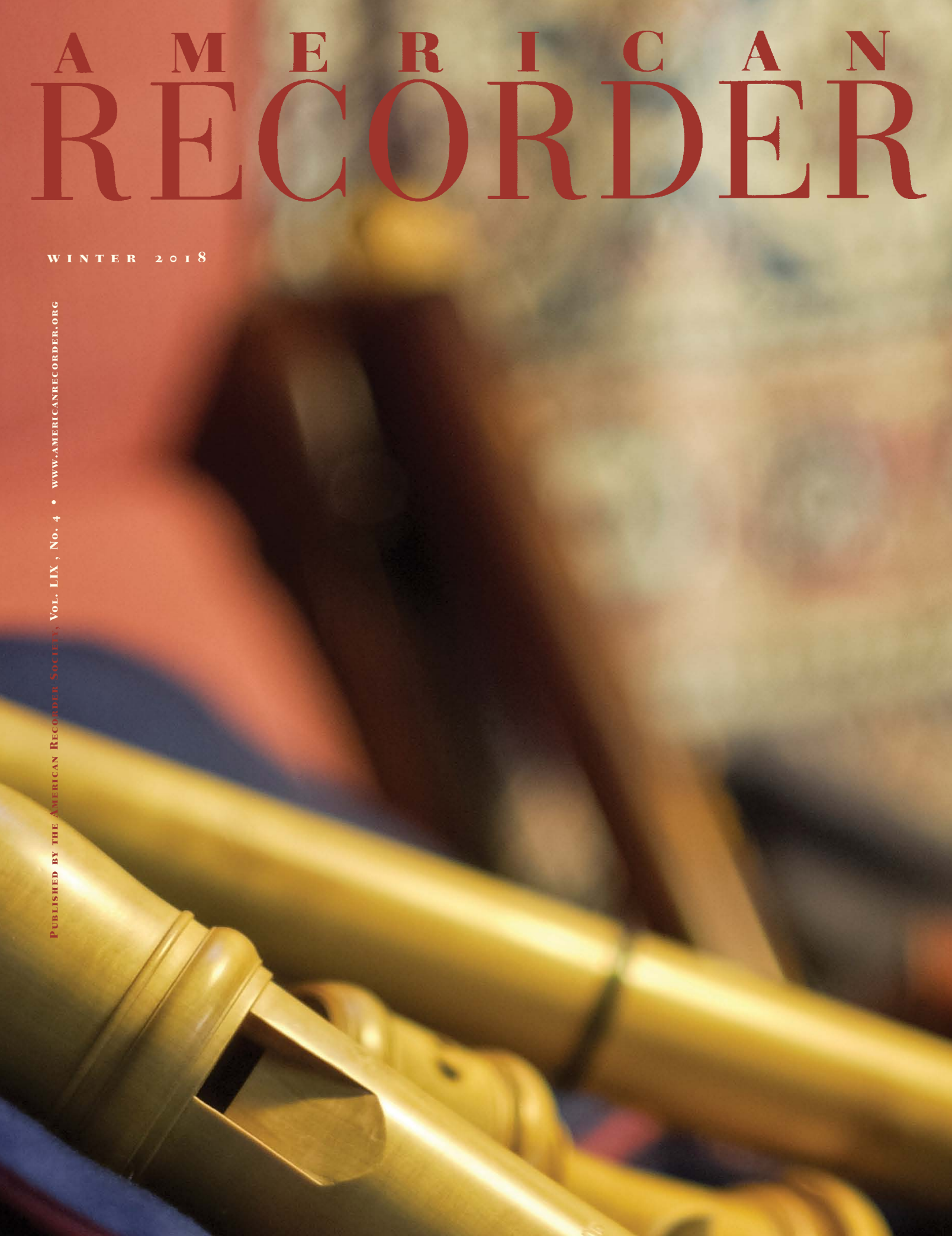


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WINTER 2018

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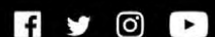


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EDITOR'S NOTE

Many of us don't like to practice, but we all have to do it to play better. This issue launches the **American Recorder Practice Project** (page 17), a four-part series based on a workshop led by **Tina Chancey**. The first installment asks you to **keep a practice log**, and then share how your weeklong practice commitment went; visit the **Practice Project** online at https://americanrecorder.org/practice_project.php.

As the title of Tina's first installment suggests, we may find that practicing doesn't make us all into virtuoso players—but perhaps we'll reap other rewards. This parallels ongoing research that extols the benefits of music: for young and young at heart, making music is credited with enhanced emotional well-being, increased brain health and learning, and even with better hearing. (This was mentioned in a 2017 *Wall Street Journal* article, "The Joy of Learning to Play an Instrument Later in Life.") The benefits surely multiply through effective practice.

Music Reviews (page 26) include suggestions for methods as well as music to play just for fun. It all counts as practice!

Finally, we remember a good friend, a talented musician, and former *AR* columnist, **Pete Rose** (page 6). The best way to know him is by hearing him play; visit the ARS YouTube channel URL below.

Gail Nickless

www.youtube.com/americanrecordermag

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

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WINTER 2018

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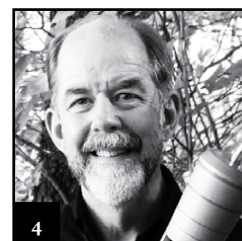
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Statement of Purpose

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 2019, the Society celebrates 80 years of service to its constituents.

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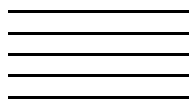
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*Please contact the ARS office
to update chapter listings.*

PRESIDENT'S MESSAGE



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



I write this after returning from an ARS Board Meeting. Your all-volunteer Board meets twice per year from Thursday evening to Saturday evening. We try to find a city where there is a chapter or other active recorder organization to assist with local details.

This Board Meeting was in Denver, CO, and I thank **Mark Davenport** and **Regis University** for providing us with meeting facilities, and the **Denver Chapter** for hosting us

for a delicious potluck supper and playing session. We also welcomed two new Board members—**Phil Hollar** of Greensboro, NC, and **Judy Smutek** of Ann Arbor, MI.

One of the first things we do at a Board meeting is review our Strategic Plan, especially in light of a member survey earlier this year. In doing so we confirmed our major initiatives:

- Continue improving the benefits most important to our members

- Continue improving our engagement with Chapters, Consorts & Recorder Orchestras
- Increase membership through a new member drive

And we added a new initiative I'd like to mention: Make the *AR* magazine as relevant as possible to the widest audience of members.

I want to expand on this last point since the magazine is the number one member benefit, according to the member survey last March. This means we already have an excellent magazine, thanks to our editor, Gail Nickless, and to all who have contributed over the years. But, like everything in this fast-changing world, the magazine must change in order to maintain its excellent reputation.

Over the years I've read the *Wall Street Journal* and the *New York Times* and watched how these excellent publications have changed—both to maintain their traditional reader base, and also to attract a new audience and keep up in the digital age. I think it is time for us to look at *AR* in the same way.

What kinds of articles will appeal to the most members and to different kinds of members, beginners through professionals? Should we look at developing an interactive digital edition?

Our next step is creating a magazine-focused member survey, hopefully fielded within a month or two of this edition of the magazine. If you don't already save your copies, I am asking you to hold on to this issue as a reference when the survey arrives. Please, respond to the survey. Your input is important as we strive to make *AR* the best it can be for our members.

Hold on to this issue as a reference when the survey arrives.



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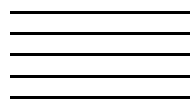
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*ARS awards, past and future; a chat with Teresa Deskur,
Peabody Conservatory adds advanced early music degrees*

ARS to honor Tom Prescott and Eric Haas

The ARS will present two prestigious awards during the next **Boston Early Music Festival (BEMF)**. Recorder maker **Tom Prescott** will receive the **ARS Distinguished Achievement Award** and **Eric Haas** will receive the **Presidential Special Honor Award**.

Both recipients have strong ties to BEMF, so it is fitting that these awards will be presented during the **20th biennial BEMF, June 9-16, 2019**. Prescott was among the original group that first met in 1979 to explore holding a festival in Boston, MA. He also apprenticed from 1973-75 with the legendary recorder maker Friedrich von Huene, who along with his wife Inge guided the early BEMF plans.



The recorder maker founded **Prescott Workshop** in 1975. For the past 43 years, the workshop has crafted over 4,600 Baroque, transitional, and Renaissance recorders of the highest quality, selling them to players throughout North America and overseas. The family of Prescott Renaissance recorders, introduced in 1991, has been received enthusiastically by amateurs and professionals, including members of the Flanders Recorder Quartet and Palisander, and by conservatories in North America and Europe.

During a summer 1970 break from Lake Forest College, Prescott

recalls hearing Sammartini's *Concerto in C for soprano recorder and orchestra* at the National Music Camp in Interlochen, MI. Customers of Prescott Workshop are familiar with Prescott's great enthusiasm for the recorder, which began then.



Many will recognize **Eric Haas** as the voice of the Von Huene Workshop, both when call-

ing the Brookline, MA, store, and in his illuminating and often humorous posts on Facebook—detailed and fascinating information he has come across that is of interest to the recorder world. Since starting in 1990 at the Early Music Shop of New England, the arm of the Von Huene Workshop that sells sheet music and accessories, he has become indispensable as a resource.

Haas's career has been centered on the recorder and early flutes. With degrees from The New England Conservatory of Music (Master of Music in Early Music Performance)

ARS Distinguished Achievement Award Recipients

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

Friedrich von Huene 1987

Bernard Krainis 1989

Shelley Gruskin 1991

Nobuo Toyama 1994

LaNoue Davenport 1995

Martha Bixler 1996

Edgar Hunt 1997

Eugene Reichenthal 1999

Frans Brüggén 2001

Valerie Horst 2002

Pete Rose 2005

Marion Verbruggen 2006

Joel Newman 2007

Ken Wollitz 2009

David Lasocki 2011

Bernard Thomas 2013

Piffaro 2015

Flanders Recorder Quartet 2018

Thomas Prescott 2019

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

ARS Presidential Special Honor Award Recipients

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

David Goldstein 2003

Carolyn Peskin 2005

Marie-Louise Smith 2005

Connie Primus 2006

Anthony Rowland-Jones 2007

Shirley Robbins 2007

Corlu Collier & Oregon Coast Recorder Society 2009

Louise Austin 2011

Peter Seibert 2012

Gail Nickless 2014

Eric Haas 2019

and East Carolina University (Bachelor of Music in Theory and Composition), he is not only a skilled recorder and flute player, teacher and performer, but a talented composer whose original works and arrangements are enjoyed by many recorder players. He wrote the **ARS 2018 Play-the-Recorder Month** selection, *Fantasia on a shape-note hymn*.

Watch future issues of *AR* for details about the 2019 award ceremony.



(l to r) ARS Board members Barb Prescott, Wendy Powers and Judy Smutek presented the 2018 DAA to the Flanders Recorder Quartet (Joris Van Goethem, Paul Van Loey, Bart Spanhove, Tom Beets)

LAST STOP FOR FRQ

By Judith Anne Wink, New York City, NY

Some of us go out on top. Holy Roman Emperor Charles V abdicated at the height of his power. Heavyweight champion Rocky Marciano retired undefeated.

After 30 years of professional triumphs, the **Flanders Recorder Quartet** (FRQ) decided to call it a day—at the same time that its members were honored with the **ARS Distinguished Achievement Award (DAA)** (see photo above right by Paul R. Johnson).

If you read the *Summer AR*, you know that the group spent much of 2018 on a farewell tour. One of the stops was the **Amherst Early Music Festival**, held at Connecticut College from July 8–22. Here the four musicians taught master classes, led recorder orchestras and, on July 16, gave their last concert in the U.S. Called “In Pursuit of the Muse,” it was both an homage to great music and a thanks offering (the subtitle was “In gratitude”) to the individuals and organizations who have helped and inspired them along the way.

FRQ has accumulated an enormous repertoire, including the most technically demanding Baroque pieces and contemporary works that push the recorder to its limits. None of these appeared on this program.

The group started with four pieces from *Odhecaton* that **Tom Beets** called the top hits of the Renaissance. This was followed by *Suite for Pipes* by Ralph Vaughn Williams, played, as the composer intended, on bamboo pipes. **Bart Spanhove** called them original instruments because Beets and **Joris Van Goethem** had built them.

Next came Matthew Locke’s *Suite in F*, a piece that shifted from light to shadow but ended with a burst of pure happiness. Five more Renaissance pieces followed, played on a consort of Prescott recorders that sounded like one instrument.

The concert ended with three works by J. S. Bach—the greatest composer of all time, said **Paul Van Loey**, and Bach made only one mistake: he never wrote anything for recorder

consort. Good arranging solved that problem. Anyone hoping for extended techniques and lickety-split prestos would have been disappointed in this concert, but those who wanted to hear familiar works played flawlessly would have been delighted.

After the concert, ARS Board members **Barbara Prescott, Wendy Powers** and member-elect **Judy Smutek** gave FRQ the ARS Distinguished Achievement Award. Prescott said she’d never been so thrilled to present such an award. Established in 1986, the award went first to the late Friedrich von Huene. As Prescott said, things have come full circle: FRQ played at von Huene’s memorial service in 2016.

The ARS team spoke of the group’s tours of Asia, South America, Africa, Europe and the U.S. They also mentioned its massive discography, the long list of composers from whom the group has commissioned works, and the reputation of each member as a master teacher at home and abroad.

When ARS officials in attendance asked ARS members in the audience to stand, they were delighted that nearly everyone in the auditorium rose to their feet.

A question and answer session followed the award presentation. What was the group’s most memorable touring disaster? In Mexico, all of their big instruments were stolen and had to be ransomed. What will happen to the 40-odd instruments that the group owns? They’ll keep some and sell the rest—Van Loey advised everyone to check the group’s web site, www.flanders-recorder-quartet.be.

What can they say about their relationships with instrument makers over the years? Van Goethem admitted that makers think they’re difficult because they have some peculiar demands, like an extra key on an F contra bass to give it both a loud and a quiet C#.

And what were their future plans? This was hardly the first time they’d been asked this question, and they were ready with answers: a few months’ rest, and then teaching and performing with other groups. Each man had some projects in mind; Spanhove, for instance, wants to research how to practice.

Whatever these four musicians do next, they will do it superbly.

PETE ROSE (1942–2018)



American recorder player and composer **Pete Rose** passed away on August 13 at age 75 in Bridgewater, NJ, where he resided. He has been described as the foremost interpreter in the U.S. of contemporary music for recorder and one of few recorder players who played jazz recorder. Rose won critical acclaim for his

interpretation of works involving microtonality, circular breathing and jazz elements. He was significantly involved in performing, teaching (from private lessons to workshops and master classes to ARS chapter meetings) and promoting a wide range of recorder repertoire, particularly in making new music accessible to players and audiences worldwide.

Rose was especially known for performing the music of composers such as Daniel Goode, Ryōhei Hirose, Luciano Berio and Benjamin Thorn. His recordings included *Recorderist Pete Rose* (Pitch, 2004, www.CDbaby.com) and *Daniel Goode – Eight Thrushes in New York* (Frog Peak Music, 2002, hard to find); he also recorded on Opus One and New Wilderness Audiographics.

Rose has many published recorder works, available through Universal Edition, Heinrichshofen, Moeck, Carus-Verlag and Ricordi. He wrote a number of comprehensive articles documenting the use of the recorder in contemporary classical music, and he edited or wrote “On the Cutting Edge” in *AR* from 1991 to 2002, when he stepped down to pursue other activities.

Rose was awarded the **2005 ARS Distinguished Achievement Award** during the Boston (MA) Early Music Festival (*he is shown at right, above left, holding his certificate presented by then-ARS President Alan Karass*). In his acceptance speech, he thanked the many people who opened doors for him and made his achievements possible, adding: “I must admit that I was quite surprised that the ARS would choose someone so far outside of the Early Music mainstream. The fact that they did clearly shows that the ARS leadership recognizes and values the diversity of its constituency.” As part of his award, he was commissioned to compose special [Play-the-Recorder Month](#) music (*Dynamo*, which appeared in the [January 2006 AR](#)).

The ARS also produced a video of a live recital Rose gave during the 1992 Amherst Early Music Festival, with a segment where he was interviewed by ARS member professional **John Tyson** (available in segments at www.youtube.com/americanrecordermag; *Bye Bye Blackbird*, a popular selection and one of his encores to the recital, is one segment posted there).

In a March 2, 1999, [New York Times](#) article on the “East-West sounds” of the music of Maki Ishii, Anthony Tommasini said: “As performed by Peter Rose, *Black Intention I*, for one recorder, was an engaging work of musical theater. Mr. Rose began by playing two soprano recorders at once to produce

spiraling flights, drones and whistling figurations, until the music turned frantic, and he screamed, grabbed a mallet and struck a huge gong.”

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Pete was a unique musician and a mentor to us all. He loved all music, and through his performances and wonderful, original compositions, he helped us grow and learn how much more was possible with the recorder.

For me like many, I believe, hearing Pete perform the cutting edge repertoire of the late 20th century was a revelation. Many other players were doing impressive performances of this music, but hearing Pete’s interpretations for the first time changed me musically. I was opened to completely different concepts and modes of expression. He made me understand how varied, compelling and even tender these complex compositions could be. His stunning ease and naturalness with works employing extended techniques truly made me love the recorder even more.

Pete was also a dear friend and a kindred spirit. I feel so fortunate to have had the opportunity of collaborating with him—doing workshops and enjoying fun visits to his place. I had the opportunity to record an informal interview with Pete at the Amherst Early Music Festival (at www.youtube.com/americanrecordermag).

He generously wrote pieces for many professional players and was kind enough to include me in his dedication of *Nice Folks*. He wrote *Voices of the Way* for me and my wife **Miyuki Tsurutani**, playing recorder; and my son **Dylan Tyson** on electric bass guitar. It is a wild, joyous mix of throbbing rock bass, Baroque, Japanese and contemporary recorder repertoires. His title suggests the coming together of the many characters of the Tao, the underlying way of the universe (perhaps an apt message in our age). Here is a link to hear the piece: www.youtube.com/watch?v=T1bPs2Qq4ns.

It’s difficult to express the sadness of losing such a great person. We can no longer hear Pete in concert or await his new compositions or enjoy his friendly laughter, but I feel that he is much with us in his music and in the spirit he has left with us. The good vibes are still ringing!

John Tyson, Boston, MA

I started seeing Pete Rose's name back in the 1970s. Clearly something of a maverick, Pete was giving performances that bore no resemblance to the typical "early music" concerts of the day. He had created a hybrid of jazz improvisation and new music playing techniques—of America and Europe (and Japan), as it were—and was the composer of recorder music that was stunning in its originality.

I finally got to meet him during the 1980s when the Composers Guild of New Jersey (CGNJ), to which I belonged, began presenting Pete in concert. I had the honor of introducing him at a CGNJ event at the Toms River (NJ) Public Library, and was also involved in planning and presenting his concert appearance at the State Museum of New Jersey in the 1990s. Incorporating some of his innovative playing techniques into my own performances and compositions was the inevitable result.

Some of his "hit tunes"—such as *The Kid from Venezuela* (written for Aldo Abreu) and *Tall P* (commissioned by the Amsterdam Loeki Stardust Quartet)—remain among my favorites. His CD produced and released by the American Festival of Microtonal Music, *Recorderist Pete Rose*, is essential listening, I believe, for all aspiring recorder players.

There may never be another like him.

Tim Broege, recorderist, organist, harpsichordist, composer, and editor/writer for "On the Cutting Edge," AR, 2002-14

During the mid-1980s I had the pleasure of meeting Pete Rose for the first time in the faculty lounge of the Amherst Early Music Festival.

Pete, a "bad cat" ex-saxophone player from Maplewood, NJ, introduced me to all sorts of jazz slang and got me interested in his unstoppable passion for North American *avant-garde* repertoire, bebop and inventive improvisations. After a somewhat

Rose playing soprano recorder and percussion on his own Signals - Limits, in 1990, Germany



... a refreshing sound in the uncharted American contemporary recorder scene.

lonely life as a jazz reed player for decades, Pete found his renaissance in being creative with what some call a "squeaky little pre-band instrument."

Not sculpted by any particular (recorder) school, Pete's self-made creations and performances evoked a refreshing sound in the uncharted American contemporary recorder scene. One of Pete's most outstanding works, *Right Hand Pentachord Variations*—virtuosically performed during his very first solo recital at Amherst—forced one quarter of the audience to walk out of the hall. While using a superb circular breathing technique, he drove his soprano recorder into over(tone)-gear within an impressive time stretch of about six minutes.

Recognized and invited by professor **Gerhard Braun**, Pete presented another remarkable solo recital at the extensive Internationales Blockflöten-Symposium in Karlsruhe, Germany, at the end of August 1990 (*above*). During the year before, Pete wrote *Tall P* [ATBgB, Moeck MK02816] for the **Amsterdam Loeki Stardust Quartet**. We premiered it while he was attending the same festival in Karlsruhe. We highly enjoyed performing his virtuosic "beboppy" piece all over

the globe for many years after (*hear it in 1993, played by ALSQ, www.youtube.com/watch?v=kCB49KkQEm4*).

Pete loved to use numerous and humorous quotes in his jazz works: even for the final five notes of *Tall P*, he incorporated the 1950s frozen food commercial jingle tune of "Better Buy Bird's Eye!"

Last but not least, I would like to express my respect for Pete's quality contributions and reviews in his former "Cutting Edge" column in the ARS magazine. We miss you!

Your Tall P, Paul Leenhouts, Denton, TX

I met Pete at Amherst around 1990. I was very impressed with his solo performances of contemporary music, including some of his own works, using a very idiomatic way that communicated well with the audience. After hearing his compositions, I asked if he could write a duo piece for recorder and piano. The result was *The Kid from Venezuela*. My wife Patricia and I (**Duo Abreu**) performed this work numerous times with great success and in many venues including Weill Recital Hall at Carnegie Hall. The piece became extremely popular worldwide and is considered standard repertory.

During the 1990s, Pete and I stayed in touch and saw each other at various Amherst festivals. In 1998, I invited him to teach a master class in Boston for students of mine and others in the Boston area.

Around 1997, John Tyson came up with the idea of commissioning a piece for recorders and guitar. This piece was commissioned by and dedicated to **John Tyson, David Barnett, the late David Bellugi, Vicki Boeckman, Cléa Galhano and me**. The piece *Nice Folks* was premiered by John in Jordan Hall in Boston in 1998.

Pete will be missed very much!

Aldo Abreu, Boston, MA, www.aldoabreu.com

I don't remember exactly when I first met Pete, but it must have been sometime in the late 1980s or early '90s, when we were both teaching at the Amherst Early Music Festival. We connected over contemporary recorder music, which I'd been working on when I was studying in Vienna in the mid-'80s. We had many conversations about that music, how to interpret different pieces and the various symbols used in them.

Each summer we were both at Amherst, he would bring different contemporary duets for us to play together, as if he were on a mission to expose me to pieces I'd not played before. Looking back now, I realize how lucky I was that he took it upon himself to mentor me in that way. He would also suggest pieces for me to learn and give me guidance in how to perform them.

For one of the Amherst faculty concerts, he encouraged me to play Bob Margolis's *Fanfare* for a soprano and alto recorder played by one player. He insisted that I had to be first on the program (he had very strong ideas about things!), and that I play the piece from the balcony, popping up as a surprise before the audience had even fully quieted down. (It was very effective!)

I feel grateful that I was able to hear Pete perform on numerous occasions—many contemporary pieces, but especially his own pieces, with all their mind-bending sound effects, enhanced by his awe-inspiring circular breathing that went on and on and on (and on). His passion for the music, dedication and incredible technique were a wonder to behold—inspiration to me and, I believe, to any other recorder players who had the good fortune to hear him.

After he wrote *The Kid from Venezuela* for Aldo Abreu, he sent me a hand-written copy of it along with a cassette tape of himself playing the piano accompaniment, for me to practice with it. I loved it so much that I asked if he would write a piece for me.

“Don't play [the jazz inégale] like that! You sound like Lawrence Welk!” You still make me laugh, Pete.

When I told him I didn't have much money to commission it, he offered me a very generous arrangement, where I could pay him just \$10/month—which I did. I didn't tell him anything about what I wanted in the piece, but was delighted when he came up with *I'd Rather be in Philadelphia* (1992).

The story of the title of the piece, and the individual movements, is written in the preface to the printed edition (although I will always treasure my hand-written copy), and heard in my introduction to a performance of it at www.youtube.com/watch?v=zQFzWUnygOI&feature=youtu.be.

For those who don't have access to that, the gist of it is that Pete came to see me while I was visiting my parents in Philadelphia, PA, before I was to leave for Europe. I didn't have much time, and he was running late too, so I asked him if he wouldn't mind coming with me while I did a few errands. We stopped at the Optometrist (first movement); the Shoe (repair) Store (second movement); and then had Lunch (third movement). Pete often included snippets of well-known tunes in his pieces. I've often wondered what he thought of me, since in this piece he included *The Irish Washerwoman* (twice) and *Donkey Serenade*; but also the Shirley Temple song, *Animal Crackers in my Soup*; as well as *Carmen*, and others.

I played the piece for him before I premiered it at Amherst. I'll never forget when—never one to mince words—he said to me, “Don't play [the jazz *inégale*] like that! You sound like Lawrence Welk!”

You still make me laugh, Pete. Although we didn't see each other for many of the last years, you'll always

remain a big part of my life and my development as a recorder player. You were one of a kind, and my life is much richer for having had you in it.

Judith Linsenberg, Oakland, CA,
www.linsenberg.com

It must have been 1993 or 1994 when I first met Pete during the Amherst Early Music Festival. Also during that time, I first heard Judy Linsenberg play *I'd rather be in Philadelphia*, which to this day is the one piece I turn to when I quickly need to pull out something to play on any given occasion. Pete's music has become part of my musical identity.

From our first encounter, Pete just blew me away. On every occasion when we met after that, I was always in awe of his musicianship: his intensity and dedication, his mastery of the instrument, his knowledge of the contemporary repertoire, his seriousness and, at the same time, his boyish playfulness. He touched me deeply, took my breath away, and at times made me grab my ears in pain (especially that time when he played his *Limits* piece for me in a small Amherst dorm room).

Pete single-handedly projected the recorder into another universe. All the different techniques he developed, colors he came up with when composing and performing his own compositions, as well as through his collaborations with other artists, truly transformed our beloved instrument.

We became good friends from that first time we met, and during following visits, I was able to get to know him better, even more so when my wife Ellen decided to write her master's thesis on him. During long talks, I found out why he turned to the recorder, after being frustrated with the saxophone. He couldn't find his own voice there, since he felt that he would copy some other player, at best. With the recorder he developed his own voice.

During one of our visits, which regrettably were far too few, he talked



**Pete
Rose,
about
2004**

about his love for traditional music, like that played by Indian flute players. He played these recordings while he explained their totally different approach towards playing and teaching. This inspired him tremendously. His love for these traditional cultures had a big influence on Pete's eclectic compositional style.

A good friend passed away, and a unique musician. I hold it very dear that Pete once had called me his soul brother. I'll miss you, brother!

Geert Van Gele, Belgium,
<http://geertvangele.com>,
www.youtube.com/geertvangele

It is always so hard to lose a colleague, a friend, and a wonderful musician and performer. Pete was all of these.

I met him soon after I moved from Brazil to Minnesota. He contacted me after reading an *AR* article I wrote about Brazilian music. He was then the editor of the "Cutting Edge" column in *AR*. After that first contact, we developed a warm relationship.

He was a big part of the **ARS American Jazz Recorder Workshop** that I organized at Berklee College before the 1997 Boston (MA) Early Music Festival (covered in his [September 1997 AR](#) "Cutting Edge"). He knew all about jazz, and gave me valuable advice regarding the festival.

Later, I recorded his composition that he wrote for Aldo Abreu, *The Kid from Venezuela*. I would call him and play for him over the phone. He always kindly gave me great ideas and inspired me. A group of recorder players commissioned a piece for recorder

and guitar, *Nice Folks*. As usual, Pete wrote it with great charm and artistry.

I was fortunate to organize many master classes for Pete in Saint Paul. His girlfriend had a daughter here, and they visited many times, until he could no longer travel. I loved Pete's smile, warmth, and intelligence. We always exchanged Christmas cards. His always had flowers in a Japanese style and beautiful messages.

I end with words that he wrote for my CD, *Magic Circle*: "Magic: Charming, bewitching. Circle: An intimate association group." This describes perfectly my feelings for Pete Rose. He was a charming, bewitching, and inspiring musician, and I was fortunate to be involved in his "intimate association group."

Thank you, my dear Pete. Rest in Peace, and keep being this inspiring person and musician, wherever you are.

Cléa Galhano, St. Paul, MN,
www.cleagalhano.com

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Recorder heard in Mass for World Communion Sunday

For World Communion Sunday on October 7, recorder and Baroque flute performer and educator **Frances Feldon** played with six percussionists in a newly-composed mass by **Rev. Todd Jolly**. The mass is scored for recorder (or *atenteben*); six percussionists playing various instruments including marimba, gongs, bass drum, congas, bongos, claves and cymbals; and choir, with congregational participation. Jolly incorporated musical traditions of Africa, Asia, the Pacific Islands and Central and South America. "Five of the movements are call-and-response, and one has a repeating musical phrase with different underlay of text. Portions of the piece borrow from Chinese and Latino music, and there is even a moment of blues." Not being a traditional mass, its texts come from alternatives such as lines by naturalist John Muir, "No synonym for God is so perfect as Beauty..."

The recorder participates in 11 of the 14 movements (some lasting only a minute) of the mass, and is featured in five of those movements. Feldon elaborates, "The 'sound picture' of the part played by me on recorder is based on the *atenteben*, a bamboo flute from Ghana, which is a fully chromatic, vertical end blown fipple flute like the recorder. I used a Moeck Ehlert modern recorder to play the parts, since that instrument has a very full, loud 'woody' sound suitable for the 'ethnic' aesthetic of the composition, and which balanced with the six percussionists very successfully without amplification. In addition, this model of recorder has a really nice second octave and high range, needed for some of the solo passagework."

The recorder part has several technically demanding moments with some tricky technical spots inherent in the key of F minor. It also calls for pitch slides, mimicking some of the sounds of the traditional Ghanaian flute. Feldon described the mood of the mass: "Imagine a delicately layered melodic percussive contrapuntal sound, with moments of loud drama as demanded by the mass text. The

"Imagine a delicately layered melodic percussive contrapuntal sound."

writing liberally uses intricate rhythms, hemiola, syncopation, melodic call and response among the percussion instruments and between the percussion and recorder.... The total effect of the mass is compelling and approachable for an audience, with its sweet harmonies, catchy rhythms, ethnic musical derivation, melodious writing for the percussion instruments, unusual sound and scoring, and haunting recorder parts."

A percussionist with an interest in early music, as well as an ordained minister, Jolly says that his past works included "musical settings for communion services in order to attempt to bring the worship style into the twentieth century."

Jolly holds a Bachelor of Arts in music education from Trenton State College (NJ), which led to positions such as serving as choirmaster and teaching third through eighth grade music at Stuart Hall for Boys in San Francisco. In 2005 he became the first music director of San Francisco Renaissance Voices, a professional ensemble dedicated to the singing of *a cappella* works of the Renaissance.

Concurrently since 2007, he has directed the music program at St. John's Presbyterian Church. Some of his musical works were commissioned while he was the vocal program's composer-in-residence at San Francisco School of the Arts. His retirement last summer from classroom teaching, and its obligation of writing for his students, gave Jolly more time to pursue projects like this full mass—which grew out of his previous liturgical works, such as a jazz setting of the sanctus and memorial acclamation, the basis for a mass completed in 2002.

Contact Jolly at maestrotoddjolly@gmail.com.



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Richard Carbone (front right) played soprano recorder with the Dixie All Stars in the annual Arnold Mills July 4 parade in Cumberland, RI. The group has played this event for over 20 years with older and newer players. Teenaged violinist Charlotte McClanahan is the newest member, her second time to join in. For most pieces, Carbone plays clarinet, but uses various recorders for some pieces as well. This time, he played his Kung soprano, his oldest recorder, which he bought at Harold Newman's New York City shop in the 1960s.

Ensemble Caprice in Indiana

By Marilyn Perlmutter, Bloomington, IN

The last weekend of the 52nd **Indianapolis Early Music Festival (IEM)** at the Indiana History Center was devoted to three different concert programs by **Ensemble Caprice (EC)**, including recorderists **Sophie Larivière** and **Matthias Maute**, plus their friends. I heard two of their programs, on July 13 and July 15, 2018. Both have been offered in other cities, and are also set for future EC concerts—the second is part of their offering of the complete cycle of Bach cantatas.

The first, “Chaconne: Voices of Eternity,” consisted of nine song groupings from composers such as Johann Schmelzer, Henry Purcell, Carlo Calvi, J.S. Bach, Tarquinio Merula, Biagio Marini, Antonio Vivaldi and Anonymous. All great showpeople, the performers were highly accomplished.

Among the favorites were two pieces by Purcell. In his *Two in one upon a Ground*, Larivière stayed on the stage; at one point, Maute moved into the audience, while they both continued playing with both accuracy and delicacy. The skill and the players’ enjoyment was palpable and left listeners feeling quite satisfied.

Throughout the concert, Maute placed live roses into a vase, one rose for each segment, while he dramatically delivered a statement explaining that rose’s meaning. For the segment above, the rose represented “music that will keep ringing in one’s heart and soul.”

The July 15 concert saw the addition of violins, oboes, flutes, natural trumpets, harpsichord, organ and timpani (with natural skin and struck with a wooden beater). Soloists of **The Bach Society of Minnesota** (which Maute directs, in addition to EC) and from the **Echoing Air Vocal Ensemble** also increased the numbers.

The stage was crowded, with 12 instrumentalists and eight singers, for the program, “J.S. Bach: Ascension

Oratorio.” As this implies, the program included the festive oratorio, BWV11, “Lobet Gott in seinen Reichen” (Laud to God in all his kingdoms), breathtakingly beautiful and rousing. Maute was heard as soloist on *Partita in A minor, BWV1013*, and a stirring rendition for soprano recorder and five strings of Bach’s *Italian Concerto, BWV971*.

Maute’s tones have a lovely clarity. His notes and phrases swell and diminish in a beautiful way. The audience members only just managed to stay in their seats until he finished the last piece—thundering applause greeted its completion.

The 53rd IEM schedule has been released; see <http://iemusic.org> or the Spring *AR* for details.

Amherst Early Music 2019 Upcoming Events

Winter Weekend Workshop

January 18-21, 2019
Historic Philadelphia and Rutgers-Camden

Spring Break Workshop

March 16-17, 2019
Washington, D.C.

Memorial Day Weekend Workshop

May 24-27, 2019
Litchfield, CT

The Amherst Early Music Festival

July 14-21, 21-28, 2019
Connecticut College, New London, CT



We hope you'll join us!

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33 Years of Friendship with German School Celebrated in Chicago

By Glen Shannon, El Cerrito, CA

In the [Summer 2013](#) and [Fall 2014](#) issues of *American Recorder*, I introduced the German recorder orchestra from the *Musikschule im Schloss* in Bietigheim-Bissingen ("BiBi"), near Stuttgart in the southwest of the country. I described their longstanding friendship with the **Central School District 99** (CSD99) in Downers Grove, IL. 2018 was another year for school exchanges, with the U.S. kids visiting Germany in June, and the Germans coming to the U.S. at the end of August. I had the great pleasure of joining them on the U.S. visit, teaching a workshop with the recorder orchestra, and playing in the Big Final Number of their joint concert.

For this final piece, CSD99 commissioned a work from me that could

be played by recorders, guitars, concert band, jazz ensemble and strings, together or separately in any combination. The result is the *Friendship Canzona*, which they premiered in Germany in June and played again in Illinois on August 29.

It was a massive concert in the auditorium of Downers Grove South High School—with recorders and guitars tag-teaming for the first half, the string orchestra playing the second half, and finally everyone coming together for an incredible performance of *Friendship Canzona* with 100+ musicians. I joined the recorders in this piece at the last-minute insistence of the recorder



...an incredible performance of Friendship Canzona with 100+ musicians.

players, who tossed me a tenor before I could protest.

The week's schedule was full, and there wasn't much time for recreational playing. Undeterred, we did manage to organize a playing session with some of the veteran recorder orchestra members (*photo, top left on facing page*). We read some of my smaller pieces, on the night before their departure for St. Louis, MO, the next leg of their journey, and before my return to California. These "kids" (actually age 14 to grad students in their 20s) are excellent sight-readers!

CSD99 has a fantastic music program with multiple concert bands, jazz ensembles, and amazing special classes that my high school didn't have, such as a newly inaugurated Rock Music where kids study the form, structure and history of early rock classics and learn to play them by ear. Alas, however, despite my best efforts, they don't have a recorder ensemble, let alone a matching Renaissance consort.

I did manage to brighten the eyes of a senior clarinet/bassoon student with aspirations to be the next Andrew Lloyd Webber, by telling her about the

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Baroque bassoon, curtal and dulcian, none of which she had ever heard of. (My work is done here.)

YouTube links for the BiBi concert:

Friendship Canzona in concert (closing number),

www.youtube.com/watch?v=HUtDYxDqywg;

Württemberg Overture (opening number),

www.youtube.com/watch?v=RSuHo_rQJtg

Informal playing with the German students (Glen Shannon is in the middle, in front of bookcase)



Department of Curiosities

In the Landesmuseum, the state museum in Innsbruck, Austria (www.tiroler-landesmuseum.at), a recent exhibit about music used a wall of recorders to divide the space examining “Stereotypes: Against a Musical Mono-culture.” (Photo by Jerry Cooper)



Ritornello Baroque Ensemble kicked off its 18th year with a September 17 performance at Fellowship Presbyterian Church in Jasper, GA. The small town of about 4000 residents is ripe with culture and hosts multiple concert series to bring in live art music.

Presented as a combined lecture and concert, the event treated the audience to information about the composers and the music. Violinist Ute Marks related the design of the Baroque violin to the fiddle that is common in American



folk and dance music. Harpsichordist Calvert Johnson explained the improvisatory approach to playing from figured bass, while Jacob Bitinas showed the unique qualities of the viola da gamba.

Recorder players Jonathan DeLoach and Jody Miller (second from right and right, respectively, photo above) gave some history of the recorder, which resulted in a mid-concert Q&A. The audience learned about the practice of teaching birds to sing tunes played on the recorder; names of the recorder in other languages; and the eventual replacement of the recorder by the louder instruments known during the Classical period.

Repertoire played by the Atlanta-based Ritornello spanned the Baroque period, starting with music of Andrea Falconieri, all the way to Carlo Cormier’s *Sonata in C Major* from the late 18th century—composed right around the time of Mozart’s death!

Miller, also a band director at McCleskey Middle School in Marietta, GA, offers a recorder ensemble opportunity to his students, while Bitinas, an orchestra director at Dickerson Middle School in the same school district, offers a viola da gamba consort for his orchestra members. Ritornello’s mission is not only to perform, but also to educate folks of all ages.

Jody Miller, Marietta, GA, Recorder96@gmail.com

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Bits & Pieces

An interview with **David Lasocki** about his (first) career as a music researcher appears in the July 2018 newsletter of the National Early Music Association in England. Download it from <http://music.instantharmony.net> (click on Free Articles) and find out how the scholar's "unpromising beginnings" changed as his "process of learning about music went through a surprising series of steps."

Isabella Pagel (*below*), a student for a decade of **Vicki Boeckman** in Seattle, WA, has enrolled at the Royal Conservatory of The Hague. In 2015 she

continued her recorder studies with **Nina Stern** of **S'Cool Sounds (SCS)**, becoming an SCS intern and traveling to Kenya twice with the SCS team. Pagel says: "Walking into the [Facing the Future] school in Kibera this June, I saw 40 ecstatic kids play a piece we taught them the previous year. Their passion for music and their incredible spirit are an inspiration to me!"

Students from two SCS partner schools in the Kibera slum of Nairobi, Kenya, won first and second prize in the **Kenyan National Music Festival** in summer 2018. Two young musicians from one of the schools also took first and second prize in the solo recorder competition. Visit www.scoolsounds.org for more information. Congratulations!

In addition to Bachelor and Master degrees, **Peabody Conservatory** has added **Doctor of Musical Arts degrees** in recorder and other

Historical Performance instruments. Details are at <https://peabody.jhu.edu/academics/instruments-areas-of-study/historical-performance/degrees>.

Gwyn Roberts has taught since 1998 at Peabody, where she is professor of recorder and Baroque flute (as well as a writer of *AR* music and book reviews); contact her at groberts@sas.upenn.edu. She elaborated, "I have two terrific new freshman recorder players at Peabody this year, including one courageous and talented young woman who came all the way from Iran. It's a thriving department, with lots for recorder players to do and learn." Her former students include professional players and teachers in Taiwan, Singapore, Denmark, Japan, France, Holland and cities all over the U.S.

The U.S. Census Bureau and the **National Endowment for the Arts** has released the 2017 **Survey of Public Participation in the Arts**. Compared with 2012 results, new data show that the share of adults who attended visual or performing arts activities **grew by 3.6 percentage points** to 132.3 million people, or nearly 54 percent of the U.S. adult population. See details at www.arts.gov/news/2018/new-report-arts-attendance-shows-gains.

At the annual meeting of the **San Francisco Early Music Society (SFEMS)**, held September 12 at Musical Offering Cafe in Berkeley, CA, various changes were announced, including the decision by Executive Director **Harvey Malloy** to step down from his position on October 1. A search for his replacement is being held. Visit <http://sfems.org/?p=14091>.

Several recorder enthusiasts serve on the SFEMS Board. Members present at the September annual meeting elected the 2018–19 Board:

Robert Cole, Marie Bertillion Collins, Cherie Grant, Violet Grgich, Steven Rood, Reed Schmidt, Bill Stewart, Michael (Mike) Stewart, Elizabeth Wilson and Kent Young. Officers are: **Joyce Johnson Hamilton**, president; **Gloria Eive**, vice president; **Juliette Faraco**, secretary; and **Randy Matamoros**, treasurer. Recorders were also represented in new affiliates—**Virtu Ensemble, Nash Baroque and Peralta Consort**—bringing the total number of SFEMS affiliates to 33.

The *Isle of Dogs* soundtrack by **Alexandre Desplat** includes Taiko drumming, a nod to legendary filmmaker Akira Kurosawa, and recorders playing the three-note call that the dogs use to communicate across Trash Island where they are exiled. This fourth film directed by **Wes Anderson** with Desplat's music is the second with recorders (*Fantastic Mr. Fox*, 2009, also used recorders). Don't blink, or you will miss the list of musicians in the credits.



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Catching up with Teresa Deskur

Teresa Deskur of Vestal, NY, was the 2016 Piffaro National Recorder Competition winner. In 2017 alone, she played alongside Piffaro musicians at their February 2017 concert, and in June on the ARS Great Recorder Relay, showing "not only her technical skill but also her expressiveness and lovely tone." Now she is "loving it!" during her first year at Peabody Conservatory. Her major is Horn Performance and Music Education, with a minor in Historical Performance. She studies recorder with Gwyn Roberts, an occasional writer of Music and Book Reviews for AR. Deskur plays in the Peabody Recorder Consort (which Roberts directs) and also in the Peabody Renaissance Ensemble and Baltimore Baroque Band.

How did you get started playing recorder?
I began playing recorder at the age of 5, when I attended a private school where recorder was taught to all the students throughout all the grades. Our music teacher (later my private teacher),

Barbara Kaufman, used recorder and percussion instruments to involve all the students in music.

After this school closed when I was 7, I continued to take private lessons with Barbara. As I got older, I began to realize that the repertoire I was playing was considered early music, and really developed a love for the genre.

What about early music spoke to you?

What spoke to me most about early music is how you can incorporate so much individual expression into playing it. The emphasis on unique ornamentation and putting your emotions and ideas into the music really allows you to make it your own. There's just something about early music that's so incredibly fun!



From the description of your major and minor, it sounds like you may be headed for a career in music. What do you see yourself doing a decade from now?

A decade from now, I see myself doing a combination of teaching and performing. I hope to be a band director, and would eventually like to move to collegiate teaching. I also hope to do freelance gigs with horn and recorder, have a private studio, and keep performing very much a part of my life.

Last spring you received the Gold Award, the highest achievement within the Girl Scouts of the U.S. (like the Boy Scouts' Eagle rank). I also heard that your Gold Award project reflects your love of music.

The goal of the Girl Scout Gold Award is to identify a need in your community, and create a sustainable solution to this need. I was inspired by my love of recorder and music to do a project that focused on bringing awareness to the recorder as an instrument and as a tool for music education. I worked with some of my teachers to create a half-hour program, which I presented to third-graders during their recorder units. I taught the kids some history of the recorder, demonstrated different sizes, and did lots of playing, showing how recorder can play anything from Mozart to music from the film *Moana*! It was so wonderful to see their enthusiasm for the instrument.

To make this sustainable, I turned the program into six short videos that teachers could show to their classes, all of which are posted on YouTube (search for the "[AllAbouttheRecorder](#)" channel, no spaces). I also raised funds to purchase class sets of recorder books for the schools, and put together a packet of resources for general music teachers, including information about great recorder groups to listen to, and contact info for private recorder teachers. It was a really great experience, and I loved being able to share this amazing instrument with my community.

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Practice Makes Perfect? Nah

(But it does a heck of a lot of other things)

TOPIC 1:

Goal-Oriented Practice

Last year I addressed my Facebook friends:

"I'm teaching a workshop on practicing in a few weeks. Any tips from your experience?"

Within 24 hours I received 83 heartfelt and passionate replies from some of the best musicians I know, and every single person said something different. Some practiced slowly; others never did. Some made sure to have a plan; a vocal minority found that distracting. A few practiced at the same time every day to build consistency; an equally opinionated group varied the time to encourage spontaneity; etc.

A little desperate to find some pattern, I separated the advice into these **seven basic approaches to practicing**, which I call models. Here they are, illustrated with representative comments culled from the 83.

I. **INSPIRATIONAL MODEL: JUST DO IT**

- Just do it—Don't ever give up—Practice early and often, every day
- The hardest thing is to get the instrument out of its case—once you do that you're home free
- *Believe* you can change some aspect of your playing or can overcome a musical difficulty

II. **PHILOSOPHICAL MODEL: KEEP THINKING**

- Never practice a mistake
- Don't forget to be musical
- Once you get it right the repetition begins, but not mindless repetition
- Only take advice from good musicians

III. **PSYCHOLOGICAL/ANTI-ANXIETY MODEL: ACCEPTANCE**

- Mistakes are friends that tell you things you need to know
- Learn to observe without judging
- Embrace your wrong notes
- Talk to yourself with kindness, like a good kindergarten teacher (*my favorite*)

By Tina Chancey

Tina Chancey is the director of HESPERUS, which performs early music soundtracks for classic silent films. Currently known for her work with early bowed strings, particularly viol and pardessus de viole, she has also played recorders, shawm, krumhorn and rauschpfeife with her late husband Scott Reiss in the Folger Consort at the Folger Shakespeare Library in Washington, D.C., as well as in the New York Renaissance Band, the New York Ensemble for Early Music, and on tour with rocker Ritchie Blackmore in Blackmore's Night.

A prize-winning composer by the age of 15 at Interlochen National Music Camp, Chancey conducted her own double woodwind quintet at her high school graduation. She subsequently attended Oberlin College and received a Master of Arts in Performance from Queens College; a Master of Arts in Musicology from New York University; and a Ph.D. in Musicology, Music Technology and Women's Studies from the Union Institute. Chancey teaches, performs, improvises, produces recordings, composes and arranges, and directs both the SoundCatcher: Play by Ear and What's That Note: Tune-Up workshops. Her articles on playing by ear and improvisation appear in American Recorder and Early Music America magazines.

Recent artist residencies have taken her to Geneva, Switzerland; Melbourne, Australia; Hamburg and Berlin, Germany; Oberlin College Conservatory; and the Hong Kong Academy of Performing Arts. She has received an Early Music America Special Education Achievement Award, and four Wammies for best classical instrumentalist by the Washington Area Music Association.

This article is an adaptation of a series of How to Practice workshops Chancey led for classical and traditional musicians in the Washington, D.C., area in 2017.



IV. MENTAL MODEL: TAKE CONTROL

- Teach yourself what you're trying to learn by making it an exercise
- Decide what your focal points are—have a plan, organize your practice to help you get started
- Keep a practice diary
- Practice when you get up, when your brain is fresh and not distracted, particularly when memorizing
- Be your own best teacher

V. ZEN—BODY/MIND MODEL: BREATHE

- Meditate for 5-10 minutes before and after a practice session
- Stay physically relaxed, and never practice longer than you are able to stay relaxed
- Focus—Stay grounded—Don't be distracted—Breathe

VI. BEHAVIORAL MODEL: UNDERSTAND YOURSELF

- Make it easy to practice/have your space set up/ have extra pencils, paper, food
- Avoid distractions, put your phone in airplane mode
- Practice with a timer
- Limited time: six minutes each of yoga stretches, meditation, vocalizing, technique; finally, play a piece of music

VII. ATHLETE/PHYSICAL MODEL: INNER GAME

- Include a proper warmup, then start with easy pieces, then go on to hard ones
- Have some cool-down pieces and stretch at the end
- Take regular breaks to integrate the music into your body

Well, that was amusing, even illuminating—but it still didn't explain the variety of responses. It was as if everyone were talking about a different activity.

Then I realized that they were.

Different people have different goals for their practice sessions. Heck, the same person will have different goals for any two of their own practice sessions. And I can't help you learn to practice better without getting specific.

So, pick up a pencil and check all of the practice goals (*listed in the box at right*) that have applied to you in the past six months or so.

Different people have different goals for their practice sessions.

At various times, I have practiced to:

- ☐ Have fun
 - ☐ Work
 - ☐ Have fun working
 - ☐ Learn something scary hard
 - ☐ Enjoy playing something easy
 - ☐ Kill 10 minutes until it's time to leave
 - ☐ For no particular reason
 - ☐ Other _____
-
- ☐ Spend some time with my instruments
 - ☐ Familiarize myself with a new instrument
 - ☐ Try to tune the high notes of an instrument
 - ☐ Drill a fingering, a trill, or some hard octaves
 - ☐ Work on double-tonguing
 - ☐ Work on breath pressure
 - ☐ Improve my endurance
 - ☐ Use a metronome on a tricky passage
-
- ☐ Revisit some favorite music
 - ☐ Discover some new works by a favorite composer
 - ☐ Psych out the rhythm of a complicated piece
 - ☐ Choose a new solo to work up
 - ☐ Read through an entire repertoire, like *Playford's Country Dances* or the *Odecaton*
 - ☐ Get to know the character of a piece, how it breathes
 - ☐ Write in 1 + 2 + ... above a phrase
 - ☐ Check the ranges of a vocal piece for recorders
 - ☐ Plan a program for my group
-
- ☐ Prepare for a rehearsal
 - ☐ Prepare for a concert
 - ☐ Prepare for a recording
 - ☐ Prepare for a master class
 - ☐ Prepare for a competition
 - ☐ Prepare to teach a specific piece
 - ☐ Amuse my cat
 - ☐ Because there was nothing else I would rather have done
 - ☐ Other _____
-
- ☐ More? _____

Count them up. How many different practice goals have you had lately? _____

**PLEASE BE ADVISED:
YOU ARE ENTERING
A NO BLAME ZONE.**

***By reading these articles
and participating in these
explorations, all regrets,
recriminations, self-flagellation,
and feelings of guilt and shame
experienced during the
practicing of your
instrument(s) are hereby
declared null and void.
That is all.***

It makes sense that different practice goals require different practice techniques. How can I teach them all? Ah, but I don't have to teach them all—I just have to teach what you need to learn.

How do I know that? You tell me.

I propose that, over this coming season, we spend some time together exploring and refining the concept of “practicing” so you can develop your own practice plan that's efficient, targeted to your own weaknesses and strengths, and works with your schedule. We need to be partners in this; I've got the questions, but you have the answers.

I'm going to write three more articles for *AR* in the next year; if you'll answer my questions and experiment with the musical examples, by the end I bet you'll have a pretty good idea of what you want to do.

One good thing about an extended time period is that, over the year, you can send me questions and comments to make sure that you get exactly what you need. I could really use your feedback when I'm creating online exercises—meet me at https://americanrecorder.org/practice_project.php.

Periodically, new material will appear on the [Practice Project](#). There will be exercises and quizzes, a discussion board, related articles, and suggestions from professional recorder players and teachers who have been devising their own exercises and practice techniques for decades.

LOOKING FORWARD

These four articles are designed to give an overview of the many issues connected to good practicing. We're talking here about setting practice goals and self-motivation. Upcoming topics include:

- Making self-evaluation less painful
- SHMRG: a fun and functional way to analyze music
- Three crafty ways to use a metronome
- Creative Problem Solving 101
- Anxiety is your friend. Yes, it is.
- How the Alexander Technique helps you trill faster
- Cooling out with meditation before you go on stage

... and these *Practice Hacks* (partial sample):

- How to get a passage up to speed
- Shortcuts to faster music reading
- Drilling with superimposed rhythms: you know you need it
- Rephrasing? Why?
- Scoping out the form on the fly
- Halloween special: Separating the skeleton of a tune from the flesh

By the third article, we'll be using the **Practice Project** forum as a chance for everyone to bring in problem spots, and we'll workshop them together.

TOPIC 2: What's my Motivation?

CLEAR GOALS + MOTIVATION = A GOOD PRACTICE SESSION,

I think. Whatever your goal(s), a clear intention will start your engine, but what puts you into gear is motivation. The combination helps you concentrate and enter the zone—that altered state of mind where learning takes place. But how do you get motivated?

For some, getting started is the hardest thing; once they pick up the instrument, they're fine. Others work for 10-15 minutes, and then they're sidelined by a technical snag and lose momentum. My problem is that I can't seem to distance myself from the world; I get distracted by a text or phone call or a troubled housemate, and my energy and concentration just seep away. What kinds of things happen to you?

How about those times when you're successful? How do you motivate yourself to exercise? To do other tasks that take effort and focus? Some players weigh in:

Jean K: *"Anytime I play the recorder I have fun, so it's easy for me to set aside 45 minutes after dinner to play. I treat the exercises as games and always end up playing my favorite piece."*

Arthur P: *"I make a daily to-do list and it feels good to cross things off; practicing is just one more item on the list. Not a biggie."*

Martha M: *"I schedule my practice times for afternoon, when my practice room is sunny and warm in the winter. I made it into a place that's colorful and*

comfortable and just for music, so I really like being there. Once I go in the door, I can focus."

Fred J: *It's like pulling teeth, but once I'm playing I enjoy it. So I keep my recorders and music out on the sideboard in the dining room and every time I pass I toot a little, ten minutes here, fifteen there."*

What works for you? Let's find out.

BY THE WAY, some might say, "When I have a concert it's easier to practice." Anxiety is certainly a potent motivator—but procrastination also happens when you're anxious, so I think the Challenge activity (*at right*) is still good to try.

See you in the next edition of AR, or online at the [AR Practice Project](https://americanrecorder.org/practice_project.php), https://americanrecorder.org/practice_project.php

Tina Chancey

*I don't want to practice!
I want to skip ahead to the part
where I'm awesome like you.*

*(Transcribed and
arranged for recorders
from Savage Chickens)
photo: William Stickney*



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CHALLENGE 1: For the next seven days, commit to picking up your recorder **with the simple goal of playing for 30 minutes a day.** It doesn't matter what you play: play old favorites, sight-read, play tunes by ear, work on concert pieces, just make music.

DETAILS: Those 30 minutes can be in any configuration; three 10' segments, two 15' segments or one 30' segment, etc.

IF YOU MISS A DAY OR TWO, PICK IT UP AGAIN:

NO PROBLEM. You'll learn more if you do it for more days, but you'll learn something even if you just do it once.

Once some patterns start emerging, **keep a practice log**; you could even **write it down here.** Tell me:

- What's the easiest time configuration for you?
3 x 10'? 2 x 15'? 1 x 30'?
- Best time of day?

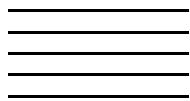
- What's harder—to get started or to keep going?

- Did you lose concentration?
At what point in the process?
How often? _____
- Was the experience different on different days? _____
- Was it fun to play just for the sake of playing? _____

Comments: _____

I'd like to know how this worked for you. Would you write a summary and post it on the [Practice Project](https://americanrecorder.org/practice_project.php) community forum link from https://americanrecorder.org/practice_project.php?

COMPACT DISC REVIEWS



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



A.H. SCHULTZEN RECORDER SONATAS & ANONYMOUS VIOLA DA GAMBA SONATAS. BARBARA HEINDLMEIER, RECORDER; ENSEMBLE LA NINFEA (CHRISTIAN HEIM AND MARTHE PERL, VIOLA DA GAMBA; SIMON LINNÉ, THEORBO, BAROQUE LUTE; ANDREAS KÜPPERS, HARPSICHORD, ORGAN). Raum Klang RK3402, 2015, 1 CD, 70:33. www.asinamusic.com/shop-516-schultzen-blockfloetensonaten-la-ninfea.html, CD abt. \$20.60/mp3 \$11.50. Avail. via online

retailers incl. HBDirect, www.hbdirect.com/album_detail.php?pid=2977160 CD \$21.99 (sale price \$16.88); mp3 downloads from www.iTunes.com, \$9.99. Video of *Sonata No. 1 in D minor*. III. Largo: <https://vimeo.com/143049009>.

Arguably, “Baroque” compositions—i.e., 17th- and 18th-century works—are the most familiar genre of early music for many listeners. As recorder players, we rightly focus on the canon of sonatas by composers like Handel and Telemann.

It is a surprise and pleasure to encounter a recording of relatively unknown, yet thoroughly mainstream, stylistically Baroque music. This disc by German player Barbara Heindlmeier (www.barbaraheindlmeier.de/en_index.html) provides the six Schultzen recorder and continuo sonatas interspersed with anonymous sonatas for viola da gamba and continuo in similar style.

A.H. Schultzen (1682-1762) was a German composer—yet, like Telemann and others, he uses an explicitly Italianate sound in many movements. The effect of the whole disc is of a lyricism that flows with a bright energy. Heindlmeier employs a variety of articulations and marvelous sense of ornamentation.

Each movement has a separate track number, making access to each one very straightforward. The recording, from the studios of Radio Bremen, sounds great.

The notes are helpful, and expand the tiny amount of information about Schultzen. I recommend also reading Patricio Portell’s article, “The Virtuoso Recorder Sonatas of the Mysterious ‘Signore’ Schultzen” (including examples of his printed music, in the [March 2001 AR](#)) along with the CD booklet.

I encourage purchase of the CD for both the sound quality and access to the booklet.



LE MASQUE DE FER/THE IRON MASK +1703. ENSEMBLE LA NINFEA (BARBARA HEINDLMEIER, RECORDER; CHRISTIAN HEIM, RECORDER, VIOLA DA GAMBA; MARTHE PERL, VIOLA DA GAMBA; SIMON LINNÉ, THEORBO, BAROQUE GUITAR; ALINA ROTARU, HARPSICHORD). Raum Klang RK3308, 2014, 1 CD, 69:45. www.asinamusic.com/shop-510-the-iron-mask-1703-ensemble-la-ninfea.html, CD abt. \$20.60/mp3 \$11.50. Avail. via

online retailers incl. HBDirect, www.hbdirect.com/album_detail.php?pid=2945237, CD \$21.99 (sale price \$16.88); mp3 downloads from www.iTunes.com, \$9.99.

International Baroque

Released a year before the disc of Schultzen sonatas, Ensemble La Ninfea’s *Le Masque de Fer +1703* is a gathering of French music of the time of the legendary “Man in the Iron Mask” (the latter part of the 17th century). The historical figure who inspired this work was an unidentified political prisoner, and that is the laudable rationale for this CD booklet to guide listeners to Amnesty International’s Write for Rights campaign (www.amnesty.org/en/get-involved/write-for-rights).

Composers on this recording are Marin Marais, Jean de Sainte-Colombe, Jacques Champion de Chambonnières, and the all-but-anonymous Mssrs. Toinon and Le Moyne. All of the works are ably played and make for satisfying listening—



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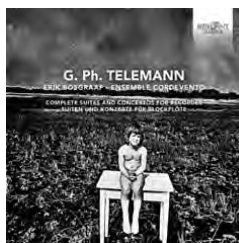
however, more impressive are the arrangements and improvisations by Ensemble La Ninfea.

This disc's particular value for recorder players is as a model that shows how our instrument can blend with the rich timbres of gambas, theorbos, Baroque guitar and harpsichord. The improvised preludes (track 14, theorbo and track 16, recorder) stand out for their sensitivity to the period and for musicality.

The ensemble's arrangements of dance tunes from the Saizenay manuscript delight the ear (tracks 11-13), and Christian Heim's arrangement of Marais's well-known "Cloches ou Carillon" brings the disc to a weighty and satisfying end. The recorder playing by Heindlmeier and Heim on this disc is top-notch.

It should be noted that the iTunes download includes a digital booklet, making that mode of access a reasonable choice. The booklet includes details on the full array of instruments used, and complements this appealing recording.

Janelle Davis featured *Le Masque de Fer* in the Harmonia Early Music podcast, which can be heard at <https://indianapublicmedia.org/harmonia/iron-mask>.



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Brilliant Classics releases a wide range of music, well recorded and packaged, and Dutch recorder player Erik Bosgraaf's 13 discs on this label are all worth attentive listening (read an interview with Bosgraaf in the

The CD is the clear choice, due to the superb sound quality of Bosgraaf's virtuosity, the presence of excellent notes describing the music by well-known AR author David Lasocki, and the price point of \$8.99.

May 2008 AR). His disc of Telemann suites and concertos can be seen as a companion to the 2015 Telemann recorder sonatas (reviewed in the *Spring 2016 AR*) and the 2016 Telemann double concerto recordings.

Ensemble Cordevento ("strings and winds") expands from its original trio size to provide a rich string and continuo sound, supporting its director Bosgraaf in these works. The repertoire demonstrates Telemann's mastery of French and Italian styles, and includes touches of "exotic" Polish influence (for example, track 14, "Polonaise").

Certainly the fast movements move along at breakneck speed, and the slow movements could be slightly slower. However, at the quick tempos, the music and performance truly sparkles.

The CD is the clear choice, due to the superb sound quality of Bosgraaf's

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virtuosity, the presence of excellent notes describing the music by well-known *AR* author David Lasocki, and the price point of \$8.99.



**FRANÇOIS
COUPERIN:
LES
NATIONS
RÉUNIES
& AUTRE
SONADES.**

HUGO REYNE, RECORDER, OBOE, CONDUCTOR; LA SIMPHONIE DU MARAIS (JORLEN VEGA, AMADINE BERNHARDT, VIOLIN; ETIENNE MANGOT, VIOLA DA GAMBA; ANDRÉ HENRICH, ARCHLUTE; YANNICK VARLET, HARPSICHORD; CHRISTOPH MAZEAUD, RECORDER, OBOE; MARC DUVERNOIS, BASSOON). Musiques à la Chabotterie 605018, 2018, 1 CD, 72:10. Avail. at <https://smile.amazon.com/Couperin-Nations-Reunies-Sonades-digipack/dp/B07BQNYT9>, CD \$16.

Hugo Reyne and his ensemble La Simphonie du Marais contribute this enjoyable recording to the 350th birthday celebrations for François Couperin (1668-1733). For this disc, the players include the four trio sonatas in his 1726 collection, *Les Nations* (covering France, Spain, Italy's Piedmont region, and the Holy Roman Empire). The recording also includes "other sonatas," meaning the earlier trio sonatas *La Steinkergue*, *La Superbe*, *La Sultane*, and harpsichord pieces *La Visionnaire*, *La Superbe ou La Forqueray*, and *La Convalescente*, with the last track being *Tombeau de François Couperin*. That final track juxtaposes quotations from the composer's last writings with musical quotations.

Given the music on this disc, one could think of the title as "The Nations Reunited," and thereby appreciate the connections Reyne and company draw among the works. Couperin was noted for bringing the

American Recorder Society Publications

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Couperin was noted for bringing the Corelli-style trio sonata to popularity in France.

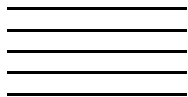
Corelli-style trio sonata to popularity in France. The charming music here shows the composer's fluency in that Italian style, plus more stylistically French approaches to dance forms.

Recorders played by Reyne and Mazeaud fit into the textures seamlessly—not so much as solo instruments, but rather as essential colors. The recorded sound is clear and presents a flattering stereo image of the ensemble as it played in the Salle Colonne in Paris.

Two unusual aspects of this project merit mention: members of the ensemble announce the pieces just prior to playing them; and the very helpful CD booklet contains an “interview” by Reyne, in which he discusses this repertoire with François Couperin himself. Reyne compiled the master's responses from Couperin's various prefaces. That echoes Ensemble La Ninfea's address to the listener in their booklet for *Le Masque de Fer*. In both instances, the artifice works, and contributes to the appeal of each project.

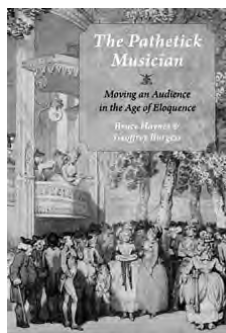
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BOOK REVIEWS



How do you seize the hearts of your listeners?

Reviewed by Anne Timberlake, St. Louis, MO, www.annetimberlake.com



THE PATHETICK MUSICIAN: MOVING AN AUDIENCE IN THE AGE OF ELOQUENCE,

BY BRUCE HAYNES AND GEOFFREY BURGESS.

Oxford University Press (<https://global.oup.com/academic/product/the-pathetick-musician-9780199373734>), 2016.

360 pp. Hardcover or e-book. \$42. ISBN 9780199373734.

"If there were an oath that young musicians take as they enter the profession, like doctors who take the Hippocratic oath, its first clause would be the imperative to touch and move the

hearts of listeners by discovering and expressing the music's passion."—Bruce Haynes

How do you seize the hearts of your listeners?

It's a question musicians have been struggling with (or struggling against) for as long as there have been musicians and listeners. It's the question at the heart of Oxford University Press's *The Pathetick Musician: Moving an Audience in the Age of Eloquence*, a collaboration between oboist Bruce Haynes (1942–2011), who passed away before completing this project, and his colleague, the oboist and recorderist Geoffrey Burgess. In this volume, Burgess continues their earlier writing collaborations, expanding on Haynes's notes and outlines, and shaping it with the addition of material of his own.

The book's patchwork origins are mirrored in its pages. *The Pathetick Musician* is a rabbit hole, dropping its intrepid reader into a warren of history and scholarship. There is a lot here.

We begin with Haynes smoking a pipe ("I've just loaded my 9BC with Balkan Sasieni and lit up. What a pleasure!"). We then quickly crosscut to music history, rhetorical theory (influencing a musical audience), Bach, performance practice, ornamentation, expressive timing, comparative analysis of recordings, and much more.

The book includes a foreword, a preface and an introduction. Each chapter opens with multiple epigraphs and closes with extensive suggestions for further reading. There is even a companion web site at <http://global.oup.com/us/companion.websites/9780199373734>, featuring excerpts of the music described.

It's a Wonderland of detail—even if one emerges, like Alice, slightly dazed. It's also a call to arms. As in his best-known book, *The End of Early Music*, Haynes expresses dismay at the hastening assimilation of early music into the classical music mainstream. Increasingly, it's "together and in tune at the expense of expressive and new," as he wrote to colleague Frans Brüggen in 1982.

Burgess puts it more baldly: "Early music has sold its heart and soul to the establishment."

How do we buy back our hearts? That's the concern of the rest of the book, which urges early music professionals, pre-professionals and serious amateurs

to hone their rhetorical skills through informed use of timing, gesture, accent, decoration, articulation and other tools of the trade. It's not an easy book, and it poses more questions than it answers.

But most adventures do.

Anne Timberlake is a freelance recorder player and teacher, leading sessions for ARS chapters and serving as a faculty member for workshops. She is also a speech-language pathologist, a freelance writer of classical music criticism and music-related feature articles, and just completed a term on the ARS Board. She plays recorder with a variety of ensembles, and co-directs her own award-winning ensemble, Wayward Sisters.



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MUSIC REVIEWS

JUST FOR NOW, BY ALLYE SINCLAIR. Orpheus Music OMP237 (www.orpheusmusic.com.au), 2015. SAATB. Sc 8 pp, pts 2 pp ea. Abt. \$19.

This jazzy piece was originally written for the 20th anniversary of Orpheus Music in Australia, and first performed at the Orpheus Recorder Boutique in January 2015 (*chronicled by Allison Hutton in the Summer 2015 AR*). Allys Sinclair is a 'cellist, composer and teacher based in Adelaide in South Australia. She is a composer of instrumental and vocal pieces including a musical for children. She plays and sings original music with Candlelight, Inkling and Sneak's Noise, and teaches music at the Willunga Waldorf School.

Just for Now begins in 4/4 with the soprano playing the first theme in a duet with the tenor. The first alto joins the soprano on the second time through the theme, as the bass anchors the first and third beats of the measure with eighth notes. In m.16, soprano and tenor introduce and repeat a short second theme. A third theme starts in the first alto while the soprano and second alto play eighth-note off-beats. In m.29, soprano and first alto return to the opening theme until m.36, when another new theme is introduced by the soprano and tenor in unison, followed by a return to the second theme, also in the soprano and tenor.

A 3/4 bridge for four measures leads to a 6/8 section, shifting the feel from a triple to duple. After a series of short ascending lines starting in the bass and moving up, similar to a trumpet fanfare, the top three lines play repeated eighth notes as the bass shines in a 17-measure solo.

... fun for an intermediate level recorder society session with a good teacher...

Returning to 4/4, a slow second bridge restates the first theme in the soprano line, while the other instruments hold long notes. At the *a tempo*, the second theme and third theme are brought back.

Near the end, the second alto and tenor play a unison descending line, with the soprano joining the unison for the next measure. All five parts play in unison in the penultimate measure—ending in the final chord.

As can be seen from the above, this is a playful and complex piece that the publisher's web site notes should be done in a "swing style." It would be appropriate and fun for an intermediate level recorder society session with a good teacher to lead the group through the transitions. The most rhythmically challenging spots are off-beats, mostly in the soprano, but those spots are easy to hear and quick to learn.

All parts have the theme at different points, and the long solo bass line is not too demanding. This would be a good ensemble piece for players to learn to listen for and to play along with other parts that are playing the same rhythms or that are sharing thematic material.

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

Jazzy quintet, method books, a cross-section of Baroque works

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These sets of studies, as the author explains, represent a non-conventional approach to improvisation working from scales and chords. Rather than require the student to memorize scales and arpeggios in the traditional manner, he advises that diligent practice of the multi-part exercises is intended to help students to develop an automatic facility with the pitches and intervals in each key or mode, presented in a variety of melodic and rhythmic configurations. This enhances each player's ability to improvise in any tonality.

Though the author does not explicitly identify the specific types of improvisation he intends, the stylistic features of the exercises and directions for group/solo performance suggest a



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jazz or popular idiom. This is true for both volumes.

It is always suggested that the student studying alone try to work with a teacher. The exercises, though written for three or four, can be accomplished effectively by playing with an instructor and/or with the recorded CD accompaniments that are included. Additional recorded material is also available online at the above URL.

The volume numbered UE36412 is based on traditional major keys and encompasses all of the sharp and flat signatures. The first set of etudes is entitled "Stairs to Luck." Scored for three melody instruments and bass, the set comprises passages and variations on the scale and arpeggio in each respective key. Some include an *ad lib* option in one line. There is also a blank staff with chord symbols at the end of each designed for solo improvisation. They are not difficult, but those with multiple sharps and flats do present a bit of a challenge.

The second set of studies, "Funky," is treated similarly to the "Stairs to Luck." They are more or less in free form and less connected to scale and chord patterns. They introduce some chromatic notes, and a unison exercise is found at the end of each one.

Also included is a set of studies on scales in different variations, plus several popular ballads as examples for improvisation.

In the UE36412 book, the author gives some general instructions for improvisation, but those are more along the lines of reflections than specific musical directions. He discusses such topics as sound, intent, shape, relaxation and breathing, with the goal of creating something touching.

The other volume, UE36668, consists of studies based on modes and the pentatonic scale, and also includes a short segment on the blues scale (which is really a set of major/minor scale alternatives, https://en.wikipedia.org/wiki/Blues_scale). The modal section is made up of exercises in the

Dorian and Mixolydian modes, with several transpositions of each.

The pentatonic scale exercises are similar to the modal studies. They include the pentatonic scale based on C major and transpositions to keys of three sharps or flats. A separate section touches on the minor pentatonic and is accompanied by song examples.

Both the modal and pentatonic etudes are scored in three parts. As in the other book, a blank staff with chord symbols for improvisation is found after each.

The exercises are not difficult. Though they reach to the alto recorder's high register, and include key signatures with up to three flats and three sharps, they are accessible to advanced beginner and intermediate players.

The two volumes could be independent methods, but it seems that one might want to utilize both. The scale-based studies are fairly self-explanatory, as most students and players are familiar with standard key signatures and chords. The modal book has some drawbacks. The explanation of how the modes and chords are constructed is minimal, over-simplified and somewhat confusing. Students who are unfamiliar with modal theory would find it difficult to extrapolate from the material in the book how to work with modes or transpositions that are not included here.

The approach to improvising based on learning and memorizing patterns has merit. Though not particularly suited to early music ornamentation, which operates according to certain prescribed conventions, the method is not unlike the approach of some early musicians—the memorization of particular configurations that can be applied when making divisions or otherwise elaborating on the written line.

The author's intent is to encourage students to experiment and to indulge in personal creativity. Thus a player can make use of his methodology in any manner that works.

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If you are a "technique nerd," chances are you will really like these companion editions of etudes for alto and soprano or tenor recorders. If you

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tend to avoid music with many sharps and flats and other chromatic elements, you will find it useful in honing these skills, and hopefully in helping you to approach such music without dread.

Each book contains 12 studies, seven of which cycle through the circle of fifths in all of the major and minor keys, and five duets that apply the chromatic proficiency gained through diligent practice of the earlier exercises.

In the first set, the parts are generally equivalent, often canonical. There are occasional departures by the second line into a more harmonic role. The exercises are primarily structured around scales, but also include leaps and other intervallic movement. One etude is based entirely on arpeggios.

These pieces also can be used well for solo practice; indeed to become fluent in playing in keys with four or more sharps or flats requires considerable self-study. Only after mastering the more difficult keys—so that they can be articulated fluently—would it be advisable to play the etudes as duets.

The pieces in the second half of each volume are designed as true duets, though there are sufficient technical challenges in the individual lines to also work on these in solo practice. These selections do not modulate from one key to another, but they are highly chromatic. They serve to increase the ability of the player or student to fluidly realize music containing multiple and/or complicated chromatic passages.

The program notes are in German, unfortunately, and Google translate was only somewhat helpful. What I was able to discern from the limited translation is the suggestion that the student approach these studies by focusing on individual key segments, an approach I wholeheartedly endorse. There are several options that would accomplish this goal effectively.

To begin, it is important to isolate and identify the technical issues to be mastered. They include learning not to fear/avoid key signatures with more than two or three flats or sharps;

becoming comfortable in these complex keys, which comes from fixing the fingerings in the memory; and being able to perform the etudes on both alto and soprano/tenor.

So, as in any efficient practice, it is best to take things one or two steps at a time, even if you are a relatively experienced player. One suggestion would be to select a single etude and work on one flat and one sharp key at a time, moving on until one feels secure. Another would be select one or two keys and play all of those segments in various etudes until those become automatic.

Of course one also needs a strategy for practicing different keys on both instruments, F and C. It would probably work best, and also prevent one from getting bogged down, if both instruments were approached simultaneously on the selected segments.

Only after achieving reasonable fluency would it be advisable to take on an entire study, either solo or as a duet. As duets, they are quite difficult.

Playing them at quick tempos accompanied by the metronome—at least at first, as an aide to maintaining evenness and quicker speeds—would be an ongoing challenge.

As far as the second half of the volumes is concerned, there the works present more as compositions and less as technical exercises. The duet lines take on more of a dominant and secondary character—but even in the second part, which most often assumes the harmonic function, there are many opportunities for technical work. They are, however, really intended to be performed as duets and are quite complex. As such, they are suited to advanced or advanced intermediate players.

Having said that these are geared primarily to more advanced students, another possibility is using them as a long-term study project for those with less experience. They could benefit from working individually on the less complicated segments and expanding their reach over time. This is an excellent set of etudes designed to enhance

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musical flexibility and the ability to fluently perform music that involves chromatic notes or difficult keys.

The editions are well presented. The covers are colorful artwork. There are no page turns. Line spacing and contrast are excellent, rendering them friendly to use and easy to read—an important factor for technical exercises.

The one drawback is that there is no English translation of the composer's commentary. However, most players will have no trouble figuring out how to make good use of the material.

For those who like technical work, the best fun with these etudes can be had if one has a like-minded duet partner who also enjoys high-energy technique practice.

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SONATAS 1-3, TWV 40: 141-143, BY GEORG PHILIPP TELEMANN, ARR. VINCE KELLY. Cheap Choice/Brave and New Music Editions, Euterpe Series EUT-005 (www.edition-walhall.de/en/woodwind-/23-recorders/telemann-georg-philipp-16811767-sonatas-twv-40141149.html), 2016. AA. Sc 26 pp. Abt. \$18.50.

The three sonatas in this edition have been arranged by Vince Kelly for two alto recorders from the flute originals and contain historical performance annotations by J.J. Quantz (1697-1773). According to the Edition Walhall web site, they are part of a larger collection of nine such arrangements. In this set, all three sonatas have been transposed from their original keys in order to fit the range of the alto recorder. The resulting keys of D minor, G minor and B^b major are also friendlier to an F instrument.

The notations by Quantz outline phrasing, articulation and slurs, and in some cases, differ from those in the edition.

The pieces are not especially long. Sonatas I and II consist of three movements, and Sonata III has four. There are no repeats.

They are presented in a single score format. With the exception of the Allegro of the third sonata, they are nicely arranged so that no page turns are needed. It would have been preferable to adjust the paging so that the turn in the final movement could be avoided. The absence of a second printed part



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means that players will need to purchase two copies if they plan to pursue playing these pieces seriously.

The level of difficulty is considerably less than is found in some of Telemann's other compositions for recorder. They are suitable for the advanced intermediate level and higher. Though they utilize the highest range of the alto recorder, they do not approach the highest pitches in ways that make them difficult to articulate. There are quite a few chromatic notes, but they are not extreme. The rhythms are for the most part straightforward, with some trickier segments such as a 16th followed by a dotted eighth note, 32nd notes, written out ornamentation and 16th-note triplets.

The parts are basically equivalent, but the top line tends more toward the higher register.

After playing through the duets a number of times, we concluded that they are quite pleasant, but less intricate and hence a bit less musically compelling than some of Telemann's other works available for recorder. However, because they are more accessible and require less technical proficiency, they are particularly useful as an introduction to the music of Telemann for intermediate players and as a lighter, less intense option for folks with more experience.

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose interests include performance from original notations and early women's music. She is currently collaborating on a transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies.

DREI SONATEN FÜR ALTBLOCKFLÖTE UND BASSO CONTINUO, BWV1033-1035, BY J.S. BACH, ED. MARTIN NITZ. Heinrichshofen N1279 (www.heinrichshofen.de/shop), 2002. A, bc (pf/hc/organ). Sc 44 pp, 2 pts 15 pp ea (rec, bc). Abt. \$20.50.

Authenticity, that desirable but elusive goal in the editing and performance of early music, is the question of the day when examining this publication of three Bach sonatas. Originally composed for *flauto traverso*, until now they have been most easily available to recorder players in a 1960 edition by Greta Richert (from Hofmeister, hard to find). Some recorder players may already own that version, so it makes sense to compare Martin Nitz's edition to Richert's.

In the pursuit of greater historical authenticity, Nitz has made editorial decisions that differ from Richert's, some of which are more successful than others. I am indebted to my friend, retired recorder soloist Martin Wachter, for his collaboration on this review.

Of the three sonatas, the one that presents the greatest challenge is BWV1033. The original for *traverso* is in C major. The 1960 edition transposes it to F, a very comfortable key for alto recorder; it's as if you simply employed C fingerings on an F instrument. Although one encounters high F many times and high G several times, everything lies within the normal range of the instrument.

Nitz has chosen to transpose the piece to E^b, stating: "this key facilitates a precise rendering of the original." There



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is little to be gained from this change; it instead exacerbates the complications of playing it. As we all know, playing in E $\flat$ involves dealing with numerous cross-fingerings—and when the piece modulates, in effect you are playing in four flats. Nitz has taken a difficult but playable sonata and rendered it inaccessible for all but the most highly-skilled performers.

For this sonata, Nitz has eliminated slur markings in the recorder part (he has preserved them in the score), “thus enabling each performer to enter his or her own phrasing marks adapted to characteristics peculiar [sic] to the recorder.” Slurs are included in BWV1034 and BWV1035.

The realization of the figured bass has been sensitively done and doesn’t get in the way of the solo line. The edition is also much less cramped and therefore more legible than the older one.

Originally in E minor, BWV1034 has been transposed in both editions to G minor. As Nitz states, “this largely dispenses with octave transpositions,” but in a few places the octave changes of the 1960 edition are greatly to be desired. Two high notes, a B $\flat$ in the Adagio ma non tanto and an A in the Allegro, are out of the normal range and require fingerings that include covering the foot hole with one’s knee. Nitz does give alternatives “in the event of this note failing to speak”—an extremely likely occurrence, given the necessity of getting to the required position quickly enough without knocking out a front tooth. The notes are possible in theory, extremely awkward in practice.

BWV1035, an E major sonata as composed, has been transposed by Richert to G and by Nitz to F. This editing is the most successful of the three and best accomplishes Nitz’s previously stated aim of presenting “a precise rendering of the original.” It eliminates a few octave transpositions necessary in G (for example, in m.5 of the Siciliano and mm.18–20 of the Allegro assai). Moreover, although G isn’t a difficult key, F is even easier, especially in 16th-note passages. The timbre of the lower key is less bright and perhaps more akin to that of the original *flauto traverso*.

The most historically correct performance of these sonatas would be, of course, to play them on *flauto traverso*. But if an editor decides to arrange them for another instrument, then the question becomes: does one best serve the instrument or the music itself? Does one edit in such a way that the natural strengths of the recorder are exploited and its weaknesses de-emphasized? Or is it better to recreate as exactly as possible what Bach wrote, just in a different key?

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

We have here the classic debates of performer vs. scholar, practice vs. theory. I am inclined toward the former position, which favors giving the instrument and its player the best chance of success. Nitz accomplishes this with BWV1035, but is less successful in his other efforts with BWV1033 and perhaps even with BWV1034.

Anne Fjestad Peterson, with Martin Wachter

AIR FROM ORCHESTRAL SUITE NO. 3, BY JOHANN SEBASTIAN BACH, ARR. HELEN HOOKER. Peacock Press P524 (http://recordermagazine.co.uk/peacock_press.htm), n.d. A, pf/hc. Sc, pt. Abt. \$7.

In arranging this well-known air of Bach, often called “Air on a G string,” Helen Hooker has taken the opposite approach from that of Martin Nitz. She preserves the original key of D major, while changing the orchestration from strings to solo recorder and piano or harpsichord.

As is usual for Peacock Press, this is not a scholarly edition; it contains no editorial notes and does not even indicate the Bach classification of BWV1068. However, also true for Peacock, this is a clear, cleanly printed edition with minimal intrusive interpretation.

Several commonly performed anticipatory grace notes have been left out, and one hopes that the performer will instinctively add them back. However, although I am generally in favor of minimal editing of Baroque pieces, I find it inexplicable that Hooker hasn’t included the piece’s Adagio tempo marking.

Since the air has been taken out of its original orchestral form, the recorder line naturally plays the first violin part, while the keyboard substitutes for the 2nd violin in the right hand. Although alto recorder is specified, it could also be played on soprano or tenor; there are a few instances of high B and one high C $\sharp$.

This little 19-measure gem is an excellent introduction to performing Bach.

For the intermediate-level player, the complex rhythms may be difficult, especially in 32nd-note passages. (Although the piece is in 4/4, I would have a student count eighth notes.) However, the slow tempo means that the piece isn’t technically demanding.

The other challenge is having the breath control to sustain the long notes that aren’t problematic for strings.

All in all, this little 19-measure gem is an excellent introduction to performing Bach.

Anne Fjestad Peterson has a Bachelor of Arts in music education from Concordia College, Moorhead, MN, and a Master of Music in music history from the University of Colorado. She has taught private and class recorder in Boulder, CO, since 1974 and has performed since 1980 with the Boulder Renaissance Consort.

DANCES AND AYRES, BY GEORG PHILIPP TELEMANN, ED./ARR. PETER SEIBERT. PRB Productions B063 (www.prbmusic.com), 2015. SATB. Sc 22 pp, pts 11 pp ea. \$25.

Peter Seibert has had the very good idea of transcribing several movements for recorders from three of Telemann's orchestral and chamber suites. The source works are two suites in D for trumpets and strings, TWV55:D7 and TWV55:D18, and a suite in A for two violins and continuo, TWV55:A5.

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As might be expected, the majority of the 14 selections in Seibert's collection are standard dance movements, but there are also several character pieces such as *Les Postillons*, a *Fanfare*, and two *Plaintes*. The music shows Telemann's typical wit and inventiveness and has been carefully arranged so that it lies well for the recorders.

Seibert has added a fourth part to the trio sonata texture of TWV55:A5 and has supplied articulations throughout the collection. Many of his articulation choices are somewhat idiosyncratic—but he explains in a short but helpful introductory note that he has been guided by the Baroque principle of good and bad beats, and that all of his suggestions are subject to change by the performers. With this idea in mind, it would have been helpful to have had an indication of those few places where Telemann *did* mark his own articulations.

The four voices are generally quite equal, and the writing would suit an intermediate ensemble. If one line does predominate from time to time, it is usually the soprano—for instance, in the two *Plaintes*, which are very much solos with accompaniment.

The presentation is clean and easy to read, and care has been taken to avoid page turns in the parts. There are a few errors in the parts but these are easily identified and can be quickly corrected by comparison with the score.

A possible difficulty is that one movement was omitted in the alto part of the review copy—but this has been corrected for subsequent copies.

Given the quality of Telemann's writing and the abundance of source material, let us hope that another collection of similar arrangements might be forthcoming.

Scott Paterson, a former ARS Board member, teaches recorder and Baroque flute in the Toronto (ON) area, where he is a freelance performer. He has written on music for various publications for over 25 years, and now maintains his own studio after over 30 years at the Royal Conservatory of Music of Toronto.

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