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EDITOR'S NOTE

As a new year approaches, it seems appropriate to offer a song for the old, as the **Flanders Recorder Quartet** will say goodbye with its 2018 tour celebrating 30 years of playing (page 15). No matter what source you consult, FRQ appears on any list of groups that have shaped the recorder world (others frequently seen are Sour Cream in the 1970s, with the late Frans Brüggem; and Amsterdam Loeki Stardust Quartet, four of Brüggem's students who had just made it to 30 years as they disbanded in 2008). We can hope that concert presenters will continue to welcome other groups offering a similar scope of recorder repertoire—perhaps Brisk, Quinta Essentia or the Royal Wind Music.

We toast long-term projects now completed: **Martha Bixler's memoir** about the ARS (Book Reviews, page 29) and the late **Friedrich von Huene's recorder arrangements from Well-Tempered Clavier** (Music Reviews, page 35). We salute the new in reports on **Nina Stern's recorder relief efforts** (page 4) and on the **CODA Suzuki Recorder** program in Illinois (Education, page 24).

We wish you good health in 2017, as Michael Murphy shares data and his expertise on **how to avoid "bagpipe lung"** (page 11).

Gail Nickless

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

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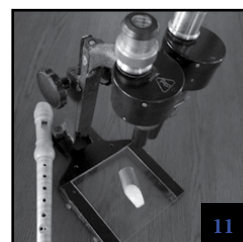
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Statement of Purpose

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

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PRESIDENT'S MESSAGE



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

As we reach the end of 2016, I want to wish our members Happy Holidays and take this opportunity to report on the state of the Society: membership, strategic goals, Board of Directors, financial status and plans for the coming year.

The American Recorder Society has about 2200 active members, which has been essentially flat over the last several years in which membership has fluctuated between about 2075 and 2225. The half-price new member offer increased the number of new members, but member cancellations offset these gains. The Society would be much stronger financially if we had just a few hundred more members.

The Society would be much stronger financially if we had just a few hundred more members.

Our strategic goal was to reach 2500 members by September 2016, and that number should be soon obtainable. Our Facebook group has almost 2500 members and is constantly growing, adding 8-10 new members per week: the community is there, so how do we get more recorder players to join? How do we get them to understand the benefits of membership and the importance of a strong organization to promote our instrument? Does your chapter have 100% ARS membership?

Our mission, which bears repeating, is to **promote the recorder and its music by providing resources and opportunities to the diverse recorder community.** We do this through *AR*,

the *ARS Newsletter*, **ARS NOVA** e-mag, chapter and individual grants, and grants to teachers. Our emphases for the coming year are relevance for and benefits to chapters, as I've mentioned in the last two President's Messages.

We operate through four initiatives: **Member Benefits, Communications, Educational Outreach and Fundraising**, each chaired by a Board member and staffed by Board members and other ARS volunteers. The Board also has two committees that deal with day-to-day operations of the Society: **Governance**, which assures we adhere to our *By-laws*, and **Finance**,

headed by the Treasurer and overseeing all aspects of ARS finances.

This year was a year of change for the Board, with four longstanding Directors' service ending and four new Directors' terms starting in September at our semi-annual meeting (see Jennifer Carpenter's report in the *ARS Newsletter*). We are fortunate to have recruited four new Directors who bring a wealth of experience and new ideas: **Wendy Powers, Mollie Habermeier, James Chaudoir and David Melanson.** They have each joined initiatives that leverage their abilities.

Continued on page 31

SAVE THE DATES!

JULY 9–15, 2017



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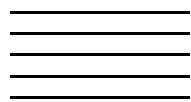
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TIDINGS



Taking Recorders Back to Kenya, and to Syrian Refugees in Jordan

By Nina Stern, New York City, NY

In June 2010, I made my first trip to Nairobi, Kenya, to introduce the **S’Cool Sounds** recorder program to children living in the Kibera slum—a trip that I wrote about in these pages (see the November 2010 *AR*). I have traveled there again on six occasions, working with hundreds of children, and have helped to establish our program in five schools in Kibera.

It has been my privilege to partner in this endeavor with **Crossing Thresholds**, a humanitarian organization that helps to build schools for children living in desperate conditions, providing them with a safe environment in which to learn and grow. Our program is now based at the “Facing the Future” school (FAFU), under the leadership of a young and immensely talented musician and teacher, **Jacob Saya**. Saya’s infectious enthusiasm and

love of music have permeated all of FAFU—visitors to the school are serenaded with song, dance, poetry reading, and recorder playing. The children play SATB recorders, all of which have been donated through the years by supporters of **S’Cool Sounds** and **Crossing Thresholds**. Saya is a demanding teacher, seriously training his young recorder students, who won first prize in Kenya’s August 2016 national music competition (*photo, above right*).

In my most recent trip in June 2016, I went first to Kenya to check on the recorder programs that I helped to start in the Kibera slum there. Then I traveled to Amman, Jordan, where I met up with a team of volunteers assembled by **Lexi Shershewsky** and **Demetri Blaisdell**, the dynamic young founders of the **The Syria Fund**.

Shershewsky had contacted me last winter, inquiring about my interest in partnering with them to develop a music program for Syrian refugees

*The Recorder takes a Stand for Syrian Refugees in Jordan,
Louise Austin (1930-2016), Bits & Pieces*



in Jordan. Our team included **Matilda Giampietro**, an esteemed Orff Schulerwerk and Montessori music educator and **S’Cool Sounds** partner.

From Amman we drove about 80 kilometers eastward, to Azraq—the site of one of the largest United Nations-administered camps built for refugees of the Syrian Civil War.

The Syria Fund’s efforts focus on families living *outside* of the camps; we would be working at a school established by one of their local partners, the South Azraq Women’s Association. The school consists of a small building and three caravan classrooms, and serves 110 children—most of whom have missed years of school because of displacement caused by the war.

We had brought a duffel bag full of new recorders for the children (*at left, l to r, a classroom teacher and a Syria Fund volunteer sorting donated recorders*) and had purchased some percussion instruments locally in Amman. For five days I taught recorder to a



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group of children during the day and had training sessions with their teachers in the evening (at left, *Stern*, center, demon-

strates blowing techniques). My **S’Cool Sounds** partner Giampietro simultaneously worked with other groups, teaching songs, dances and music literacy.

The whole school gathered each morning to sing *Tik Tik Ya Um Suleiman*, a beloved Syrian song. We added guitar, recorder and a percussion section to the ensemble.

The workshop culminated in a concert and joyous celebration for the wider community, featuring our students,

teachers and local musicians, who performed both traditional Syrian songs and ones we brought from the U.S.

Since then, the Syria Fund has hired **Owais Omari**, a talented local musician and music teacher, to supervise our program, “Songs for Syrians.” Omari has already begun teaching music at the school in Azraq. He will expand the program to additional schools in



Jordan in collaboration with another local Syria Fund partner, the Middle East Children’s Institute (MECI).

We will continue to train and stay in touch with Omari through Skype, and look forward to returning to Jordan late this year, or in spring 2017.

To help in these humanitarian efforts involving music, by donating either money or recorders, please visit <http://scoolsounds.org/donate.html>.

Memorial Service for Friedrich von Huene (1929-2016)

An uplifting memorial service for **Friedrich von Huene** was held October 2 at All Saints Parish Episcopal Church in Brookline, MA. Over 300 were present, many of them recorder players (even traveling from the U.S. West Coast or across the Atlantic). Memorable prelude music by the **Flanders Recorder Quartet** included Pieter Campo's *Meditation* (2013) and Sören Sieg's *Inxaxbeba* (2016; its second movement means "Sorrow"). The service's seamless transitions were due to **Rev. Dr. Richard Burden**, rector, and to organist **Christian Lane**'s improvisations, linking one work's ending motive with the next piece.

Richard Wood of the UK gave an engaging eulogy about his longtime friend's sense of adventure, deep curiosity, and willingness to enter fully into any activity. He described the discovery, purchase and transportation of an 18th-century French cannon (later set up at the family's Maine home, where—using 10 pounds of black powder—it greets visitors). Wood mentioned Friedrich's fascination with cannons, which “looked a bit like a recorder but made so much more noise.”

A remembrance from Boston musician **Joel Cohen** highlighted Friedrich's talents as a performer, sometimes overshadowed by his prominence as an instrument maker. Cohen conveyed Friedrich's passion for making music, and made observers laugh with an example of Friedrich's occasional absentmindedness—arriving to perform, only to discover that he had left his instruments behind!

Inge von Huene shared how the family ended up at All Saints. Their former pastor in Maine recommended his colleague, then rector of All Saints, to the von Huenes. They invited him to visit; as often happened in the von Huene household, they and their guest made music together, thus forming a bond that led to a long friendship.

The recessionary hymn, *For all the Saints*, was described as exhilarating, with so many musical voices in the congregation.

Passing Notes

Sir Neville Marriner (1924-2016) died on October 2. He studied violin at the Royal College of Music and the Paris Conservatoire. While playing in the London Symphony Orchestra, he created the **Academy of St. Martin in the Fields** in 1958. A chamber group from London's finest players—friends rehearsing in his home—the Academy gave its debut concert in its namesake church in Trafalgar Square. His years (1958-2011) with the group may be the most recorded of any orchestra or conductor.

Marriner played under some of the greatest conductors of the mid-20th century—Arturo Toscanini, Wilhelm Furtwängler, George Szell, Leopold Stokowski. Marriner began his conducting career in 1969, after studies in the U.S. with mentor Pierre Monteux. He founded the Los Angeles Chamber Orchestra while enlarging the size and repertoire of the Academy. In 1979 he became music director/principal conductor of both the Minnesota Orchestra and Südwest Deutsche Radio Orchestra, positions he held until the late 1980s, while also working with orchestras worldwide. He was honored over the years by Germany, France, Sweden and his native UK—he was made a Companion of Honour by Her Majesty The Queen, 2015. See more at www.asmf.org/sir-neville-marriner/.

Bits & Pieces

An October fire destroyed part of a Bay Area popular classical concert venue. Damage from a four-alarm fire that rolled across the roof of historic **First Congregational Church** in Berkeley, CA, affects not only church operations, but also small arts organizations that use its space, such as **Philharmonia Baroque Orchestra**. It is a popular venue for the **Berkeley Festival**, held in even-numbered years, when the exhibition occupies multiple rooms there. Read more at www.artsjournal.com/2016/10/fire-takes-out-one-of-bay-areas-favorite-classical-venues.html.

Recorders (and more) Down Under, a new Facebook group, offers information on events and workshops in and near Australia and New Zealand—including Dutch recorder player **Walter van Hauwe's** tour of Australia in October 2017. Visit www.facebook.com/groups/1765307550409548/.

The **European Recorder Players Society** is now online at <http://erps.info/en/> and also on Facebook at www.facebook.com/erpsinfo/.

Composer, conductor, and recorder and Baroque flute virtuoso **Matthias Maute** has assumed the post of artistic director of the Twin Cities-based **Bach Society of Minnesota (BSM)**, a period orchestra and choral ensemble founded in 1932 and one of the oldest Bach societies in North America. The 2016-17 season opened with Maute's inaugural concert in September, "Alleluja! Cantatas and motets by the Thomas-kantor," featuring *Brandenburg Concerto No. 4* and a movement from a Bach flute sonata, played by Maute with **Paul Boehnke**, BSM's artistic director for nine seasons who continues now as harpsichordist and organist. The other concerts are in October, "In Heaven's Castle: From Luther to Bach," and in April, the "Easter Oratorio."

In its October 6-9 program in Akron, OH, "Resplendent Purcell," Cleveland Baroque orchestra **Apollo's Fire** featured recorders throughout its performances of birthday and funeral music for Queen Mary II and excerpts from the masque-opera *King Arthur* and from *Dido and Aeneas*. In the ravishing countertenor aria, "Return, fond Muse," from the 1693 birthday ode, *Celebrate this Festival*, the meltingly beautiful voice of Eric Brenner was accompanied by an equally melting obbligato of three recorders—**Kathie Stewart**, **Luke Conklin** and **Debra Nagy**. Recorders were also highlighted

in the group's touring program at the University of Chicago on October 14, "A Night at Bach's Coffeehouse," with **Kathie Stewart** and **Francis Colpron** in *Brandenburg No. 4*. (Reported by *Suzanne Ferguson, Ft. Myers, FL*)

The Classical Woodwind Cadenza: A Workbook (New York: McGinnis & Marx, 1978), by **David Lasocki** and **Betty Bang Mather**, has been translated into Spanish as *La cadencia clásica para instrumentos de viento madera*. The 90-page paperback makes available for Spanish-speakers some of the scholars' research on how to compose cadenzas and use historical cadential ornaments.

On August 12 at Church of the Holy Illuminator in Manhattan, NY,



recorder player **Martin Bernstein** (left) offered French chamber music with

Dongsok Shin, harpsichord, and **Lucine Musaelian**, gamba. On the program, entirely devoted to the music of French Baroque composers, Bernstein showed a fine command of this style. To see Bernstein in an October concert with Brooklyn Baroque, visit <https://www.youtube.com/watch?v=Eg6-44GM9mM&feature=youtu.be>.

(Reported by *Anita Randolfi, New York City, NY*)

On August 27-28, recorder students at the Suzuki Center in São Paulo, Brazil, participated in a musical event that became



known as **São Paulo Suzuki Recorder Marathon**—a "marathon" due to its two intense days of recorder activities, group classes, rehearsals, play-ins, master classes, concerts and a grand finale recital at Ibirapuera Park. Local students shared time with each other, as well as with students and teachers from other places—Brasilia and cities in Paraná, a southern state. All demonstrated their love of the recorder and of music, and their generosity in sharing these sentiments with new friends. For teachers participating in the event, it was a unique moment in our role of creating musicians and recorder enthusiasts. Who knows whether our students may be a new generation of recorder professionals? It is also important that the recorder continues to be present in the musical scene and receives respect that it deserves. —*Renata Pereira, Suzuki Teacher (at left, facing students, playing recorder), São Paulo, Brazil*

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Louise F. Austin (1930-2016)

A Force of Nature—and a Free Spirit

Louise Austin died September 26 at her home in Lake Mills, WI. The following—adapted from a eulogy given by her daughter, Lynn Armentrout of Brooklyn, NY, at an October 2 memorial service in Lake Mills—gives insight into what many of Louise's friends loved about her. The memorial service included music played by Diane Kuntzelman and James Chaudoir on recorders (dance movements from a Nicolas Chédeville suite) as a prelude; Paul Leenhouts offered a Scottish lament as a postlude. Cards may be sent to the family at: 706 Main St., Lake Mills, WI 53551.

Words cannot fully capture the huge personality and presence that was Weezie. As I've been saying recently, we're each unique, but some people are just a little more unique than others—and that was my mom. She was a real character, truly one-of-a-kind: vivacious, fun-loving, goofy, eccentric, always up for an adventure. And there was no hat too silly or outrageous for her to wear.

She was also deeply kind and generous, highly ethical, a fundamentally good person. She was the center of gravity for our family and beloved by all who knew her...

My mother was a performer, in character and in career.

Her performing career began in her teens, when she developed her art of record pantomimes, acting and dancing out songs while lip-synching the lyrics. She had a little spot on a local Milwaukee TV show, "Let's Look at Louise." And then, at 19 and as a sophomore at Beloit College, she was recruited to perform with the Hormel Girls—an all-girl band and performing troupe that traveled the country promoting canned meat...

She dropped out of college and went on the road with the Hormel Girls, which is where she met my father, the arranger for the band. And then she quickly had three little girls and many responsibilities—but, while we were growing up, she found community theater, singing, dancing and acting in plays where, of course, she always stole the show.

At the age of 50 my mother decided she needed a more steady income, and so started a career as a piano tuner and technician. She had just broken her wrist after falling off the roof of our house while painting it, and her arm was in a cast when she began her training. She ... started her own business, and tuned and fixed pianos for the next 32 years.

Then one day she had a chance encounter with a recorder and that opened up a whole new chapter in her life, the one that came to define it. While she was finally able to retire, at the age of 82, from the hard work of piano tuning, she was a musician until her last day. I had the pleasure a few



Midwest Workshop, 1990: faculty members dressed as waiters at a "cabaret": (l to r) Shelley Gruskin, unidentified, Louise Austin, Susan Pryor, Weezie Smith, Connie Primus

years ago of seeing her honored by the ARS for her lifetime contribution to the recorder. It was wonderful to hear from so many about what an impact she had. She loved the recorder and thrived in the early music community, where she made so many lifelong friends.

She never lost her love of theater and while, when we were little, we had to beg pretty hard to get her to do one of her record pantomimes, she started doing them again later in life—and you didn't have to ask too hard to get her to perform one. She performed at my 50th birthday bash ... and while I too performed a dance, all I heard from people all evening long was, "Lynn, your mother is amazing!!!"

And she never stopped dancing. Even after she got old, where there was music and dancing my mother would be boogieing (see Louise's joyful Renaissance dancing at www.youtube.com/americanrecordermag, and also a former student serenading her at the Presidential Special Honor Award ceremony).

She was always unconventional. She didn't dress or act like any of the other mothers I knew in 1950s and '60s Oak Park. She dressed like the tomboy she always was and acted like the eccentric character she always was. And she was a feminist before the word existed.

She was also the one who fixed the house, because finances didn't allow for professionals. She'd go to the hard-



ARS Presidential Special Honor Award, 2011, Boston, MA, with daughter Lynn (r)

ware store and chat up the guys who worked there, and that's how she learned to do things. Her plumbing skills got so good she was able to trade them for ballet classes for her daughters, becoming the resident plumber at the Stone-Camryn School of Ballet....

One of my favorite memories of this unconventional woman was the summer of 1969 when, pregnant with Greg, she decided to attend a recorder workshop in Provincetown, MA. She, Jill and I camped our way there, and then camped at Provincetown for the week of the workshop. Mom's maternity outfit was a pair of OshKosh B'Gosh overalls. She really wowed the Provincetown hippie scene—this 39-year-old pregnant camper in the denim overalls....

Above all else, Weezie was a person with a zest for life.... My mom was determined to explore the world she loved, even though she had many responsibilities from a young age, and not much money....

For most of her life she couldn't afford to travel overseas—she was a little jealous of those who could, so she took the principled stand of "See America First."... It took most of a life, but she got to all 50 states.... Later, she met her dear friend and fellow recorder player Paul Leenhouts, who was from Amsterdam, and she finally got to go to Europe. She had two wonderful trips there that were highlights of her life.

I had the opportunity in recent years to share some great adventures with her. We went to New Orleans, where there was no street band she wouldn't dance to. We went to Hawaii, where I had a most memorable experience sitting on the beach, the day we arrived, too tired to swim, watching my 82-year-old mother—who was afflicted with arthritic pain—frolicking in the ocean.... The woman knew how to play.

And then two years ago, my mom and I took the adventure of a lifetime, a safari in Tanzania. It was on her bucket

Louise started the Oak Park Recorder School in Chicago, IL, in 1976 and led it until she moved back to her home state of Wisconsin in 1983. In 1978, she founded the **Whitewater Early Music Festival**, which she directed until 2002 and which is still held every



year. She taught and performed recorder (as well as Renaissance dance) throughout the Midwest, and was described as having a breadth of knowledge and contagious enthusiasm. (*Friend and duo partner Patrick O'Malley sent this photo with Louise in one of her hats at the 2015 Whitewater Early Music Festival*)

list and she finally got to do it, at age 84. She also traveled, when she was almost 80, to the small rural town in the mountains of Mexico where her granddaughter, Obdulia, was living at the time. ...

My mom worked too hard, for too long. She was almost always in physical pain in her later years ... yet she didn't let it stop her, and she never stopped participating fully, robustly, in life. She was vibrant to the very end. And that's why her sudden exit from the world has been so hard to bear, and is a lesson that we should never assume we have more time....

So as we know, "every little breeze seems to whisper Louise." Here are the final words from dear Louise, found in the folder with her will.

I'll be a whisper/I'll be a shout!

I'll be watching ... Let it all hang out!

~

Party orders for Weezie's "visitation."



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1991: (back, l to r)
Gene Murrow,
Neil Seely, Philip
Stiles, Executive
Director Alan
Moore, Peggy
Monroe; (seated)
Mary Maarbjerg,
Connie Primus;
(front, kneeling)
Martha Bixler, Valerie Horst, David Barton, Louise Austin**



Louise Austin served on the ARS Board several times in the 1970s to early 1990s. One act with which she was credited was working as a Board member with chapter representatives to get the ARS back on track, after a period around 1976 when there had been no annual meeting, no elections, and few issues of AR published. She was also involved in ARS activities when not on the Board, serving as AR Music Reviews Editor in the late 1970s to '80s.

Louise was a dedicated and much-loved teacher and promoter of the recorder and recorder music. While her ongoing influence was in the Midwest, she served on the ARS Board starting in the mid-1970s and poured her heart and soul into her many activities on behalf of the ARS. We are in her debt.

—Peter Seibert, former ARS Board
(Vice-President 1977-81), Seattle, WA

Louise was a member of the ARS Board, which she had helped to reorganize, when I was appointed to fill a vacancy in 1978. Louise brought to the Board a dash of spice, as well as years of experience as a recorder teacher and as a leader of the Chicago (IL) Chapter. Soon Louise and I began working together with others on the Education Committee that created the three levels of the ARS Education Program.

Later, as a member of the Midwest Workshop faculty, I witnessed Louise in action as workshop director. She inspired students and teachers with her enthusiasm and created special activities for all to enjoy.

My fondest memory of Louise was during a workshop I gave for the Chicago Chapter. Louise was out of town, but came back unexpectedly early. When she walked in, the chapter members' love and admiration for their music director silently permeated the room.

—Connie Primus,
former ARS Board
(President 1990-94), Littleton, CO

Memories from MARS

On October 9, Milwaukee (WI) Area Recorder Society (MARS) members gathered for their first practice session since the passing of their beloved and longtime music director, Louise Austin. The afternoon opened with the playing of a few new and old selections, pieces reflective of Louise, and then it adjourned for a period of freely-shared memories over cake and coffee.

Many of the words, thoughts and recollections began to form a *ritornello* of musical and humanistic compliments: wonderful teacher, patient, caring, encouraging, respectful, tireless, knowledgeable, humorous, loving, receptive, giving, supportive, an unfeigned humanitarian. In so many ways, she made everyone, regardless of playing level, strive to be better, and have the sense that no matter what, they belonged. Some members put thoughts in writing:

- *A few years ago, I, along with many other people, was asked to contribute to a gift that Louise's family was preparing for her birthday, her 80th, maybe. The contribution was to be a word describing Louise; all the words collected would then be crafted into a framed needlepoint for her wall. One word describing Louise! That was a challenge! The word I finally chose was "indefatigable." I was so frequently awed by her boundless energy and perpetual motion....*
- *My favorite memory of Louise is playing duets with her during my lessons. Her beautiful tone and positive energy lifted me up and made me feel like I was soaring higher than I thought I was able to play....*
- *I will remember Louise as an outstanding teacher. Her knowledge was vast and she had a gift for sharing it in a way that could be easily understood. I loved the way she brought her own interpretations to music. She was so patient....*
- *She was famous for the hats she wore, many of them improvised out of materials at hand to give a comical twist to such "serious" events as the Whitewater Early Music Festival. Her often clownish-performance-inclined personality was but a cover for a tremendous amount of knowledge of music and musicians. This knowledge she brought into her teaching in spontaneous and usually helpful ways....*
- *It was my privilege to have been a recorder student of Louise's for the past 10 years. Our two-hour plus lesson at her home always ended with playing a duet. It was from those [duets] that I probably learned the most; her sense of the piece and how she played it lifted my own playing beyond what I might have thought possible....*

Louise was, to so many, a unique spirit, a true advocate for the instrument—a veritable fount of knowledge of recorder music, a lover of all peoples, a valued teacher, friend and colleague; she will truly be missed.

—James Chaudoir, President/Interim Director, MARS

Microbes and Music: Assessing Risk for “Bagpipe Lung” in Early Wind Musicians

By Michael Murphy



Michael J. Murphy is a Distinguished Teaching Professor from the State University of New York and Zhejiang

University of Technology in Hangzhou, People's Republic of China. He has taught microbiology for 25 years and plays in several consorts in the Albany (NY) area.

Likely, you have read the recent news reports (and ARS Facebook page discussion) on the death of a 61-year-old man from **hypersensitivity pneumonitis** (HP)—in essence, his bagpipe playing ended up killing him. Well, it was not his bagpipe playing, but the out-of-control immune response to allergens created by the morass of molds and fungi flourishing in the bag of his instrument.

His bagpipe playing ended up killing him.

Can playing your recorder ... result in either infection or hypersensitivity pneumonitis?

The death of a youngish 61-year-old from playing a wind instrument has sent chills throughout certain segments of the music community. What's more, his is only one of several deaths to

occur in recent years as a result of HP or infection from a bagpipe. Several other cases were reported in brass players. Further, asthma as an incrementally worsening condition has become the most common ailment of wind players of all ages.

What are recorderists (and other early wind instrument players) to make of this? Should we be concerned? What to do *If music be the fuel of bugs?* (with apologies to the Bard).

There have been few studies of microbial contamination in wind instruments, and none directly test early winds such as the recorder and early reed families. Nevertheless, some important considerations may be gleaned from the literature focusing on other instruments as well as on myriad surfaces.

The overwhelming majority of microorganisms, whether environmental or part of the normal human flora, do not make us ill. This is due to several reasons: they either have not evolved mechanisms to infect us, or are thwarted by our immune systems, or are a necessary part of our host-commensal relationship. However, in addition to the relatively few truly pathogenic microbes, even normally benign commensals (*i.e.*, those that either do not harm us or actually benefit us) can trigger hypersensitivity reactions. This is usually due to their cell-surface molecules that

may be recognized by our immune system as an **antigen** (something that triggers an immune response, including inflammation).

In fact, the microbial cell does not even have to be “alive” for this reaction to occur. Further, there are some pathogens that can be passed on (rarely) by playing/sharing wind instruments, causing actual infection.

If your immune system recognizes a molecule that is potentially “bad” (say, in a microbial biofilm or in a mold spore in a wind instrument), a cascade of events subsequently triggers an immune response, including inflammation. Upon each new exposure, the immune system ramps up the inflammatory response. In certain individuals, it is so overwhelming that the inflammatory response elicits changes in our cells and connective tissues that result



in scarring, heightened blood clotting, increased iron in the blood, and more and more of the blood protein, *fibrinogen* (a clotting molecule).

Your lung tissue at the level of oxygen exchange is merely one cell layer thick (each of the tiny air sacs called *alveoli*). Any scarring severely reduces the ability to absorb oxygen and release carbon dioxide. This change is not normally reversible in HP and is progressive, even unto death.

“Historically informed” should not—in 2016—lead to pulmonary crisis. Can playing your recorder (or your shawm, or dulcian, or your crumhorn) result in either infection or hypersensitivity pneumonitis? It is possible; but, if so, rarely—especially for recorders.

The recorder family, unlike the bagpipe or certain reeds, is fairly “airy” in the sense that the openings are numerous and placed throughout the entire length of the instrument. This helps with the drying out of moisture

The good news is that most bacteria and viruses are exquisitely sensitive to desiccation.

Simply drying an instrument after playing reduces most viable contaminants significantly.

produced either environmentally or through our saliva when playing.

The bagpipe, by contrast, includes a relatively sealed “bag” and bag cover. Most maintenance guidelines and maintenance kits focus on cleaning out the bore of the chanters as well as the mouthpiece; the bag is also included in recommended cleaning.

The newer synthetic bags (made out of Gore-Tex, for example) can be zipped open to clean. However, a gluey “seasoning” is also applied periodically to seal potential leaks. The seasoning (depending on the ingredients) can be a nutrient source for microorganisms, particularly fungi and molds.

Recorders and early reeds do provide a substrate for microbial growth.

Microbes can grow on virtually any surface, provided they have sufficient nutrients and moisture. The saliva introduced during playing is not only a source of moisture, but a source of other molecules that can support bacterial and mold growth.

The wood itself of a recorder or the material of a reed instrument also can be a nutrient source for certain microorganisms, particularly the fungi and molds. Plastics are not immune to this colonization, though they are certainly easier to clean.

The good news is that most bacteria and viruses are exquisitely sensitive to desiccation. Simply drying an instrument after playing reduces most viable contaminants significantly.

Mouth bacteria, for example, typically do not persist beyond 72 hours and many viruses (like HIV) even shorter.

Members of the **ARS Hudson-Mohawk Chapter** actually ran an experiment confirming this for mouth bacteria (*see photos, left and next page*). However, certain bacteria like *Mycobacterium* (the genus that contains the organism responsible for tuberculosis) can persist for 13 days, and *Streptococcus pyrogenes* can persist for up to 20 weeks

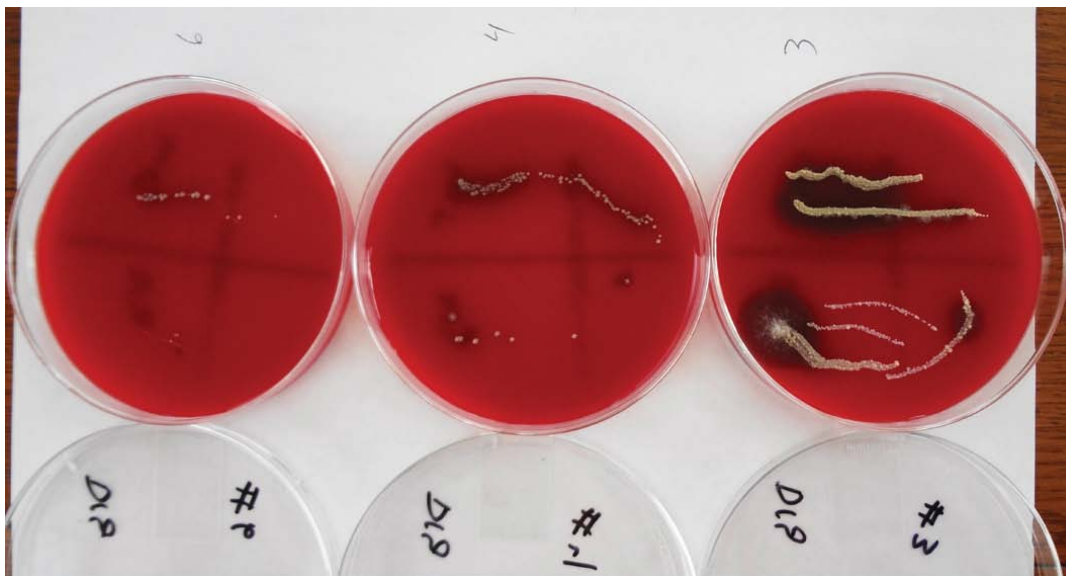


after playing. Viruses like herpes have been shown to persist for up to seven days, and certain viruses of the gut for as long as two months.

If the instrument is rarely (or never) cleaned, a biofilm can develop that allows a variety of organisms to persist, even in the face of desiccation: not a pleasant thought.

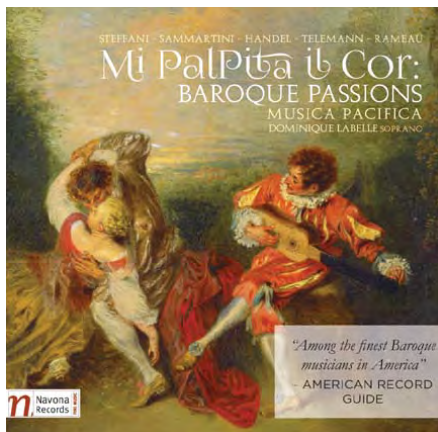
The question for recorderists, then, is how to approach the care of our instruments and also whether or not is it wise to share instruments. There are a number of web sites devoted to caring for the recorder, including maintenance and cleaning (Prescott Recorders has a good one, for example, but there are others; see www.americanrecorder.org/care_of_your_wooden_recorder.php, and also Gustavo de Francisco's Education Department piece on cleaning your recorder in *AR*, Summer 2014).

Normally, if the instrument is taken apart after playing, and swabbed and then allowed to dry, this should be sufficient to keep both you and your



Members of the Hudson-Mohawk Chapter of ARS (previous page, bottom) culturing bacteria from their instruments (l to r): Carolyn Hermes, Linda Botimer, Nancy Crowther, Monica Judd. (above) Their results after 48 hours of not playing each instrument: Three typical levels of contamination are seen. The most heavily colonized recorder likely has a biofilm that needs to be cleaned and then dried.

A black rectangular advertisement with a stylized yellow recorder graphic at the top. Below the graphic is the text '(1663-1731)'. The main text reads 'BRESSAN by BLEZINGER' in large, bold, yellow letters, followed by 'The Recorder Workshop' in a smaller font. Below this, it says 'Baroque diversity of sound', 'Modern challenge of music', and 'The synthesis'. At the bottom right is the website 'www.bressan-by-blezinger.com'.



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instrument healthy. The swabs (and the recorder case) should also be cleaned periodically.

Sharing an instrument is a highly personal choice. There is a wonderful quotation from a 1950s paper stating that not cleaning a musical instrument, and then sharing or even re-using instruments yourself, is like “Storing used silverware until the next meal [and the next and the next] without cleaning”: indeed, not particularly appetizing.

The risks are relatively small for developing either HP or infection from our instruments, provided we take the time to both clean (swab) and dry the instrument regularly. The risks for early reed (especially capped reed) players are substantially higher, as molds actually increase on the reed surface for long periods after playing.

While there is little reason to routinely disinfect (*i.e.*, kill all microbes with a chemical agent) most recorders that are not shared, periodic disinfection of reeds is probably something to consider. This is easily done with alcohol or hydrogen peroxide (rinse well after treating!). If a plaque (film) has built up, mechanical cleaning might also be necessary; there are many online and video sites that address this.

Reeds should never be shared. Obviously, for teachers of music in schools, where instrument sharing is a pragmatic necessity, attention to cleaning and possibly disinfecting should be incorporated into the pedagogy. It must be remembered that even good sanitation is fleeting. We re-contaminate our instruments every time we use them.

A final note about infections and hypersensitivity pneumonitis: The goal of our playing obviously is to enjoy playing

and performing music. We clearly cannot do this well if we are not healthy ourselves. Even a young, healthy person can develop HP in the presence of repeated exposure to a trigger allergen. In addition, those of us who are older begin to have reduced immune function and, therefore, fight off actual infection with more difficulty.

Take good care of your instruments; they will actually play better and you will benefit from better health and the immense joy of making music. If you need help or guidance, your local ARS chapter or the instrument maker likely has a person knowledgeable about cleaning and maintaining an instrument.

Resource List

- “How long do nosocomial pathogens persist on inanimate surfaces? A systematic review.” A. Kramer, I. Schwebke and G. Kampf. *BioMed Central Infectious Diseases*, 2006, (6) 130.
- “Microbial contamination of musical wind instruments.” B. Marshall and S. Levy. *International Journal of Environmental Health Research*, 2011, 21 (4): 275-285.
- “Method for sterilization of wind instruments.” L. Lepore. *Patent #6,345,449*, 2002.
- “Wind ensemble infectious disease risks: A microbiological examination of water key liquids in brass instruments.” J. Mobley and C. Bridges. *Texas Public Health Journal*, 2015, 67 (2): 16-18.
- “Idea Bank: Does your health depend on a clean instrument?” O. Guttoff. *Music Educators Journal*, 2011, 98 (2) 35-36.
- “Bagpiper lung: A new type of interstitial lung disease?” J. King, M. Richardson, A. M. Quinn, J. Holme and N. Chaudhuri. *Thorax*, 2016, <http://thorax.bmj.com/content/early/2016/08/02/thoraxjnl-2016-208751.extract>.



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The end of “a beautiful chapter”

An Interview by Tom Bickley, Compact Disc Reviews Editor, with Members of the Flanders Recorder Quartet for their approaching 30th Anniversary and Final Tour

Since being founded in 1987, the Flanders Recorder Quartet (FRQ) has evolved into one of the world's top ensembles. Their success in 1990 at the prestigious *Musica Antiqua* competition in Bruges (Belgium), organized by the Flanders Festival, was the start of an extensive concert career.

In 2017, FRQ will celebrate its 30th anniversary of music-making. On this occasion, after over 2500 concerts in 52 countries, plus workshops and master classes all over the world, FRQ members have decided to bring the ensemble to a close. The reasons are positive: doing so allows the individual members to become involved in new projects—in writing articles and books, doing more research, conducting and arranging.

Before taking the final curtain call and drawing a double bar at the end of the FRQ, the group will embark on a farewell tour lasting through 2018. The next couple of years may be some of the group's busiest: they have to travel to see many fans!

The members of FRQ have built up impressive individual careers as teachers, conveying their pedagogical ideas in an inspiring manner both as professors and in master classes. In doing so, they do not avoid the confrontation between contemporary and early music. A tangible result of this work is the book *The Finishing Touch of Ensemble Playing* (Alamire, 2000), which has been translated into a number of languages. They are popular workshop and master class presenters in the U.S., as well as concert performers.

FRQ has been acclaimed for its sensitive arrangements, and more than 50 compositions have been dedicated to the group. Some of these pieces—by them and for them—have been made publicly available in the ensemble's own series of editions, “The Flanders Recorder Quartet Series,” published by the German publishing house Heinrichshofen.

Numerous prize-winning recordings have been made by FRQ for record companies such as Harmonia Mundi, Archiv/Deutsche Grammophon, Ricercar and OPUS III. In 2003 the quartet entered into a long and intensive collaboration with the German label AEOLUS.

Their extraordinary collection of instruments includes reproductions after illustrations by *Virdung* (1511), after originals from the collection of Henry VIII, a Baroque contra bass recorder some 2.3 meters in length, built by the late Friedrich von Huene

in 1998, and a large set of Renaissance recorders by Tom Prescott. (See this issue's cover for a sampling.)

The wit and insights that characterize the playing of the Flanders Recorder Quartet—both live and in recordings—comes through in their responses to the questions below.

The Flanders Recorder Quartet stands for ingenuity, originality, creativity and the joy of music-making. The group will release one more CD in 2017, an anniversary special with Saskia Coolen; for a list of the group's CDs, see www.flanders-recorder-quartet.be/en/shop/. FRQ would also love to share its passion for the recorder once more with you in a new jubilee concert program. Contact Valerie Bernstein, valerie@sempremusica.com, to arrange a 2018 farewell concert. Congratulations to the FRQ for their 30 years of music-making together.

AR: Where/when/how did the FRQ members meet?

Paul Van Loey: Thirty years ago, we decided to form a recorder quartet to play our final examination in the conservatory in Antwerp. There was already a famous recorder quartet, Amsterdam Loeki Stardust Quartet, that inspired us. Our time rehearsing together, the joy we had in making music, the passion of playing the recorder and all those musical expectations came together in playing finally in an ensemble, a recorder quartet ... quite rare.

It was not only fun to rehearse together, but also there was the fun we had besides. The rehearsals were on the third floor, and it was sometimes dangerous to ring the [door]bell, with a chance of getting a bucket of water dumped over you.

Our examination resulted in an enormous success with the highest points. A lot of our friends and professors encouraged us to stay together and ... we did. We were all



Flanders Recorder Quartet at the Frick Collection, New York City, NY, 2016 (l to r): Joris Van Goethem, Tom Beets, Bart Spanhove, Paul Van Loey

students and we had time enough to spend doing what we loved the most ... playing together in an ensemble.

It was a search for repertoire and instruments. We didn't have Renaissance instruments and could not invest in a normal F-basset recorder (Baroque) because we were poor students. So we played music for every occasion we had ... even in the supermarket! People heard and saw us playing and there was always someone who was willing to invite us for the next opportunity.

"*Vier op 'n rij*" (Dutch for "Four in a row") was born. Later we felt the need to change our name to something that is internationally understood ... Flanders Recorder Quartet.

AR: *What do you remember about your first performance as FRQ?*

Bart Spanhove: Our first concert was a pedagogical one. We performed for *Jeunesses Musicales* in one of the most prestigious concert places of Belgium, the *Singel* in Antwerp. *Jeunesses Musicales* is a splendid organization, which brings music to schools and families.

What I remember the most of our first concert is that we made completely wrong decisions in working out a beautiful pedagogical program. We played too-long compositions by L. A. Dornel, R. Vaughan Williams, J. S. Bach and others—pedagogically unsound practices, playing compositions without interruptions, for 15

minutes for a public who had never gone to a recorder concert, and presenting such styles as, e.g., French Baroque music. Teenagers couldn't understand what we did.

Besides that, we performed in black dinner jackets, the outfit of the most prestigious evening concert. In Anno 2016 it would be a lost cause—but in 1987, there was a totally different climate: teachers accepted this and thought that this was a typical classical concert.

Today, I can only state that we have a strong pedagogical plan, an interesting program (a "show," as Americans nicely describe it) and that we are most likely the most successful ensemble in Belgium, presenting in an interesting way all types of recorders and music styles: a feast of flutes!

AR: *Please tell us about FRQ's first commercially released recording.*

Joris Van Goethem: The first CD? Huh? I am not sure, so as a real adventurer I must get over my fear of spiders, go up into the attic, and start my Quest for the First CD.

My inner Indiana Jones is not disappointed. In the section Memorabilia FRQ, I find *Les Nations*, our first CD, released in 1990. After winning a chamber music competition in Rotterdam and toasting the success, I was asked two questions I never forgot. The first came from a university professor: "you played extremely beautifully, but is it really a good idea to dedicate your life to music?" As music was and still is a passion, I'm happy that my recorder playing brought me all over the globe and in contact with so many fascinating people. What I realize now is that you don't have to be a pro: the satisfaction of making music is the same (or more...) when you are an amateur.

The second question, from Arcobaleno/EMS—"would you like to make a CD for our label?"—was breathtaking for our young quartet. [The process for] making a digital

recording and producing a CD was not obvious in 1990.

The booklet of this old CD, unopened for 26 years, sticks together like melted toffees. I start a violent attack with a sharp knife and manage to destroy some historical pictures of our quartet. I experience instant delight as I notice that, after my attack, nobody can ever again look at these pics, with the widest trousers, the longest ties and the pinkest shirts I've ever seen.

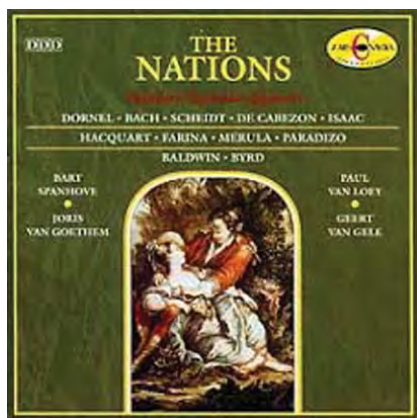
The CD is better preserved than the booklet. So, earphones on! I must confess, I never listen to recorder music but I'm getting more curious every second. Mmmm, I can already hear the "Flanders" sound *and* all the individual differences in playing style. I guess this is a great *plus* of the quartet. We have a very recognizable group sound, but we don't want to hide every player's individual sound.

I can also hear the typical straight, almost inflexible tone, which was favored 25 year ago, and some pointilistic staccato ☺. In 1990, by law all staccatos had to be finished with the tongue! I also discover beautiful compositions by Farina and Hacquart: will look for the music!

More important, this CD brings back memories of rehearsals, more rehearsals and even more rehearsals. We worked as hard as we could and learned to become "ensemble players." I believe that all young recorder virtuosos should have this ensemble training and not only the "soloist" approach during their studies.

We rehearsed in a completely different way in the first years. More often than was healthy for us, only two

I believe that all young recorder virtuosos should have this ensemble training and not only the "soloist" approach during their studies.





*Flanders Recorder Quartet
in Antwerp Augustine Church
(with Ulrich Lorscheider, left,
holding headphones; with
Saskia Coolen, below).
Photos: Michiel Stegen*

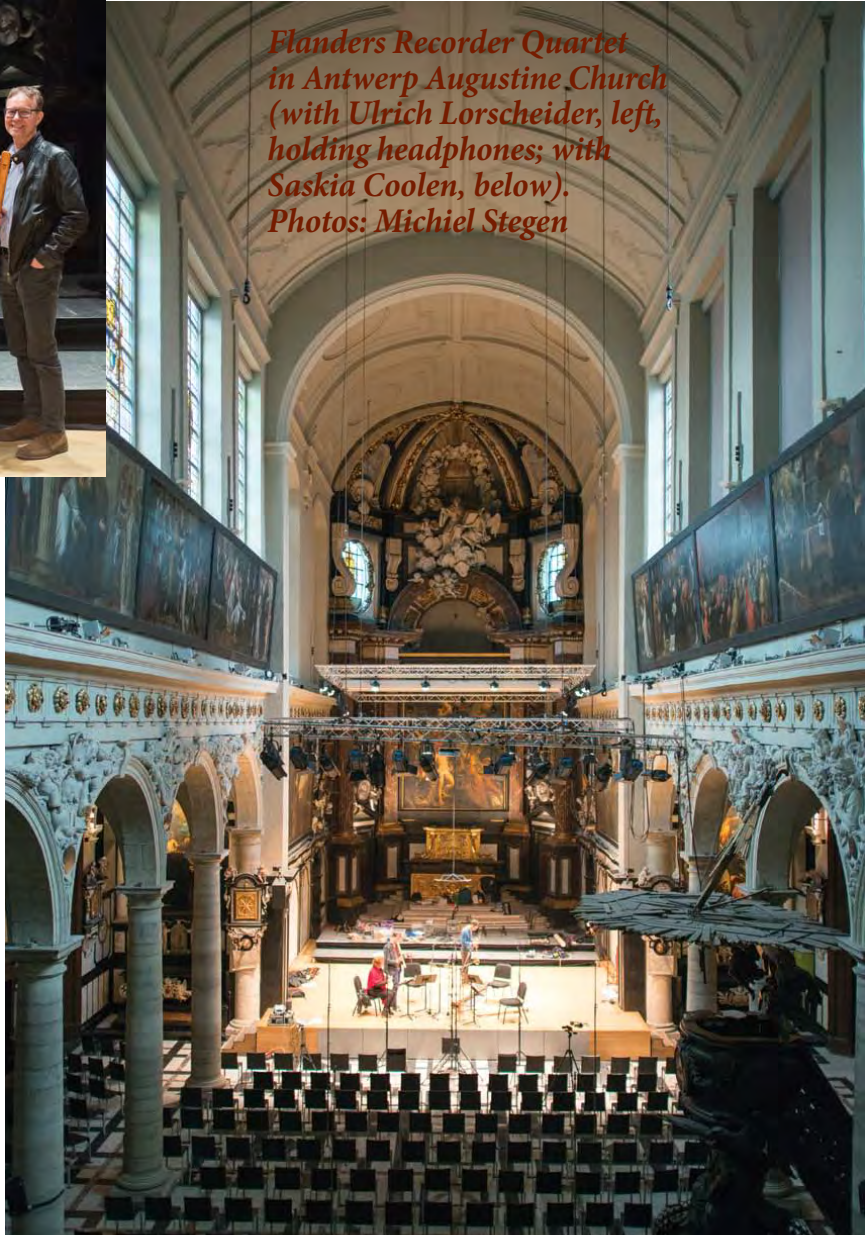
players played, while the two others gave advice, positive and otherwise. Nowadays, we don't talk so much anymore, but listen to the musical ideas of the others when playing the piece—an intelligent, musical conversation of equal voices. We also don't have a “first violin” or “conductor.”

I also remember that making a first CD was not a relaxing experience. There were hardly any takes, so we started focusing more on “no mistakes” instead of relaxed playing.

AR: *What do you find most satisfying and most challenging about the process of recording?*

Tom Beets: Basically there are two stages in the artistic process of making a CD. First of all, there is deciding on a repertoire, and compiling the so-called “track list.” Choosing the pieces and their order for a concert program is utterly different from making a program for a CD. The tension, the dynamic line, the way the audience is able to concentrate and/or fast-forward makes these two concepts so different.

The second aspect is the recording process itself. Where one could say that, in a concert the audience is the fifth person of the quartet, during the recording without a doubt a



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fully-fledged member is Ulrich Lorscheider, our sound engineer and recording supervisor. Add up our experience with his ears, and you've without a doubt got a winning combination. Ulrich gets the best out of the ensemble. Since he is not a recorder player, but a man with the best aesthetic ears one could imagine, he tends to give feedback that often is an eye opener. He adds quality and edge to our playing.

AR: *How do the locations of recording affect your playing? For example, how does a radio or recording studio compare with a church or other performance venue?*

TB: The location matters greatly. For instance, locations with their specific acoustics require certain tempi and demand certain intensities and clarities of articulation.

Nowadays, you can often change the acoustic parameters of a historical church with acoustic screens and blinds, as is the case where we've been recording for the last 10 years. Our location, the Antwerp Augustine Church (also known as the music center AMUZ), was once the convent church of the Augustinian friars. It was built between 1615 and 1618 by Wenzel Coebergher, the court architect of the Archduke Albert and [his wife the Duchess] Isabella. In 2006, after years of renovation, it opened as a cultural center (*see photos on previous page*).

Rarely we record in a modern studio setting, one track after another, with the previously-recorded tracks on headphones to play on top of. That method of multi-track recording has nothing to do with ensemble playing. We only use it when there is digital postproduction and the addition of samples needed, *e.g.*, in our children's project *Malus* that we released a dozen years ago. You can hear a sample of this recording at www.flanders-recorder-quartet.be/malus.mp3. Multi-track recording does not interest me so

much, as it's not satisfying for me; it lacks "real ensemble playing," the give-and-take of movement and sound.

AR: *What do you find most satisfying and most challenging about performing for a live audience?*

PVL: Playing for a live audience can be smooth and easy, or can feel like a lot of work—not always easy, as the circumstances in Mexico are at certain times very different from, for instance, those in New York or Tokyo. The instruments are reacting to humidity and more.

In fact a concert is always better than a recording version. Maybe there are mistakes, but the intensity is always very honest. The audience feels that. We do also! Live playing is a beautiful risk ... compare it with a pop musician. Live is always better ... you feel the spirit.

AR: *What venues/audiences/occasions have you most enjoyed?*

PVL: Difficult question... ☺ So many places all over the world. The Frick Collection, New York City, NY; Tokyo opera city concert hall; Amsterdam Concertgebouw ... and many more (we've played in more than 50 countries), but also the smaller venues that are not known over the world. They all were/are fantastic!!

AR: *What repertory do you find particularly challenging? What repertory do you find particularly satisfying?*

BS: Every style, every period, every genre has its charms. I love and strongly appreciate jazz, folk, avant-garde music.... At home, I have more than 1,500 CDs, but I don't understand all music. It's so difficult to know everything about the different types of music, instruments, styles.

We live in a period where you have to specialize to be called an "expert." Baroque music no longer has secrets for me. I have found 1,001 ways to under-

stand it, to analyze, to approach, to give the musical language of the 17th and 18th centuries a clear and convincing interpretation. I love it, but I cannot invest the time to do the same for other genres and periods of early and classical music.

As a teacher, I'm happy to possess a kind of all-around education, so I can effectively teach my students all kinds of stuff, and let them go to a specialist, once they find their favorite music.

AR: *How do you devise the programs (repertory and sequence of pieces) for performances and recordings?*

JVG: Some composers are a delight to play. Their compositions invite you to give a new twist to the music every time you play it. Other composers really expect you to follow all the remarks and articulations they prescribe. Although their compositions can be world-class too, we try to avoid them in concerts and recordings. They

The crowd-pleasing *On the Bottle* (Op de fles, meaning "bankrupt, out of business") by Frans Geysen. For two FRQ renditions, visit

<https://www.youtube.com/watch?v=NIuhSKXYpwY> (2005) and <https://www.youtube.com/watch?v=7hgtJaFowmE> (2008).



feel wrong to the quartet—like a beautiful pair of shoes in the wrong size.

Some composers offer you healthy, pure ingredients and beg you to make your own creative recipe with a lot of herbs and seasoning. Bach invites you

to concentrate and follow his flow of the music. I think playing and listening to Bach is like drinking a great wine. Your brain is pleasantly overwhelmed and controlled by your senses only.



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AR: How did you decide to develop the innovative Jukebox concert approach (and the Encore recording)? Did the Jukebox approach yield desired results?

TB: During the 2010–2011 season, we presented an exceptional program: our own *Jukebox* in concert. There was no thematic program. In *Jukebox* the audience would decide what FRQ was going to play that afternoon or evening.

The concept was as easy as it was straightforward: we would bring along all our instruments and folders of music scores. The collection of over a hundred available pieces offers a beautiful cross-section of the varied literature for recorder, as well as personal favorites. A computer would tally the audience vote and hand us the result, giving us 15 minutes before the concert to decide on the order. Wherever we tried it—whether in a small mansion in Germany, a country school in Flanders or a music festival in South Korea—it worked!

Twenty *Jukebox* shows later, we drew the conclusion: our audiences favor the spectacular—virtuosic, engaging, upbeat, swinging, a little crazy. The pieces that embody all these attributes turn out often to be the encores at an FRQ concert. The pleasure that the audience and the four musicians got from *Jukebox* finds a culmination on the *Encore!* CD [reviewed in *AR*, Spring 2014].

AR: What is your last recording project?

TB: An anniversary calls for a special CD project. We like to invite friends to join us for these champagne moments.

In the past we had *Magic* (15th anniversary) with vocal ensemble and Eastern plucked instruments. The 20th anniversary brought us a cooperation with a percussionist in *Banchetto Musicale*, and at 25 we toured Europe with a string orchestra.

What are we up to now? We're keeping it simple. Pure recorder, but then in quintet format, together with



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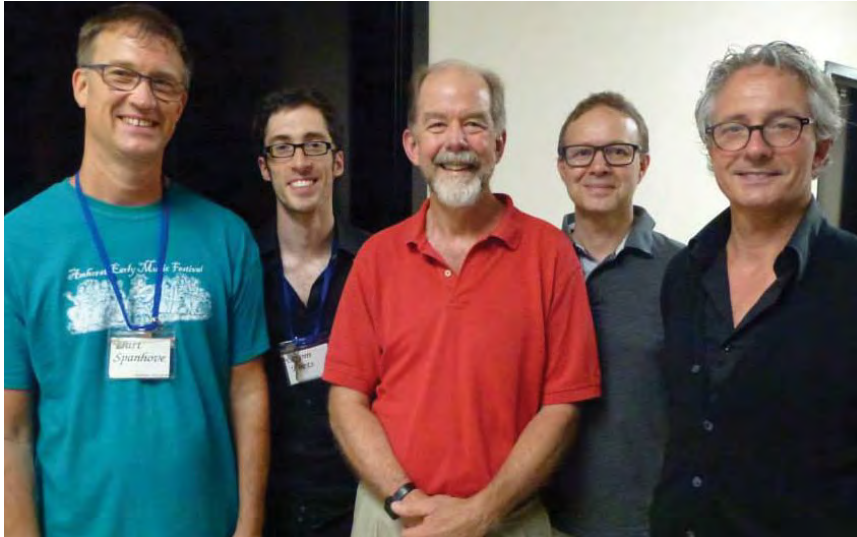
Saskia Coolen. The repertoire is quintet music that ranges from Renaissance (on the new fantastic Tom Prescott consort) and Baroque evergreens to contemporary commissions by our friends Pieter Campo and Sören Sieg, and jazzy arrangements by New Yorker Stan Davis. All of the pieces make us smile, that's for sure!

AR: What is your approach to newly-composed music?

BS: I love modern music. With FRQ we have worked intensively especially with Flemish modern composers such as Frans Geysen [see *AR*, September 2004, with accompanying music files], Jan Van der Roost, Jan Van Landeghem, Piet Swerts and many others. More than 50 compositions are dedicated to FRQ.

People are mostly overwhelmed by modern music, when we dare to play one modern piece in an early music program. Modern music can be so attractive and expressive. It's sometimes easier to let your public know the unlimited possibilities of a small instrument, which can sound magical with its rich arsenal of colors, techniques, shapes, virtuosity...

I wrote a book of 152 pages titled *De blokfluitmuziek van Frans Geysen* (*The recorder music of Frans Geysen*, published by Mieroprint, Germany), about the Belgian minimalist and repetitive composer. Over six years, I did intensive research to understand his ideas by analyzing musical mirrors, Fibonacci numbers, full chromaticism and structures. The monthly conversations and written exchanges with this composer were very helpful. But it's really impossible to invest such energy for every type of music.



Recorder maker Tom Prescott (center) flanked by FRQ members in 2014

AR: How did you choose to work with instrument maker Friedrich von Huene? What about other recorder makers?

BS: Besides Friedrich von Huene, I favor the recorders of Fred Morgan, Peter Van der Poel, Adrian Brown, Thomas Prescott and Adriana Breukink. I cannot choose my favorite maker. They all have splendid qualities, and I fervently hope [those who are still living] work together one day to create “the perfect recorder.”

These recorder makers have tried everything to fulfill my unrealistic wishes—a flawless technique, surrounded by the most characteristic

sound and resonant high notes, an easy articulation speed, interesting colors, referring to historical originals....

I had the most contact with Friedrich von Huene and Peter van der Poel. Their recorders are all jewels and give me happiness inside.

AR: What advice do you have for working together as an ensemble? How have you succeeded in working together for 30 years? Have there been changes in personnel over time?

JVG: Most musicians are extremely sensitive, so we must be sweet and careful with the other ensemble members. Talking about interpretation is talking about your feelings. It’s great if everybody can be heard.

An ensemble rehearsal can also be Dangerously Democratic, especially if the group is too big. So if you have seven players or more, look for a leader.

I believe the keywords for succeeding in working together so long are Flexibility and Questioning Everything. Taking nothing for granted gives the group a vibe.

Our group had different members over the years (see photos, next pages). We started with Geert Van Gele and also Fumiharu Yoshimine and later Han Tol—very different players, but one of the strong points of the quartet

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is that individual playing is encouraged, but [the group] still manages to have its own sound, like a sort of handwriting. No two handwritings are the same, so you can always hear the “Flanders Quartet Sound.”

I’m very curious about our “Flanders Quartet Sound” in our most recent recording project, because we have made a CD as a quintet. Saskia Coolen joined us for this 30th anniversary CD and concerts—consort music, Lully and Bach, African music, Swingtime and more! Release date is probably March 2017.

AR: Do you have other comments to add?

BS: What does 30 years of FRQ mean?

FRQ colors my life. I have seen parts of 52 different countries. I have friends worldwide and could enjoy many music projects.

I’m up-to-date because of constantly getting feedback from my colleagues, the many international contacts, of assisting with prestigious festivals and giving lecture-demonstrations.

I always thought I would be a music teacher at a local music school. I feel happy that my employer and my family have always supported my pursuit of these unexpected dreams.

FRQ was not work, but a passion and an easy way to develop my insights, ideas and ideals. It’s a beautiful chapter in our lives and a nice Belgian product, besides our chocolate, diamonds, football players....



Flanders Recorder Quartet through the years: early 1990s "Vier op 'n rij" (top, l to r) Paul Van Loey, Geert Van Gele, Bart Spanhove, Joris Van Goethem; (bottom) Spanhove, Van Gele, Van Goethem, Van Loey; next page, left column (top two photos), late 1990s, with Fumiharu Yoshimine; (bottom two photos) 1999-2006 with Han Tol



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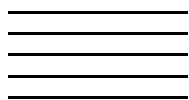


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Flanders Recorder Quartet anniversary years: (right column, top to bottom) 2002, with Magic CD musicians; 2007, current members (l to r) Tom Beets, Paul Van Loey, Bart Spanhove, Joris Van Goethem; 2012, Van Loey, Beets, Van Goethem, Spanhove

EDUCATION



CODA Recorder: New Vitality using the Suzuki Method to teach an Ancient Instrument

In the Education Department of the Fall American Recorder, short mention was made of the CODA program at Wheaton College in DuPage County, IL. The success and growth of this program are described in more depth below. To learn more about CODA and the students it serves, please go to www.wheaton.edu/CSA/CODA.

*By Carol McNeil
with Mary Halverson Waldo*

The Community School of the Arts (CSA) at Wheaton College has a large, entirely grant-funded outreach project that operates within public school districts. This project, **Community Outreach for Developing Artists (CODA)**, offers

Janine Bacon and recorder students

programs serving over 1,600 students. Offerings include *Early Childhood Music* and *Visual Arts*, *Suzuki Violin* and *Recorder* instruction, and *Brush with Art for Seniors*. CODA enters school districts where two circumstances prevail: 1) There are no art or music programs in place for the targeted population; 2) 60% or more of the students come from low-income households as defined by Illinois State Report Cards.



History of CODA's Recorder Program

Since 2007 CODA has offered recorder instruction, providing early childhood classes in various locations. The existing approach to instruction was eclectic, blending Suzuki philosophy with traditional methodology, and incorporating singing and movement for added interest. Although the program experienced a degree of success, it lacked clear curricular definition and was sometimes met with uncertainty by public school music teachers who teach recorder (as a means to acquisition of note-reading skills) in Grades 3 and 4.

In 2012, the CODA Program received a substantial boost in funding from the JCS Fund of the DuPage Foundation. Given the opportunity to expand, CODA administrators began to develop a strategic plan, making considered decisions about what programs to prioritize. The recorder program repeatedly came to the forefront of discussions.

From a pragmatic viewpoint, the recorder is an affordable and portable instrument. CODA could potentially serve many children in such an instructional program. If the recorder program happened to really ignite, it could provide a prototype for other similar programs nationwide.

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The recorder is an affordable and portable instrument. CODA could potentially serve many children in such an instructional program.

First Steps toward a uniquely Suzuki Approach

In the summer of 2014, Carol McNeil, CODA administrator, along with Wheaton College junior and music education major **Janine Means Bacon**, traveled to Memphis, TN, to attend Recorder Unit 1 Teacher Training at the Memphis Suzuki Institute. Bacon's goal was to gain credentials as a Suzuki Recorder instructor; McNeil's goal was to wrestle with whether or not CODA should aggressively launch a purely Suzuki Recorder program.

McNeil was reluctant for CODA to promote any recorder program that would be perceived as duplicating or competing with the traditional approach that is already common in public schools. The traditional approach uses the recorder as a means of teaching reading, thus preparing late elementary students for next steps in band, choir or orchestra.

The Suzuki approach, however, differs significantly from the traditional approach. Suzuki Method programs can begin with very young children, and focus on ear training and production of a beautiful, correctly articulated tone. Note-reading is introduced when students have developed the ability to make a good sound and are able to decode symbols.

After much dialog with **Mary Halverson Waldo**, Recorder Teacher Trainer for the Suzuki Association of the Americas and Europe, and conversations in the Community School of the Arts office, CODA decided to embrace the challenge.

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CODA enthusiastically promoted the recorder. We also believed that offering such a program would uniquely prepare students to be outstanding musicians in recorder ensembles (which we anticipate developing as students advance) or in other musical opportunities.



The Start-up Year: 2014-15

In the fall of 2014, CODA began offering distinctively Suzuki-inspired recorder classes in District 33 of West Chicago, an area of low-income students. Bacon taught an average of nine students in either Thursday night or Saturday classes. Paralleling the CODA Suzuki violin program, students were required to have a parent attend lessons with them, and to document home practice times.

This pilot year offered its challenges, the greatest of which was that our classes met in the same facility, and during the same timeframe as the violin classes. Some families enrolled a child in recorder lessons with the

CODA students and their parents at a Chicago Symphony Orchestra concert



intent of switching to violin just as soon as an opening became available. To some, the recorder did not have the instant appeal of a violin. There were students, however, who were committed to recorder instruction.

Waldo helped us gain perspective: a program doesn't have to be the largest and most attractive to be effective and valuable. In spring 2015, several recorder students participated in solo recitals, showcasing the beauty of tone and stage presence so characteristic of Suzuki students. We ended the year small, but strong, and energized for the year ahead.

Continuing the Program: 2015-2016

CODA maintained the District 33 program and entered Districts 15 and 16 in fall 2015. Bacon, now a Wheaton College Music Education graduate and a credentialed Suzuki Recorder instructor, was ready for the task.

Building on learning progress from the previous year, Bacon grouped children by ability in classes of approximately five students. The target population was narrowed to kindergarten students, as children younger than kindergarten were seldom ready for our group lesson experience. At year's end, we averaged 50+ students total in our recorder program.

Young CODA students and their families caught a glimpse of a vision ... of the possibilities of the recorder as a beautiful, engaging solo and ensemble instrument.

There were several highlights to the 2015-16 school year that provided momentum and public recognition to the program. On May 21, **Quinta Essentia**, internationally known Brazilian recorder ensemble, presented a concert and welcomed CODA children to join them on stage to play a song from the Suzuki Recorder School repertoire (see report in the Fall 2016 AR). Young CODA students and their families caught a glimpse of a vision, many for the first time, of the possibilities of the recorder as a beautiful, engaging solo and ensemble instrument.

Waldo joined CODA and Quinta Essentia for the festive weekend, observing classes and providing objective input and suggestions for the future of the program. Our May 25 spring solo recitals, performed on the stage of Pierce Chapel at Wheaton College (see photos on previous page and following), featured 50 kindergarten recorder soloists whose tone quality and stage presence were remarkable.

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... stimulated, enthusiastic and passionate.

Additionally, a generous donor provided 50 tickets for CODA Recorder students and parents to attend a Chicago Symphony Orchestra concert of *Goldilocks and the Three Bears* (see photo, previous page). Adjectives that aptly describe the end to the school year include stimulated, enthusiastic and passionate.

The Future: 2016-2017

Enabled by nuggets of wisdom gained these past two years, Bacon is excited about the current year. Invigorated by the biennial Suzuki Association of the Americas conference she attended May 26-30, she aims to capitalize on individual learning styles to best differentiate instruction and to help children establish effective practice routines.

The CODA program anticipates growth, both numerically and musically, and acknowledges with thanksgiving the gifts of resources, wisdom and encouragement that have enabled the journey thus far.

Carol McNeil, CODA Administrator since December 2013, hails from Grand Rapids, MI. She is a seasoned elementary music instructor, having spent 25 years in public school classrooms. She is well-versed in a wide variety of methods and trends in music education, and is a strong advocate for early, ongoing instruction in the arts. McNeil provides direction and oversight for the entire CODA Program.

Janine Means Bacon, Wheaton College music education graduate, is building the CODA Suzuki Recorder Program. Her love for woodwind instruments, coupled with her Suzuki Recorder Level 1 registration, make her a strong fit for developing a Suzuki Method Recorder Program.

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BOOK REVIEWS

THE AMERICAN RECORDER SOCIETY AND ME ... A MEMOIR, BY MARTHA BIXLER. Peacock Press (www.recordermail.co.uk, also <https://smile.amazon.com/American-Recorder-Society-Me-Memoir/dp/1908904933>), 2016 [2014]. ISBN 978-1908904935. Paperback. 252 pp. \$40.

How many people (or groups) wish they had written down what happened in the past, and never get around to doing it? The ARS owes Martha Bixler a debt for many things, not the least of which is that much of its history could be fading from view without her meticulous memoir.

This is not a new book to some. It has existed in various versions and formats for several years. Segments were published in *AR* (chapters 1-3, the ARS's founding in 1939 to the 1950s, *March 2007*; chapter 4, the 1960s, *May 2007*). PDF versions have been posted online, such as www.americanrecorder.org/the_ars_and_me_a_memoir_mar.php.

This book started when, at its fall 1988 meeting, the ARS Board expressed an interest in preparing a history of the Society. Its planned appearance in 1989 was to be a feature of a year-long 50th anniversary celebration of the founding of the ARS.

It took much longer to write than the allotted year. Over the next decades, the narrative became less objective and fact-driven than what the ARS Board had envisioned, so it was not published under the auspices of the ARS. Nevertheless, it documents many facts in ARS history.

With the help of various individuals—some of them current or former ARS Board members—Bixler finished the writing and created a self-published PDF version. Significantly involved were **Marcia Blue**, who combed through files of defunct and active ARS chapters to create the appendices; and the late **Richard Sacksteder**, Bixler's husband to whom the book is dedicated for his many hours of work.

As to the decision back in 1988 that the writing of an "ARS history" be assigned to Bixler, she was an obvious candidate. Bixler has been a member of the ARS for a large part of its history. She served the Society in several leadership roles, including stints as president (1977-80 and 1989-90). Her continuing service includes a number of non-Board tasks on various committees and on the *AR* Advisory Board, and writing *AR* Music Reviews and occasional reports on events (such as those at summer early music festivals). In addition to serving as the volunteer first editor of *The*

A Personal Perspective through the Years of the American Recorder Society

American Recorder, she was editor of *ARS Members' Library* editions (1994-2002). In recognition of her many contributions, she received the ARS Distinguished Achievement Award in 1996.

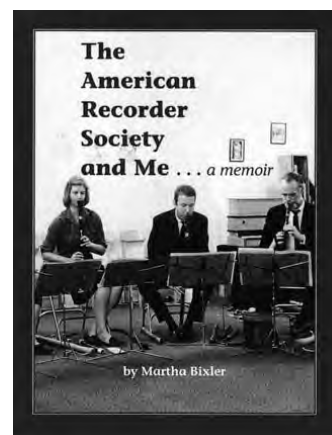
Sources for her book are extensive. Bixler and others recorded interviews with longtime luminaries (such as ARS founder Suzanne Bloch), digging back to the Society's early years. She used the Erich Katz papers to chronicle the vision of now-Honorary President Katz; she also consulted ARS administrative records—both archives now housed at the Recorder Music Center at Regis University, Denver, CO.

Beyond that, with her many years of hands-on service, Bixler had personal copies of minutes of meetings, photographs and correspondence covering the 1960s to the 1990s.

Along the way, the ARS history project became a personal memoir. In spots, by necessity the author's recollections fill in blanks: "it was impossible for me to write about some issues without introducing my own personal slant," Bixler states in the introduction.

The book is organized by time periods into eight chapters, plus two appendices. Its first short chapter covers beginnings of the ARS—"Founded in 1939 by Suzanne Bloch," as early correspondence proclaims; the accepted date is April 1, 1939. In that brief chapter, Bixler introduces a dichotomy that has persisted in the ARS since its inception—the philosophical question of whether the ARS is an organization for professionals or for amateur recorder players. This theme pops up over the years in the operations of the Society.

Moving to the "Faltering Forties," Bixler follows the activities of an organization of perhaps 18 members that was active almost exclusively in New York City, NY, and describes the first ARS newsletters. Around the time of World War II, a key figure in ARS history arrived: musicologist and composer **Erich Katz** escaped Nazi Germany for the U.S. In 1944 he took a teaching position at the New York College of Music (now defunct)—then the ARS "headquarters."



By the “Flourishing ’50s,” the importance of Katz’s influence became evident as he regularized activities and publications of the Society, running it literally from his kitchen table. Music designed to make early music accessible to recorder players was published, later becoming the *ARS Editions*. He recruited others as recorder players—jazz trumpeter **LaNoue Davenport**, trombonist **Bernard Krainis**, and a number of respected teachers and dedicated amateurs. He pushed to increase membership (Bixler quotes ARS statistics at various points: 220 members on 2/1/1954) and to form chapters in other cities (10 by decade’s end).

As a byproduct of the ARS’s activities, professional early music groups such as the **Musicians’ Workshop** (first directed by Katz) were formed. Some members of those groups made their way into the ARS—including Bixler, who was initially a singer with the Musicians’ Workshop.

Bixler mentions that she took up the recorder and was “drawn into the ARS orbit” in 1955. Others from the Musicians’ Workshop, then led by Davenport, were encouraged along a similar path and “paid their dues” by conducting meetings or playing in concerts. When the ARS was incorporated on July 18, 1958, Bixler was one of 10 Board members appointed.

By the “Soaring ’60s,” the ARS had to make its own way without the leadership of Katz, who retired to Santa Barbara, CA, after suffering a stroke in 1959. Bixler recounts Board oversight of **ARS workshops**, one feature of which was administration of **ARS teacher certification exams**. Others important to the early years of the ARS appear on the scene as workshop faculty: **Shelley Gruskin**, **Friedrich von Huene**, **Kenneth Wollitz**—names too numerous to mention that you may have heard, but with no context of how their involvement fit within the ARS’s development.

The ARS ventured further into publishing, becoming co-publisher

with Galaxy Music Corporation of six **ARS Editions** each year. Not being able to afford the printing and mailing of the *ARS Newsletter*, says Bixler, in 1960 the Board made “an almost quixotic” decision to instead put out a quarterly magazine, then called **The American Recorder**. As the volunteer *Newsletter* editor, Bixler would slide into editing the new magazine.

Still largely centered in the New York City area, the ARS experienced “Some Slippage and Some Saviors in the ’70s.” As ARS membership neared 2500, the Board reluctantly acknowledged that the ARS was “too large ... to be run by a volunteer, unpaid administration, and yet ... too small to be able to afford” full-time paid staff. Did an underpaid part-time secretary who had “had it” really leave the Board “very much in the soup?” With more ARS members (and with more of them still around now), other versions may exist of Bixler’s sometimes uncharitable reports of events from the 1970s on.

For various reasons, the ARS did have problems in the 1970s. At least three Board members—the late **Louise Austin** (see *memories of her in this issue*), plus **Constance Primus** and **Peter Seibert**—helped to solve some problems. They served on a Board now elected from across the continent: in Seattle, WA, Seibert was the first vice-president in a “bi-coastal administration” with Bixler as president; Austin, ARS secretary, was in Chicago, IL; and later Primus of Denver, CO, became the first president from the American West.

With “Expansion in the ’80s,” the hiring of a full-time staff person (“Wonderful Waddy” Thompson, who computerized all ARS records) allowed the Board to revamp the ARS Education Program as a self-study approach that could stand on its own outside of the ARS workshop environment. *ARS Editions* petered out as commercial publishers produced more and better recorder music.

Workshops—long subject to the Board’s efforts to “control their creation, their financial affairs, their way of operating and, increasingly, the quality of the teaching”—began to push back, ready to gamble that they didn’t need ARS support, financial or otherwise. In the face of staggering paperwork on both sides, the ARS Board declared each workshop a “private business.”

This decade offered opportunities to engage in **outreach** at the early music festivals in Boston (MA) and Berkeley (CA). Coming full circle, it allowed for special events related to the 50th anniversary of the ARS in 1989.

Anniversary activities spilled over into the “Afterword” years of “the ’90s and Beyond.” Echoing a successful worldwide play-in for the 50th anniversary, **Play-the-Recorder Day** was held on March 28, 1992. This endures as ARS’s Play-the-Recorder Month.

In the early ’90s, when Bixler was on hiatus from ARS Board service, the book’s perspective turns slightly, from the outside looking in; accuracy suffers. There is still a keen observation of how the ARS fit in with new organizations such as Early Music America and the American Recorder Teachers Association. Ever willing to help, Bixler served as a non-Board member on ARS committees, and was tapped to run for the Board in 1996. (Full disclosure: I was hired in 1994 as ARS executive director. I appear in this section.)

“The Millennium” is a brief coda highlighting ARS projects and accomplishments as of 2006. “A Final Milestone” is a one-page *da capo* about ARS founder Suzanne Bloch.

In an 8.5”x11” paperback format, and .75” thick, this book is substantial, almost unwieldy (for instance, when reading in bed). The hefty size is due to the large type (about 16 point serif font, with no hyphenations) and generous white space; there are occasional odd line or page breaks, indicating that it didn’t begin with such proportions.

Numerous photos are in both black and white (early years) and color

President's Message (continued from page 3)

Financially ARS is a very lean organization, as you can see from the fiscal 2015-16 income and expense graphs below. We were in the black for the fiscal year of September 2015-August 2016. However the current year's budget is very tight, and we dipped into retained earnings to fund the 2016-17 Educational Outreach grants in order to keep them at a level of approximately \$6,000.

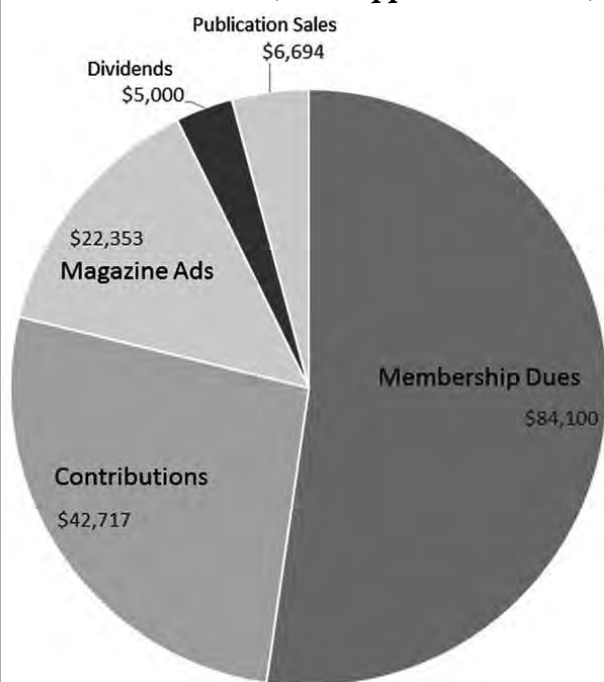
With the perspective of a career in business, what stands out is the impact that incremental funding, whether from new member dues or donations, can have on our ability to provide additional benefits. The annual incremental cost of a new member is very low—basically the cost of

printing and mailing four additional magazine issues. We spend so little on fundraising that the incremental cost of additional donations is zero.

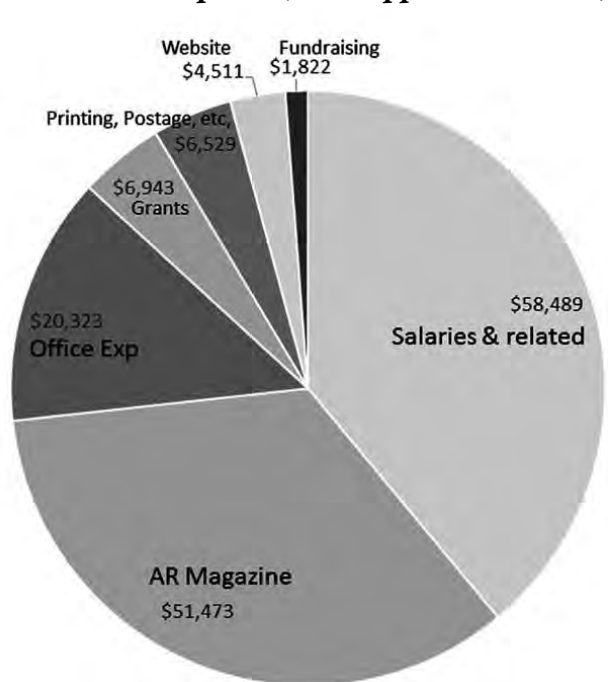
At this level of efficiency every additional dollar can go to grants and member benefits. Think of all the young recorder students we could help, the additional Traveling Teachers we could fund, or the new recorder music we could commission.

In addition to planning to indulge in lots of music-making, please make a New Year's resolution to strengthen the ARS by donating, recruiting new members and involving your local chapter in the dialog.

FY2015-16 Income (Total approx. \$160,000)



FY2015-16 Expense (Total approx. \$150,000)



(later). Two appendices cover ARS chapters. There is no index, which would have made more accessible the voluminous data spread throughout.

This book is by nature a series of snapshots, since the history of the ARS is still unfolding. Consequently, a fair number of "current" references have changed. Updating this information would be difficult. Still, it seems odd that the table for "Appendix II: ARS Chapters (1939-1995)" does not carry explanation of why those data stop so far short of the rest of the book.

A substantial part of the narrative is told from the standpoint of Board actions relative to services, projects and

members of the ARS. There is some repetition of material—which can actually be helpful to those unfamiliar with the progression of projects over decades or with the people involved.

The price tag is hefty, at \$40—placing it at about the cost of county histories with similar data and written in a nonscholarly style. Is the average ARS member interested enough in reading about ARS organizational history to pay that much?

Many ARS members may not be—but attention to detail gives this book appeal for researchers and history buffs alike. While its chatty asides about rivalries and ousted Board

members who "never quite forgave" the others may make it seem less serious on the surface, the data it contains make it a treasure trove. Where else would we find such information all in one spot?

If you are interested in a personal history chronicling the growth of the ARS, Bixler's memoir tells a lively story. If you can't go out and buy a copy, you can request it via Interlibrary Loan or read the PDF version still posted on the ARS web site (perhaps not identical to the paperback version, but which surely contains much of the same data).

—Gail Nickless, *Centennial*, CO

COMPACT DISC REVIEWS

Reviewed by Tom Bickley, tbickley@gmail.com,
<http://about.me/tombickley>

This column discusses four compact discs from the ensemble **Tempesta di Mare (TdM)**, a Baroque orchestra based in Philadelphia, PA, directed by recorder and transverse flute player **Gwyn Roberts** and lutenist **Richard Stone**. For videos and additional information, visit <http://tempestadimare.org>.

Each of these discs was recorded at a high resolution relative to most audio CDs. Though the mp3 versions include a digital booklet, the sound quality of the discs is so good that I strongly urge purchase of the CD rather than the mp3 download option. Prices for each of the four recordings are \$18.99 for a single CD and \$9.99 for mp3 download from www.iTunes.com. Produced on the Chandos early music label, Chaconne, all four CDs may be purchased at <http://tempestadimare.org/shop/buy-now/> or www.arkivmusic.com/classical/albumList.jsp?name_id1=66889&name_role1=4&bcorder=4.



JOHANN FRIEDRICH FASCH: ORCHESTRAL WORKS, VOLUME 3. TEMPESTA DI MARE PHILADELPHIA BAROQUE ORCHESTRA (GWYN ROBERTS, DIRECTOR, RECORDER, FLUTE; RICHARD STONE, DIRECTOR, LUTE, THEORBO; EMLYN NGAI, CONCERTMASTER). CHAN0791, 2012, 66:20.

This third volume recorded by TdM of Johann Friedrich Fasch's orchestral works includes six works, beautifully played and recorded. Fasch (1688-1758) was the music director (*Kapellmeister*) at the court of Anhalt-Zerbst, a former principality of the Holy Roman Empire that eventually became part of Germany. In addition to his own compositions, he compiled an inventory of nearly 500 instrumental works by contemporary composers. Fasch's style reflects his acquaintance with this repertory, and for many listeners, the sound recalls both Telemann and Vivaldi.

The disc contains premiere recordings of the *Overture, FWVK:D2*; *Concerto, FWVL:D8*; *Overture FWVK:F1*; and *Concerto, FWVL:F3*. The concertos highlight small groups of instruments playing against the full ensemble texture. The excellent booklet notes by Barbara M. Reul (co-editor of

Catching up with Tempesta di Mare

Music at German Courts, 1715-1760, Boydell & Brewer, 2011) provide a guide to the individual works.

Roberts's playing in the *Recorder Concerto in F major, FWVL:F*, stands out in clarity of articulation, engaging ornamentation and convincing phrasing.



FRANCESCO MANCINI: SOLOS FOR A FLUTE WITH A THOROUGH BASS FOR THE HARPSICHORD OR FOR THE BASS VIOLIN (1724). TEMPESTA DI MARE PHILADELPHIA BAROQUE ORCHESTRA CHAMBER PLAYERS (GWYN

ROBERTS, ALTO RECORDER, VOICE FLUTE, FLAUTO TRAVERSO; RICHARD STONE, ARCHLUTE, THEORBO, GUITAR; ADAM PEARL, HARPSICHORD & ORGAN; LISA TERRY, 'CELLO). CHAN0801, 2014, 68:01.

The chamber players of TdM maintain a balance of intimacy and timbral variety in this recording of sonatas by Francesco Mancini (1672-1737). Because of the focus on the recorder as the solo instrument, this disc (among these four) may be of greatest interest to recorder players. The Neapolitan composer Mancini was well-known in his time for music written for the stage. In Naples he met Englishman John Fleetwood (Consul General for the Kingdom of Naples). This likely led to the London publication of these solos in 1724.

***Because of the focus on
the recorder as the solo instrument,
this disc (among these four)
may be of greatest interest
to recorder players.***

While not as well-known to 21st-century recorder players as the Handel sonatas, the eight (of 12 published) sonatas on this CD bear a charm similar to more familiar works. The playing is strong and musical throughout. The recording brings the listener satisfyingly close to the ensemble.

Part of the appeal of this disc is the choice of accompaniment for the soloist. The ensembles vary from alto recorder and harpsichord to voice flute, guitar, harpsichord and 'cello. I particularly enjoyed the performance of *Sonata I* in D minor, played on alto recorder and archlute.

This disc also provides a chance to hear Roberts's marvelously recorded virtuosic playing on the familiar alto recorder, transverse flute, and the less familiar voice flute (essentially a voice between alto and tenor, with D as the lowest note).

Notes by Guido Olivieri describe the context of both composition and publication of the works.



**BACH:
SIX TRIO
SONATAS.
TEMPESTA
DI MARE
PHILA-
DELPHIA
BAROQUE**

ORCHESTRA CHAMBER PLAYERS (GWYN ROBERTS, RECORDERS & FLAUTO TRAVERSO; EMLYN NGAI, VIOLIN; KARINA SCHMITZ, VIOLIN & VIOLA; LISA TERRY, 'CELLO & VIOLA DA GAMBA; RICHARD STONE, LUTE; ADAM PEARL, HARPSICHORD). CHAN0803, 2014, 73:03.

In this recording, J.S. Bach's *Six Trio Sonatas*, BWV525-530, are "re-imagined for chamber ensemble" by TdM's co-director Richard Stone.

In contrast to the fidelity to original instrumentation in the other discs reviewed here, this recording jumps out as a strikingly fresh approach to well-known works. Reworking of music for organ follows performance practice from Bach's time. A search on www.YouTube.com for "Bach BWV525-530" yields a variety of arrangements of these pieces as well as performances on organ. These are "trio sonatas" in that they each have three lines of

This recording jumps out as a strikingly fresh approach to well-known works.

music, playable by one organist (on two manuals—*i.e.*, keyboards—and one pedal keyboard worked by the feet).

The textures and timbres vary from piece to piece yet remain translucent throughout. *Sonata V, BWV529*, for alto recorder, violin, viola, 'cello, harpsichord and lute; and *Sonata VI, BWV530*, for sixth flute (small recorder in D), two violins, 'cello, lute and harpsichord especially convey the energy and affect of the Brandenburg concertos.

Steven Zohn's notes guide the listener well.

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American Recorder Society Publications

Musical Editions from the Members' Library:

Additional hard copies may be ordered: ARS Members, \$3; non-members, \$5 (including U.S. postage). Please ask about discounts for multiple copies. ARS Members may also download at the ARS web site.

Algunos lugares 1 (A solo) Marcelo Milchberg
Arioso and Jazzy Rondo (AB) Carolyn Peskin
Belmont Street Bergamasca (ATB) Sean Nolan
Berceuse-Fantaisie (SATB) Jean Boivert
Blues Canzonetta (SATTB) Steve Marshall
Bruckner's Ave Maria (SSATTBB)
Jennifer W. Lehmann, arr.
Canon for 4 Basses (BBBB) David P. Ruhl
Dancers (AT) Richard Eastman
Danse de Village (SAB) Kevin Holland
Danse from Primordial Episodes (SATB)
John Winiarz
Different Quips (AATB) Stephan Chandler
Elegy for Recorder Quartet (SATB)
Carolyn Peskin
Elizabethan Delights (SAA/TB)
Jennifer W. Lehmann, arr.
Faded Memories/Opus 88 (ATBB/SATB)
William Ruthenberg
Fallen Leaves Fugal Fantasy (SATB)
Dominic Bohbot
Four Airs from "The Beggar's Opera" (SATB)
Kearney Smith, arr.
Gloria in Excelsis (TTTB) Robert Cowper
He Talks, She Talks (ATB) Bruce Perkins
Havana Rhubarb Rhumba (SATB up to
7 players) Keith Terrett
Idyll (ATB) Stan McDaniel
Imitations (AA) Laurie G. Alberts
In Memory of Andrew (ATB) David Goldstein
In Memory of David Goldstein (SATB)
Will Ayton
Jay's Pyramid Scheme (SATB) Jay Kreuzer
Lay Your Shadow on the Sundials (TBgB)
Terry Winter Owens
Leaves in the River (Autumn) (SATB)
Erik Pearson
LeClerc's Air (SATB) Richard E. Wood

Little Girl Skipping and Alouette et al
(SATBcB) Timothy R. Walsh
Los Pastores (S/AAA/T + perc)
Virginia N. Ebinger, arr.
Lullaby (AATB) and **Cake Walk** (SATB) **from Suite for Recorder Quartet** Hildegard Erle
Mere Bagatelle IV (AAA/T) Anthony St. Pierre
New Rounds on Old Rhymes (4 var.) Erich Katz
Nostalgium (SATB) Jean Harrod
Other Quips (ATBB) Stephan Chandler
Poinciana Rag (SATB) Laurie G. Alberts
Santa Barbara Suite (SS/AA/T) Erich Katz
Sentimental Songs (SATB) David Goldstein, arr.
Serie for Two Alto Recorders (AA)
Frederic Palmer
Slow Dance with Doubles (2 x SATB)
Colin Sterne
Sonata da Chiesa (SATB) Ann McKinley
5-0-5 (SATB) Anthony St. Pierre
3 Balkan Line Dances (SATB) Emilie George, arr.
Three Bantam Ballads (TB) Ann McKinley
Three Cleveland Scenes (SAT) Carolyn Peskin
Three Dutch Folk tunes from *Hollantse Boerenvlieties en Contredansens* (SAAT/AAAA/ATTB)
Victor Eijkhout
Three in Five (AAB) Karl A. Stetson
Tracings in the Snow in Central Park (SAT)
Robert W. Butts
Trios for Recorders (var.)
George T. Bachmann
Triptych (AAT/B) Peter A. Ramsey
Two Bach Trios (SAB) William Long, arr.
Two Brahms Lieder (SATB)
Thomas E. Van Dahm, arr.
Variations on "Drmes" (SATB) Martha Bishop
Vintage Burgundy (S/AS/ATT)
Jennifer W. Lehmann, arr.
Western Union (ATBgB) Peter Dixon
Woodland Whimsy (SATB) Gary Betts
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MUSIC FOR THE THEATRE,
[VOL. 1]. TEMPESTA DI MARE
PHILADELPHIA BAROQUE
ORCHESTRA (GWYN ROBERTS
[DIRECTOR], EVE FRIEDMAN, AIK
SHIN TAN, FLUTE & RECORDER).
CHAN0805, 2015, 67:04.

This first volume of orchestral music for the theater offers great pleasure on several levels. The selections provide a sense of this music of the late-17th century to early-18th century.

The suite by Jean-Baptiste Lully (1632-1687) is part of the score for *Le Bourgeois Gentilhomme*, a *comédie-ballet* by Molière. The music (with audible faux-Turkish elements) is somewhat cartoonish and thoroughly appealing.

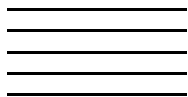
The remarkable Le Chaos movement from *Les Éléments* by Jean-Féry Rebel (1666-1747), is often heard (partly for its shock value), but this disc includes all eight movements of this *Symphonie nouvelle*. The first movement sounds simultaneously all the pitches of a D minor scale, to portray the chaos from which the elements differentiate themselves.

The remaining seven movements depict particular elements (e.g., fire) in a sort of 18th-century sonification. The large ensemble sound is captured wonderfully on this recording.

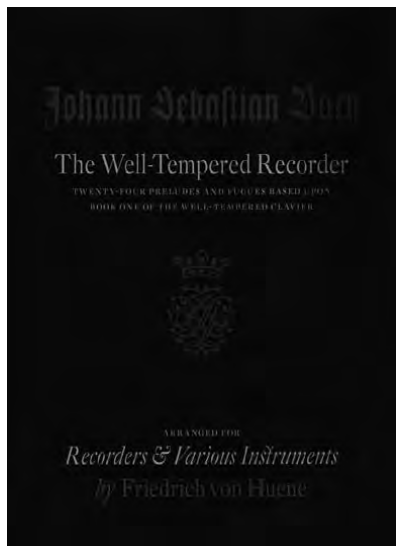
The disc ends with Marin Marais's (1656-1728) suite from the *tragédie en musique* titled *Alycène*. Writing in the CD booklet, Robert A. Green points out the appeal of the work's tunes, with special mention of the Sarabande (track 24), Chaconne (track 33), and Sailors' March (track 28).

I found the sound effects of wind to be quite striking in the famous storm scene *Tempête* in *Alycène*.

MUSIC REVIEWS



*Bach's WTC re-imagined for recorders,
plus other music by Bach and his contemporaries*



JOHANN SEBASTIAN BACH: THE WELL-TEMPERED RECORDER—TWENTY-FOUR PRELUDES AND FUGUES FROM BOOK ONE OF J.S. BACH'S WELL-TEMPERED KLAVIER, ARR. FOR RECORDERS & VAR. INSTS., BY FRIEDRICH VON

HUENE. Von Huene Workshop/The Early Music Shop of New England (www.vonhuene.com), 2015. Duos & larger, some with kbd. Unpaginated, Sc abt. 90 pp+CD of pts as PDF files. \$75.

A labor of love? A giant musical puzzle? An exercise in orchestration? A treasure trove of compelling music? Friedrich von Huene's set of arrangements of 23 of the 24 Preludes and Fugues of Bach's *Well-Tempered Clavier* (*WTC*), Volume 1, is all the above and more.

First, let it be clear that these are arrangements for advanced players with a full arsenal of fine recorders: great basses and contra basses are used in a preponderance of the pieces, and the other instruments are used to their full range. While it would always be possible to play the bottom two lines on an organ or harpsichord, and sometimes on a bass viola da gamba (as von Huene acknowledges by making several of the orchestrations for such combinations), the point of orchestrating for recorders would seem to be precisely to hear the pieces on recorders—and to learn what this new soundscape means for these familiar student compositions.

Where keyboard “reductions” of orchestrated pieces are common—and there are a fair number of orchestrated keyboard pieces across the ages—the *WTC* pieces would seem a special case. Their virtuosity is in their exploration of temperament—in Bach's setting out to write a prelude and fugue in every major and minor key available to his concept of harmony in the early 1720s. Whether they are made

to demonstrate “equal” temperament, or a system of well-tempering (the general consensus at present), they form a monument in the landscape for keyboard students as they make their way toward the concert repertoire.

To “translate” them into keys idiomatic on recorders is to overturn the “well-tempered” exercise from the very outset: now von Huene intends the pieces to be explored as “music”—worth his trouble to work out how it is possible to play them on recorders, and worth our trouble to learn and appreciate them in their new harmonic and timbral environment.

To understand what the issues are, we need only look at the familiar first prelude in C major—a sequence of broken chords over which Charles Gounod in the mid-19th century superimposed his beautiful *Ave Maria* melody. First, von Huene transposes it up a fourth. Next, he divides the repeated phrases among a keyboard and various recorders—first ATB, then TBgB, then BgBcBcB, with a tiny reintroduction of the alto for the final phrase. The keyboard plays each phrase initially and is echoed by the recorders (although the keyboard is allowed to play along).

**WTC, Prelude in C major, excerpts:
top, original keyboard version;
bottom, as arranged for BgBcG+kbd**

While many of the preludes are less manipulated than this one, the technique of adding and subtracting recorder voices as needed is general throughout the collection. The C minor prelude, for example, harmonizes the bass “pizzicato” ostinato two octaves above in the alto recorder, while the inner voices weave the 16th-note melody in between. In the concluding “presto” section, the alto at last gets to share in the fun, with the adagio cadenza given to the tenor.

Some of the fugues are virtually straightforward transcriptions: the first fugue is simply put in F major and the parts separated for alto, tenor, great bass and contra bass. Fugue no. 2, originally in C minor, is now

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WTC, Prelude in C# major, excerpts: top, original keyboard version; bottom, as arranged for A+kbd

Vivace ♩ = 84

The image shows two systems of musical notation. The top system is the original keyboard version, featuring a treble clef and a bass clef. The bottom system is an arrangement for Alto and Cembalo, with the Alto part in a higher register and the Cembalo part in a lower register. The tempo is marked 'Vivace' and the time signature is 3/8.

in A minor, but it takes five recorders (SATBcB) to play its three original parts, sometimes doubling, either at the unison or the octave.

Prelude no. 3, originally in C# major, is set simply in F for alto recorder and “cembalo.” Where the original has a “bouncing” pattern of alternating fourths in 16th-notes, sure to cause a ruckus for the recorder, von Huene “calms” this pattern by using the top note first and second-to-last, but repeating the middle three notes at the same level—both in the recorder, and when it occurs in the bass line (*above*).

The ensuing fugue is again scored for alto and cembalo, with the keyboard handling the two lower parts, thus making a possible pair for programming with these instruments. (This fugue is also given in G minor for traverso).

Prelude and fugue no. 9 (originally in E major, but now in G major) specifies voice flute or traverso with cembalo, as do several others: there are a few for recorder trio (ATB, generally) with keyboard accompaniment that should be quite luscious.

The preponderance of pieces can be played on recorders alone (but always including the likelihood of having to use gB and cB). The two-part fugue no. 10 is scored for a highly-

skilled alto and bass. Prelude no. 13 is for alto and two basses, while its fugue is for two altos (the second line could be a really fine tenor) and bass.

One of the few in its original key, G major, the three-part Fugue no. 15, is scored for SATB.

Many settings with either gB or cB specify bass gamba as a possible alternative, and an effective one, for groups without the giant recorders. Lute also makes an appearance (prelude no. 8, with tenor), but the accompaniment on the eighth fugue is to be harpsichord.

In some cases, there are directions that suggest alternating two players on a part, or doubling followed by *divisi*; and one of the keyboard-accompanied settings, prelude no. 6, lists alto, tenor and bass for the top part, not distinguishing at what point one must take over for another as the range changes. Many of the pieces have alternative suggestions for instrumentation listed at the beginning.

The only one of the 48 pieces that eluded von Huene’s transcription was the sprightly two-part prelude in B^b major, no. 21, with its totally keyboard-idiomatic skipping figures and multi-octave runs in 32nd notes. One imagines von Huene tipping his hat to Bach on this one.

It may be that this re-imagined version will cause listeners and players alike to hear the WTC pieces anew, with fresh ears.

Those welcoming this challenge will enjoy comparing von Huene's solutions with the original pieces, and will have to meditate on the motivation for the choices. It may be that this re-imagined version will cause listeners and players alike to hear the *WTC* pieces anew, with fresh ears. Liberated from their lock-step progression through the keys, their individual melodic and harmonic beauties may emerge with new appeal. To work them out for the *flauto dolce* is to explore all their sweetness.

Compiled over many years (the earliest I saw was copyrighted in 1998), this is a collection to study as much as to play, savoring the individual lines and the new coloration that emerges from the arrangements. What can one say, in conclusion, but, "Thank you, Friedrich, one more time."

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

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ES WAR EIN WUNDERLICHER KRIEG, BY J.S. BACH, ARR. JAMES KURTZ. Peacock Press PEMS050 (www.recordermail.co.uk), 2013. SAT/AB. Sc 4 pp, 4 pts 1-2 pp ea. Abt. \$6.25.

Born in New York City, NY, James Kurtz studied composition with Peter Mennin, Walter Piston and Arthur Berger, earning degrees at the Juilliard School, Harvard University and Brandeis University. After teaching for 35 years at Fordham University (where he served as department chairman of art and music, and remains *Professor Emeritus*), in 1982 he joined the Juilliard School faculty, where he is currently a teacher in graduate studies.

Kurtz has written works for orchestra, chorus, chamber ensembles and voice. More recently his compositions and arrangements for recorders have become available.

Christ lag in Todes Banden, Cantata No. 4, from which this movement is taken, is Bach's first and only surviving cantata for Easter. Written in 1707, it is also his earliest chorale cantata of which we know. He composed it for his application for the job at the Lutheran church in Mühlhausen, a city famous for its churches and located almost exactly in the geographic center of Germany.

In 1724, as cantor in Leipzig, he performed it there as well. This second



We hope you'll join us!

performance version is the one that has come down to us. *Es war ein wunderlicher Krieg* is stanza 4:

*It was a strange battle,
that death and life waged,
life claimed the victory,
it devoured death.*

*The scripture had prophesied this,
how one death gobbled up the other,
a mockery has been made of death.
Hallelujah!*

Kurtz has put the chorale melody in the alto part, making it the easiest part. The soprano, tenor (or second alto) and bass have the running "battle" motives. These would require more advanced players to handle them well.

This piece would be a good for a more advanced recorder ensemble to consider offering in church on Easter Sunday. An arrangement of a movement from the cantata on instruments of the period (though it was originally written for strings) could be a nice contrast to all the brass many congregations use on high feast days.

SONATA, K.238, BY DOMENICO SCARLATTI, ARR. JAMES KURTZ. Peacock Press PEMS049, 2013. AATB. Sc 4 pp, 4 pts 1 p ea. Abt. \$5.60.

Domenico Scarlatti (1685-1757) was an Italian composer who spent much of his life in the service of the Portuguese and Spanish royal families. Classified primarily as a Baroque composer because of his dates, his music was nevertheless influential in the development of the Classical style. He was one of the few late Baroque composers to actually make the transition into the Classical period.

Son of the famous Alessandro Scarlatti, he is known mainly today for his monumental output of 555 keyboard sonatas. This particular sonata, originally in F minor, was written in 1756 for keyboard. In arranging it for recorders, Kurtz also transposed it to A minor.

This is suitable for a more advanced recorder ensemble.

PRELUDE (RONDEAU) FROM "TE DEUM" BY MARC-ANTOINE CHARPENTIER, ARR. JOANNA BROWN. Peacock Press PEMS058, 2014. SATB. Sc only, 4 pp. Abt. \$8.40.

The modern theme song for the European Broadcasting Union and Eurovision was originally written by Marc-Antoine Charpentier (1643-1704), a French composer. Of course, there is much more music in the Rondeau from his D major work, H.146, than what would usually be heard at a Eurovision event.

Active briefly in Rome, Italy, and later in Paris, the prolific Charpentier wrote in several genres, including operas and stage works, collaborating among others with Molière. From about 1670, he enjoyed the patronage of Marie de Lorraine, known as Mademoiselle de Guise, or just Guise; he also wrote for Madame de Guise, Louis XIV's cousin who married Guise's nephew. It was likely that Mme. de Guise's protection allowed Guise musicians to perform Charpentier's French chamber operas in defiance of a monopoly held by Jean-Baptiste Lully. By late 1687, as Guise was dying, with her blessing Charpentier entered the employ of the Jesuits, becoming their music master and turning to sacred polyphony.

His *Te Deum* setting was written between 1688-98, during his years as musical director at the Jesuit Church of Saint-Louis in Paris. The work is written for a group of soloists, choir and instrumental accompaniment.

Arranger Joanna Brown writes in her introduction that "the arrangement for SATB recorders, although complete in itself as a quartet, will sound much more 'orchestral' if doubled at the octave using alto (or tenor), bass, great bass and contra. I would recommend doubling at the octave at least in the Rondeau sections when this piece is used for ensemble playing, and an extra set of parts has been included as a courtesy in this publication for that purpose." (Note: the review copy lacked additional parts.) She goes on to briefly describe how to handle the trills and the dotted rhythms, but gives us no information on herself.

A more advanced ensemble would do well with this, as it looks deceptively easy. Also, the recorders suggested for use in the doubling usually imply more advanced players. This piece would make a lovely processional, for a formal event or even a wedding.

EIGHT CHORALES BY J.S. BACH, ARR. HELEN HOOKER.

Peacock Press P517, n.d. SATB. Sc only, 8 pp. Abt \$4.75, or 4 sc for \$15.

These chorales are presented in very straightforward manner. Selections are:

1. *Aus meines Herzens Grunde (My inmost heart now raises)*
2. *Christus, der ist mein Leben (Christ is my life)*
3. *Ermuntre dich, mein schwacher Geist (Take courage, my weak spirit)*
4. *O Ewigkeit, du Donnerwort (O eternity, you word of thunder)*
5. *Vom Himmel hoch, da komm' ich her (From Heaven on high to Earth I come)*
6. *Herzlich lieb hab'ich dich, o Herr (From my heart I hold you dear, o Lord)*
7. *Hast du denn, Jesu, dein Angesicht (Have you then, my dearest Jesus, hidden your face)*
8. *Jesu, meine Freude (Jesus, my joy)*

Covering various parts of the church year calendar, these would be good for beginning recorder ensembles who want to play in a religious setting, or who just want to practice ensemble playing. They would also make good sight-reading exercises for more experienced ensembles.

Valerie E. Hess, M.M. in Church Music/Organ from Valparaiso University, is Coordinator of Music Ministries at Trinity Lutheran Church, Boulder, CO, where she directs the Trinity Consort. She has also published two books on the Spiritual Disciplines.

4 DANCES FROM MUSIC FOR THE ROYAL FIREWORKS, BY GEORGE FRIDERIC HANDEL, ARR. HELEN HOOKER. Peacock Press P518 (www.recordermail.co.uk), 2010. S^oSSATTBgBcB. Sc 15 pp, pts 1-3 pp ea on a single (sometimes folded) sheet. Abt. \$11.

Helen Hooker took these gems from Handel and redistributed the lines among a total of nine voices. Often two voices play in unison or octaves; voices may also be asked to play only the first time through, or on the repeat. The sopranino plays in only the second of the four dances—which are "Bouree," "La Paix," "La Rejouissance" and "Menuet." In this way, Hooker achieves variation in tone color.

Three of the dances are fairly simple. The second is more challenging: it is notated in 12/8, and includes a number of tricky trills, especially in the alto.

This is a very approachable treatment, with a few spots to enjoy working out—and a dependable crowd-pleaser.

... a very approachable treatment ... and a dependable crowd-pleaser.

A PURCELL SUITE; THE FITZWILLIAM COLLECTION: SIX PIECES FROM THE FITZWILLIAM VIRGINAL BOOK; and TAKE O TAKE THOSE LIPS AWAY BY ROBERT PEARSALL, ALL ARR. HELEN HOOKER for easy recorder orchestra. Peacock Press P526, P535 and P534 (www.recordermail.co.uk), 2012, n.d., and 2011. SATBgBcB.

The creator of these three review items, Helen Hooker, holds a degree in recorder and recorder performance from Trinity College of Music in London. She performs, records, teaches and composes for recorder, and has a passion for conducting recorder orchestras. She lives and works in the UK.

A PURCELL SUITE. Sc 13 pp, pts 2 pp ea on a single folded sheet. Abt. \$11.

This one is very easy, for an orchestra of beginners (though the great bass is asked to play up to high C). Breathing and dynamics are well marked, and there are no page turns.

The arrangement is almost SATB with provisions for extra large instruments: the bass, great bass, and contra bass parts are all the same, except for octaves and for a few passages where the lowest two drop out to provide variety. This type of contrast is used several times, with higher voices sometimes dropping out as well.

The four movements are "Rigadoon," "Fear no danger," "In our deep vaulted cell" and "A song tune." While pleasant enough, the arrangements are so simple that they retain little flavor of Purcell. Sopranos' and tenors' highest notes are G, while altos have A and B above the staff. Basses play up to C.

The suite will give practice with dynamics and phrasing, plus some articulation. Rhythms are straightforward, with a couple of dotted notes.

THE FITZWILLIAM COLLECTION: SIX PIECES FROM THE FITZWILLIAM VIRGINAL BOOK. Sc 15 pp, pts 4 pp ea on a single folded sheet. Abt. \$11.

This collection is also fairly easy, but retains more character than the Purcell suite. The six tunes treated are "Tower Hill," "Fayne would I Wedd," "Watkins Ale," "Wolsey's Wilde," "The Fall of the Leafe" and "La Volta." Three of the tunes are notated in 6/4. Accidentals are often used in place of modern key signatures.

Features in the original book that show up here include a single voice having a two-measure busy string of 16ths while other voices play halves and quarters. Also, often a short, simple melody is immediately restated in a much fancier way. Doubling does occur between and among voices, particularly great and contra bass, but the textures are satisfying.

Experienced players reading through the set found it not particularly challenging—but good fun, especially "Watkins Ale" and the last dance.

TAKE O TAKE THOSE LIPS AWAY, BY ROBERT PEARSALL. Sc 4 pp, pts 1 p ea. Abt. \$5.

Pearsall (1795–1856) was an English composer and attorney. Though this piece is designated "for easy recorder orchestra," Hooker's arrangement is lush and sentimental, with suspensions, slurs, crescendi, decrescendi, grace notes, and a fermata halfway through. Rhythms include mixtures of 16th notes and rests along with eighths and dotted notes. The breathing and articulation markings seem unusual, so perhaps they follow the lyrics, which are not included. Program notes on the edition would have been welcome.

Performing time is under three minutes, so this could make a nice encore; it is interesting and accessible for the performers and for the audience.

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

WOLSEY'S WILDE BY WILLIAM BYRD, ARR. SUE HANDSCOMBE. Peacock Press P476 (www.recordermail.co.uk), n.d. AAB. 3 scs 2 pp ea. Abt. \$8.

This is a delightful arrangement of a famous piece from Volume II of *The Fitzwilliam Virginal Book*. The setting gives each line some interesting moving parts so that all players enjoy having the main melody at different times.

This arrangement would be suitable for low intermediate and higher level ensembles, and is truly fun to play. There are no editor's notes; it would have been helpful to have some background on the piece, but this is a minor point. The only problem is its short duration—easily fixed by repeating the piece!



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BLÖCKFLOTEN TRIO JUNIOR, VOL. 1, ARR. SYLVIA CORINNA ROSIN, ENSEMBLE DREIKLANG BERLIN. Universal Edition UE35731 (www.universaledition.com), 2013. SSA to TBB/many possibilities. Three sc, 8 pp ea. \$17.

Billed as a set of easy pieces suitable as a first experience playing in a trio, this edition does not disappoint. Each player gets a full, easy-to-read score, and there are directional lines in each of the eight pieces to enable the eye to follow the melody as it moves from part to part.

"Loch Lomond" is a well-known, traditional Scottish song with a plaintive affect. Each part plays bits of the melody, and the arrangement is very satisfying, even for advanced players.

"Parrots of the Caribbean" is either a very good or very bad pun, depending on your point of view. It

is not very melodic; instead its salient feature is syncopation, which makes it one of the more challenging pieces in the set. There is some resemblance to the eponymous movie soundtrack.

A setting of an Italian dance from around 1400, "Saltarello" is probably best performed at a fast clip, but could also be played convincingly by newer players at a more moderate tempo. It's a great introduction to Medieval music, featuring plenty of parallel fourths and open fifths.

It's unusual to find music by Johannes Brahms arranged for recorder, but four extremely brief pieces by the 19th-century master follow in the set. They are each 8-16 measures long, and are each folk-like in character.

The set concludes with "Tanzlied," a dance by Valentin Haussmann (c.1560-1614). While the top and bottom lines play a drone reminiscent of country bagpipes, the middle line plays a folksy dance tune. The piece concludes with all three lines joining in the dance tune.

The edition offers detailed notes about each piece in English, French and German. Additionally, numerous possible instrumentations for each piece are offered, typically between five and seven different possibilities, ranging from SSA to TBB. This allows for experimentation, and also for the practicality of beginning ensembles or school groups being able to work with instruments that they already own.

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Overall, this is a worthy collection that presents new ensemble players with a variety of musical styles in a very readable format.

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

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