



AMERICAN RECORDER SOCIETY MEMBERS' LIBRARY

Glen Shannon, Editor



Marcelo Milchberg

Algunos lugares 1

Winner, *ARS is 75!*
Composition Competition
Solo Category

for Alto Recorder Solo

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PREFACE

The idea for a composition competition came up in 2013 at an ARS board meeting during a lively discussion of the (then) upcoming 75th anniversary of the ARS. How should we celebrate this wonderful milestone? We wanted to take on a project that we could afford, that we could complete in time, and that would be meaningful to as many ARS members as possible. The *ARS is 75!* Composition Competition consisted of five categories: Quartet/Quintet at the chapter reading level; Duo/Trio for low intermediate players; Solo for the advanced player; Recorder Orchestra piece at the upper intermediate level; and a category for young composers. I am pleased to present the winner of the Solo category. A recording of the composer's performance is available for download at www.americanrecorder.org.

Judges' comments: Excellent in all respects.

—Glen Shannon



Marcelo Milchberg was born in Argentina, in 1964; he started playing the recorder at the age of seven. In France since 1980, he studied the recorder with Sabine Weill and Sébastien Marq in Grenoble, and later at the Utrecht Conservatorium in the Netherlands, with Leo Meilink, Heiko ter Schegget and Marion Verbruggen. He plays in several Baroque, Renaissance and Medieval ensembles (La Réjouissance, Lachrimae Consort, Manoar...), keeps an intense concert activity in Europe, Asia and South America, and has recorded some CDs. He also plays traditional and popular music from different parts of the world such as Latin America, Ireland, Eastern

Europe, on recorders and bagpipes. He is professor of recorder at the Conservatoire de Verrières le Buisson (near Paris), plays regularly at the Musée de la Musique (Paris), and has written the music for about thirty theater plays.

Performance notes: Rather than measures, this piece is divided into lines of various lengths. The fluidity of the melody provides countless ways to move from one line to the next. Tempo is very fluid as well, with only the basic intents marked. Dynamics are not marked at all, being left up to the performer's taste.

The situation with accidentals is tricky in music like this, which isn't completely atonal but does not have a true key center. Although accidentals remain in effect for each line unless otherwise cancelled, we have followed the composer's written manuscript for the most part, and kept many of them in for absolute clarity. When pairs of notes have the same accidentals, such as in lines 2 and 10, only the first of the pair carries the accidental.

Other symbols: The "+" ornament means a quick alternation with the upper neighbor. The addition of a flat (+b) in lines 1 (optional) and 2 means the upper note is B \flat (= a half-step in Line 1, whole-steps in line 2). In lines 1, 8 and 9, the upper neighbor of D is now E \flat , and that of the A is B \sharp . The little diagonal lines from the grace-note A \flat to the D in lines 8 and 9 indicate a glissando, not a slide.

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♩ = ca. 60
Souple

1 Alto Recorder

2

3 *rall.* *A tempo rall.*

4 **A tempo**

5 *vibr.*

6

7

8 *poco accel.*

9 *vibr.*

10 *rall.* **A tempo**