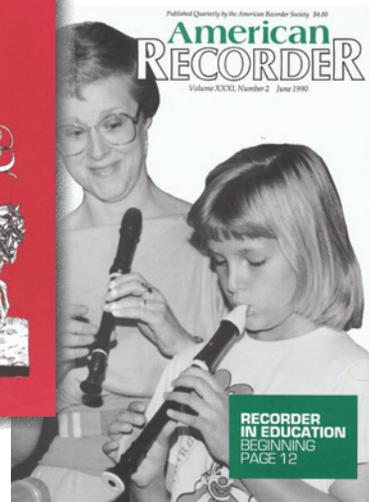
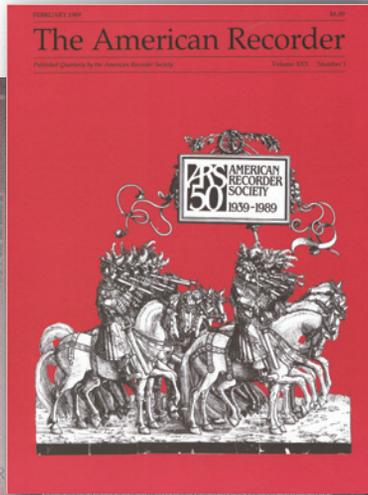
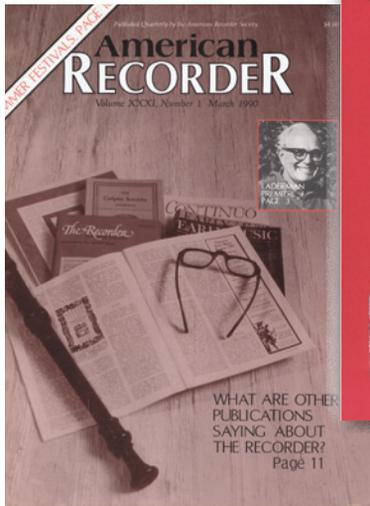


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FALL 2014

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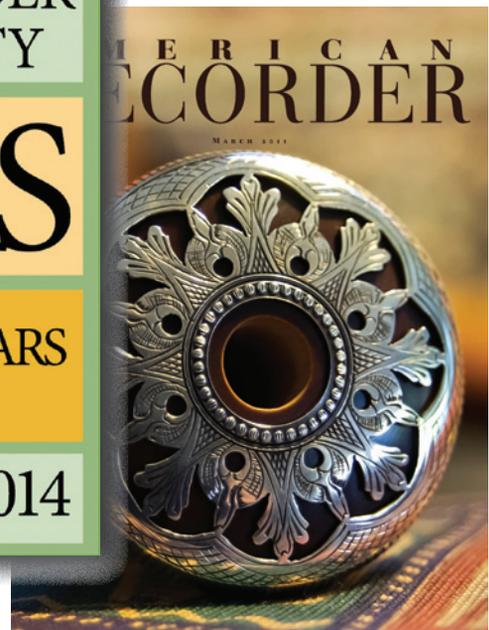


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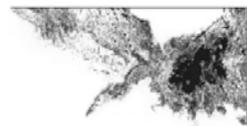


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EDITOR'S NOTE

The last of our past *AR* covers appear in two carousels, the top one with two covers flanking the ARS's 50th anniversary issue cover: June 1990, with reports inside on regional premieres of the 50th-anniversary commission by Ezra Laderman (*shown*), *Talkin'-Lovin'-Leavin'* (Judith Linsenberg, West Coast; Natalie Michaud, Canada; John Tyson, East Coast; Eva Legêne, Midwest). In several pages on Education topics, a short interview by Gerald Burakoff (late founder of Sweet Pipes) with Nobuo Toyama (Aulos Recorders) traces the use of plastic recorders in the classroom; the Indiana University pre-college program, directed by **Marie-Louise Smith**, is mentioned there—and shown on the cover of the December 1990 issue, when **Connie Primus** had recently been elected ARS President, the first from the western U.S. since the 1960s. Primus's music room (in a photo by **Sara Frances**) is paired below in the recent covers with a close-up by **William Stickney** of an ornate recorder bell.

At times it seems like only yesterday that **Tim Broege** took over **On the Cutting Edge** (page 31)—but he stepped up in 2002, as Pete Rose stepped down after 11 years! Tim's reliability and deep thoughts on the recorder's changing world have been appreciated; I'm hoping to hear from another person willing to stick with it for so long.

Gail Nickless

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

VOLUME LV, NUMBER 3

FALL 2014

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American Recorder cover images representing the period between the ARS's 50-year and 75-year celebrations
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Statement of Purpose

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

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PRESIDENT'S MESSAGE

Greetings from Laura Sanborn Kuhlman, ARS President
LauraKuhlmanARS@gmail.com



A few months ago, someone posed the question, "What is the relevance of the ARS"? Being the president, I was a bit wounded that the question even surfaced. However, the more I pondered the subject, the more I understood that it is a question all organizations must consider.

Times change and so must the ARS, but not losing the core principles that brought the organization into being in the first place. At its fall meeting in Denver, CO, the ARS Board of

Directors will welcome newly-elected Board members and select a new executive committee to carry on day-to-day business. It is always an exciting time—coming together to work as a team, developing new programs and membership benefits to keep the ARS relevant in such a fast-paced world.

We are a "plugged in" society looking for ways to connect to others. Some people do it through electronic means, but we recorder players come together to enjoy the fellowship of music that

... a community that is bound together by respect for one another and the music we create together.

can only be experienced live and unplugged. That is why the American Recorder Society stays relevant today.

I see it in every chapter meeting I attend. My fellow recorder players may not be "professional" musicians but they play and learn with extraordinary enthusiasm. We support and encourage, in a community that is bound together by respect for one another and the music we create together. It takes my breath away to be amongst the talents of my recorder friends.

You can visit the ARS on Facebook (thank you, **Tony Griffiths** and **Valerie Austin**) and use the amazing web site expertly handled by **Win Aldrich** and our St. Louis staff of **Kathy Sherrick** and **Patty Thompson**. If you are a member, you can read current and back issues of the *AR* magazine and download *Members' Library* editions for free. There is a lot the ARS can do for you digitally, but where we shine is through the members of our chapters, consorts and recorder orchestras across North America.

I belong to this recorder community because the ARS was conceived 75 years ago and continues to be relevant.

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2014 Berkeley Festival

The **Berkeley (CA) Festival and Exhibition (BFX)** took place June 1-8, with a number of mainstage events and some 45 fringe events. It was presented by the **San Francisco Early Music Society** and **Early Music America**, which also produced its Young Performers Festival. There was brisk business at the exhibition, June 5-7, including at the ARS table there.

A perfect kickoff to the week ahead, the first mainstage event opened on June 1 with four members of **Ciamarella** processing through the sanctuary of St. Mark's Episcopal Church, playing bagpipes to a packed house—setting the tone for a thrill-ride concert by this preeminent Renaissance music ensemble. They played close to the audience, at the edge of the stage and on the stairs, drawing all right into the sound of recorders, shawms, sackbuts and percussion.

Director **Adam Gilbert** introduced sets with brief, witty and insightful comments about the music; the array of instruments played charged the music, even if familiar, with freshness. The variety of timbres was enriched by the articulate playing of **Jason Yoshida** (guitar, lute and side drum) as well as by guest gamba player **Malachai Komanoff Bandy**, who took a jaw-dropping turn on the *La Folia* variations.

Greg Ingles and **Doug Millikan** joined **Adam and Rotem Gilbert** on a set of recorder pieces, played with flawless intonation and lyrical beauty. The second half of the concert was music featuring mostly recorders—much of which was bright and fast. The Gilberts took opposite sides of the stage for call-and-response passages of ever-increasingly intricate ornamentation, building to a frenzy (and correspondingly raising heart rates), then cooling down with a relaxed and satisfying final cadence in *Canario* and *La Barriera*. The final work brought the entire ensemble into the act and the audience to its feet, cheering for an encore.

Frances Feldon performed her bird-inspired concert with the **Galax Quartet** on June 3 at Trinity Chapel. "Wingin' It" is a program Feldon conceived during her residency at the Sitka Center for Art and Ecology in May 2013, premiering it on last fall's "Sundays at the JazzSchool" series. Feldon's program features both historical and new music that either includes the composer's written-out ornaments or invites the performers' improvisation.

The concert's first half was entirely early music—nightingale works of Jakob van Eyck, Paulus Matthisz



and François Couperin, plus two Couperin works on the linnets and warbler. Adding her own stamp with a semi-improvised bass line to the Van Eyck *Nachtegaeltje*, she also composed an extra set of variations to Matthisz's version.

The program's second half featured new commissioned works based on Ray Henderson's *Bye Bye Blackbird*. Feldon channeled Van Eyck in her own divisions on the song, then moved into more modern idioms: **Erika Oba's** jazz-like version for recorder and string quartet; **Glen Shannon's** *Jazzy Fantasy*, with neo-Baroque elements including a five-voice fugue; and **Roy Whelden's** abstract *Blackbird Disturbance*, which broke out and developed the song's motivic components. Whelden, who performed on gamba, commented that he is not a huge fan of Henderson and had considered naming his work *Blackbird Barbecue!* Oba and Shannon also were present to accept enthusiastic applause, along with Feldon.

June 7 at Trinity Chapel found recorderist **Judith Linsenberg** playing virtuoso concertos by J.S. Bach and G.P. Telemann. Joining co-founder/director Linsenberg and harpsichordist/core member **Charles Sherman** were guest artists forming the larger group needed for this performance.

Linsenberg's opening transcription for soprano recorder, with full complement of strings and harpsichord, may have started as an oboe concerto in F major, after BWV1053. Florid ornaments in the Allegros and lush greenery in the Adagio brought the crowd of over 100 to its feet.

The final piece brought Linsenberg and **Stephen Schultz** together (*photo above*) as equal sparring partners in Telemann's famous concerto in E minor for recorder and traverso. In the hands of such world-class masters, and in what Schultz jokingly described as "the best concerto for flute and recorder ever written," the distinct timbres of the two instruments were fearlessly exploited.

They took the rousing final Allegro at a tasteful clip, while maintaining complete control and injecting personal inflections. The choice to close with the Telemann com-

pleted the concert's ever more intense story arc and was rewarded with a standing ovation.

On June 6, the **Bay Area Baroque Orchestra** (BABO) performed at St. Mark's Episcopal Church. BABO's dedicated 27 amateur musicians from the Bay Area explore Baroque-era music and performance styles. **Frances Blaker** led a rousing and unforgettable program of five pieces.

The highlight was the Chaconne from Act V of *King Arthur, or The British Worthy*, a semi-opera by Henry Purcell with libretto by John Dryden, first performed in 1691. The plot, based on the battles between King Arthur's Britons and the Saxons rather than on the standard legends of Camelot, finds Arthur endeavoring to recover his fiancée, who has been abducted by his arch-enemy, Saxon King Oswald of Kent. This fantastic arrangement of the "grand dance" made the audience want to get up and dance in the Parish Hall.

On June 7, **Voices of Music** sponsored a concert of the **East Bay Junior Recorder Society** (JRS), led by **Louise Carslake** and **Andrew Newbury Levy**, with the **Barbary Coast Recorder Orchestra** (BCRO), led by **Frances Feldon** and **Greta Haug-Hryciw**.

Founded in 1997 by Carslake and Hanneke van Proosdij as a venue for recorder players 7-18 years old, the JRS showcased the impressive skill of the youngsters in 11 pieces by composers from Claude Gervaise to Lalo Schifrin of *Mission Impossible* fame; see www.voicesofmusic.org/jrs.html.

BCRO's name harks back to 19th-century San Francisco's saloon and dance hall district, as seen at www.voicesofmusic.org/BCRO.html. The group's goal, to perform unconventional works for recorder orchestra, includes contemporary repertoire, pop and jazz arrangements, and newly-commissioned works alongside standard pieces from the Middle Ages, Renaissance and Baroque in unique arrangements for recorder orchestra.

Their program, performed in the acoustically and visually beautiful sanctuary of St. Mark's, was in three parts. The first part, conducted by Feldon, contrasted music separated by 600 years, such as the hauntingly beautiful Kyrie from *La Messe de Notre Dame* of Machaut, paired with Ronde from *Trois Chansons* by Maurice Ravel (arranged by Feldon).

The second part of the program was arranged and conducted by **Joyce Johnson-Hamilton**, while the third part of the program highlighted **Glen Shannon's** *Mountain Mosaic*. Commissioned by the Colorado Recorder Orchestra in 2012, it is a single-movement tone poem describing a day in the Rocky Mountains: a glorious sunrise followed by flowing streams, dancing wildlife, falling snow, majestic vistas, the valley floor with a mountain town having a festival, and a quiet sunset.

Special thanks to contributors Win Aldrich, Jonathan Harris, Greta Hryciw and Glen Shannon.

Bits & Pieces

Pacific Music Works (PMM) artistic director **Stephen Stubbs**, also a Boston (MA) Early Music Festival co-director, received the 2014 **Mayor's Arts Award** for Raising the Bar in Seattle, WA. The Mayor's Arts Awards recognize the accomplishments of artists, arts and cultural organizations, and community members committed to enriching their communities through the arts. The PMM season includes Mozart's *The Magic Flute*, to be staged in May 2015 with the University of Washington school of music, with Stubbs conducting an historically-informed performance with a Classical orchestra—visit www.pacificmusicworks.org.

National Endowment for the Arts (NEA) Acting Chairman Joan Shigekawa announced that **Gotham Early Music Scene** (GEMS) is one of 886 (of 1,515 applying) nonprofit organizations nationwide to receive an **NEA Art Works** grant—\$12,500 to support *Early Music Festival:NYC*, a series of events held June 13-19 featuring artists and groups based in New York City who specialize in early music. Performers included venerable as well as emerging ensembles. The Green Mountain Project presented two concerts, including a repeat of their celebrated performance of Monteverdi's *Vespers of 1610*.

GEMS executive director **Gene Murrow** (a former ARS Board president) commented, "This support from the NEA confirms the strength and vitality of the New York early music scene. With dozens of world-class artists and ensembles participating, the *Early Music Festival:NYC* will enrich our listeners and provide more opportunities for musicians to perform." See www.emfnyc.org.

The "Mass" in Mass Appeal took on new meaning on June 21, with over 1,000 groups across the five boroughs of New York City, NY, performing. **Recorders Mass Appeal** was led by recorder performer and teacher **Deborah Booth**, for Make Music New York (MMNY).

Recorder players—returning ones from the tri-state area, plus new players including a Florida traveler—assembled in Strauss Park at Broadway and 107th Street on a summer evening for an enthusiastic audience of local residents.

Selections played included dances, hymns and love songs from J. S. Bach, Banchieri, Dowland, Jannequin, Praetorius, Isaac and Handel. Recorders from soprano to bass sang out, enchanting an appreciative audience and accompanied by lively bird song from the Park's avian natives.

MMNY has welcomed the summer solstice for the past eight years and joins a global celebration of music-making in over 726 cities worldwide. This is the third year that recorders have been included in this massive musical celebration.

From BiBi to Chicago

Bietigheim-Bissingen, a Medieval city in the state of Baden-Württemberg, Germany, shares a special musical bond with Downers Grove (DG), IL, and Overland Park, KS—where schools have participated in a music exchange since 1985. Also Bietigheim-Bissingen (“BiBi”) and Overland Park are Sister Cities. I learned of this relationship in 2013 when I traveled to BiBi to play in the 100-member recorder orchestra directed by Dietrich Schnabel for the world premiere of my *Württemberg Overture* (see the Summer 2013 *AR*).

The orchestra included Musikschule students, directed by **Annette Bachmann**; they invited me to meet them in Chicago in April 2014, when they would be on a U.S. tour. Of course I showed up—and participated in their DG events, and led a West Suburban Early Music Society chapter meeting that same weekend.

Thanks in part to the District 99 Education Foundation and local Kiwanis Club, the exchange is nearing its 40th year, with local families and faculty hosting each other every two years. The fine arts departments of the DG North and South High Schools collaborate with leaders of the Musikschule’s recorder, guitar and string ensembles to organize trips; the Americans visited Germany in June.

ARS president **Laura Kuhlman** led the recorder ensemble in an April

14 workshop at Lincoln-Way High School. Then followed a short rehearsal of their concert tour repertoire, including my *Mountain Mosaic*. Right after rehearsal, the orchestra went straight to the stage—Kuhlman and I trooping in with them, recorders in hand—to play for all the school’s students, who had already enjoyed earlier short concerts by the guitar and string ensembles.

The DG part of the trip culminated in a massive free concert on April 16, before an audience of about 500 at the restored Tivoli Theater. The concert was live-telecast on the Internet for viewers in Germany, whom the entire audience greeted in a mass “Hello!” The DG mayor was in attendance, as was the emissary of BiBi’s mayor, and both gave rousing speeches about the friendship between the two cities.

Because many children were in the audience, the following advice was written in the concert program: “A musician’s canvas is silence. Please ensure that our students have a clean canvas on which to express their art.”

The first half of the concert featured the recorder and guitar ensembles side by side on the stage, opening and closing together with music from *American Souvenirs* by Allan Rosenheck—“Chicago” blues as the opener, and “Kansas City” rag for the closer. In



(above) Kuhlman leads a morning workshop at Lincoln-Way High School in New Lenox, IL; (below) Shannon in a selfie, with Musikschule Recorder Ensemble director Annette Bachmann and husband Helfried Strauss (center)



between, the groups alternated playing music by Telemann, Lyndon Hilling, Isaac Albeniz, Shannon, Elke Tober-Vogt and John Philip Sousa (garnering special applause for the fearless soprano player in *Stars and Stripes Forever*).

The string group took the stage after intermission; in the final number, all three ensembles joined orchestral players of North and South high schools (in white tie and tails!) for a truly enjoyable rendition of the Allegretto from *Palladio* by Karl Jenkins. This last act required the local kids to move down in front of the stage, with extra conductors following the main conductor up on the stage. It was quite a spectacle!

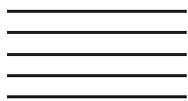
Early the next morning, the German students boarded buses for the Kansas leg of their tour, and I boarded a plane back to California with lots of fond memories of music and new friendships.

Glen Shannon, El Cerrito, CA

Shannon (center) with the Bietigheim-Bissingen Musikschule Recorder Ensemble after the concert at Tivoli Theater in Downers Grove, IL



CHAPTERS, CONSORTS & RECORDER ORCHESTRAS



Play-the-Recorder Month 2014

By Bonnie Kelly, CCRO Committee Chair

The *ARS is 75!* celebration of **Play-the-Recorder Month** (PtRM) took place, as always, in March. March 15, 2014, was designated **RecorderDay!** Chapters from all over North America celebrated with events that showcased and promoted the recorder. ARS held its annual PtRM contest, judged by the Chapters, Consorts & Recorder Orchestras Committee. All three winning entries included performances of “Arrival” from *A Day in the Park*, the special PtRM piece that was composed by LaNoue Davenport in 1954.



And the winner is:

For the third year in a row, the **Philadelphia (PA) Recorder Society** (PRS) won first prize, a gift certificate from **Honeysuckle Music** in St. Paul, MN. Six different groups took part in 11 events—which a judge called “probably the most amazing ‘celebration’ of recorder month I have ever seen.”

The PRS (*photo at right*) celebrated the 75th anniversary of the ARS on RecorderDay! After playing Davenport’s composition, 30 participants lit candles and sang *Happy Birthday, ARS*. Music director **Rainer Beckmann**, who proposed the celebration, baked his family’s German recipe for chocolate-hazelnut cake for all.

On that same day, **Dan Franceski** and **Jessica Friedman** played recorder duets for appreciative residents of the Country Rest Home in Greenwood, DE. They played *Flow Gently Sweet Afton*, *Adieu False Heart* and *Amazing Grace*, then led a sing-along of songs

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from about 1905-25 accompanied on ukuleles (“we can’t blow recorders and sing at the same time”).

Other PRS events included:

- **The Playful Pipers (Paula Burns, Un Jin Zimmerman and Christa Farnon)** played an evening program of trios on March 7 at Ardmore’s Calliope music store. On March 19, they played for residents of Inglis House, a long term care facility for wheelchair users.

- **Hillview Recorder Group (Annabelle Jackson, Alice Miller, Phyllis Patukas, Karen Meinersmann, Diane Rhodes)** prepared a program four times of 19 familiar, traditional American songs. Some titles were: *Aura Lee, The Band Played On, Bicycle Built for Two, Drink to Me Only With Thine Eyes, I’ve Been Working on the Railroad, Love’s Old Sweet Song, Take Me Out to the Ball Game*, plus

a dozen more. “We felt that familiar songs such as these would appeal more to our audiences than would unfamiliar early music. We invited our audiences to sing along with us, if they wished, and many people did. ... After the performances, we walked among the audiences and showed them the recorders ‘up close.’ Many were surprised to see the various sizes.”

- Music teacher **Miriam Arbelo** reports that the **Fifth Grade Recorder Sinfonia** performed for a packed house during the March 26 School Board meeting. The **Fountain Woods Elementary School Recorder Sinfonia** program is described as an “elite ensemble of recorder performers” in the school handbook for the Burlington Township, NJ, school. “Our students performed a few songs with soprano recorder then moved on to a few short selections on Alto (!) and closed with an SSA+percussion piece.”
- On March 2, the **Cathedral Village Recorder Consort (David Brinson, Patricia Bird, Libby Browne, Sarah West)** played three pieces on a program with a variety of other performances, presented for the full community with over 100 in attendance. On March 31, they played for two different sections of the skilled nursing facility at Cathedral Village. “We talked to our audience about different recorders and demonstrated them individually. Some in our audience had been recorder players themselves in earlier times.”
- Last of all, the **PRS Consort (Liz Snowden, Hiroko Manabe, Christopher Cadile, Molly Garrett, Joanne Ford, Sarah West)** performed at the CATCH community, a day program in South Philadelphia.

 <p>AMERICAN RECORDER SOCIETY ARS 75 YEARS 1939 ~ 2014</p>	<h3>ARS Membership Enrollment and Renewal</h3> <p><input type="checkbox"/> I am a new member <input type="checkbox"/> I am or have been a member</p> <p><i>The membership rates shown below are effective January 1, 2014</i></p>	
	<p>REGULAR Membership U.S. - \$50 one yr./\$90 two yrs. Canadian - \$60 one yr./ \$110 two yrs. Foreign - \$70 one yr/ \$130 two years</p>	<p>LIFETIME Membership See web site for information</p> <p>NEW eMembership! For anyone who prefers to receive <i>American Recorder, ARS Newsletter</i> and music online only and pay lower membership dues. \$45 one year \$80 two years \$145 Sustaining \$25 Student</p> <p>2-for-1 75th Anniversary Special! Renew your membership (either Regular format or eMembership) and name a second person to receive an eMembership Free. See the ARS web site for details.</p>
<p>SUSTAINING Membership U.S. - \$150 (<i>\$91 is tax deductible</i>) Canadian - \$160</p> <ul style="list-style-type: none"> • ARS is 75 Mug 		
<p>STUDENT Membership (attach proof) U.S. student - \$30 Canadian student - \$40 Foreign student - \$50</p>		
<p><input type="checkbox"/> Do not list my name on the ARS Online Directory <input type="checkbox"/> Do not release my name for recorder related mailings <input type="checkbox"/> Do not release my email address for any purpose <input type="checkbox"/> Do not contact me via email.</p> <p><input type="checkbox"/> My address, telephone and email address have not changed.</p>		
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<p align="center">Demographic Information <i>(opt. data collected only to enhance ARS services and provide statistics to grant makers):</i></p> <p>My age: <input type="checkbox"/> Under 21 <input type="checkbox"/> (21-30) <input type="checkbox"/> (31-40) <input type="checkbox"/> (41-50) <input type="checkbox"/> (51-60) <input type="checkbox"/> 61-70 <input type="checkbox"/> (71+)</p>		
<p>American Recorder Society 10000 Watson Rd, Ste 1L7 St. Louis MO 63126</p>		<p>Phone: 314-966-4082 Fax: 866-773-1538 TollFree: 800-491-9588 ARS.Recorder@AmericanRecorder.org www.AmericanRecorder.org</p>

Chapters tie for runner-up

Two chapters tied for the award of runner-up: **Rochester (NY) Chapter** and **Sacramento (CA) Recorder Society**.

Members of the **Sacramento Recorder Society (SRS)**, which received a gift certificate from **Boulder Early Music Shop**, participated in 12 separate events:

- One member played the recorder for special music at church services on two Sundays.
- Several small ensembles played the PtRM piece at various locations.
- A quartet performed for a community adult education class in music appreciation.
- An ensemble participated (in costume, *photo below*) in a daylong Renaissance Faire at a K-12 school, playing for dancers and performing during a court reenactment, demonstrating instruments, and playing music with and for a fourth-grade recorder and ukulele class.
- A trio taught two beginning recorder classes at a community center.
- One member played Irish music on recorder for a private St. Patrick's Day dinner; another played Irish music with a harp circle at a downtown noontime concert.
- A duo taught a class on Renaissance music in the Elizabethan court at a symposium for actors and performers who participate in Renaissance faires.
- Several members performed in and/or conducted a concert by a regional recorder orchestra.
- On several days, one member who volunteers with a cat rescue sanctuary took his tenor recorder there and played for the volunteers and about 120 cats. He reported that not a single cat yowled when he played Gregorian chant at low tenor pitch, but the cats were particularly vocal (not in a good way) when he played Vivaldi!
- A member taught a sixth grade teacher, who intends to



One member who volunteers with a cat rescue sanctuary took his tenor recorder there and played for the volunteers and about 120 cats....Not a single cat yowled when he played Gregorian chant.

teach recorder to his students, to oil and maintain wooden recorders.

- Two members were contacted separately by two different individuals who wanted to learn to play the recorder on their own. Each person was provided with an alto recorder and instruction book, helped with fingerings, and encouraged to come to a chapter meeting (and one of them did).

The **Rochester Chapter** received a gift certificate from the **Von Huene Workshop** in Brookline, MA.

A judge praised this chapter's extensive outreach (eight events) as highly commendable.

- **Jessica Brennan**, president, and **Neil Seely**, founding member, from Rochester's chapter were interviewed by 91.5FM WXXI, the local NPR radio station, speaking about the history of the chapter, the recorder as an instrument for musicians of all ages and abilities, and why they love to play. Additionally, **Neil and Liz Seely** and **Stephanie Chacon** performed two pieces that were recorded and played on the air. The interview and performances, which aired March 24 and 25, can be heard at: <http://interactive.wxxi.org/node/251783>.
- On March 11, 21 Rochester members played *A Day in the Park* during a bimonthly meeting. The music had been handed out to members who needed it during the first-hour classes, then all converged for the business meeting and "mini" performance, and played it as a chapter, beginners included. "Everyone agreed that the piece was great fun and brought lovely spring thoughts to our minds, despite the still very wintery weather!"
- Nine Rochester chapter members who are **Outreach Players** gave an interactive performance and "petting zoo" on March 30 at Harley School, an independent, college-prep, elementary school. Played for approximately 25 children ages two through ten and their parents, the program was part of the school's "Bach to Boogie" series. Pieces selected were specifically chosen to show the recorder's versatility, including pitch differences from contra bass to garklein, articulation, dynamics, and musical styles. Children (and some parents!) "joined" the performances through dance, creative movement, and Q&A. Harley School handled publicity for this event, and it was mentioned on WXXI as part of the radio interview. Twelve fourth graders, who have



been learning the recorder, accompanied the Outreach group on *Gathering Peascods* as part of the performance: “they played excellently! Future members for sure!” After the program, the children and their parents came forward for a “petting zoo,” which allowed them to get close to the instruments, handle some of them, and learn more about them (*photo, above*). The largest and the smallest were of the most interest!

- On March 22, Rochester chapter hosted a workshop with **Patricia Petersen**. Some 25 intermediate to advanced players attended from Rochester plus the Buffalo chapter, the Hudson-Mohawk chapter, Ithaca and Syracuse. The workshop was held at the church/school where twice-monthly chapter meetings and classes are held. Lessons with Peterson were also scheduled in a member’s home, and a small dinner party was held after the workshop. The theme, “Beyond the Fringe: Music from the Periphery of Europe,” brought a great variety of beautiful music.
- Renaissance-costumed **John Heyer** played recorder (as well as hurdy-gurdy and dulcimer) at the Strong Museum of Play’s Royal Ball, held on March 1 and 2. Approximately 4,000 museum patrons attended to partake in activities that included archery, banquet feasting, crafts, meeting the Queen of Play, and, of course,

accompanying the ladies-in-waiting and many tiny princess guests as they danced to the live music. The children and their families were able to hear and see the recorder played in traditional Renaissance dance music in an intimate setting, right next to both the banquet table and Queen’s throne.

- One member was part of the musical entertainment for a St. Patrick’s Day party at her church on March 17. **Kathy Rinere** played soprano recorder on some seasonal songs with the ensemble of guitars and string bass. Attending were 122 adults and children. On March 16, she also played a version of Elvis Costello’s *Long Journey Home* during a church service attended by 200 members.
- Longtime chapter member **Pat Hanley** played recorders during the anthem at her church’s services every Sunday during the month of March.
- **Regina Memole** demonstrated recorder on March 10, playing Irish pieces for some 80 children at the daycare for which she works. The **Miami Recorder Society** experienced the **largest percentage membership increase** this year during PtRM, winning a gift certificate from **Lazar’s Early Music** in Sunnyvale, CA.

Other notable contest entries: To celebrate PtRM, and to mark the 75th anniversary of ARS, the **Triangle Recorder Society** held its spring workshop on March 8 at First Presbyterian Church in Durham, NC—despite an eleventh-hour change of venue due to a storm-related power outage. The theme, “The French Connection,” had the enjoinder to “laissez les bons temps rouler!” They did.

From all over North Carolina and Virginia, 55 participants—recorder players, strings, early reeds and brass,

**The theme,
“The French Connection,”
had the enjoinder to
“laissez les bons temps
rouler!” They did.**

and voices—sampled the delights of French music from Medieval to modern. Participants explored compositions by Le Jeune, de Lassus, Boismortier, Attaingnant, Josquin, Dufay, Lully and other French greats. The workshop concluded with a *tutti* play-through of a Faure pavane and *A Day in the Park*. Instructors and facilitators were **Jack Ashworth, Stewart Carter, Jody Miller, Patricia Petersen, Kathy Schenley, Jennifer Streeter, Anne Timberlake** and **Doug Young**. Photos are at www.trianglerecorder.org.

The **Inland Recorder Society** (Riverside, CA) participated in two events: at the Plymouth Tower Senior Living Center, and in the tasting room of the Canyon Crest Winery as a performance and as background music as patrons enjoyed a glass of wine.

The sextet **Gamut** comprises members from the **Los Angeles Recorder Orchestra** and **Southern California Recorder Society (SCRS)**. Gamut was invited by the Los Angeles Community College music department to present an educational program for college music majors (and others). The music ranged (the gamut) from Medieval to contemporary.

Students took notes on the spoken information, and questioned the players at the end. Many took photos, and several interviewed Gamut members for the school paper. The demonstration began with the ancient *Sumer is Acumen In*, and ended with *Matins* by Texas scientist/living composer Victor Eijkhout. Recorders ranged from garlein to contra, with performers changing off with most pieces, which impressed the audience.

Gamut, a name created for this program, consists of **Nancy Davis, Bruce Teter, Ricardo Beron, Jerry Cotts** and **Nick Siu**. The positive reception was so encouraging and attentive that Gamut will continue to play for events—they have already been invited back for next year. SCRS, to which some Gamut members belong, holds a “Bring Your Own Band” meeting in June of each year, and Gamut was on the program.

The **Chicago (IL) Chapter** held three PtRM events:

- Its regular March 16 monthly meeting in the lobby of the Oak Park Public Library (*photo at top right*). Oak Park is a suburb about 10 miles west of downtown Chicago—an historic community, the home of both Frank Lloyd Wright and Ernest Hemingway, and noted for its historic architecture and vibrant arts and cultural community. About 15 third- and fourth-graders from **Holmes, Longfellow** and **Hatch Elementary Schools** joined the chapter. They performed *Silver Sphere* for the chapter members and audience, and then the children joined the chapter members in playing two pieces, *Bouffons* by Arbeau (1519-95) and *Bransle de Champaigne* by Gervaise (c.1550).
- **Dennis Sherman** and **Mark Dawson** with **Baron’s Noyse** played at the Conrad Sulzer Regional Library on March 10. They were joined by the Pippins, a madrigal group. While performing in a small meeting room off the lobby, they noticed patrons pausing for a few minutes to listen, and then move on—or join them.
- **Dennis Sherman** played recorder and other instruments in an historical re-enactor group demonstration at Batavia Public Library.



And furthermore....

For PtRM, the **Albuquerque (NM) Recorder Orchestra** performed “A Renaissance Tour” at Kaseman Hospital. Ranging from Dunstable to Adson, music of many musical locales was played. The performers were **Christy Crowley, Lois Gilliland, Ray Hale (leader), Ruthann Janney, Kees Onneweer, Lorraine Raczek, Karen Rathge, Carolyn Shaw** and **Nan Simpson**.

The **Edmonton Recorder Society’s** big PtRM celebration is in April (Alberta is snowed in during March). Their annual Gala Concert was on April 12, with the title of “The Real Canadian Water Music.” The recorder orchestra—nine members under the able direction of **Lois Samis Lund**—played Handel (of course) and Canadian classics like Gordon Lightfoot and French Canadian folk songs.

Players were very inventive about finding water connections. One of the pieces played by the group **Georgian**

Sound was Cardoso’s *Aquam Quam Ego Dabo* (The Water which I shall give). **Lori Klingbeil** mentioned in her introduction to a Telemann sonata that Telemann’s second wife had run off with a sea captain! Players ranged in age from 10-year-olds in **Donna Mae Mohrmann’s** school recorder group to—well, shall we say, seniors.

The **Montréal (QC) Recorder Society** played *A Day in the Park* at its monthly meeting on March 6. Three members plus a former member played five pieces (including *A Day...*) at a community Story Night on March 12. On March 23, a “Sons et Brioches” followed by coffee and buns took place at Georges Vanier Cultural Centre, featuring the chapter’s four coached ensembles and a few smaller groups in celebration of the chapter’s 75th year.

On March 14, the **Brandywine Chapter** had 31 in attendance—30 recorder players plus one viola da gamba. Six of the recorder players are high school students of one of the

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: AR, editor@americanrecorder.org, 7770 South High St., Centennial, CO 80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files. Digital videos for the AR YouTube channel are also accepted. Please send news, photos or video enquiries to the AR address above, and to the following: ARS Office, ARS.recorder@AmericanRecorder.org, 10000 Watson Rd., Ste. 1L7, Saint Louis, MO 63126; and to Bonnie Kelly, Chair, Chapters, Consorts & Recorder Orchestras, bonniekellyars@gmail.com, 45 Shawsheen Rd. #16, Bedford, MA 01730.

members (**Brian Drumbore**, *photo below*) at **Mount Pleasant High School** in Wilmington, DE. For the members of the early music ensemble, which meets weekly after school, it was their first experience playing in a larger group, which they did very well.

The meeting program, led by **Rainer Beckmann** from Philadelphia, consisted of five *canzoni*, utilizing a range of recorders from soprano to contra (plus the gamba). Hear it at www.RogerMatsumotoArts.com.

The **Seattle (WA) Recorder Society's** PtRM celebration comprised three March events: hosting the ARS Board meeting and also a concert by Aldo Abreu (*see report in the Summer*

issue—note that the author was actually Molly Warner). And their March chapter meeting opened with a visit from **Eva Legêne**, a Dutch-born recorder virtuosa and educator, recently retired from Indiana University. She was in town for a concert with the Dutch viola da gambist Weiland Kuijken and local harpsichordist Jillon Dupree.

Chapter members who knew Legêne from her days teaching at Port Townsend workshop were thrilled to meet her again; those who knew her only by reputation were equally thrilled.

She described her 1980 research that led to the discovery of the Rosenborg recorders (two 17th-century narwhal tusk recorders in Rosenborg



Photo by William Stickney

Castle, Copenhagen). Together with her teacher Frans Brüggén, she made public the first copies of these instruments. She showed a copy in wood made by the late Fred Morgan of the ivory originals. She also showed a tiny bird-flageolet recorder that Morgan had made for her out of a scrap of narwhal tusk (*photo above*), copied from an original made around 1700, with two holes on the back and four in front.

Legêne made remarks on the connection between rhythm and emotion in music. Baroque composers employed different rhythms to express different emotions, a concept that she illustrated using several four-part pieces by J.S. Bach. "Somber" was often expressed using notes that change one step at a time, illustrated by the lovely Bach chorale, *Haupt voll blut*. Long-short-short is one kind of sweet pattern, as in *Bist du bei mir* and in *Sheep may safely graze* (which is not actually pastoral, but is used to illustrate that, where kings rule well, one can find harmony).

Legêne said that her favorite pattern is with strong, fast steps, very hasty and scurrying. The group sightread *Wir eilen mit schwachen*, but fell apart, laughing—a happy end to the lecture.

Thanks to contributions from Sarah West, Jessica Brennan, Doris Loughner, Jan Jenkins, Greg Taber, Mark Dawson, Nadia Lawrence, Ray Hale, Roger Matsumoto, Vivien Bosley, Mary McCutcheon and Molly Warner.



Happy 75th Birthday, ARS!

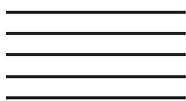
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COMPACT DISC REVIEWS



Reviewed by Tom Bickley,
tbickley@metatronpress.com



**VIVALDI:
THE FOUR
SEASONS,
ERIK BOS-
GRAAF,
RECORDER,
WITH
ENSEMBLE**

**CORDEVENTO (ZEFIRA VELOVA,
IVAN ILIEV, VIOLIN; ZDENKA
PROCHAZKOVA, VIOLA; LINDA
MANTCHEVA, 'CELLO; TORRIOKI
SUMIYA, DOUBLE BASS; ALES-
SANDRO PIANU, HARPSICHORD &
ORGAN; YAVOR GENOV, CHITAR-
RONE & BAROQUE GUITAR).**
Brilliant Classics 94637, 2013, 1 CD,
40:11. \$8.99 + S&H, www.arkivmusic.com;
\$6.99 as mp3 download from
www.iTunes.com. Samples at
www.brilliantclassics.com/articles/vivaldi-the-four-seasons-1

While the repertoire on these three discs are neither incidental music for dramatic (or comedic) stage works, nor operatic (in terms of singers and stage production), they are richly and programmatically theatrical. Dutch virtuoso Erik Bosgraaf, French virtuoso Hugo Reyne, and their ensembles and sound engineers accomplish excellence in highlighting the theatricality in the music via these recordings.

A number of recordings and editions of music for Antonio Vivaldi's *The Four Seasons* are available for recorder. Certainly Piers Adams's Red Priest ensemble pushes the limits into striking performance art. I'm very fond of Il Giardino Armonico's (violin ver-

sion) recording—described by one reviewer as “punk Vivaldi.” Of course, there are hundreds of rather remarkably bland versions available that can lead one to seek relief in Muzak.

Bosgraaf has found a wonderful middle way through this passionate music. He transcribed the solo violin part (and occasionally shares it with the violinist), and, following solid 18th-century performance practice, collaborates with Vivaldi in bringing the music to life.

Notes by Dutch musician and broadcaster Kees Vlaardingebroek give us insight into Bosgraaf's intent in creating his own version (and encouraging others to create their own) and in his search for balance among elements in the work (e.g., the “barking dog” viola part in movement 2 of Spring—combining the two source editions, and the differences between a studio vs. live-performance recording).

An intriguing aspect of the sound engineering is the placement of the recorder in relation to the microphone (and thereby the listener's field of sound). Note the marvelous wandering away of the solo recorder in track 3 (*Spring: Allegro*), beginning at about 3:25.

Another benefit to the compact disc edition is the inclusion in the booklet of the four anonymous sonnets provided by Vivaldi as explanatory texts. While this is a transcribed version of Vivaldi's original (and therefore not orthodox in the way of the excellent Philharmonia Baroque recording from 2011, with Elizabeth Blumenstock as violinist and Nicholas

Appealingly Theatrical Baroque Music

McGegan conducting), Bosgraaf, Ensemble Cordevento, and recording engineer Dirk Fischer bring vitality to this music. Their efforts both follow the path of historically-informed performance and push its boundaries.



**VIVALDI: 6
CONCERTOS
POUR
FLUTE,
HUGO REYNE,
RECORDER
AND COND.,**

**WITH LA SIMPHONIE DU MARAIS
(JONATHAN GUYONNET, FRANÇOIS
COSTA, EMMANUELLE BARRÉ,
JOËL CARTIER, IVANE LÊ, HÉLÈNE
LACROIX, VIOLIN; PIERRE VAL-
LET, VIOLA; JÉRÔME VIDALLER,
HENDRIKE TER BRUGGE, 'CELLO;
JEAN ANÉ, DOUBLE BASS; MARC
WOLFF, ARCHLUTE).** Musiques à la
Chabotterie, 2013, 605012, 1 CD,
60:01, \$18.98 + S&H, www.arkivmusic.com;
\$10.99 as mp3 download from
iTunes. www.simphonie-du-marais.org/vivaldi-6-concertos-flute/

Hugo Reyne's work with the six Vivaldi recorder concertos hews closer to the tradition, in that he is playing music written specifically for recorder and ensemble. To a degree, Reyne pushes yet closer to tradition by playing an 18th-century recorder attributed to Jakob-Benedikt Gahn (restored by Ernst Meyer) in *Concerto in c minor* (RV441). Other instruments used are by Ernst Meyer, Frederik Morgan/Johannes Saunders.

The listener whose attention wanders while listening to this disc will be brought back to the moment by the

surprise introductions to *La Tempesta di Mare* (The Tempest at Sea, RV433), *Il Gardellino* (The Goldfinch, RV428) and *La Notte* (The Night, RV439). Those short tracks stand as clear indicators for the theatrical intent of these performances.

Amidst the clean, musicianly playing by all on this disc, the cadenza (by Reyne) in the Presto movement of *La Tempesta* alludes to *The Four Seasons* and really soars. The CD booklet notes by Reyne provide touching autobiographical comments on his relation to both the music and to his teachers (Frans Brüggen, Nicholas Burton-Page, Jean-Pierre Nicolas, Jean-Claude Veilhan, Jean-Noël Catrice and Paul Paubon). Reyne dedicates each concerto to a particular teacher.

The recording, as we have come to expect from Musiques à la Chabotterie, presents a balanced stereo image of the ensemble, with the solo recorder present, but not overly close to the listener. This disc could be regarded as the standard for recording these Vivaldi concertos.

This disc could be regarded as the standard for recording these Vivaldi concertos.



**CORELLI:
SONATES ET
FOLLIA
OPUS V
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This is an elegantly-packaged compact disc of a live recording made on December 15, 2012, in the Church of Saint-Louis des Français in Rome. The Italian music on this disc, played by Reyne and a trio, consists of sonatas (originally for violin and continuo) by Arcangelo Corelli (1653-1713) and keyboard toccatas by Bernardo Pasquini (1637-1710).

The continuity and contrast with the discs of works by Vivaldi (1678-1741) are quite striking. Immediately, the intimacy of the smaller ensemble grabs one's attention. In the booklet essay, "The Dawn of the Sonata," Reyne traces the history of these works in a quasi-diary form, from their original version for violin in 1700 to the time of this recording.

The personal connections among the recording musicians and the pieces emerge in this text, and Monseigneur François Bousquet, rector of the church in which the performance took place, adds thoughtful comments on the relationship of music to place and the variety of listening experience. These notes help the listener understand that this was composed as particularly Roman 18th-century music.

The sonatas on this recording were written initially for violin and continuo in 1700, but by 1702 most had been published in London by John Walsh in a version for recorder and bass. Reyne's work with them draws on essentially the same concepts of perfor-

We may think of this as a sort of license to create what we'd now think of as "cover" versions, were these popular songs.

mance practice that Bosgraaf uses in creating his version of *The Four Seasons*.

In terms of intellectual property, we may think of this as a sort of license to create what we'd now think of as "cover" versions, were these popular songs. It's not surprising that there are arrangements of these works for a wide range of instrumental combinations, and that these Baroque works remained in print even in the 19th century.

A performance of *Sonata XII, "Follia,"* brings the concert to a rollicking conclusion. This sonata, a set of variations on a famous sequence of chords, is likely Corelli's greatest hit, and will sound familiar to most listeners. A web search on the spelling "La Folia" yields many examples, both in Corelli's setting and by others.

Keeping with the tradition, Reyne adds two *prestissimo* variations of his own.

The audience is audible only at the beginning of track 1 and the ending of track 31. The recorded sound works well, and is not interrupted by applause. The combination of quality of sound and well-done booklet content and packaging design support the purchase of the compact disc (rather than only the mp3 downloads).

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The Recorder and its Music at the Jacobite Courts in England and France, 1685–1712

In 1649, Charles I, king of England, Scotland and Ireland, was convicted of high treason and executed. The monarchy was abolished and a period of republican rule called the Commonwealth ensued—with first Oliver Cromwell, then his son Richard, as Lord Protector of the Commonwealth. At the Restoration of the monarchy in 1660, Charles I's eldest son was crowned under the title Charles II. When he died in 1685, Charles II had no legitimate children to succeed him on the throne. The next-in-line was his younger brother James (b. 1633).

James had converted to Roman Catholicism somewhere between 1669 and 1672, as the ultimate result of his exposure to Catholic beliefs while in exile in France during the Commonwealth. Despite reservations among the nobility and clergy about his religion, he ascended to the throne as James II and was hastily crowned only two months after Charles's death.

James inherited a large musical establishment and reorganized it, at standardized low salaries of £40 per year, to comprise 33 musicians in the Private Music. Instead of the separate consorts that had lasted, at least on paper, since the beginning of the 16th century, James created an up-to-date Baroque orchestra of strings, woodwinds and basso continuo, following the model of Jean-Baptiste Lully in France.

Eleven of the musicians had previously been members of the Violins; seven, both Violins and Winds; two, the "French flutes" (*i.e.*, recorder players); four, the Lutes, Viols and Voices; as well as four singers, harpsichord (Henry Purcell) and composer (John Blow). Three musicians were new, listed as "basses," but apparently bass

instrumentalists rather than singers, including François La Riche, later a famous oboist at the Dresden Court.

Little is known about the repertoire of this orchestra—it would have rehearsed and performed in private, and the royal archives were destroyed by fire in 1698. Andrew Pinnock and Bruce Wood (*see Resources at the end of this article*) suggest that the musicians "honed their orchestral skills in the court ode repertoire above all."

No fewer than five of these musicians were capable of playing the recorder: La Riche; two violinists, John Banister II (the author of a recorder tutor, *The Most Pleasant Companion*, published in 1681) and Robert King; and of course the two "French flutes." The Frenchmen in question were Francis (François) Mariens and James (Jacques) Paisible (c.1656–1721), the latter being among the most celebrated recorder players of the Baroque era as well as an oboist, bass violinist, and accomplished composer.

Paisible had emigrated to England in 1673 with the opera composer Robert Cambert and three other French woodwind players, Jean Boutet, Maxent de Bresmes and Pierre Guiton. Paisible was also associated with the circle of Hortense Mancini, Duchess of Mazarin (niece of the cardinal), who was in England from 1675 and became a mistress of Charles II. Paisible provided music for several entertainments devised by the French *philosophe* Marguetel de St. Denis, Seigneur de Saint-Evremond, resident in England after 1670, who referred to Paisible in a letter as "this great and slothful musician . . . with manners that savoured of a well-bred man and expressions which he must have learned in his little library."

By David Lasocki

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

In 2010 he received the ARS Distinguished Achievement Award. He is also the recipient of the Frances Densmore Prize from the American Musical Instrument Society for the most distinguished article-length work in English published in 2010, for his two-part article, "New Light on the Early History of the Keyed Bugle."

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

*In the course of editing some recorder music by Innocenzo Fede and James Paisible (*see Music Reviews in this issue*), the author found the context for the music to be so interesting that he expanded the prefaces for those editions into this article, which has also been published in German in TIBIA.*



King James II (in a large oil painting from the 1680s, by Sir Godfrey Kneller, BT, 1646-1723)

In 1676, Mariens and Paisible were put secretly on Charles II's payroll, "at the King's direction." As Roman Catholics, the French musicians could not have been appointed to the Court openly: the Test Act of 1673, strengthened by another of 1678, prohibited Catholics from holding office.

On June 29, 1676, Mariens and Paisible were presumably among the performers mentioned by the French ambassador, Honoré Courtin, in a letter to Louis XIV about a performance by Cambert and his associates of the *Sommeil* (sleep scene) from Lully's opera *Atys* for Charles II and his young French mistress, the Duchess of Portsmouth: "il veut encore leur faire répéter demain pour la quatrième fois, le récit du sommeil; Cambert accompagne les voix avec son clavessin et on y joindra les flustes; il y a ici deux françois qui en jouent parfaitement bien; le Roy de gde Bretagne bat toujours la mesure, il admire aussi bien que toute sa Cour la beauté des voix, et la justesse de vos Musiciens" [he wanted them to repeat the Sleep Scene for the fourth time. Cambert

accompanied the singers with his harpsichord, and with recorders as well; there are two Frenchmen here who play them perfectly. The King of Great Britain always beats time, and admires the beauty of the voices and the precision of your musicians, as do all the Court].

A few days later Courtin wrote that the Duchess had often heard the French singers at her apartments, in the *Sommeil* and many other scenes from Lully's operas *Alceste*, *Cadmus*, *Thésée* and *Atys*: "le Sr. Cambert les accompagnoit avec son clavessin; il y avoit cinq ou six hommes qui jouent fort bien de la fluste" [Monsieur Cambert accompanied them on his harpsichord; there were five or six men who play the recorder very well]. The three other French woodwind players who had come over with Cambert three years earlier could have been the extra recorder players mentioned here. *Example 1* shows the second vocal section of the *Sommeil*.

The quality of Paisible's playing is confirmed by three other sources. Christiaan Huygens remarked in his diary during a trip to England in 1689 that he was "At the meetingh of musick" (a public concert) "ou l'on chantoit des pieces des Opera Francoises" [where excerpts from French operas were sung] and "Le Paisible y jouoit de la Flute admirablement bien" [Paisible played the recorder admirably].

The anonymous English translator of Ragueneau's *Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras* (1709) wrote: "As for the flute [recorder] and haut-bois, we have Masters at the Opera in London that need not give place to any at Paris, to prove which assertion I will only mention the famous Mr Paisible ... for the first." In 1710, a visiting German, Zacharias Conrad von Uffenbach, heard Paisible play a trio sonata for recorder, viola da gamba and basso continuo with Pietro Chaboud (gamba) and Johann Christoph Pepusch (harpsichord). Uffenbach wrote of "ein Franzose, Namens Paisible, der seines gleichen noch nie gehabt" [a Frenchman called Paisible, whose equal is not to be found].

Mariens and Paisible continued to be paid secretly for the rest of Charles II's reign and at the end were said to have been "of his late Majesty's private musick." In 1682 Paisible was among the six musicians present on the *Gloucester*, the ship that ran aground while transporting James, then still Duke of York, to Scotland. James had just paid his first brief visit to England since his Scottish exile in 1679, and was going to collect his second wife Mary of Modena and take her back to London.

Paisible may have been assigned by Charles to James only temporarily, but at least we can be sure that they were well acquainted. Incidentally, when James arrived in London for the first time in 1682, Purcell wrote a welcome ode for him, *What, What Shall be Done in Behalf of the Man?*, Z.341, which includes two recorder parts as well as four-part strings and basso continuo.

Ex. 1. "Sommeil" from *Atys*

Jean Baptiste Lully

Alto Rec. I

Alto Rec. II

Phoebeter

Basso Continuo

9

6^b 5^b 6 7 6 4 # 6 6[#] 6 6 6 6^b 6

Ne vous fai-tes point vi - o - len - ce, Cou - lez mur-mur - ez, clairs Ruis - seaux,

Cou - lez mur-mur - ez, clairs Ruis - seaux, Il n'est per - mis qu'au bruit desEaux De trou - bler la dou -

18

4 3 6 7 6 4^b 5^b 3 6 6 7 6 9 6

ceur d'un si char - mant si - len - - - ce. Il n'est per - mis qu'au bruit des

24

6 5^b 4 # # 6 6 7 6

Eaux De trou - bler la dou - ceur d'un si char - mant si - len - - - ce.

7 6 7 6 4 7 6 4 7 6 4 #

Music at the Court of James II in England

Two of the odes written for James II's Court orchestra and singers have recorder parts. Purcell's welcome ode, *Ye Tuneful Muses* (1686), Z.681, perhaps for James's birthday, includes a trio for two altos and bass, two alto recorders and basso continuo, "To Music's Softer but yet Kind and Pleasing Melody" (see Example 2). Blow's New Year ode, *Ye Sons of Phoebus* (1688), also includes a pair of recorder parts.

Besides reorganizing the Court musicians, James II built an ornate Roman Catholic Chapel at Whitehall Palace, Westminster, designed by Sir Christopher Wren, and staffed it with both existing and newly-hired musicians—French, Italian, German and English—who were experienced in the performance of Catholic liturgical music: a Master (Innocenzo Fede), seven adult male singers, seven boy singers, an organist (Giovanni Battista Draghi), eight "Gregorians" or singers of Gregorian chant along with another organist, and 12 instrumentalists including Paisible and Gottfried Finger.

The "Popish" chapel opened on Christmas Day 1686, to some adverse reactions. The diarist John Evelyn was scandalized by this public display of

Ex. 2. To Music's Softer But Yet Kind and Pleasing Melody

Henry Purcell

The musical score is arranged in a system with six staves. The top two staves are for Alto Recorder I and II. The next two staves are for Countertenor I and II, with lyrics written below the notes. The fifth staff is for Bass, also with lyrics. The bottom staff is for Basso Continuo. The music is in a minor key (three flats) and 3/4 time. The lyrics are: "To mu - sic's soft - er but yet kind_ and pleas - ing mel - o - dy,".

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The diarist John Evelyn was scandalized by this public display of Roman Catholicism on the part of the official Defender of the Faith.

Roman Catholicism on the part of the official Defender of the Faith: “I was to hear the music of the Italians [sic] in the new Chapel.... a world of mysterious Ceremony, the Musique playing and singing; & so I came away: not believing I should ever have lived to see such things in the K[ing] of England’s palace, after it had pleased God to enlighten this nation” (*i.e.*, change the state religion to Anglican).

Keyboard music and English songs by Draghi (c.1640–1708) have survived, but little of his large-scale and chamber music, so it is difficult to assess his merits as a composer, although he clearly had a strong influence on his colleagues in England. Draghi’s ode for St. Cecilia’s Day, *From Harmony, from Heav’nly Harmony* (1687), includes a setting of “The Soft Complaining Flute” with two recorder parts (see Example 3).

Peter Holman has observed that this air of Draghi’s was the starting point for Purcell’s air “Her Charming Strains Expel Tormenting Care” in the ode *Celestial Music Did the Gods Inspire*, Z.322, written in 1689 for a school in Westminster and probably performed with the aid of some of Purcell’s Court colleagues. “Both movements are in the same key, C minor, both are modulating ground basses, and both are scored for countertenor with two recorders and continuo. In particular, Purcell followed Draghi in using the recorders in a new way: as well as providing the customary final ritornello, they clothe the voice in rich harmony and provide interludes between the vocal phrases. This beautiful movement shows that Purcell had finally come to terms with

Ex. 3. “The Soft Complaining Flute,” mm. 21–57

Giovanni Battista Draghi (1687)

The musical score is presented in four systems, each with four staves. The top two staves are for Alto Recorder I and Alto Recorder II. The third staff is for the Countertenor, and the bottom staff is for the Basso Continuo. The key signature is C minor (three flats). The time signature is common time (C). The lyrics are: "The soft com-plain - ing flute, The soft com- plain - ing flute, In dy - ing notes, in dy - ing notes, in_ dy - ing notes_____ dis - cov - ers The woes, the woes_ of hope=_ less_ lo- vers, Whose dirge is whis- per'd, is whis- per'd whose dirge_ is whis- per'd, is whis- per'd by the warb - ling_ lute. Whose". Measure numbers 21, 28, 37, 45, and 52 are indicated at the start of their respective systems.

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the sophisticated and varied ways Italian composers had devised for combining voices and obbligato instruments.” (See Example 4.)

Holman also considers Draghi’s ode the model for Purcell’s famous St. Cecilia’s Day ode *Hail, Bright Cecilia* (1692), which includes two airs with recorder parts, “Hark! Hark! Each Tree!” and “In Vain the Am’rous Flute.”

Gottfried Finger (c.1660–1730) was a Moravian viol player and composer, probably born in Olomouc, where he entered the service of Prince-Bishop Karl Liechtenstein-Kastelcorn. Not only did he perform in James’s Chapel, he wrote music for it. His

12 sonatas Op. 1, consisting of chamber music for strings, were dedicated to James and said to be intended for use in the Chapel (“ut haec Musica CAPELLAE REGIAE inserviat”).

Finger began to publish recorder music in 1690 with *VI Sonatas or Solo’s: Three for a Violin & Three for a Flute with a Thorough Bass for ye Harpsychord*, the first collection published in England of sonatas for solo instrument and basso continuo; perhaps some of it was written a little earlier for the Court. In the dedication, he wrote of the sonatas: “The humour of them is principally Italian: a sort of music which though the best in the

world, yet is but lately naturalized in England.” (See Example 5.)

Innocenzo Fede (?1660–1732) is barely known to the recorder world of today, but he wrote some attractive music for the instrument that emerged from his unusual career. He was born in Rome of a musical family. His father Antonio Maria was a singer, in the service of Cardinal Antonio Barberini and later the Pamphilj family. His uncles Giuseppe and Francesco Maria, both castrati, were members of the papal choir.

In 1682 Innocenzo assisted Giuseppe, who was acting *maestro di cappella* at the church of San Giacomo

Ex. 4. “Her Charming Strains”

Henry Purcell

Slow

Alto Rec. I

Alto Rec. II

Countertenor

Violoncello

Her charm - - - - - ing

9

strains - - - - - expel - - - - - torment - - - - - ing care,

14

Her charm - - - - -

Ex. 5. Sonata in F major (1690), II

Gottfried Finger

Allegro

degli Spagnuoli, the Spanish church in Rome. A year later, Innocenzo unsuccessfully applied for a position as tenor in the papal choir. In July 1684 he was appointed *maestro di cappella* at San Giacomo degli Spagnuoli, but a year later the church closed down its permanent musical establishment and he lost his post there.

Presumably through John Caryll, English Ambassador to the Holy See, 1685–86, or through the newly-appointed ambassador, the Earl of Castlemaine, whose residence in the Palazzo Pamphilj was close to San Giacomo degli Spagnuoli,

James II recruited Fede for the post of master of music for the newly-established Roman Catholic Chapel in 1686. Fede was appointed at the high annual salary of £200 from Lady Day (March 25) the following year, presumably having already served for three months.

In June 1688, Fede also provided the music for a concert celebrating the birth of the Prince of Wales, James Francis Edward, that reportedly included no fewer than 130 vocal and instrumental performers.

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Flight and Exile

The birth of a Catholic heir to the throne was one of the factors in James II attracting such political opposition that the Protestant William, Prince of Orange, invaded from The Netherlands in the so-called Glorious Revolution in November 1688. James fled England and was held to have abdicated the throne.

The Dutch prince was given the title William III and ruled jointly with his wife, Queen Mary II, James's elder daughter by his first marriage. James spent about 18 months in Ireland, fighting William unsuccessfully to

James's flight from England

was commemorated

in a composition by

Nicolas Desrosiers.

regain his throne, including at the celebrated Battle of the Boyne in 1690. Then he left permanently for France, where Louis XIV had given him a pension and a residence, the Château-Vieux de Saint-Germain-en-Laye about 12 miles west of Paris, and where his wife was already installed. This château (along with the adjoining Château-Neuf) had been Louis's own principal residence from 1666 to 1682, before he moved to Versailles.

Remarkably, James's flight from England was commemorated in a composition by Nicolas Desrosiers (b. c.1645; d. after 1702), a Dutch guitarist of French birth, called *La fuite du roi d'Angleterre* for two alto recorders and basso continuo, published by his business partner, Antoine Pontell, in Amsterdam in 1689. The movements are entitled *La fuite du Roy d'Angleterre* (The flight of the king of England), *La navigation du Roi* (The king's voyage), *L'arrivée du Roi* (The king's arrival), *Reception du Roi* (The king's reception), *Le voyage de Versailles* (The journey to Versailles), *Ritournelle de l'entreveuü* (Ritornello of the audience, presumably with Louis XIV), *Plainte*, and *Air de consolation* (Air of consolation). (These movements are followed by six more that have more general titles and are all in a different key, C major.)

The music is completely in the French style beloved of James, alternating passages in thirds and sixths with occasional suspensions. Example 6 depicts James's voyage as a painful affair in the dolorous key of F minor.

James's Roman Catholic musicians were not reappointed under William

Ex. 6. La navigation du roi

Nicolas Desrosiers (1689)

Adagio

Alto Rec. I

Alto Rec. II

Basso Continuo

♯ 65 6 4♯

76 76 7 6 76 ♯

6 6♯ 56 56 ♯

and Mary, so they had to seek other employment. Draghi still held a post as organist to Catherine of Braganza, Charles II's widow. He and Finger also promoted a concert series in London, perhaps as early as 1689, and Finger wrote music for the theater. La Riche was used as an "extra" by the Court, wrote music for the theater, then left for Dresden in 1699.

Fede was granted a pass to go to France in February 1689 and at first was employed at Saint-Germain by Mary of Modena, receiving a pension of 936 *livres* a year. This was on the middle of income at the Court, about the same level as the Court's Scottish under-secretary of state David Nairne (1655–1740). The Italian-born Mary

appreciated Italian music, and the exiled Court played a vital role in popularizing that style of music in France in the last decade of the 17th century and the first decade of the 18th.

In 1695, Fede also began instructing the royal children, James and his younger sister Louisa Maria (1692–1712), in Italian and also in music jointly with Abraham Baumeister, a Bavarian singer in the Chapel and perhaps also a violinist.

On October 18, 1699, a warrant was issued swearing and admitting Fede formally as Master of His Majesty's Private Musick as well as master of the Chapel at the exiled Court. Edward Corp suggests that this appointment was now being

made hurriedly because Fede perceived a threat to his power in the great harpsichordist, organist and composer François Couperin.

Couperin seems to have participated in the composing and music-making at Saint-Germain during the 1690s, being paid out of Privy Purse of Louis XIV or by the queen and never officially becoming a member of the exiled Court. Fede's appointment did come during the absence of the man in charge of official warrants, under-secretary David Nairne, who had been a friend of Couperin's for 20 years and owned copies of his early compositions.

After James II died in 1701, Fede continued at the exiled Court, under Mary as regent before the majority in 1706 of the young James. (The young man was known formerly as the Pretender or the Old Pretender but in modern Jacobite scholarship as James III, a title recognized *de jure* by Louis XIV.) In 1713, under the terms of the Treaty of Utrecht, James was forced to leave France, settling in Lorraine, Avignon, Pesaro, Rome, Urbino, and finally in Rome (1718), where the pope gave him the Palazzo Muti as a residence. The Italian lessons from Fede would have paid off...

Meanwhile Fede continued to serve at Saint-Germain. After Mary's death in May 1718, he appears on a list of the queen's officers who "par suite de son décès, demeurent sans emploi" [since her death, live without employment]. He

returned to Rome at the end of the following year, receiving some "charity" payments from young James in 1720, then a regular pension until his death in December 1732.

Music-making at the Court may have died down in James I's last years. But after his death in 1701, the musical life of the exiled Court flourished: music for the chapel, including oratorios and organ masses, ceremonial music, table music, opera scenes and ballets, balls almost weekly, and concerts at least weekly, sometimes employing local French musicians, probably including ones from the French Court. Regular concerts were also organized by James's secretary of state, John Caryll, himself a viol player, and the master of the queen's robes, Francesco Riva.

Presumably reflecting this increased activity, Fede's salary was increased around 1703 to 1224 *livres*, at a time when other Court salaries and pensions were reduced. The Court repertoire was largely Italian or in the Italian style, although the theatrical and dance music was in the French style.

As well as the professional musicians employed by or in the sphere of the Court, Couperin's friend at court Nairne was an enthusiastic amateur capable of performing in public on the bass viol, violin and recorder. Nairne noted in his diary for February 16, 1703, "I played on ye flute at ye consort"—a concert in his own home or at that of one of the wealthier Court servants such as Caryll.

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Fede's music from Saint-Germain-en-Laye survives mostly among a collection of seven volumes ... copied under the direction of the royal copyist, André Danican-Philidor.

Fede's Music

Fede's music from Saint-Germain-en-Laye survives mostly among a collection of seven volumes now in the Bibliothèque Nationale, Paris, Rés. H.659, copied under the direction of the royal copyist, André Danican-Philidor. It consists of no fewer than 204 pieces of music, only 65 of them attributed to a composer: 23 Italians (including Fede himself and Alessandro Scarlatti), Finger and Paisible. The pieces were not intended for the Court Chapel, but rather Italian arias, cantatas and sonatas for the Court Chamber.

These volumes were apparently copied from a collection compiled by Fede around 1703–05. They contain two recorder sonatas in D minor and G minor by him, as well as a trio for three recorders. At least one recorder sonata by Fede had been composed by 1703, when Estienne Roger in Amsterdam published a joint collection of six with at least one by Jacob Greber: *Six sonates à une flute, & une basse continue de Mrs Greber & Fede* (not extant). The Fede manuscript collection also includes: a cantata with recorder obbligato by one Benati; Finger's three recorder sonatas from his 1690 collection; two recorder duets and a recorder sonata by Paisible (Paris ms., IV); and an anonymous suite marked *Lamento*. *Per il flauto*, in which the recorder part goes down to *d*¹ and may well have been intended for the voice flute.

Another manuscript that clearly came from Saint-Germain is Bibliothèque Municipale, Versailles, Manuscrit musical 161. It contains another copy of Fede's trio for three recorders and a *Sonata di Camera* in D minor by him in the range *e*¹–*b*², which suggests the oboe or voice flute rather than the alto recorder. The manuscript also includes: two simple recorder suites by Finger; seven anonymous recorder duets; two recorder sonatas by Paisible (Paris ms., IV and XII); a sinfonia for

three recorders and basso continuo by the obscure Ignatio Pulici; a suite by Pierre Gautier de Marseilles; and the *Lamento* from the Paris manuscript, now called a *Plainte* and identified as the work of "Sig^{re}: Clerke," presumably Jeremiah Clarke (of *Trumpet Voluntary* fame).

Neither Clarke nor Gautier ever seem to have been at Saint-Germain. The only surviving evidence that Finger might possibly have worked there briefly is that the collection of manuscripts he sold after he left England in 1701 includes French music as well as English and Italian, and there is a gap in his known activities between April 1697 and February 1699 when he might have been in France or Italy. Jean Lionnet surmises that the Versailles manuscript "donne très probablement une idée du genre de répertoire que Fede utilisait pour enseigner la musique aux deux jeunes princes [sic]" [very probably gives an idea of the genres of music that Fede employed in teaching music to the young prince and princess]. It would be gratifying if Fede had taught his royal pupils the recorder, but we have no corroborating evidence—and the technical level of the pieces in the manuscript is sometimes lower, but not consistently lower, than that of the recorder pieces in the Bibliothèque Nationale manuscript.

Fede's two recorder sonatas are examples of the chamber sonata in the Italian style from around 1700. This style is less familiar than most Italian-style sonatas from the late Baroque, which date from at least 10 or 20 years later. The closest in date and style to Fede's would in fact be those by Finger and Paisible.

Fede's sonatas include little pieces of ornamentation (D minor, first movement) and examples of the *double*, or variation, in a style a little like that of Nicola Matteis (both sonatas, third movement; see *Examples 7 and 8*). His recorder trio is a suite of simple move-

Ex. 7. Sonata in D minor, I

Innocenzo Fede

(Largo)

Alto Recorder

Violoncello/
Viola da gamba

*Among the musicians who
left England for Saint-
Germain in the wake of
James II was Paisible,
a Roman Catholic who
clearly had some loyalty
to the exiled king.*

ments in a slightly Frenchified Italian style—Overture, Sarabande, Gavotte—enlivened by contrapuntal exchanges among the parts, which take turns to play the leading role.

Paisible's Music

Among the musicians who left England for Saint-Germain in the wake of James II was Paisible, a Roman Catholic who clearly had some loyalty to the exiled king. One Colonel Fielding reported in 1690 that Mary of Modena's chamber musicians performed almost every day.

Nevertheless, Paisible returned to England as early as 1693, becoming the official composer to Princess (later Queen) Anne, James's daughter from his first marriage, and her consort Prince George of Denmark. But

Paisible would surely have made some impact on the exiled Court at Saint-Germain, and Fede's recorder sonatas may have been written for him.

Most of Paisible's own recorder music, including 13 sonatas and four suites for alto recorder and basso continuo, remained in manuscript. It has been published gradually only over the last 30 years. The principal source for the sonatas and suites is Bibliothèque Nationale, Paris, Rés. Vma. Ms. 700, which bears the title (in English) "Solo's By Mr. Paisible."

Despite the language of the title, the recorder part is almost always notated in the French violin clef, not the treble clef used in England—and of course the manuscript has survived in France, suggesting that it was used there.

Ex. 8. Sonata in G minor, III

Innocenzo Fede

Adagio

8

15

22

(Double)

28

As we have already noted, two of Paisible's recorder sonatas also survive in the manuscripts from Saint-Germain. Moreover, these sonatas and three more—Paris ms., II, IV–VI, and XII—are found in a manuscript dated 1698 in the hand of the French-born

woodwind player and copyist Charles Babel (father of English harpsichordist and composer William Babel) now in the Sibley Music Library at the Eastman School of Music, Rochester, NY.

It therefore seems likely that all of Paisible's sonatas and suites date

from the 1690s, when they were performed at Saint-Germain and also on the composer's return to England in his appearances at the public concerts sponsored by Draghi and Finger.

Paisible was trained as a composer in France, but later would have been

Ex. 9. Sonata in D minor (Paris Ms., XI), II

James Paisible

Vivace

4

5 6

7

10

14

2 2 6 7 7

introduced to Italian music in England through such colleagues as Draghi, Fede and Finger as well as at Saint-Germain. The styles of Paisible's sonatas and suites are clearly differentiated.

The sonatas are quite virtuosic, although the passagework tends to be

stepwise, rather than mixed with leaps as in the later Italian style, and the phrase lengths tend to be irregular. Paisible had a fine sense of counterpoint, and his employment as a bass violinist no doubt inspired his interesting bass lines. Some of his movements

have the appearance of "two-part inventions," although of course the basso continuo part would have been realized. Note the contrapuntal entries in *Example 9*, the beginning of a fast movement.

Ex. 10. Suite in A minor (Paris Hs., XVI), I

James Paisible

Prelude

Alto Recorder

Violoncello/
Viola da gamba

6
4

5

10

(tr)

15

(tr)

§

(tr)

21

1. D.C. al segno

2.

(tr)

Paisible's suites, in contrast, are fairly simple technically, within the capability of amateurs, but always tuneful and tasteful. The style, and the movement headings, are a mixture of French and Italian, still with the preference for stepwise melodic movement. The presence of a couple of hornpipes, one labeled as such, shows that Paisible picked up something local from his long-term residence in England. *Example 10* is a beautiful overture in the French style, with some chromatic movement to add melodic and harmonic interest.

Conclusions

The Court of James II in England, and the exiled Courts of James and his son James III in France, supported some fine composers and performers who contributed works to the recorder repertoire that deserve wider recognition.

I have endeavored to sketch the music-making at these Courts, providing some context for odes by John Blow, Giovanni Battista Draghi and Henry Purcell, and chamber music by Nicolas Desrosiers, Innocenzo Fede, Gottfried Finger and James Paisible. Lists of information sources and modern editions of most of the music follow.

Paisible had a fine sense of counterpoint.... [His] suites ... are fairly simple technically, within the capability of amateurs.

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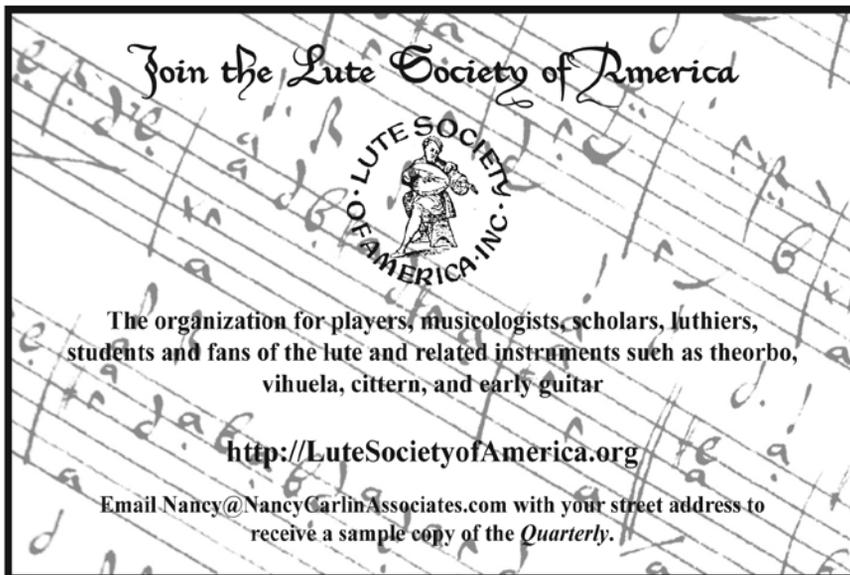


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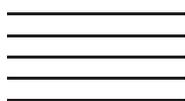
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ON THE CUTTING EDGE



Time to move on ...

By Tim Broege, www.timothybroege.com

This is my final column for *American Recorder*. My distinguished predecessor, Pete Rose, set a high standard for coverage of the contemporary recorder world. I have tried to do my best to uphold his standards, but now it is time to step aside for a successor better connected to the ever-expanding universe of electronic gadgets and the Internet.

My hope is for a younger columnist (I turn 67 in November) to take over, someone experienced with social media and the many kinds of music available for downloading and viewing/listening on YouTube and other media, including online publishing.

Good things are happening for the recorder. Innovative designs enabling greater volume and extended range represent genuine progress. New ensembles—both recorder-only and of mixed instrumentation—are making use of the new instruments (especially in Europe).

New music in adventurous styles—including atonality, free jazz, amplified rock and world music—is bubbling up around the planet. From

Latin America, Asia, Australia and Europe come original pieces written by both experienced composers and newcomers. I regret that too much music in America is of a conservative nature, trapped in the swamp of conventional tonality. In addition, there has been an ongoing failure to commission or inspire major American composers to create new works for the recorder.

The new instruments with increased volume open up opportunities to include recorders in mixed chamber ensembles and jazz groups. Increased instrument ranges mean more flute and oboe repertoire can be “borrowed” by recorder players. I believe a remaking of the recorder’s image is taking place.

It has been a pleasure for me to write the column under the watchful eyes and guidance of Gail Nickless, an editor of excellent temperament and editorial gifts. Selecting a successor for the column couldn’t be in better hands.

To those who have corresponded with me, sent scores and programs and provided ongoing reminders of the diversity of the recorder world, I offer my heartfelt thanks. I look forward to reading the column for many years to come and hope my readers will do the same.

Composer Timothy Broege received the degree Bachelor of Music with Highest Honors in 1969 from Northwestern University, where he studied composition, piano and harpsichord.

From 1969–71 he taught in the Chicago (IL) Public School system, after which he served until 1980 as an elementary school music teacher in Manasquan,

I believe a remaking of the recorder’s image is taking place.

NJ. At the Monmouth Conservatory of Music, he taught piano and recorder from 1985–95. He currently is Organist and Director of Music at two New Jersey churches: First Presbyterian Church in Belmar, a position he has held since 1972; and the historic Elberon Memorial Church. He is an active recitalist on early keyboard instruments and recorder, and pianist with The John Gronert Jazz Trio.

Broege’s music has been performed throughout the world by symphony orchestras, military musical ensembles, instrumental soloists and young musicians (including pieces commissioned by and premiered by the McCleskey Middle School Recorder Ensemble, led by recorder virtuoso Jody Miller). He has received numerous grants and commissions from schools, universities, professional performers and Meet the Composer.

His music is available from a number of publishers including Boosey & Hawkes, Manhattan Beach Music, Hal Leonard and Polyphonic Publications, and recorded on several CDs. He has appeared frequently as a guest composer/conductor and clinician, and received the Edwin Franko Goldman Award from the American School Band Directors’ Association. He is a past-president of the Composers Guild of New Jersey, Inc., a member of the Organ Historical Society, and an affiliate of Broadcast Music, Inc. (BMI).

To honor his career as a composer he received the 2003 Award of Excellence from the New Jersey Education Association.

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DEPARTMENT OF AMPLIFICATION

Breaking-in Doubts

We are all urged to “break in” new wooden recorders. But is breaking-in a real process in recorders? Based on my experiences, I have my doubts.

As you breathe into the recorder, moisture condenses in the windway. The block (the central core) is made of wood, such as cedar, that is a good absorber of moisture. The intent is to prevent accumulation of droplets in the windway, which would interfere with sound production. The fear is that during a prolonged session the wettened block might swell so much it could force the surrounding wood outwards causing it to crack. But, as we all have

found, beyond a certain playing time the windway gets so waterlogged the recorder cannot be played. Hence, the system seems to self-regulate against potential hazards, and this should hold true in recorders new or old.

A second issue is whether a program of increasing moistening times after purchase “habituates” a recorder. Wood is composed of a chemical called *lignin*, with a molecular structure reminiscent of multiple layers of chicken wire. The lignin forms a strong lattice, and water molecules (which are much smaller) can enter and leave the spaces within this lattice by diffusion.

The question is whether the movement of water into and out of the matrix multiple times after purchase can actually make the wood more able to tolerate subsequent waterlogging. Unfortunately I cannot see any chemical or physical process that could account for such conditioning.

Over the years I have purchased 19 wooden recorders. I must confess that I have never had the personal discipline to follow the rigorous schedule of increased playing times suggested by manufacturers. Nevertheless, the number of cracks in my instruments is zero. Hence my own cavalier attitude suggests that either I have been extremely lucky or the fear of cracking is a myth.

Of course even if you have gone through a rigorous “breaking-in” session, there always comes a time when you put the instrument in its box for some musically fallow period. During this time the instrument will lose virtually all of its moisture and you are back to square one. However, what most of

us do at the end of a fallow period is just grab the instrument and start playing it without giving breaking-in a thought. It doesn’t seem to matter; it is not a crack-prone time.

My suspicion is that if cracks appear it is in wood that is structurally flawed by part of a knot or some ancient infestation of the tree. The physics of cracks is that just a tiny flaw in the grain will act as a nucleus for progressive splitting.

Getting a new recorder is always a happy time. My advice is to relax and enjoy the instrument, and not let the stress and worry about it cracking spoil those special experiences as you familiarize yourself with your new friend.

Tony Griffiths, Vancouver, Canada

Chapters merge libraries

I have often said that, “sheet music is the imprint of our joy.” Over the years the “joys” of the recorder players and early music enthusiasts in the Albany, NY, area have been quietly collecting in local ARS chapters’ libraries.

On July 18, 1966, the Northeastern New York Chapter of the ARS was established. Eight of the 10 members needed to form a local chapter were also members of the Adirondack Baroque Consort [now in its 52nd year]. During the early years, Margaret S. DeMarsh often led monthly meetings along with Maurice C. Whitney [of] the Saratoga Springs City Schools, and Florence Jane Coffey, a music teacher in Burnt Hills School District.

In 1978, Nancy Young, a faithful member of the chapter, died of cancer.

continued on page 48

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WHY RECORDERS?

By Geoffrey Burgess

Over the last decade of his life, Friedrich von Huene has devoted considerable energy to transcribing and recording J. S. Bach's Well-Tempered Clavier for recorder consort. Arranging such sophisticated contrapuntal music is a fitting culmination to a career dedicated to designing and making woodwind instruments for the performance of Baroque music.

In addition to supervising his world-renowned workshop in Brookline, MA, now in business for over 50 years, the 85-year-old von Huene has been an eminent scholar in his field: he was highly regarded as a performer and teacher, and has been a prime catalyst in establishing Boston as the early music capital of the U.S.

Beyond these professional achievements, anyone who has ever encountered Friedrich von Huene—whether in the workshop or lecture hall, or on the concert platform—cannot fail to be struck by his generosity of spirit and well-tempered gentility. It is perhaps his personal qualities above all else that have seen him through the changes of fortune that he has encountered on his life's path.

On Friday afternoons when tempers are frayed and the weekend still seems too far away, workshop talk turns bawdy. The guys laugh about their esoteric jobs and claim jokingly that the only reason they're in the business is because recorders are such persuasive "chick magnets." But, if the sex appeal of recorders seems ludicrous, what are they good for?

It is now known that recorders did not vanish entirely from European and American musical culture during the 19th century, but their presence was slight compared with the incredible explosion of interest in the 20th century that virtually overnight resulted in a vigorous new industry of recorder manufacture. Certainly recorders had—and continue to have—enduring musical and social importance.

It was in the mid-century that old music took on a specific cultural significance. After two wars that shook Western society, left Europe in rubble, and shattered the personal security of millions, the rediscovery of music from earlier centuries became "among the most vivid and potent instruments of

Extracted from the introduction to Well-Tempered Recorders: Friedrich von Huene and the Making of Early Music in a New World (Indiana University Press, projected for Summer, 2015).

The author has played Baroque oboe around the globe for over 30 years. A key figure in the early-instrument revival in Australia, and for 20 years a member of Les Arts Florissants in Paris, France, he appears regularly with the Washington Bach Consort, Philadelphia Bach Festival and Boston Early Music Festival. Burgess is also an active scholar, with a Ph.D. on French Baroque opera from Cornell University, and the award-winning study The Oboe, written in collaboration with the late Bruce Haynes. In addition to his book on Friedrich von Huene, he is also preparing an edition of Bruce Haynes's Nachlass, The Pathetick Musician (Oxford University Press).

His solo recordings include music of the Bach family, contemporary commissions and classical chamber music. Burgess is Baroque oboe instructor at the Eastman School of Music, has taught at State University of New York–Stony Brook, Duke and Columbia Universities, as well as on the faculties of Baroque academies at Oberlin and Longy, and the Amherst Early Music Festival.

The first recipient (1987) of the ARS's Distinguished Achievement Award, Friedrich von Huene has written many articles for AR and other publications, including the pioneering "Makers' Marks from Renaissance and Baroque Woodwinds," with over 100 illustrations, in the Galpin Society Journal (1974). He and Inge von Huene also translated a significant article by the late Hermann Moeck, "The Twentieth-Century Renaissance of the Recorder in Germany," published in English in the May 1982 AR.



Geoffrey Burgess (r) talks with Friedrich von Huene in 2013



Friedrich von Huene conducting, c.1963

hope that all is not and will not be lost, that some values are constant and likely to remain so,” in the words of British conductor and harpsichordist Raymond Leppard (*Authenticity in Music*, 1988).

Spanning the inter-war years in Germany to the flourishing of the early music movement in the U.S., von Huene’s life has both paralleled and participated in the reaffirmation of hope through the rediscovery of earlier musical practices.

Along with the harpsichord and viola da gamba, the recorder was among the first instruments to be revived. Over the course of the early 20th century, there was a growing awareness that their usurpers—the transverse flute, piano and cello—were no real equivalents in early music. Indeed, the 20th-century history of these three instruments followed remarkably similar trajectories.

In England, Arnold Dolmetsch led the way for the modern manufacture of all three instruments, recorders being the last to be revived in the 1920s. It was perhaps no coincidence that, from 1958-60, von Huene shared his first workshop with the influential Boston harpsichord builder Frank Hubbard (1920-76), one of the first to insist on basing his designs on historical models. Just as Hubbard set a new path against revivalist harpsichord makers like Pleyel and Sperrhake, von Huene moved away from “modernized” and “improved” recorder design that ignored the instrument’s heritage and compromised its musical qualities.

Even more than the harpsichord or viol, the recorder is able to bridge highbrow and lowbrow. Its unique qualities and connotations cover the gamut from childlike innocence to sophisticated artistry. It has satisfied the needs of amateur community-based music-making, played an important role

in education, and found a place in the professional concerts that built the growing audience-base as early music transitioned from counter-culture to mainstream.

Across his career, von Huene also witnessed a shift in the concept of early music. The study of performance practice—the rediscovery of how music may have sounded in previous periods—took as its basis written documentation rather than living tradition. This opened a vast terrain of possibilities that, over the past century, has given rise to a diversity of creative initiatives, some more sincere in their historical basis than others.

The recorder traveled with these shifting tides, adapting to new doctrines and cultural values. Through close attention to the design of historical instruments and by applying his own understanding of the music written for them, von Huene played a decisive role in bringing about the recorder’s metamorphosis from a “toy” to an object of beauty and a tool for musical virtuosity.

The recorder has been an object of social and diplomatic exchanges, even across lines demarked by political tension. Europeans and Americans who visited Dolmetsch’s Haslemere Festivals in the 1920s and ’30s returned home with recorders. A vibrant industry sprang up in Germany and shortly after in America. These instruments were heard in a variety of contexts: in concerts as well as in domestic music-making (*Hausmusik* in German). They were also integral to the folk music revival in Germany and to the Youth Movement (*Jugendbewegung*). In the inter-war years (roughly 1919-39), German-made recorders were imported to Britain to supply a growing mass market. The trade came full circle as some of the first British-made plastic instruments found their way back across enemy lines in the hands of German prisoners of war in World War II.

Meanwhile, across the Atlantic, the Austrian von Trapp family introduced the recorder to audiences around the U.S., and leisure magazines endorsed consort playing as a worthy distraction from war, and a way for good middle-class Americans to cultivate familial harmony. “Musical Toots,” a feature article that appeared in the May 17, 1943, issue of *Newsweek* with *INVASION TROOPS, THE TIME WAS AT HAND* emblazoned on its cover, touted Alfred Mann (*photo, next page*), a naturalized German Jew, as the finest recorder player in the country. Shortly after, by a twist of fate, Mann found himself part of the American effort in Europe.

By mid-century an estimated 20,000 Americans owned recorders. Besides being portable and inexpensive, the recorder was easy to play, and possessed a certain escapist charm. It was reminiscent of bygone days, evocative of ruff shirts and candlelight falling on velvet sleeves.

Musicians have always been mobile, but perhaps no more so than as a result of the 20th-century European



Alfred Mann
(Courtesy: Adrian Mann)

diaspora. Many of the European émigrés from middle-class backgrounds with the means to escape to the New World brought their musical traditions with them. The presence of Europeans—predominantly Germans—was decisive in the burgeoning early-music landscape in America in the 1950s.

In the post-war years, nostalgic practices blended with historical fan-

tasy. For those who had escaped the horrors of the war, playing the recorder could be an act of reminiscence, a way of recovering childhood memories. The recorder became the sound of innocence: “pure to the point of virginity, and its dynamic range ... almost nonexistent” (as J.G. Mitchell wrote in his article, “Drop thy pipe ...,” in the March 1964 *Atlantic Monthly*).

For those who found shelter in America, playing the recorder in informal domestic gatherings provided opportunities to integrate into their adopted society. For those distressed by the dehumanizing effects of modern life, the recorder enabled self-made music in an increasingly consumerist environment, at a time when a newly affluent middle class was searching for cultural identity.

Like countless other European émigrés, Friedrich von Huene and his German wife Ingeborg brought cultural practices familiar from their upbringing in the Old World with them to the New World. *Hausmusik* was a way of perpetuating family tradition, and of instilling in their children a sense of cultural belonging.

Through close attention to the design of historical instruments and by applying his own understanding of the music written for them, von Huene played a decisive role in bringing about the recorder’s metamorphosis from a “toy” to an object of beauty and a tool for musical virtuosity.



Friedrich von Huene (l), Martha Bixler, LaNoue Davenport
in the 1960s

The recorder was billed in magazines as a “Resource for Natural Living.”



Von Huene Family Hausmusik: Friedrich and Inge with children (l to r) Andreas, Nikolaus, Elisabeth, Thomas, Patrick

Echoing Dolmetsch’s anti-industrialist cottage-industry ideology, the counter-culture of the ’60s saw a return to artisan principles in a number of alternative fields. Those drawn to weaving, pottery, and the Society for Creative Anachronism were just as likely to be also attracted to recorder- and harpsichord-making.

The quest to rediscover lost technologies and artistic practices overlapped with the recorder’s innate ability to unlock memories of past times. Behind the tightly controlled musical exigencies of the Authenticity Movement there lay a pioneering urge to articulate experiences both known and undiscovered. The culture that grew up around the workshop, consort gathering, and concert hall sought to recapture a more “authentic” lifestyle, while the recorder was billed in magazines as a “Resource for Natural Living.”

This is when early music began to depart most decisively from the “mainstream”—when modern instruments and approaches were no longer recognized as acceptable to performers of music in earlier styles. At this point, a perplexing split took place. The recorder became engaged with the reinvigoration of current musical practices. The archetypical “old” instrument also became a symbol for the ultra new—becoming, paradoxically, a vehicle for travel both forwards and backwards in time. (It was, perhaps, no accident that from 1966–69 a plastic soprano recorder formed part of the Timelord’s paraphernalia in the BBC’s TV series *Doctor Who*.) More than anyone, it was Frans Brüggen who effected this two-way time travel and encouraged von Huene to become the leading manufacturer in the quest to supply high grade recorders to satisfy new demands.

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***The decisive impact
von Huene exercised on
the recorder revival was
just one of his achievements.***

of historical treatises—tends to discredit the achievements of previous generations as the experiments of ill-informed predecessors. Our current level of professionalism also blinkers us to the roots of early music in domestic and amateur music-making. These practices were often just as committed, even if they were not driven by the same market demands that most early musicians find themselves embroiled in today.

Von Huene benefitted from being at the right place at the right time. The establishment of his workshop at the end of the 1950s coincided with the dramatic increase in interest in recorders and early music. Around that time there were reputedly a half million recorder players worldwide. But more than being happenstance, von Huene's rare mix of fine craftsmanship, technical know-how, musical intuition, and personable social skills allowed him to take full advantage of the situation.

The decisive impact von Huene exercised on the recorder revival was

just one of his achievements. Even though he never realized his dream of making all of the 18th-century woodwinds, he has built full consorts of Renaissance and Baroque recorders, produced historical flutes in large numbers, and collaborated on a number of Baroque oboe designs. He was active as a performer as well as a maker into the 1970s; then his role shifted to overseer and facilitator. He was also the founder and first president of the largest early music gathering that America has seen: the Boston Early Music Festival.

Like any musical instrument, the recorder is simply that: an instrument or tool for making music. The Von Huene Workshop files reveal detailed and exacting working methods, but these remnants expose nothing of the soul of an instrument as it was being created. The spark of inspiration that gave life to a block of dead wood can only be revived when a musician breathes life into it.

In the spirit of harpsichord-maker Frank Hubbard—who maligned the tendencies of those “known by the dreadful word organologists,” who describe “the morphology of instruments as if the latter were biological specimens engendering their young through processes com-

When we come to describe musical instruments we should treat them as the artworks of outstanding, intelligent craftsmen who have brought them into being by manual labor and intellectual effort. By applying precise plans to suitable materials they have skillfully fashioned instruments that publish the glory of God, or (which is perfectly legitimate) give pleasure to mankind with their sweet harmonious sounds.

— Michael Praetorius,
Syntagma Musicum (1619)

pletely independent of any purpose of man, their creator” (from a private publication, “Materials of Research into History of Musical Instruments,” 1972, 1995)—*Well-Tempered Recorders* unabashedly puts a personal face on the instrument builder. Von Huene quite literally crafted his work from the experience he gained through the musical “use” of his own instruments. As well as possessing an innate intelligence for applying precise plans to suitable materials to create true works of art, in the fulfillment of Praetorius's ideal (*quoted above*), von Huene's greatest legacy is in providing the means for producing well-tempered, harmonious sounds that are pleasurable and inspirational.



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EDUCATION

Text and photos by
Gustavo de Francisco, São Paulo, Brazil

I remember the first years of my musical studies ... the teachers all told the students that we must play in tune and always check the tuner. Watching some really stunning chamber music performances on www.youtube.com, I wonder if these musicians learned to play in tune so well just by studying a tuner, looking at its pointer? Is there something else—something secret about pitch? Can anyone play in tune?

Remembering back to music school, I regret today not having taken classes in this subject when I was very young, just starting to learn to play the recorder at the age of eight. Nowadays, I see very young pupils, who learn to hear intervals in tune from an early age—and who have no trouble tuning their instruments or playing in tune in a group. But even when we are not so young, we can learn some concepts and parameters that help us play in tune consistently.

Learning to Listen

How do we learn to speak? It is unlikely that you remember your first words—but you can always watch a child learning to speak, observing how the process works. Parents repeat the word “Mom” or “Dad” a million times, never doubting that the child will speak—and finally the child repeats it.

By listening and repetition, the child learns an increasingly extensive vocabulary. This is the most natural way to learn a language, and I have had many experiences that prove to me that music is really another language, which can (and should!) be taught this very same way.

But we were considering pitch ... is there another way to learn about tuning theoretically, without first listening? Perhaps there is, but it would be much harder.

First we have to hear the difference between two notes in tune, and between two notes that are out of tune. Why two? Because if there is only one note, we do not have a listening refer-

Understanding How Pitch Works

How do we learn to speak?

ence point to inform our ear objectively that the note is in tune or out of tune.

To hear audio demonstrating intervals—unison, octaves, fifths, major thirds, minor thirds, and, finally, major and minor chords—visit http://j.mp/pure_intonation. I created this audio sample to show some intervals that are very well tuned, which I will call *pure intonation*. We strive for this result.

I will not try to discuss here what makes up pure intonation, but can only show how it works on the recorder, letting you try it for yourself.

Listening to this sample, you will hear the intervals and chords I mention above. In each sample, the interval begins in tune (no beats between the notes), then gets out of tune because one notes goes high, then goes low, and finally gets in tune again. The final two samples are chords with pure pitch.

Beating is the result of the difference between the frequencies of two notes. The resulting sound is like a vibrato—the note sounds dissonant, and we hear a slow or fast oscillation depending on the size of the detuning (the faster the oscillation, the worse the intonation). To play notes in tune, there should be no beats between the notes.

Please listen to the sample more than once, trying to hear each detail. It is not the same as playing intervals on the piano or another keyboard, because they use another kind of tuning based on mathematical determinations.

For more resources, search for “pure intonation” or “just intonation” at www.youtube.com or elsewhere on the web. I have a good video explaining this at <http://youtu.be/6NII4N03soM>.

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How do we tune a recorder?

First of all, we must keep in mind that the recorder is not a tempered instrument—*i.e.*, that the recorder's notes are not always at the same pitch, as with the piano, for example. We have several ways to alter the pitch of a note:

- Changing the length of the instrument, by opening or closing the top joint;
- Varying the air pressure, blowing more or less;
- Changing fingering patterns, using real or alternative ones for the same note;
- Half-holing, leaking air or shadowing holes.

Thus, before playing, it is very important to tune the instrument according to a reference. We do this by adjusting the top joint of the recorder (*photo, next page*). The reference can be a tuner; a tuning fork; the lowest in pitch (*not* the lowest in range) or the most stable instrument within a group (since we cannot close or shorten a

recorder more than the socket allows, but we can always open the joint to lengthen it and lower the pitch).

To tune the instrument, blow uniformly without fluctuations in air pressure, without vibrato—all the while keeping a comfortable air stream such as one would use when playing music. We must play a note in this manner and compare it with a reference, auditorially—opening (or “pulling out” to lengthen) the instrument when it is too high, and closing the instrument (or “pushing in”) when it is low.

To find out if the recorder is high or low when one has not yet developed this auditory perception, blow gently so that the pitch is low, and gradually increase the air pressure until the result appears: one stops hearing beats. If we continue to increase air pressure from this point, one will hear the beats again.

Important: when using a tuner for this task, instead of looking constantly at the pointer, use it only to play the reference note. Then each recorder

should play together with the reference to tune the instrument, because we want to train our perception and our ears, not our eyes.

After tuning the note, by opening or closing the recorder, we have to ensure that the note is actually in tune. For that, one must play again—the beginning, the whole length and the ending of the note should be in tune. This is an excellent breathing and perception exercise that should be practiced by all recorder players.

The next step is to tune intervals of a fifth; if we have a tuner playing an A, we can play the high E or low D (each being five notes away from the A). Follow the same principle: always seek to remove beats, resulting in a sound that melts the two notes together without oscillation.

Since the recorder was already tuned at the beginning of the exercise, at this point we must affect the pitch by changing the air pressure and controlling the sound so that all the notes are in tune—from the attack, holding for a few seconds, and ending the sound without fluctuation in the pitch.

Repeat this fifth exercise through the instrument's range. If the tuner plays only an A, use a keyboard as a reference, in order to learn how to tune all the notes of the recorder's range. Remember that we are training our ears and breath, not our eyes or fingers. If the reference note is A, play high E and low D. If the reference is G, play high D and low C, and so on. Note to yourself that, for each note, there is a specific way to blow in order for it to be in tune. If we blow all notes the same way, then all notes will be out of tune—unfortunately, this happens with lots of recorder players. You don't want to play out of tune, right?

When we can play all the notes through the range in fifths, all in tune, we can move to major and minor thirds, playing arpeggios. If the reference is a C, play C E G (major third)—

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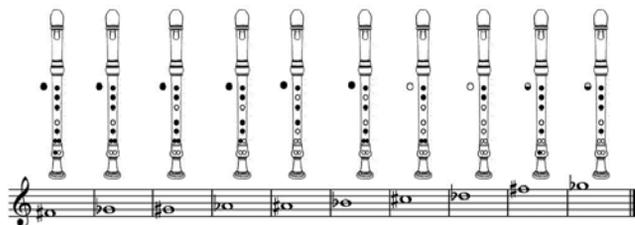


but also C E^b G (minor third). If the reference is D, play D F[#] A and also D F A, and so on. Always avoid producing beats and strive to tune perfectly.

This cannot be done in a hurry because we want to listen to every note and train our ear to detect beats. Then we want to train our flexibility in changing air pressure and the amount of air to tune each note perfectly.

In this arpeggio exercise, we are faced with something curious: it is necessary to make larger changes in the amount of air to tune the *thirds* of the arpeggio. Try it yourself before you continue reading the article, and see if you can figure out what we should do to play thirds in tune.

Alternative fingerings



While playing the arpeggio exercise, it became clear that, for some of the notes, it is not possible to play in tune just by changing air pressure. It is necessary to use what we call **alternative fingerings**, in order to keep blowing comfortably throughout the range. Above, we can see a table listing some possible alternative fingerings, showing that the fingering for F[#] is different from G^b, for instance; the fingering chart also shows some other frequently used notes. These fingerings may change from instrument to instrument.

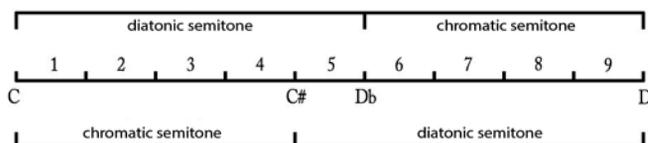
I recommend visiting www.recorder-fingerings.com, where all of the fingerings appear in a more complete list.

Beyond that, there is an easy way to find an alternative fingering: from the desired note, finger a half-tone higher; add fingers to lower the tuning until the pitch is accurate. Using this technique, the alternative fingering will sound

Each note with a sharp sign (#) must be slightly lower than the corresponding higher note with a flat sign (b).

darker and quieter, using less air pressure to produce the best sound.

Basically, we need to pay attention to two rules: first, each note with a sharp sign (#) must be slightly lower than the corresponding higher note with a flat sign (b)—the **enharmonic**. That is, G[#] should be lower than A^b (or, B^b should be higher than A[#], D^b should be higher than C[#], etc.). This can be a cause of discussion, especially by those who play a stringed instrument like violin or cello, but I will explain about it in more detail in upcoming articles.



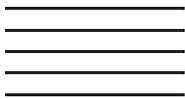
The second concept we need to keep in mind is the tuning of thirds: a major third should be slightly narrow, while a minor third should be slightly bigger in order to be perfectly in tune.

Although not the main subject of this article, I will mention that we can also choose to apply alternative fingerings to change the timber and dynamics. When trying alternative fingerings, you'll notice that each fingering has a distinctive sound—we can (and should!) use that to our benefit, creatively as an additional tool to enhance the music we play.

Tuning is such a large topic that there will be two more articles about this subject in future issues. If you have questions, please write to me at gustavo@seofficial.com or to editor@americanrecorder.org, so that your questions can be addressed in an upcoming article!

Gustavo de Francisco founded the Quinta Essentia Recorder Quartet in 2006. Based in Brazil, the group has performed tours in Europe (2009, 2010, 2014), China (2010), Namibia (2012) and Bolivia (2014); released two albums, La Marca (2008) and Falando Brasileiro (2013); and organized three of the seven editions of the ENFLAMA National Recorder Meeting. Francisco studied with Ricardo Kanji, Paul Leenhouts, Pierre Hamon, Pierre Boragno, Gwenael Bihan, Christoph Ehram and Rachel Brown; in 2012 he began his teacher training in the Suzuki Recorder methodology, attending training courses for teachers in the U.S., Brazil and Peru. He is also studying the recorder's acoustic properties. His recent activities included presenting a lecture demonstration on tuning to the International Suzuki Festival of Peru in January 2013. An engineer and a photographer, as a member and guest he contributes to the work of several chamber music groups: Raro Tempero, Mosaico Harmônico and Audi Coelum in São Paulo, and Oficina Barroca in Campinas.

MUSIC REVIEWS



**EDITIONS FROM INSTANT HARMONY,
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**TWO SONATAS IN D MINOR AND G MINOR,
BY INNOCENZO FEDE, KBD REALIZATION BERNARD
GORDILLO. IH0023/23a, 2013. A, bc. Sc 22 pp, 2 pts 9 pp
ea or 1 dbl pt 17 pp. \$15.**

**THREE SONATAS IN D MINOR, F MAJOR, AND C
MAJOR (PARIS MS., XI-XIII), BY JACQUES PAISIBLE,
KBD REALIZATION BERNARD GORDILLO. IH0020/20a,
2013. A, bc. Sc 29 pp, 2 pts 12 pp ea or 1 dbl pt 20 pp. \$15.
COMPLETE SUITES, BY JACQUES PAISIBLE, KBD
REALIZATION BERNARD GORDILLO. IH0022/22a, 2013.
A, bc. Sc 54 pp, 2 pts 28 pp ea or 1 dbl pt 39 pp. \$17.**

More variety, anyone? Indeed, with the popular Handel and Telemann sonatas so well-known in the recorder world, many players may seek out more obscure yet playable sonatas as alternatives. Fortunately, such options exist, including these collections edited by David Lasocki and his personal publishing company, Instant Harmony. These are never-before-published works of two contemporaries—French-born recorder virtuoso and composer Jacques Paisible and the Italian-born composer Innocenzo Fede. Both were employed by the later-exiled Catholic King James II of England in his Roman Catholic Chapel; their compositions illustrate some of the finest examples of the English Baroque style, incorporating both French and Italian influence into a truly royal treat for historical and contemporary audiences.

Each of these three collections comes in a PDF format sent to the player after he or she purchases a given piece on Lasocki's web site, much like the increasingly popular MP3 download system. Outside of the electronic means of transmitting these editions, the presentation and organization is structured and executed in a manner found in the highest quality *urtext* editions found on the contemporary market.

Priced at bargain prices well below the average cost of a standard print *urtext*, these editions' low prices prove a valuable asset to players. Included in each are a graphically appealing cover, a detailed and fascinating foreword containing historical and editorial details, and the score with separate recorder and bass parts included. However, these e-editions contain a highly ingenious alternative edition—one in which only the recorder and bass parts appear in a side-by-side score rather than a conventional score with realized con-

tinuo. This arrangement proves especially useful—particularly for students and developing players, who may disregard listening to the accompaniment. Cosmetically, the entire presentation of the material within both versions of each edition—especially the music engraving—is highly appealing and not at all reminiscent of the often annoyingly artificial computerized look of Finale and other programs.

The only drawback of this e-edition system is the large volume of printing required to concretely possess this music. However, this is less of an issue with a good laser printer and gradual printing over an elapsed period.

The repertoire levels of these pieces also hold “something for everyone.” Without a doubt, these pieces are much less difficult than other sonatas that I have encountered, though both sonata collections come out on the lower advanced end. In other words, if one finds the Handel D minor and long 16th-note passages a daunting affair, then these sonatas are not a good fit, especially Paisible's sonatas, which vividly demonstrate his proficiency as a recorder virtuoso. Also, Paisible was directly influenced by the highly intricate and technically difficult French Baroque style; thus basic French Baroque knowledge is a must for proper interpretation of the dance movements often contained in these sonatas. However, the 16th-note passages are less demanding than that in some sonatas, and the “French” aspect of the music is “lighter” than that of entry-level French Baroque pieces, making these sonatas excellent material for determined amateurs, students and seasoned pros alike.

While less accomplished players can view these sonatas as challenge material and a step-up from such favorites as Telemann or frequently-played Handel sonatas, more seasoned players can treat them as excellent technical study and/or suitable fillers/encores for a professional program.

These sonatas should not be exclusive to the levels mentioned above. The technically less difficult and briefer movements are simple enough that upper intermediate players can also use them as challenge material. All in all, these are brilliant obscure recorder repertoire gems awaiting the next “world premiere,” whether on the international/national stage or simply in a chapter concert—highly recommended!

Kristina Powers began her musical studies at age six on violin, later branching out into recorder and voice in college. Currently an instructor and performer on all three instruments, she studies recorder with Bill Nelson and voice with Dr. Robert

*Music edited by David Lasocki
and from Girolamo*

Holst. Powers currently performs with DuPage Symphony and in the Musica Ritrovata recorder/harpsichord duo with Holst.

COLLECTED DUETS FROM MANUSCRIPTS AND PRINTED COLLECTIONS, BY JAMES PAISIBLE.

IH0020, 2012. AA. Sc 55 pp. \$17.50.

James Paisible (c.1656-1721) was born in France, but went to England when he was 17 years old; four years later, he was playing recorder in the court of Charles II. He developed a reputation as a fine instrumentalist and a popular composer, both with the royal court and in London theaters.

David Lasocki has compiled an extraordinary resource with the *Collected Duets*, many of which have been unavailable in modern editions. The 55 pages of music for two alto recorders include six sonatas plus a variety of shorter, simpler pieces. The e-book format combines both parts on large, easily-readable pages that can be printed as needed. Even a file loaded on the smaller screen of a tablet computer is still easy to read in playing. There are minimal editorial suggestions, but Lasocki does include basic advice about appropriate embellishments. The preface and extensive notes give important historical and performance information.

It would take too much space to review all 55 pages of music, so this review will focus on the six sonatas.

Sonata 1 in G minor includes four movements and is seven pages long. The opening Adagio is more complex than it would appear—a characteristic common to all of this music, with the voices crossing and imitating each other. The Vivace begins as a canon, but the voices move on to a more free form of imitation. The short Grave invites ornamentation before leading into the light, bright Allegro in 6/4.

Sonata 2 in G minor includes five movements and is eight pages long. This opening Adagio begins in stately fashion, with use of dotted rhythms and nice suspensions. The top line leads at the beginning of the Poco Largo, then the second line takes over, introducing a running eighth-note passage until the two lines join together rhythmically with 16th-note written-out ornamentation.

The following Adagio introduces new variations and a return to dotted-rhythms. With the Presto, the top line begins as a descant on long notes, while the second line has a running eighth-note passage. The lines switch roles. Then, the recorders join together on eighth-notes, often in parallel thirds. The two lines continue to trade roles until reaching the Adagio, a final return to dotted-rhythms.

Sonata 3 in F major, with four movements in its five pages, is simpler and less interesting than the others. The short opening Largo leads quickly into a Presto with 16th-notes lines moving up and down the scale, until the texture loosens with some tricky rhythms for each part. The Poco Largo is simple, while the final Allegro races along in 16ths running up and down the scale, highlighted by a few 32nds.

Even a file loaded on the smaller screen of a tablet computer is still easy to read in playing.

Sonata 4 in C major has five movements and is the longest at nine pages. The Allegro is fun and playful, like a trumpet fanfare. In the Grave, the lower voice is similar to a walking Bass. The lines switch roles, then join together in eighth notes, often in parallel thirds. The final movement, Largo, is very simple and would benefit from ornamentation.

Sonata 5 in F major has four movements in six pages. In the Allegro, the two parts are mostly in parallel thirds playing running eighth- and 16th-note lines. The Sarabanda is simple, but very sweet, and would be a good foundation for playful ornamentation. The following Allegro returns to the playful imitation that Paisible writes so well, and the closing Minuet is again simple and charming.

Sonata 6 in B-flat major, with five movements in six pages, brings Telemann to mind. In the Andante, the voices cross; hence both parts take on dominance at some point. The Vivace moves quickly in mostly 16ths, with lots of scalar writing—each part repeating the theme and ending in a two-measure Adagio, a great place for a short cadenza. The Grave, in 3/4 time, feels like a slow minuet. The final Presto shifts into 9/4 time, running mostly in parallel thirds and sixths.

All of these pieces would be accessible for an intermediate player, while also providing a variety of musical challenges for advanced players. Many of the sonata movements could be useful for teaching students when and how to shape phrases, ornamentation and sensitivity in playing a tightly composed duet. Both parts are equally important, with the voices often crossing and imitating each other. They are clearly composed for recorder, lying comfortably in the range and rarely requiring technically difficult passages.

This is a great collection! Keep them coming!

Bruce Calvin started playing recorder in college some unspecified years ago, and 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.

CONCERTO IN C MAJOR, OP. 3, NO. 2, FOR SOPRANO RECORDER, STRINGS, AND BASSO CONTINUO, BY WILLIAM BABELL, KB REALIZATION BERNARD GORDILLO. 2012. S, 2 ripieno violins, 2 concertino violins, bc. Sc 14 pp, 6 pts 4-6 pp ea. \$15.

William Babell, one of the finest of the home-grown English composers and performers working in London in the first few decades of the 18th century, was internationally renowned for the wickedly flashy keyboard ornamentations of excerpts from Handel operas that he published during his

short lifetime. That flair for ornamentation is also evident in this charming concerto, which was the second of a set of six recorder concertos published after his death.

While recorder is named as the concerto's primary solo instrument, it shares the spotlight with the first violin, making its first entrance very dramatically nearly half-way through the piece. The opening Adagio and Allegro for violins and continuo recall Corelli's style, as does the final Allegro in 3/8 for the full ensemble. A central Adagio, featuring a flurry of birdlike ornamentation and extended unaccompanied cadenzas for the recorder, is the prize here, and worth the price of admission.

This is the first modern edition of this piece. David Lasocki corrected numerous errors while preparing it, including supplying a missing bass line for the first movement. He also transposed it down a step from the original key, making it suitable for soprano recorder rather than the sixth-flute (soprano in d) for which it was originally intended. The realization of the basso continuo is appropriately simple. My only quibble with the otherwise fine edition is that a few cues in the part books to help with entrances after multi-bar rests would be appreciated.

Instrumentation for this concerto is somewhat flexible. At a minimum, you need a soprano recorder, one or two violins (the second violin part may have been added after the fact by the original publisher) and one or two continuo instruments (harpsichord, organ, lute, piano, cello, viola da gamba, bassoon, etc.). Or, you could beef it up with ripieno violins and a larger continuo section. There is no viola part.

Gwyn Roberts earned her Bachelor of Arts from Bryn Mawr College and a Performer's Certificate at Utrecht Conservatory (Netherlands), studying with Marion Verbruggen and Leo Meilink. She is founding director of Tempesta di Mare, director of early music at the University of Pennsylvania, and associate director of the Amherst Early Music Festival.

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Bruckner's Ave Maria (SSATTBB)
 Jennifer W. Lehmann, arr.
Canon for 4 Basses (BBBB) David P. Ruhl
Dancers (AT) Richard Eastman
Danse de Village (SAB) Kevin Holland
Different Quips (AATB) Stephan Chandler
Elegy for Recorder Quartet (SATB)
 Carolyn Peskin
Elizabethan Delights (SAA/TB)
 Jennifer W. Lehmann, arr.
Faded Memories/Opus 88 (ATBB/SATB)
 William Ruthenberg
Fallen Leaves Fugal Fantasy (SATB)
 Dominic Bohbot
Four Airs from "The Beggar's Opera" (SATB)
 Kearney Smith, arr.
Gloria in Excelsis (TTTB) Robert Cowper
He Talks, She Talks (AT) Bruce Perkins
Havana Rhubarb Rhumba (SATB up to
 7 players) Keith Terrett
Idyll (ATB) Stan McDaniel
Imitations (AA) Laurie G. Alberts
In Memory of Andrew (ATB) David Goldstein
In Memory of David Goldstein (SATB)
 Will Ayton
Lay Your Shadow on the Sundials (TBgB)
 Terry Winter Owens
Leaves in the River (Autumn) (SATB)
 Erik Pearson
LeClerc's Air (SATB) Richard E. Wood
Little Girl Skipping and Alouette et al
 (SATBcB) Timothy R. Walsh
Los Pastores (S/AAA/T + perc)
 Virginia N. Ebinger, arr.
New Rounds on Old Rhymes (4 var.)
 Erich Katz
Nostalgium (SATB) Jean Harrod
Other Quips (ATBB) Stephan Chandler
Poinciana Rag (SATB) Laurie G. Alberts
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Sentimental Songs (SATB) David Goldstein, arr.
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 Frederic Palmer
Slow Dance with Doubles (2 x SATB)
 Colin Sterne
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GUT AUFGELEGT (IN A GOOD MOOD),

BY RAINER LISCHKA. G12.037, 2013. AA.

Sc 17 pp, no pts. Abt. \$22.

TANZLUST (THE PLEASURE OF DANCING),

BY RAINER LISCHKA. G12.038, 2013. Various

trio combinations, S to B. Sc 17 pp, no pts. Abt. \$22.

Rainer Lischka was born in 1942 in Zittau, Germany. He studied at the Carl Maria von Weber music academy in Dresden, and also taught music theory and composition there. In addition to recorder music, Lischka has also composed chamber music and orchestral works. In 1986 he was awarded the Martin-Andersen-Nexö Art Prize from the city of Dresden for his entire catalog of works.

His musical style is intensely rhythmical and dance-like. He employs sophisticated counterpoint with intriguing shifts into homophonic sections, which are still rhythmic and often combined with similar motion in all voices. Polyphonic or homophonic, his music maintains interest through a vibrant forward drive. Sections of musical conversations stimulate the imagination of the performers, and some of the pieces show quite a sense of humor.

Gut aufgelegt is a collection of one- to four-page duets that are entertaining to play and present a pleasant modern alternative to Renaissance and Baroque duets. They display something of a fusion between written-out swing combined with mild contemporary harmonies, rhythmic twists and turns, and comedic harmony.

The collection opens with “Gut aufgelegt” (In a Good Mood), a one-page duet offering easy syncopation, a homorhythmic texture, and even a little body percussion for both players—tapping toes on the floor. The counterpoint consists of a multitude of parallel thirds and other similar motion with quick spots of contrary motion.

The second duet, “Dreh’ dich” (Turn around), is written in 3/4 time, but is to be played *Sehr schwungvoll* (very lively), one compound beat per measure. This is a charming duet that will require upper intermediate players. There is some voice crossing—even some of it amusing, especially when the lower part crosses the higher part to form a diminished octave (m. 21). There are also humorous voice exchanges (mm. 24-27). Of particular interest on the second page, ascending triplet arpeggios in mostly parallel thirds generate a hemiola-style rhythmic shift.

The third duet, “Spielchen” (Little Games), is more difficult than the first two duets. The first part is a conversation between the two recorders using slides between narrow intervals. There is an overall increase in rhythmic intensity due to a move to more diminutive note values.

The second part introduces a homorhythmic texture, featuring repeated notes, grace notes, slides, chromatic par-

allel fourths and syncopation. This dramatic duet is a delight to perform.

The fourth duet, “Gesucht und gefunden...” (Sought after and found), has a very fitting title. The two voices begin a search for each other in a light jazzy style with a written-out swing, featuring a chromatic triplet 16th-note glissando motive. The voices toss and tumble around, not quite meeting each other until measure 17; from there on, they play in similar motion in a homorhythmic texture until the end.

The lovely fifth duet (my favorite of the collection), “gebunden/verbunden” (slurred/united), is to be played *So langsam wie möglich* (As slow as possible). It truly does need to be played slowly to fully appreciate the voice crossings, the dramatic dissonances, and the tonal ambiguity. After a pause, the two recorders trade parts. With the first harmonic interval a very dissonant minor second, it is fitting that it ends somewhat unsettled on a perfect fourth.

The sixth duet, “Im Weingart’l” (In the vineyard), is the longest one (three pages in length). Unlike the homorhythmic sections featured in several of the previous duets, this duet mostly features a polyphonic texture. The voices flow along in a delightful repartee featuring a multitude of voice crossings, and the main melody is handed off between the two voices. The voices do occasionally come together for ascending arpeggios and triplet figures.

This duet also features changes in mood and tempo. The opening is to be played *Recht gemächlich beginnen* (with a leisurely start); however, the duet progresses to a *Wiener Walzer* (Viennese Waltz). The waltz (reminiscent of a Johann Strauss waltz) is graced with neighbor-note triplet figures that run along in parallel fourths and thirds, a touch that looks both backwards and forwards in counterpoint.

The waltz section is followed by a section with the designation, *noch etwas schwungvoller* (even more lively), yet it retains the waltz style. Ascending arpeggiated triplet passages also generate a hemiola, suggesting 3/2 time.

The next section is designated as *molto rubato* (very flexible) and again features triplet rhythmic figures in parallel fourths and thirds. The duet concludes with two final tempo changes—*a tempo* and *sehr schwungvoll* (very lively). This duet is long enough to support three strategic closely-related key changes, and it does not return to the home key, another departure from common-practice harmony.

The seventh duet, “Nach wie vor” (Sempre) is a two-page duet where the connection between the title and the music is unclear. It involves lively conversation between the two players, with syncopated rhythms punched out in one voice against a lively melody in the other (the two voices take turns at this). A harsh dissonance is generated by the superimposition of C# and C \natural —a diminished octave that we first heard in the second duet, “Dreh’ dich,” and that we

will hear again in the final duet. This dissonance becomes a cross relation in the next measure (m. 33). Of rhythmic interest is a two-against-three glissando figure that slides into a dissonant tritone (m. 35).

The eighth and final duet is entitled “Zwei oder drei?” (Two or three?). With obvious connection to the title, the duet features changing meters between 2/4 and 3/4 at no regular time interval, thus creating the effect of a conflict between duple and triple meter. Of humorous interest, the duet ends in triple meter; however, the final beat is silent, so it actually sounds like it ends in duple meter. This is one of the easier duets of the collection. It features a bit of *sputato*; recalling two previous duets, it also features another diminished octave—here, A# with A♭.

The second publication, *Tanzlust* (The Pleasure of Dancing), contains seven pleasant trios for various combinations of recorders.

The first trio, “Brio” (SAT), is a three-page duet, including a *dal segno*. It has a Viennese waltz-like rhythm, but the harmony strays to a more modern idiom: grace notes skipping into dissonances, cross relations, and dissonant harmonic intervals such as the diminished octave (*i.e.*, the superimposition of G# and G♭, m. 27). On the third page, there is a shift to a primarily homorhythmic texture.

The second trio (ATB), “Song without words,” is beautiful, but short, (one page in length). It is mildly modern and graced with chromaticism. Twice, the alto and tenor break away for a duo in parallel fourths, creating a haunting harmonic look backwards as well as forwards. A four-note glissando in the bass nicely introduces a repetition of the opening phrase. Near the end, the parallel fourths in the alto and tenor are combined with parallel octaves when the bass joins in, suggesting parallel organum (decorated in the bass line), giving this trio even more of a Medieval/modern twist.

The whole book is worth buying just to own this beautifully haunting trio.

The whole book is worth buying just to own this beautifully haunting trio.

The third trio (SAT) is entitled “Standgut” (Flotsam and Jetsam). Flotsam is material or refuge from a ship floating on the water; jetsam refers to goods cast overboard deliberately to lighten the load of a vessel, as in an emergency. The translations of these German titles are from Julia Whybrow. I struggle to connect this title and the music; however, I find it to be an enjoyable trio nonetheless.

The three voices are often in parallel rhythm and similar motion, creating a surprisingly dense, yet homorhythmic, texture.

In contrast, there are also sections in which the alto carries the main melody, while the soprano and tenor play a countermelody with a syncopated rhythm. The penultimate measure’s final beat contains descending 16th-note parallel root position chords (something that I teach my Music Theory 1 students to avoid), thus generating a very modern sound.

The fourth trio (SSB), “Gruß aus Taranto” (Greetings from Taranto), is another entertaining trio composed in a gigue-like style. The two sopranos are in parallel rhythm and similar motion throughout the two pages of the score. Thus, the bass has a surprisingly significant function: providing contrast by filling in the blanks, providing contrary motion, and providing structurally strong beats.

This is probably the most tonally conservative of the duets and trios thus far, clearly beginning and ending in C major. At the end, we hear a very familiar brief reference to the tune “Hickory Dickory Dock,” whether intentional or unintentional.

“Lamentoso,” the fifth trio (AAT), is another luscious one-page

piece. The two bottom parts provide mostly harmonic support, and the melody is mostly featured in the first alto part. However, I imagine one would be happy to play any of the three parts, given the beautiful harmonies. The final chord is a second inversion chord, leaving the trio with a touch of dissonance and inconclusiveness that is appropriate for a lament.

The sixth trio (SAA), “Springer” (Jumper), is a lighthearted three-page trio, possibly entitled “Jumper” because of the effect of the octave jumps. The trio alternates between sections of independent rhythms and contrary motion, and sections of parallel rhythms and similar motion, roughly generating an ABAB formal design. Well-placed grace note figures add a bit of flash to the trio.

The seventh and final trio (ATB)—humorously entitled “Bye!”—is a very luscious romantic piece that ends on a dissonant, mysterious harmony—thus suggesting inconclusiveness due to its lack of resolution. The beautiful lyrical melody in the alto could almost be taken as a Broadway ballad.

Both collections, duets and trios, are wonderful pieces, sure to make you smile; however, I have one complaint. The trio book does not contain parts; players must purchase three books or endure the annoyance of three people trying to share one stand. This is not to mention the terrific temptation this sets up for photocopying, which I’m sure the composer and the publisher do not want! The score for the trio book has a loose page to avoid awkward page turns for two of the selections, which may not have been necessary if parts had been supplied.

These two new sets are delightful in every way—but keep in mind that the duets are significantly more difficult than the trios. The music is meticulously marked with articulations, which seem to work well for the most part—no two players will agree on everything.

The duets contain subtle and not-so-subtle modern harmonic touches, but are probably no more difficult to play (note-wise) than challenging Baroque duets. The rhythms, on the other hand, are sometimes quite a bit more complex than those commonly found in Baroque recorder repertoire. Hence, these duets are not recommended for beginners.

The trios, on the other hand, are easier to play and contain tamer harmonies and rhythms. They are appropriate for middle-intermediates and up. These duets and trios will make you want to dance, or at least they will put a smile on your face. These two publications are sturdy, have lovely covers and are well worth the money.

Shannon Groskreutz began recorder as a young child and attended the children's program at Indiana University. She is a Lecturer in Music Theory at Stetson University, where she teaches courses in music theory, aural training, musical style and analysis, and functional keyboard, and is also coordinator of select music theory and aural training courses. She is a Ph.D. candidate in Music Theory at Florida State University (FSU), where she taught several courses as a teaching assistant; she also fulfilled the requirements for FSU's College Teaching Certificate, to be awarded upon completion of her Ph.D. She previously earned two Master's degrees in Music Theory and Oboe Performance from FSU, and a Bachelor's degree in Oboe Performance from DePaul University in Chicago, IL.

LAUTER WONNE, LAUTER FREUDE, BY GEORG PHILIPP TELEMANN, ED. FRANZ MÜLLER-BUSCH, KB REALIZATION ECKHART KUPER. G11.011, 2009.

S voice, A rec, bc. Sc 12 pp, 3 pts 3-7 pp ea. Abt. \$28.

I first encountered the solo cantatas with recorder obbligato of Telemann's *Harmonischer Gottes-Dienst* (Musical Service of God) via Walter Bergmann's 1953 edition of the cantata *Locke nur* ("Tempt me, then") in the Schott "Voice & Recorder" editions. For a long time this was the only readily available performing edition of any of the recorder-obbligato cantatas outside the *Telemann Collected Works*—containing 72 solo cantatas for every Sunday and Feast day of the Lutheran Church. One quarter of the cantatas for the Sundays (13 altogether) have recorder obbligato, while the others are equally distributed among violin, oboe and traverso. While the *Collected Works* did in fact have instrumental parts, some libraries either did not purchase or make available the parts. In the intervening years, Bärenreiter put out performance editions of several cantatas in its "Concerto Vocale" series, including one for recorder: *Hemmet den Eifer, verbannet die Rache* ("Stop the ardor, banish vengeance").

These are delightful cantatas to perform, so the Girolamo editions will be welcomed by singers who consort with recorder players in the German and English-speaking worlds. *Lauter Wonne, Lauter Freude* (Pure Bliss, Pure

Joy), a cantata for the fourth Sunday of Advent, is the third to be published.

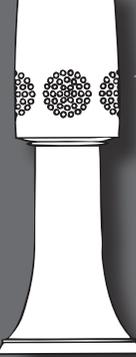
Most commonly, the cantatas have two *da capo* arias separated by a sometimes extensive sermon-like *secco* recitative extrapolating on the Epistle-based texts. In the arias, the recorder customarily has a substantial *ritornello* to bracket the voice part, with which it otherwise colludes in a duet. The texts provide ample opportunity for word-painting, as in *Lauter Wonne's* extended melismas on "regen" (turbulent) in the first movement and the sardonic, mocking motive in the second aria.

All the recorder cantatas are specified for "high" voice—soprano or tenor—with a range of D or E above middle C to the G a tenth above. While the ranges are not extensive, the cantatas do require an agile singer with stable coloratura technique.

The recorder parts lie high, but are quite manageable with practice by upper intermediate players. (Anyone who can play Telemann's solo and trio sonatas will eat them up.)

Unlike the Bärenreiter editions, which had neither texts nor notes in English, the Girolamo releases have complete English translations at the end of the score and also in both sets of parts (the recorder and voice parts are published together, which makes the interrelations easy to follow).

Some features are a little puzzling, such as the decision not to translate Telemann's title page, which itself contains quite a lot of useful performance information as well as the name of the



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series. A bit more annoying is the tantalizing note that, in his preface, “Telemann goes into great detail about how to treat the voice in the recitatives and demonstrates by many examples ... that the notation often deviates considerably from the desired performance,” yet Müller-Busch’s preface gives none of this detail—even though he mentions the problem of “the last two notes before rests” in the recitatives. In all three of the cantatas reviewed here, they are simply printed above the cadential notes, although harmonically they could not possibly be sung at the same time. (*Collected Works* editor Gustav Fock has placed the cadences where they are to be performed—after the singer concludes.)

ACH, SEELE, HUNGRE, DÜRSTE, LECHZE, BY GEORG PHILIPP TELEMANN. G11.012, 2012. Sc 16 pp, 4 pts, 4-8 pp ea.

GOTT WEIß, ICH BIN VON SEUFZEN MÜDE, BY GEORG PHILIPP TELEMANN. G11.013, 2012. Sc 15 pp, pts 4-8 pp ea. Both pieces edited by Franz Müller-Busch for alto (bass) voice, A or T recs (or violins), bc (realization by Eckhart Kuper). Abt. \$28 each.

In his continuing project of publishing Baroque chamber music featuring the recorder, Franz Müller-Busch has now brought out two cantatas from Telemann’s follow-up to his earlier series—the *Fortsetzung (Continuation) des Harmonischer Gottes-Dienstes*, another 72 cantatas for all the Sundays and holidays of the church year, this time with two obbligato instruments. All of the *Fortsetzung* obbligatos can be played on two violins, but some designate other instruments as well. PRB Editions has published the entire series in seven volumes grouped by the singers’ voices and to some extent the indicated obbligato instruments. Groups interested in performing the pieces over time will probably want to have

the PRB versions—but for those who want to do only a few, and who are specifically interested in recorders as the obbligato instruments, the Girolamo editions are most attractive.

These cantatas each consist of two arias with a brief, connecting recitative. In keeping with Telemann’s usual practice of publishing chamber music for the widest possible selection of players (and singers), all the cantatas have a range of about a tenth. While the cantatas designated for soprano/tenor go up to G an octave and a half above middle C, and thus would likely not be for altos and baritones, the ones listed for alto or bass voice have a range from the C below middle C to the E above (“bass”) or middle C to the E a tenth above (“alto”); they can readily be sung also by sopranos and tenors. The technical demands are modest, as well, so these works are well within reach of advanced amateur singers.

The use of recorders in these two cantatas requires a bit of consideration. Both obbligatos are idiomatic for two violins, and alto recorder can easily be used for the top part of either one “at pitch,” with violin on the lower part. My group found them quite beautiful with this combination, accompanying either a male or female voice.

But that is not how Telemann, or Müller-Busch, directs us to play them. *Gott Weiß, ich bin von Seufzen müde* (God knows, how weary I am from sighing) has in the original the indication that it is to be played by violins or recorders *l’ottava più alta*. While the recorder ranges are perfectly normal for altos, most Baroque players are not accustomed to reading an octave above the treble clef staff—as the range is virtually all above the staff when read “up.” (It’s easy enough to read the lower part up.) My group could not imagine trying to perform it without copying out the part (or scanning it into a computer program) at the pitch where it’s to be heard. (It would be a

welcome service for Girolamo to put out alternate part books to be ordered separately for this cantata.)

The other cantata, *Ach, Seele, hungre, dürste, lechze* (Ah, Soul, hunger, thirst, crave [for God’s grand communion]), is designated for recorders, with violins as the alternative, but written in a range where only tenors could play the entire part. The lower part, in particular, has numerous passages just above middle C, but goes as high as G and A above the staff. However, the upper part plays mostly above the staff; although the tenor can play there, very few tenors owned by amateur players are good enough to sound well that high. Our group found that an alto playing at pitch with a (very good) tenor on the second part made a luscious combination. There is rapid passagework in both parts, but most advanced intermediates will readily master the pieces.

As usual with Girolamo, the score and parts of all three cantatas are beautifully produced, and the realizations (by Eckhart Kuper) are sensible and playable by an intermediate harpsichordist. Müller-Busch’s practice of publishing a voice part together with the obbligato part is very helpful; there are two sets of the obbligato parts so that each player can see the other’s part, and very good cues besides.

The two pieces from the *Fortsetzung* also could be played by a bigger ensemble, as Telemann has put *tutti* and *solo* markings in the obbligato parts showing where the *ripieno* group and *concertino* group would play.

Suzanne Ferguson first studied recorder in Erich Katz’s continuing education classes in Santa Barbara, CA, in the late ’60s, certifying as an ARS teacher in 1971. She’s since enjoyed singing and playing the recorder and continuo parts. An ARS Board member from 1980-88, she was president of the Viola da Gamba Society of America, 2004-08. She retired from teaching university-level 20th-century American literature in 2000.

Department of Amplification (continued)

Her family, recognizing her love of the recorder, guitar and early music in general, donated the corpus of her music library to the Northeastern Chapter. The sheet music was organized, cataloged and named the Nancy Young Memorial Library. As time went on, retiring members and members who, because of business commitments or retirement moved to other parts of the country, donated many items.

Because of traveling distance for some members, the Capitol District Chapter of the ARS was organized by 10 recorder players in the Guilderland /Altamont area and began on November 1, 1977. The group also met monthly, but coordinated the schedule [with] the Capitol District Chapter. From the beginning, an annual budget allowed for the systematic annual acquisition of important editions of sheet music and recorder methods that could be borrowed by chapter members. There were also donations as with the Northeastern New York Chapter.

In the late 1980s, memberships in both chapters began to decline and as the proverbial Phoenix, the chapters simultaneously ended on December 1, 1991, and the **Hudson Mohawk Chapter** of the ARS “rose from the ashes.” Assets and libraries of both chapters were combined and the music corpus was just called “the library”; the memorial dedication fell by the wayside. As of June 2014, the current Chapter Librarian, Will Crowther, reports that there are approximately 1,300 titles and the library is housed in 15 portable boxes. The library measures 20 shelf feet and is organized by the number of parts. ... The library index is a spreadsheet with several fields: composer, parts, date, era, etc.

Dr. Joseph A. Loux, Jr., Hudson-Mohawk Chapter

Most of us have seen warnings about using a strict playing-in process to protect a new recorder—play the first day for only five minutes, then perhaps 10 minutes the next day, and so on. What is your experience? Let us know what steps (or not) you take with new or long-unused recorders, and what the results were—e-mail your ideas to editor@americanrecorder.org or post them on the ARS web site: http://viethconsulting.com/members/news/news_archive.php?org_id=ARSO&cat_id=135321.

You may also post your chapter's solution to maintaining a library. Some chapters have made donations of music to the Recorder Music Center, which celebrates its 10th anniversary this year. To inquire about donating materials, please contact:

Dr. Mark Davenport, RMC Founder/ Director

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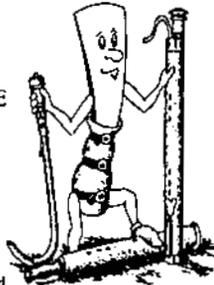
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