriculum here in California. There are a few good band and string




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East Bay Junior Recorder Society students in a Fringe concert at the 2010 Berkeley Festival

programs, but the majority of schools, especially elementary schools, do not offer music, or have their classes taught by teachers who are not trained as musicians.

LC: There are opportunities for young recorder teachers here in the Bay Area, as we have had a few colleagues retire, and some will retire in the next few years. Our greatest challenge is to find affordable housing, which is impossible, so we haven't seen young colleagues move here for quite some time.

MHW: How many students are involved in EBJRS currently?

HvP & LC: Over the years the number of students has ranged from 11 to 24. At the moment there are 15 members.

MHW: Are students required to be taking individual lessons in addition to their group participation? How do they learn and develop basic skills and techniques?

HvP & LC: All students are required to take regular weekly lessons or classes. Sometimes we make exceptions for the older children (after they have been playing the recorder for several years and can play different sizes), as long as they are involved in another weekly music program such as band, orchestra or a youth choir.

MHW: What is the age range of your EBJRS students?

HvP & LC: Ages 7-18

Unfortunately, more and more schools have taken music out of their curriculum....

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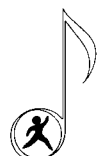
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MHW: *How often does the JRS group meet?*

LC: Once a month for a two-hour session, throughout the academic year—usually nine afternoons. We do not meet during the summer. We encourage JRS members to practice their ensemble music between monthly meetings, and many take it to their weekly lessons.

HvP: A few years ago we folded Louise's after-school program into the EBJRS program. It meets weekly during the academic year. These are 30-minute group classes with three-six children in each. Children do not have to be part of the after-school program to be in the EBJRS monthly meetings, but many are.

MHW: *Describe what a typical group meeting looks and sounds like.*

HvP & LC: We start with some warm-up, technical exercises, then play one or two pieces that include all the children. These will be pieces that one or the other of us has arranged with one or two easy parts for the younger children, and tenor and bass parts for the older players.

It gives the older children a chance to help the younger children, and the younger children get to play in an ensemble, not only with more experi-

enced musicians, but also with the larger recorders. We play garklein, great bass—and everything in between.

We then break into two groups (at times we have had three) divided by age and ability; each group will work on its own repertoire. During the year we continue to add more repertoire for each group.

After an hour (total) we have a cookie and juice break, and after the break the younger children often play a game or work on improvisation, or work on their music. The older group members play more music.

The last 15 minutes is an informal concert for the parents. Each group plays something that they have worked on during the session.

MHW: *What sort of financial commitment is involved for families in EBJRS, and are scholarships available?*

HvP & LC: EBJRS parents pay \$115 for the year; the weekly after-school program is \$12 per class. Several students in both programs are on 50% scholarship.

MHW: *Besides providing transportation to the group meetings, how are JRS parents involved?*

HvP & LC: Parents are encouraged

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to come and hear the regular concerts, and to help with practicing at home.

MHW: How do you work with different ability levels within whole group?

HvP & LC: We do not have a beginners' group, but two levels, as described above. In the opening *tutti* sessions, we focus a lot on tone, tuning and ensemble, which is good training for all levels.

We require that the children have a basic ability on the recorder before they join the EBJRS—they need to know fingerings for D-g, with low F# and F, and have a basic ability to read music.

In the younger group, the children play soprano, and as soon as they are big enough, the alto. Children cannot move into the older group until they play at least two different sizes. Once in the older group, children learn to play the bigger sizes.

They also learn to lead from the instrument, and to play most of their pieces without a conductor. This requires strong listening and ensemble skills.

MHW: As you seem to be meeting the need for a community of peers, and high quality instruction, what other particular aspects of your program keep the students coming back?

I play the recorder because I love the sound and how unique the instrument is. I also enjoy playing with other musicians in JRS.—EBJRS member Lucas Cohen

HvP & LC: We have found that the children who stay in the EBJRS (and we are happy to say that the majority stay for at least four or five years, and some for even 10 years) have a genuine enjoyment and appreciation of the music that we play. We play “real” repertoire. At the beginning of this year when we asked the children what they would like to play they said “Bach and Medieval music!”

Within the group we try to make everyone feel part of the ensemble and we have been happy to see several long-lasting friendships formed through the JRS.

The more advanced members of the ensemble (last year a group of eight children) have auditioned for the Junior Bach Festival and have been accepted to play in a concert next to children playing violin, piano, etc. [<http://juniorbach.org>; founded in Berkeley, CA, in 1953, the festival promotes the appreciation and performance of Johann Sebastian Bach's music by presenting annually a series of concerts showcasing young musicians under age 21 from all over northern California.]

An advertisement for Aulos recorders. The background is a light, textured surface. On the left, a large, dark-colored recorder with a light-colored mouthpiece is shown vertically. To its right, several other recorders of different sizes and colors (dark wood, light wood, black) are arranged diagonally. The Aulos logo is in large, stylized orange letters at the top left. Below it, text reads "Over 60 years of quality, performance and satisfaction." At the top right, a quote says "Choose to be in tune. Always choose Aulos." On the right side, text lists instrument types: "Soprano, Alto, Tenor, Bass, Sopranino, Garklein and More!" Below that, it says "All models include patented double joint to prevent air leaks and lifetime guarantee." At the bottom right is the hashtag "#AlwaysAulos". At the very bottom, a dark red banner contains the text "See details on our full line of recorders at: rhythmband.com".

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Many of the older students attend day-long or week-long workshops, of which there are many in this area. It is very valuable for the students to see people playing these instruments and this music, seriously.

MHW: What sort of performing does the JRS do, and in what venues? Do you find that performance projects are helpful in keeping students and parents engaged?

HvP & LC: We find the regular informal concerts (at monthly meetings) to be a good practice incentive for the children, and the parents can see the progress during the year. We have also played in public libraries, at the Tilden Nature Center, at the 2007 American Orff-Schulwerk Association National Conference, and we are fortunate to have a good relationship with the Berkeley Art Museum and Pacific Film Archive, who welcome the children to perform in their beautiful new building. At times we have taken the children to the meetings of the East Bay Recorder Society to play a short program. The older children have then been invited to stay and play with the adults.

We perform at least one final concert at the end of each season. This concert is the culmination of the work that the children have done during the year. During Berkeley Festival years, we have typically combined the JRS performance with the Barbary Coast Recorder Orchestra, as part of the Berkeley Festival Fringe.

This time, due to the fact that we are celebrating 20 years, we decided to do separate performances. [The next

EBJRS concert is set during the Berkeley (CA) Festival for: June 3, 12 p.m., Berkeley Art Museum and Pacific Film Archive, free with admission to BAMPFA.]

MHW: How do you work with students and families in acquiring decent recorders for themselves, and do you have any instruments available (larger sizes, etc.) that can be borrowed by students?

HvP & LC: We use Yamaha plastic recorders, the 300 series with the curved windway where possible.

Members of the EBJRS can borrow instruments. Throughout the years the local community has been very supportive of the EBJRS and we have been given many instruments that the older students are allowed to borrow, as well as financial support. These instruments range from very nice wooden sopranos and altos that the older students are allowed to borrow, to larger sizes such as plastic Yamaha tenors, basses, and even a wooden great bass.

MHW: Has this group been functioning independently, or under the auspices of a local recorder studio, community music school, ARS chapter?

HvP & LC: The JRS is currently an educational program of the ensemble, Voices of Music [www.voicesofmusic.org]. Local ARS chapters of the Bay Area have all been very supportive.

**Andy Butler and Carmen Contreras,
parents of Amanda Butler, current EBJRS member since 2007:**

Our daughter's experience with the East Bay Junior Recorder Society over the last 11 years has been an incredible musical and personal journey. During the earliest years she played just the soprano, then gradually moved up to the larger instruments, culminating in high school when she was big enough for the bass recorder and [advanced enough for] the difficult sopranino. We studied privately with one of the early JRS instructors, Annette Bauer, and this greatly enhanced the ensemble experience plus her musicianship and technique. Being part of a group where you have responsibility for your individual part and occasionally a solo was great for confidence and musical independence.

Amanda has gone on to sing with her school *a capella* group, where she utilizes the superb training for part responsibility acquired through her JRS experience. The exposure to all the early Renaissance and Baroque composers has helped shape her love and appreciation for all styles of non-contemporary music, and greatly influence her propensity for more challenging and unusual works such as Samuel Barber's *Reincarnations* suite, among others.

Many of the students that she met in the group are still her friends and people she stays in touch with today. The performance opportunities, such as Berkeley's Fringe festival, also gave us a chance to hear other ensembles and composers that we might not have been exposed to.

We are greatly indebted to Hanneke van Proosdij and Louise Carslake for their fantastic teaching, dedication, and ability to inspire and share their love of this fantastic instrument and its repertoire.

**EBJRS student
Jorjie Kiriruangchai:**

Our East Bay JRS leaders Louise and Hanneke have cultivated a welcoming environment that I have enjoyed being a part of since I joined in elementary school. Being a part of EBJRS is not just attending monthly Sunday meetings; it is an entrance into the world of early music and the recorder.

Louise and Hanneke consistently provide JRS members opportunities to take part in workshops and playing sessions outside of JRS, always sharing their enthusiasm for the instrument. From the five o'clock snack breaks to auditions for the Junior Bach Festival, I reflect on my time in JRS with fondness.

**Current East Bay JRS coach and former student (and 2005 ARS Scholarship recipient)
Andrew Levy shares reflections:**

I knew I wanted to contribute a few thoughts because the EBJRS is such a gem of an educational program. I participated in it throughout my teen years, and it was something I looked forward to every month.

Because we played both as a big group and as small groups, we could practice ensemble skills in both settings while having chances to play advanced, one-on-a-part pieces. The coaches always included repertoire for the older set of kids that challenged us in different ways. We got better at counting and rhythm by playing Scott Joplin's *The Entertainer*, and better at breathing and intonation by playing *O Virgo Splendens*, a late 14th-century canon.

Later, when I was a music major at University of California-Berkeley, my colleagues and I were assigned to sing part of a mass by Palestrina. Counting in whole notes and mastering independent polyphonic voices were big stumbling blocks for the rest of the class, but because of the training I'd received, I had no trouble at all.



*Rebecca Molinari (center) and Andrew Levy (r)—
both former EBJRS members and both ARS
Scholarship recipients—with Bay Area composer
Glen Shannon (l) playing on the ARS Great
Recorder Relay at the 2016
Berkeley Festival*

**Kids who play recorder don't generally
have the same ensemble opportunities that
they'd have with orchestral instruments.**

Kids who play recorder don't generally have the same ensemble opportunities that they'd have with orchestral instruments. Many of my music friends grew up playing in string quartets and orchestras. Luckily for teenage me, I had the JRS!

I have come back to do coaching a few times, starting in 2014. Since my cohort graduated, they have developed a new group of students who are really impressive! And they've expanded the instrumentation to include C-bass, so I'm jealous.

From a parent, about studying music:

One of my friends asked, "Why do you pay so much money for music lessons, and for so many years?" Well, I have a confession to make—I don't pay for my kids' lessons per se. Personally, I am not that interested. So, what am I paying for and why?

- I pay for those moments when my kids become so tired they want to quit, but don't.
- I pay for those days when my kids come home from school and are "too tired to go practice and to lessons"—but practice daily and go to lessons regularly anyway.
- I pay for my kids to learn to be disciplined.
- I pay for my kids to learn to take care of their bodies.
- I pay for my kids to learn to work with others.
- I pay for my kids to learn to deal with disappointment as well as success.
- I pay for my kids to learn to make and accomplish goals.
- I pay for my kids to learn that it takes hours and hours and hours and hours of hard work and practice to achieve their goals—and that success is not a one-time event, but rather a lifetime of personal development.
- I pay for the opportunity my kids have and will have to make life-long friendships, and to be inspired and to inspire others.
- I pay so that my kids can be creating something beautiful and positively transformative through a personal relationship with music-making, rather than sitting in front of a screen.

I could go on but, to be brief, I don't pay for music lessons—I pay for the opportunities that music provides my kids to develop attributes that will serve them well throughout their lives and that gives them the opportunity to bless the lives of others. From what I have seen so far, I think it is a great investment!

*Robert Trent, Professor of Music, Radford University, VA,
quoted by Gustavo de Francisco on the Quinta Essentia web site,
<http://quintaessentia.com.br/en/de-um-pai-sobre-o-estudo-de-musica>*



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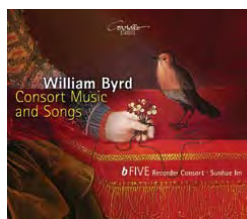
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Called variously B-Five or bFive Recorder Consort, the group's CDs are wonderful examples of ensemble recorder playing: both in the sense of a genuine ensemble sound (nuanced articulations in the service of the musical lines, complementary ornamentation, etc.), and in the sense of exploring repertory together. Their release, *In Search of Dowland*, combined music of that English composer with commentary, via new works by Carl Rütti. *Geld Macht Musik* (Money Powers Music) featured tenor Johannes Weiss singing songs, as well as the consort playing instrumental works by composers supported by the Fugger family, German patrons of the arts in the Renaissance.

This new disc of music by Byrd contains 21 tracks (11 instrumental plus 10 with soprano singer) in which instrumental-only music interweaves with songs.

Soprano Sunhae Im's voice blends so well that her voice becomes a member of the ensemble rather than the vocal solo above the instruments. Her vocal quality carries the lines convincingly, with the right amount of emotional affect. To my ears, I wish her voice were slightly more forward in the recording mix.

The ensemble uses its instruments (from sopranino to great bass, by Adrian Brown) in a conservative manner. That approach give an organ-like quality to the playing and a pleasingly uniform texture on all the tracks. The low instruments allow Im's voice to fit into the texture well. Some surprises jump out, albeit subtly: flutter-tonguing toward the end of track 9 (*My mistress had a little dog*) and whistling toward the end of track

Byrd and Vivaldi and Bach: Interwoven Forms and Musical Contrasts

14 (*Though Amaryllis dance in green*). My favorite tracks on this disc are the latter one (*Though Amaryllis*, track 14) and the instrumental rendition of *Browning* (track 10).

The recording as an mp3 is quite listenable on good quality home audio, as well as through earbuds and car stereo. However, the best sound is from the CD—plus you get the information accompanying the CD. The booklet (in German and English) includes an interview with noted Byrd scholar Kerry McCarthy (see her book *Byrd*, Oxford University Press, 2013, [https://
global.oup.com/academic/product/byrd-
9780195388756](https://global.oup.com/academic/product/byrd-9780195388756)). The booklet also has lyrics (in English and German) of all the songs, and brief information about the ensemble and soprano Sunhae Im. Their web site (www.b-five.eu) provides more details on their instruments and repertory.



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Ensemble bFive's work with the 16th- and 17th-century music of William Byrd is satisfying partly due to their timbrally restrained approach. Stefan Temmingh and the Capricornus Consort Basel have a much more extroverted manner with Vivaldi, reminiscent of Il Giardino Armonico's version of *The Four Seasons* (e.g., <https://youtu.be/D5hCGaOWdwE?t=1m18s>; Giovanni Antonini, the group's conductor, is also their flamboyant recorder soloist in other recordings).

In the CD booklet, Temmingh notes in his excellent essay, "Thoughts about Vivaldi": "...the difference between the two composers [Vivaldi and Bach] could not be greater." The insertion of preludes on Lutheran chorale tunes (as set by J.S. Bach) between the concerti offers marvelous breathing space for listeners, and a chance to luxuriate in the quietude of those pieces. The two composers were contemporaries—and while certainly there is profound beauty in quiet passages by Vivaldi and exuberance in music of Bach, the complementary quality of the music chosen on this recording works very effectively.

All but one of these Bach preludes are miniature meditations on what were then very well-known hymn tunes. The exception is track 5 (BWV854, from the *Well-Tempered Clavier*), charmingly played using psaltery and harp. The Vivaldi concerti are essentially instrumental operas, full of exciting tumult, tension and release. The Bach works are played by small ensembles, the Vivaldi by ebullient soloist Temmingh and the full band.

Recordings of these Vivaldi recorder concerti are not difficult to find, on disc or YouTube. A quick search on www.youtube.com shows over 21,000 results for RV445, though

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Imitations (AA) Laurie G. Alberts

In Memory of Andrew (ATB) David Goldstein

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Will Ayton

Jay's Pyramid Scheme (SATB) Jay Kreuzer

Lay Your Shadow on the Sundials (TBGB)

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Lullaby (AATB) and **Cake Walk** (SATB) from

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*I recommend addition of
this disc to your library
of recordings, even if
it goes alongside other
recordings of these
same Vivaldi concerti.*

if the term "recorder" is added to the search, the number drops to 2,180.

These concerti are core repertoire for the recorder, featuring alto, soprano or sopranino as solo instrument.

Temmingh chooses to add the recordings on this disc to place his own interpretation before the public. A casual listener may not sense a great deal of difference among this new recording and older ones played at similar tempi. (Happily, the recorder world does not lack virtuosic players able to master the technical demands of these works.)

I find that the particular merit in this recording of this familiar repertoire lies in multiple aspects of the work. First, it is valuable to hear Temmingh's own approach to the ornamentation and articulation of these lines. Also, via thoughtful scholarship, he has worked out an effective realization of the continuo parts for these works. (Temmingh plays his own versions of the original solo parts, while the Consort uses adaptations of commercially available parts.) The conversation between Bach and Vivaldi in the sequencing of these works gives pleasurable insights into all of the pieces.

Also significant, even as we become accustomed to lower sound quality from mp3 files, the audio on this CD really jumps out of the speakers and is a treat to hear. Thus I recommend addition of this disc to your library of recordings, even if it goes alongside other recordings of these same Vivaldi concerti.

MUSIC REVIEWS

LANCE ECCLES (born 1944) is retired as senior lecturer in Chinese at Macquarie University, Australia. He composed many popular recorder pieces during his 20 years as a member of the Reluctant Consort, a Sydney-based recorder ensemble. He now lives in Goulburn, Australia.

The following reviews are of a variety of his works, available from two different publishers. The first segment consists of pieces published by **ORPHEUS MUSIC**, <https://orpheusmusic.com.au>. The Orpheus web site gives options to purchase a hard copy or a downloadable PDF; prices are listed in that order.

ECLIPSE. OMP262, 2015. AATTB. Sc 8 pp, pts 2 pp ea. Abt. \$15.40 or PDF \$12.

In this modern piece, Lance Eccles creates the sound of a jazz ensemble with beautiful harmonies and chromatic passages. The two sections, *Lunar Eclipse* and *Solar Eclipse*, are each subdivided with labels, referring to what happens during that eclipse.

In *Lunar Eclipse*, the first section is titled "Rising moon." The top four parts play together in shifting jazz chords. The bass has an independent line underneath that stays on the beat, only occasionally joining the other parts for dramatic effect.

There is a break before the "Total Eclipse" begins. The bass keeps a steady eighth-note beat while the upper lines hold longer notes, with only small shifts in pitch, until all the parts join into two measures of falling chromatic lines at the end of the section.

This moves immediately into "Emergence from Totality." The first four measures of this final section are

It is easier and less dissonant than many other Eccles pieces.

almost identical to the first section, before exploring new harmonies in the last seven measures.

While *Lunar Eclipse* has nothing faster than an eighth note, *Solar Eclipse* is a livelier piece that has many 16th-note runs or arpeggios. It begins with "Sunrise." Each of the parts move independently, with the top alto line often wandering up to a high F or G.

In the last part of that section, the five parts come together rhythmically for three measures before the transition into "The Growing Shadow." Alternating excited measures of 16th-note activity with calmer ones containing quarter notes, there is a final burst of frantic chromatic 16ths—before all parts shift into repeated eighth notes at the end of the section.

Then comes the beginning of "Corona." This segment remains calm for a few measures, but soon shifts into activity. All four top lines play simple eighth-note passages, while the bass explodes into 16th-note runs up until the final section, "Sunlight Again." The mood shifts back to that of the original section. It is less agitated, having active parts up to the penultimate measure, with 16th-note chromatic runs leading to the final whole-note chord.

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Catching up with Lance Eccles

It is easier and less dissonant than many other Eccles pieces. The composer indicates the piece should be played with ♩=70. There are many accidentals, but the piece is accessible for an upper intermediate level or higher group.

(In case you are wondering, there was a solar eclipse visible in Australia in April 2014 and several lunar eclipses near that time—perhaps the inspiration for this piece?)

IN THE GARDEN. OMP251, 2013. TBBBGB. Sc 8 pp, pts 2 pp ea. Abt. \$20 or PDF \$16.

The lush low sound made by five low recorders—a tenor, three basses and one great bass—is what makes *In the Garden* both challenging and satisfying. The challenge is in learning how to play all low instruments together effectively. The satisfaction comes with the unique sound that can be achieved. It includes two short pieces, *Procession of the Beautiful Ladies*, and *Bees and Beetles in the Garden*.

With a recommended tempo of ♩=90, the *Procession of the Beautiful Ladies* moves like a slow grand march, with the tenor playing the melody four times with small variations. The four other recorders provide a changing underlying texture of sound and movement.

After the second time through the melody, the tenor drops back, allowing two of the basses and the great bass to play as a trio for five measures. This ends with a held fermata note before restarting with the tune.

The Bass 1 line is very high, requiring the player to produce high D

many times and even going up to an E. That part would fit on a tenor reading in bass clef.

It is recommended that each player scan the assigned line before playing, because there are surprising accidentals, such as D#. This would be accessible for an intermediate group.

Bees and Beetles in the Garden is fun and much more active, being technically more challenging with lots of accidentals and syncopation throughout. The recommended tempo is ♩=110—a challenge while also changing keys between sections, among the keys of C, E \flat and F.

The movement alternates between sections labeled “In the Garden” and “Beetles and Bees,” each having its own theme and then variations on that theme. The tenor line carries the theme and is particularly high, going up to B \flat and C. The great bass has many chromatic passages as well as accidentals, providing a good workout for the player of that line.

This movement would be most appropriate for a high intermediate group.

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

THE WIND. OMP253, 2017.

SATB. Sc 9 pp, pts 3 pp ea.

Abt. \$22 or PDF \$17.60.

This contemporary suite is more about harmonies than rhythms. It begins with “Wind Across the Heath.” The first movement’s melodic shapes are similar to Antonio Vivaldi’s depictions of wind, but Eccles’s tonal language delivers less predictable harmonic progressions; also the meter varies, although not very noticeably. A few spots sound a little frightening, while others are beautiful.

The second movement, “Breeze in the Casuarina Grove”—the casuarina

being a tree native to Australia—is slower. With a key signature of no sharps or flats, it meanders nicely through chords and keys by means of plentiful accidentals.

“Wind over the Waterfall” is playful, first reminiscent of a calliope, then with the half-step “Jaws” interval in the bass. The harmonies are just slightly more predictable than in the first two movements, and this has little of the chaos I would associate with a waterfall. A fingering is thoughtfully provided for a tricky trill in the soprano.

The Wind is more serious than a novelty or encore; it might open the second half of a concert or recital.

The piece is graded as “Moderate” on the Orpheus site. Though it is not technically difficult, it does demand that the players be very comfortable with accidentals, even two or three in a measure. My ensemble played slowly the first time through, but quickly gained confidence—the music is more straightforward than it first appears.

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WALTZ BUT NOT A WALTZ. OMP255, 2017. SATB. Sc 4 pp, pts 1 p ea. Abt. \$17.60 or PDF \$14.

This contemporary piece is “Not a Waltz” because its meter is 5/4, grouped as 3+2. While it would be hard to waltz to this piece, it depicts quite a lot of motion. A mischievous motive bounces through the piece.

The key signature alternates between C major and minor; the meter and tempo do not vary over the three-minute playing time.

My ensemble found it a little more demanding than its “Moderate” grade on the Orpheus web site. Because the lines move more by leaps than stepwise, staying in C fingerings or in F fingerings may be more difficult than usual. With key changes, Eccles’s usual profusion of accidentals, and some syncopation made more interesting by the meter, this piece provides challenge enough for advanced intermediates.

OUT FOR A WALK. OMP271, 2017. SATB. Sc 12 pp, pts 4 pp ea. Abt. \$24.20 or PDF \$19.36.

This suite begins with the walk “Through the Valley,” in 3/4 time with the dotted-half note counted as the beat. While it is pleasant and sweet, the harmonies can be unpredictable. Its ABA form is defined by key changes. Not until the second A are the quarters and half-notes complicated by eighths.

“Along the Precipice” sports an entertaining ragtime rhythm in the soprano line. Eccles’s humor really shines in this one, particularly in the spots depicting our extreme care to keep from pitching off the cliff. One player suggested Hallowe’en as the mood of this piece.

“Caught in a Downpour” features lots of syncopation and pretty little melodies. Stepwise motion that is parallel among the voices is prominent, so that even on sight-reading, dynamics come naturally as pitches rise and fall.

“Hurrying Home” is nearly frantic with eighth notes, leaps and chromatics—and, when the upper voices have

dotted halves and whole notes together, the bass part sprints through them in eighth-note runs. It all ends abruptly, as Eccles is wont to do.

This suite is graded “Difficult” on the Orpheus web site. Its good humor will be appreciated on a concert.

Kathleen Arends has enjoyed playing recorders for over 40 years and being an Orff music educator for some 35. She teaches and plays in the Seattle (WA) area.

L’AFRIQUE. OMP248, 2014. AA. 2 scs 7 pp ea. Abt. \$22 or PDF \$17.60.

This collection of four contemporary pieces for recorder reflect Lance Eccles’s propensity for program music. Intended to represent African animals, they are titled “Meerkats,” “Springboks,” “Ibises” and “Queleas.” Tempo markings for three of the four are Fast or Fairly Fast, while “Ibises” is designated Peacefully. The speed, complicated chromaticisms, tricky meters and occasional convoluted rhythms offer quite a challenge to the experienced player—definitely in the upper intermediate or advanced category.

These pieces are stylistically modern. Though tonal, dissonance is fundamental to their character. They exploit the alto recorder’s upper register—and, while they do descend into the lower range, the chromatic notes tend to be concentrated in the higher pitches.

The opening piece, “Meerkats,” begins in 11/8 time. After several measures it migrates to 4/4 and then to 9/8, 3/8, 7/8 and 2/4, periodically returning to 11/8 and 4/4. No metrical equivalences are given, but eighth-note equivalence is really the only performance option. Once one gets that the underlying premise is a quick shift (sometimes within a measure) between triple and duple meters, it becomes considerably easier to hold on to the eighth note pulse at a fast tempo. I must admit it took us, two experienced players, quite a bit of practice to achieve staying together while playing up to tempo.

The situation is further complicated by rapid shifts between sharps

and naturals, and other chromatic additions. Despite all of the above, it is an amazing and fun work—though dissonant, it is not unpleasant to the ear.

“Springboks,” the second selection, is considerably more intuitive, with a constant 12/8 meter and only a few excursions into duple figures. “Ibises” involves a challenge of a different order. The Alto 1 line is set very high; though the second part is generally lower, it also reaches the top notes of the instrument on occasion. There is a great deal of dissonance, yet the directions indicate that the mood is to be peaceful. To achieve a serene sound requires a skillful command of the high register if one is to produce pure, clear and pleasing top notes.

The fourth piece, “Queleas,” is less dissonant than some of the others in the collection. It is marked Fairly Fast and contains offbeat jazzy segments that take some practice. There are also a number of ornamental figures that include unexpected accidentals and rapid execution.

In all four works, the parts are equally appealing. The first alto generally occupies the highest pitch space. The second alto part extends upward on many occasions, and the voices exchange melodic and rhythmic figures, so that each part is fun to play.

Overall, these songs loosely represent features of the animals they are intended to depict. Each has a unique musical character, and thus the collection is quite varied.

The edition consists of a bound score and a freestanding score. This is a nice feature, as it is much easier to perform music of this complexity from a score rather than parts. It also enables each player to have a practice copy.

This collection is not for the faint of heart. That said, for those who enjoy contemporary idioms and who are not put off by dissonance, high pitches, roller coaster chromatics or tricky rhythms, it offers an exciting and satisfying experience.

OWLS, EAGLES, CATERPILLARS AND SWALLOWS. OMP275, 2017. AA. 2 scs 5 pp ea. Abt. \$15.40 or PDF \$12.

This programmatic set of four duets for alto recorders, which musically portrays birds and insects, is vastly different from Eccles's *L'Afrique*. The pieces are contemporary in character, with modern harmonies and modest dissonances. There are almost no adventurous rhythms, and chromaticism is minimal. The upper voice ventures more frequently into the highest range, but the passages are quite accessible. The edition is well suited to intermediate level players.

Of the four songs, we really liked the first and the last, "Owls in the Night Forest" and "Nesting Swallows." It was more of a challenge to engage with "Caterpillars on the Branch" and "The Eagle Soars."

In the pieces representing the owl and swallow, the voices interact in a variety of ways to produce a lively duet. The melodies are charming, and the motives repeat. The rhythms and the dissonances are carefully constructed, so that the lines play off each other. Both parts are active and equally interesting. Though these pieces are not difficult, they are pleasing and fun to play.

We played the caterpillar and eagle songs a number of times, but could not get a real sense of what the composer was trying to say. In both, the top voice dominates, and the second shifts between accompaniment and melodic roles. In these two, the interplay that is found in the other selections is lacking.

In addition, the melodies, especially in "Caterpillars on the Branch," are not especially compelling. In this work, variety is introduced via shifting keys, but the strategy does not add much in the way of musical interest.

I have sometimes commented in past reviews of Eccles's compositions that the programmatic connection is difficult to discern. Here, the music does in fact suggest certain characteristics of the subjects. The step-wise and chromatic motion in "Caterpillars on the Branch," accompanied by arpeggio-type figures in the lower voice, does call to mind caterpillar motion. The soaring eagle is implied in the upward and downward motion of the lines. We were fooled at first by the "Nesting Swallows," which we imagined would convey calmness. Instead, he depicts the birds' flitting in fast-paced melodies that rise and fall and skip.

The edition is nicely laid-out, clear and easy to read, with no page turns. A second copy is included. Metronome speeds are given, but no other programmatic indicators.

This collection can be recommended to intermediate players who like contemporary music. Because the selections are not difficult, it offers an experience with modern conventions that are relatively easy to master.

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose interests include performance from original notations and early women's music. She is the president of the Palm Beach (FL) Recorder and Early Music Society.

PIECES BY LANCE ECCLES FROM EDITION WALHALL, www.edition-walhall.de/en

5 HIGHLAND SONGS. FEM322, 2017. SATTB+ guitar *ad lib.* Sc 12 pp, pts 6 pp ea. Abt. \$21.

These arrangements of five Scottish tunes are short and fun to play, capturing at various times the sounds and chords of a Gaelic band or the drone of bagpipes. Like the instrumental music of that region, each song is repeated multiple times in each arrangement. Much of the time the tune is carried by the soprano, but other parts regularly join the soprano or take over the tune for a while.

The first piece, *Thug mi gaol do'n fhear bhàn* (I loved the man with blond hair), repeats the tune five times. After a measure and a half introduction, the soprano, second tenor and the guitar play through the tune twice. Then the soprano and bass drop out, as the alto picks up the tune with the first tenor playing a syncopated harmony, while the second tenor and guitar have a running eighth-note passage. The soprano comes back in with the tune for the fourth time, while all lower parts are playing half-note chords. For the final time, the soprano, bass and guitar share the tune, while the other parts play in harmony until the final three measures. Then the alto plays the beginning of the tune, while all other parts hold a chord. In this arrangement, the soprano has a challenge in being heard above the other instruments, since there are often instances of low D, a soft note on the instrument.

Ho ro, mo nighean donn bhoidheach (Ho ro, my nut brown maiden) begins in the key of C, with the first tenor and bass in unison in a short phrase of two measures that is repeated five more times. In the third measure, the second tenor and guitar begin a different two-measure phrase, which is then repeated four more times.

The soprano and alto wait until a pickup into the fifth measure to play the melody in unison twice. Then in measure 13, the lower three parts and guitar play four measures of chords while the soprano plays a counter melody and the alto a harmony line—until measure 17, when all the parts return to the original melody and harmonies. In measure 21, the key shifts up a step to D, and all the parts reprise the original melody and countermelody in the new key. The piece ends with a short eighth-note chord. It is very cute and fun, with the only technical challenge being a high B on the soprano.

Fear a' bhàta (The boat man) has a hauntingly beautiful sound, with the soprano first taking the melody and repeating it, while the lower four parts play slow simple harmonies underneath. For the third repetition, the bass joins the soprano, then the bass continues with the fourth time through; the soprano moves into a variation of the melody.

In the final measures, the soprano, first tenor and bass play the last three measures of the tune in unison, and the alto and second tenor play it down a fourth until the final chord. The four lower instruments set up a foundation for the soprano to enter with the tune *Gràdh geal mo chridh* (Pure love of my heart) at the end of the eighth measure. The second tenor joins the soprano on the tune for the second time, then the soprano and alto drop out while the first tenor repeats the tune with low harmony provided by the second tenor and bass.

In measure 30, the soprano enters again with the tune, while the first tenor starts the tune one measure later. On the last repetition, the soprano and bass continue in unison, the first tenor starts the tune just two beats later, and the second tenor plays the tune one beat after that. After the parts chase each other through the final repetition, the soprano has a final flourish as the rest hold a chord. While this arrangement is rhythmically more challenging than the other pieces, it is also difficult to balance because lines are often in the lowest notes of each recorder's range.

Posadh piuthar Iain Bhàn (Johnny's sister's wedding) is demanding for the soprano, playing several times in the upper octave on high C and with fast rhythms. The other parts are very simple by comparison, often playing long notes. It begins in G with solo soprano on the melody, the rest of the ensemble entering on the second rep-

etition. On the third time, the first tenor and bass drop out; the soprano begins elaborating on the melody with divisions, and the first tenor joins with the soprano for the fourth time.

In the fifth statement, new harmonies appear, then shift to B \flat for the sixth time. In version seven, the bass joins the soprano on the melody. Near the end of the tune in version eight, all hold a fermata. The soprano finishes the tune playing a B \flat while the alto, second tenor and bass all play A \sharp —before a final triumphant resolution.

These Scottish songs would be good for intermediate level, either in a small group or for a chapter session. Since the parts are not too technically complicated to play, the group could focus on playing rhythms together while bringing out individual parts.

The optional guitar frequently doubles one of the recorder lines, so it is not necessary. Yet adding the percussive sound of the guitar—playing a line or adding harmony with chords—would provide contrast.

AND THE VEIL OF THE TEMPLE WAS RENT ASUNDER. FEM325, 2017. SATTB. Abt. \$15.75.

Three of the four Gospels of the Christian scriptures describe the curtain of the temple in Jerusalem being torn from top to bottom at the time of Jesus's death on the cross. That is assumed to be the reference for the title of this piece, even though the composer provides no explanation.

With a recommended tempo of $\text{♩} = 90$ beats per minute, the piece has a fast, driven style, similar to Klezmer music or a Yiddish folk tune.

It starts in the key of E \flat with the soprano playing a theme, the alto and first tenor playing in close harmony, and the bass keeping a steady, driving quarter-note beat. The second time through the theme includes small variations, and the third repetition alternates pieces of the theme between first tenor and soprano.

Changing to the key of G in measure 43, the bass relaxes into half notes, and the top three lines begin a new theme at a less frantic pace. In measure 69, the key changes again to B \flat , and the alto plays a variation of the second theme for a few measures until the soprano re-enters and leads all the parts into compelling eighth notes.

In measure 86, the key moves to E \flat ; the second theme returns for eight measures in the bottom three parts before shifting up to the top three parts again while the bass returns to a quarter-note pulse. At measure 102, the key moves back to D and a less frantic pace, with a restatement of the second theme from measure 43. After nine measures, the texture opens up as different parts drop out. The soprano re-enters with a transitional variation building up to measure 128—the key changes again, to B \flat . The soprano drops out while the four lower parts continue the transition until measure 136. The original theme in its original key of E \flat returns for the last section.

This piece is suited to a high intermediate group, with the challenge of the multiple and rapid key changes. The soprano must feel comfortable in the upper range, often going up to a high C as well as one high D. The alto must play high G, and the first tenor covers its full range.

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

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Four of the parts are fun and interesting to play. The second tenor feels like it was an afterthought—very simple compared to the other parts, perhaps ideal for a less-experienced player in a more advanced group.

Bruce Calvin



LA FOLIA—VARIATIONEN.

FEA076, 2017. SAATB. Sc 10 pp, pts 2 pp ea. Abt. \$16.

Eccles has written many original and popular recorder works—among them *Alleycats' Picnic*, *The Pink Tarantula* and *Tango Armadillo*. Here he presents his variations on the old and well-known “La Folia” theme (*above*).

Hundreds of composers have used the *Folia* theme in their works. The first publications using the melody or its chord progression date from the middle of the 17th century, but it is probably much older. Typically the theme appears first in unornamented form, followed by variations using changes of key, ornamentation, or rhythmic shifts to decorate the theme.

Depending on the language, it may be called *Folia* or *Follia*, *Folies d'Espagne* or *Faronel's Ground*. For recorders in various configurations (sometimes with keyboard), *Folia* variations can be played in versions including ones by Arcangelo Corelli, J.C. Schickhardt, and even by living composers like Glen Shannon ([www.](http://www.youtube.com/watch?v=ipTXKoZX7Qc)

youtube.com/watch?v=ipTXKoZX7Qc) and Victor Eijkhout (www.eijkhout.net/music/recorder/recorder.html).

More background is online at <https://en.wikipedia.org/wiki/Folia>, and also www.folias.nl.

Eccles's 12 lovely *La Folia* variations stick to the traditional harmonies, and the piece is accessible and fun for solid intermediate recorder players (like at www.youtube.com/watch?v=MhiBsTbfOeo). There are features that might present a challenge. The soprano plays up to high C, and first alto up to high F. While most of the piece uses nothing faster than eighth notes, the next-to-last variation features 16th notes—many scalewise. Also a few measures, mostly in the altos, have notes grouped in 6/8 time, while other parts continue in 3/4, creating hemiola.

My idea of fun is when some of the parts play in 6/8 while others play in 3/4; that happens mostly in the fifth and seventh variations. I also especially enjoyed the sixth, in which the tenor begins each measure with a couple of eighths, and the higher voices fill in until the next measure.

La Folia and variations on it are important in the “early music” repertoire. Here is a good opportunity for intermediate players to enjoy adding it to their body of experience.

Kathleen Arends

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