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FALL 2013

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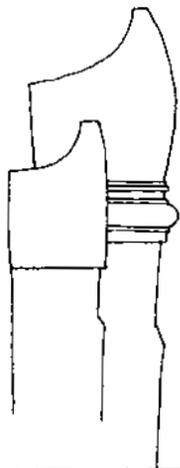
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EDITOR'S NOTE

I was on the phone with **Cléa Galhano** in 1994 when furniture and office effects that I had never seen were delivered by movers who had brought them from a NJ office that I also had never seen. I had been Executive Director of the ARS for only weeks. Sitting in a folding chair at a card table in the Society's nearly-empty new CO office, talking on a borrowed phone, I was uplifted by the enthusiasm of the person on the other end, who was new to the ARS like I was.

If you have not heard **Galhano** in concert, you can hear her at Carnegie Hall in New York City, NY, on **December 19**. Find out more about her, as well as the fellowship she has won, in an **interview** (page 4).

Besides the opportunity to hear top-notch musical events, the **Boston Early Music Festival** (BEMF report on page 15) is about connections in the larger recorder world—reuniting with musician friends (like Cléa) and making the acquaintance of others. For instance, after years of corresponding by snail-mail and fax, then by e-mail, I was thrilled to personally meet **Anthony Rowland-Jones** (author of the main article, page 23) when the ARS honored him at the 2007 BEMF. I rarely get to see faithful columnist **Tim Broege**—and had never met **Nik Tarasov**; both were at BEMF this time (page 21). You should have been there!

Gail Nickless

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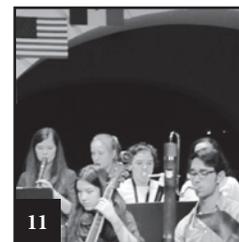
*Cléa Galhano is a McKnight Fellow; BEMF 2013;
ENFLAMA No. 7; Erik Bosgraaf charms Dallas, TX;
Hathaway Brown recorder students tour Europe;
events in New York City, NY, and Montréal, QC;
young recorderists at Greenwich Festival (UK)*



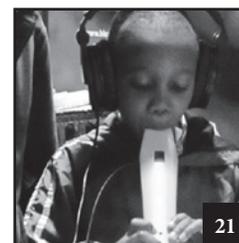
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Another added feature beginning with this issue: [Click here for the Fall 2013 ARS Newsletter.](#)



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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 2009, the Society entered its eighth decade of service to its constituents.

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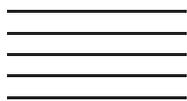
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PRESIDENT'S MESSAGE



Greetings from Laura Sanborn Kublman, ARS President
laura@thekublmans.com



I am a quote collector—and, as you can imagine, there are many quotes that speak of change: change in our mind-set; change in our lives; changing of the guard.

“If you cannot change something, change the way your think about it.” – *Anonymous*

As I write this article, I think of all the changes the ARS has experienced and is going through. We have just finished a major redesign of our web site, led by Jeanne Lynch with the help of many fellow Board and committee members and with the support of our office staff, headed by Kathy Sherrick.

We have included more interactive features for our members and our recorder community. We have made purchasing memberships, sheet music and CDs easier. Donations and Legacy Circle bequests will also be online transactions.

“Alone we can do so little; together we can do so much.” – *Helen Keller*

I mentioned changing of the guard; every two years the ARS membership elects new Board members. Could you be the next mover and shaker on the ARS Board? Speaking from experience, being an active ARS Board member is very gratifying. It is

Could you be the next mover and shaker on the ARS Board?

a team effort shared by all. We really dig in and work to make this organization an all-inclusive community.

There are opportunities in all aspects of the ARS in which you can become involved and engaged. Why not give it a try?!

“The most basic and powerful way to connect to another person is to listen. Just listen.” – *Rachel Naomi Remen*

I can say my door is always open, but most of you don't live in my neighborhood. However, I can say that my phone line and e-mail are always open—give me a call or shoot me an e-mail. I value the ideas from my fellow Board members as well as ARS members at large. I want to think “outside the box” and try new approaches that will benefit all our members. My inspiration comes from all of you and what you want from the ARS.

“Our doubts are traitors and make us lose the good we often might win, by fearing to attempt.” – *Jane Adams*

Enjoy the community of ARS members in your neighborhood and abroad. Connect with each other through our Facebook pages and new web site. Enjoy this issue of *AR*, a great magazine we can all be proud of.

We have an amazing organization in which all of us play an important role. Won't you join me in celebrating all things recorder by sharing your gifts of time and talents? Remember this is the year of: “Why not?”

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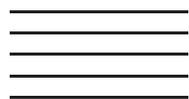
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*Around the World: South America, Germany, Dallas (TX),
New York City (NY) and the Greenwich Festival (UK)*

Cléa Galhano Wins McKnight Fellowship



Recorderist **Cléa Galhano** is a recipient of the McKnight Foundation Artist Fellowships, awarded by the McKnight Foundation (MF).

Of 85 soloists and ensembles who applied for a fellowship by submitting recordings, artist statements and resumes, nine solo/ensemble finalists were chosen, by a panel of national judges, to perform in a live audition on May 3. Of those nine finalists, four soloists/ensembles were each awarded

a \$25,000 fellowship: along with Galhano, Haley Bonar, voice, guitar, piano, keyboard; Paul Metzger, banjo; and Maiya Papach, viola. All are from St. Paul, MN. Five other awards of \$1000 were given to other Minnesota musicians.

Brazilian by birth, Galhano has performed extensively in the U.S., Canada, South America and Europe. Her appearances have included the Boston (MA) Early Music Festival; Tage Alter Musik in Regensburg, Germany; Wigmore Hall in London; Merkin Hall at Kaufman Music Center in New York City, NY; and Palazzo Santa Croce in Rome.

Galhano was featured at the Second International Recorder Conference in Montréal (QC) in 2007, and returned to Montréal in June to teach and perform at the Montréal Baroque Festival. She was a highlighted presenter at the ARS Festival in 2012.

Following on her Carnegie Hall debut in 2010, she returns for a concert on **December 19** at Weill Hall of Carnegie Hall in New York City, NY, with guitarist Rene Izquierdo.

Galhano's training was at the Faculdade Santa Marcelina in Brazil, at the Royal Conservatory of The Hague in The Netherlands, and at the New England Conservatory of Music in Boston, MA. Currently she is executive artistic director of the Saint Paul Conservatory of Music, a faculty member at Macalester College, and music director of Recorder Orchestra of the Midwest.

MF contributes about \$1.7 million per year to its statewide fellowships; additional funds support individual artists in Greater Minnesota. With the exception of the annual Distinguished Artist Award, MF delegates administration of the fellowships to artist service agencies and arts organizations around Minnesota.

MacPhail Center for Music administers the MF Artist Fellowships in music, a program intended to provide recognition and financial support to Minnesota musicians as they explore and develop their skills, thus enriching Minnesota's cultural community.

Founded in 1953, MF awarded 59 grants totaling \$10,808,500 to 55 entities in its second quarter of 2013. It funds programs as diverse as neuroscience, social causes and the arts. MF Artist Fellowships support musicians, ceramic artists, choreographers, composers, dancers, photographers, playwrights, screenwriters, theater artists, visual artists, filmmakers and writers. Visit www.mcknight.org.

Bits & Pieces

In August, **Laura Osterlund** began work for The Keiskamma Trust (www.keiskamma.org), a nonprofit organization in Hamburg, South Africa. As a Recorder Specialist Instructor, she gives private lessons and coaches ensembles of young South African recorder players at **The Keiskamma Music Academy**.

The **Peabody Renaissance Ensemble**, **Mark Cudek**, director, held its **25th birthday concert** in April in Baltimore, MD—the same

program it later played at the Boston Early Music Festival in June.

The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665, by David Lasocki with Roger Prior, is now available as an e-book for \$12. The print version, published in 1995 by Scolar Press, costs over \$200; this e-book also includes "Research on the Bassano Family, 1995-2012" (37 pages) at <http://instantharmony.net/Music/ebooks.php>.

Rex Watson has added an MP3 player to www.beauleclercrecords.com, which showcases recordings of 20th-century recorder music.

Cléa Galhano: A Passion for the Recorder

By Anthony Griffiths with Cynthia W. Shelmerdine

Cléa Galhano is well-known by concertgoers and recorder pilgrims at workshops across the Americas and Europe. The occasion of the McKnight Fellowship being given to a long-time member, supporter and former Board member of the ARS has prompted us to learn more about her dedication to the recorder and its music.

David Castelo—a notable recorder soloist, professor at University of Goiás in Brazil, and scholar on Brazilian Baroque and Classical music—knows Galhano well. He recalls:

I met Cléa Galhano in the early 1990s. I was 18, living in São Paulo, far away from home, and strongly determined to become a professional recorder player. I had heard about her at Londrina International Music Festival—perhaps the year before—from a group of her recorder students. They kept talking about that wonderful, enthusiastic teacher. I couldn't make up my mind if I was more curious than jealous.

Well, I still can recall the day of my first lesson. It was love at first sight! So much enthusiasm, so much happiness in making music, so much love for the recorder! I do remember something she told me that day. She asked me to observe a little baby and how they are so honest with their feelings. She said: "when they laugh, they just laugh; when they cry, they just cry; they don't just give half of themselves, they give themselves entirely. And that is how we should make music! That is how we should play the recorder!"

After all that time, after spending years at the Royal Conservatory at The Hague, after becoming a recorder teacher at a university in Brazil, every time I meet Cléa, I can find in her that endless source of love. It's so much more than having a good recorder technique. It's about being generous, being able to give the best we have to someone else, being able to find the best in someone else. Cléa made me see that in order to become a great performer and a great teacher, we must love unconditionally, we must give generously, and we have to look for the best in anyone who shares our classroom.

Some of Cléa's students became leading recorder teachers and performers in Brazil and overseas. Therefore, the importance of Cléa's work in Brazil is unquestioned. But I believe, for Cléa, much more important than having former students at important universities anywhere, is to be sure that her message touched us and found a special place in our hearts.

Can you tell us a little about your family background in Brazil? Was it musical?

I came from a very simple and loving family in Brazil. They aren't musicians, but all my life I had their support. I was always told that I just needed to follow my passion and dream in life.

Was the recorder your first instrument?

No, the piano was my first instrument. On the way to my first day of Grade 1, I heard the sound of the piano coming from a window. I was empowered by it. Every day I would leave home earlier in order to be able to listen to that sound. Finally I asked my mom to register me for music lessons.

We didn't have too many options, and she found me a piano teacher (who had nine kids!). I didn't have a piano and I would go every day to my teacher's house to practice, with the kids all around.

How were you introduced to the recorder?

My second piano teacher played the recorder as well, and she started teaching me the instrument. After that I started playing in a recorder ensemble. When I went to college my major was piano, but I also had recorder lessons. I completely fell in love with it. I finished my degree in music and got a scholarship to study at The Hague conservatory with a Brazilian teacher, Ricardo Kanji, a student of Frans Brüggen.

How did you start to perform in Brazil?

Before college, I played in an ensemble in my home town (Cruzeiro). Then in college (in São Paulo) I was part of a recorder quartet that performed all over, and also we played in several competitions. At that time in Brazil, there were lots of recorder competitions and new composers writing specifically for the instrument.



Galhano leads a master class (interview photos from the 2012 ARS Festival by William Stickney)

Was the recorder “love at first sight?”

Yes it was. I didn't know why at first. I thought that I could express melodically in a way that is different from the piano. To play and make music through “air” and from a “basic” instrument was very special to me.

Did other instruments also feature in your early experiences?

I didn't have exposure to other instruments. I remember that when I played accompanied by a cello in college it was one of the most special days in my life. In my home town, the popular instruments were piano, accordion and guitar.

Did Brazilian/South American culture influence your musical development?

A lot—I feel that I am very connected with my roots, the intersection of diverse cultures. The African rhythms and Portuguese melodicism of Brazil have had a huge influence on my playing.

How did other early music and modern music compete as influences?

Music is sound. Even if we specialize in one style of music, we still need to learn and appreciate others. I always played early, modern and Latin music. Each of them helped me to become a better musician.



Who were the major early influences in your attitudes to playing recorder and to music generally?

For the recorder in Brazil, Ricardo Kanji. He was a pioneer of this instrument there and he recorded an LP that inspired me a lot. For recorder in general, Frans Brüggén has always inspired me with his intelligence as a musician, his boldness, and his ability to reach and inspire people through his playing.

For music in general, I have been very blessed to have wonderful colleagues and musicians around me. My group Belladonna taught me details and endless ways to see phrasing and music. Marion Verbruggen inspired me always to be centered in the music and in my playing. Rosana Lanzelotte, Jacques Ogg, Vivian Montgomery: all are musicians who shared the stage and its magic with me. Tish Berlin and Frances Blaker inspired me in the art of recorder ensemble playing. My Baroque group with Saint Paul Chamber Orchestra, Blue Baroque Band, showed me the “highs” of an interpretation. My Brazilian band, Alma Brasileira, shared my music roots.

And last but not least, my students remind me every day that everything is possible and they inspire me to keep growing. So many musical satisfactions from so many wonderful musicians to whom I will be eternally grateful.

Many children who start playing recorder are later seduced by other instruments and give up the recorder. Why did this not happen to you?

Perhaps because I believed that the recorder is a special instrument that teaches us that we don't need an orchestra to make music. Even with its very primitive structure, I could express and communicate with people beautifully.

The important message is that you find the instrument and the instrument finds you. It is hard, but you can make a living

with it. Just be persistent with your passion for the instrument.

What role did performance play in your musical development as a young player?

I have always liked to perform and share with people what I feel in music. It is part of my life. I also loved the sensation of being on the stage. Nobody can teach you what you learn from being on stage—pure magic!

Were you ever considered to be a prodigy?

Not at all. I was never a prodigy. I struggled a lot in my life, and I got a lot of scholarships and help from many people. I am very grateful to all the people who have been part of my life. They believed in me and in my passion for music.

When did you first consider a career as a professional musician, and what factors influenced this choice?

The certainty of being a musician was always inside me. I just needed to follow my intuition and passion, to not give up and let the universe do its part.

What influences caused you to leave Brazil and come to live and work in the U.S.?

Was the move easy or challenging?

It was a very interesting story. After college in Brazil, I studied in The Netherlands. I came back to Brazil after a couple of years for personal reasons. But I felt that I wasn't done yet with studying abroad. My friend told me about an announcement for a Fulbright Scholarship for a master's degree in music. I applied for it, but I didn't pass the initial English test.

Months passed by and I received a package saying that I was selected for the Fulbright first round, but I had to take the TOEFL [Test of English as a Foreign Language] exam—which is very difficult. Again I didn't pass!

After a couple of months, I received a telegram saying that the committee had decided to pay for

me to take a TOEFL course for three months in Pittsburgh, PA. Humbly I accepted it. The universe was again giving me a great opportunity.

After Pittsburgh I moved to Boston, MA, did my master's degree at New England Conservatory, and met my husband, who is from Minnesota. I moved back to Brazil for four years and then moved to Saint Paul, MN, where he was going to do his Ph.D. in music education. I didn't know anybody here. Slowly fate gave me again an opportunity to build up a different life, playing with wonderful musicians and starting a wonderful music career.

When you teach recorder, what approaches do you use, and why?

I was invited by Kathy White to serve on the Suzuki recorder committee when she started it. My daughter was also a Suzuki recorder student for four years. I like very much this methodology, and I apply it to beginners, children and adults. I love to teach beginners, to be part of that amazing moment in their lives, to introduce the beauty of music to them and help to make a difference in their lives.

What about when you teach recorder to budding professionals?

The approach is that the player is the instrument. The recorder is the tool to make the music speak and to communicate the musical language. It is very important to learn all different styles of music. To be talented isn't enough. I always encourage my students to listen to different professional players, to go to workshops and get different views of the same repertoire.

What role do you think workshops play?

Workshops are very important for the development of individual amateur recorder players. Not only do they learn more by taking different classes, but also they get inspired to continue their education where they live. A light starts to shine inside of them.

You direct a recorder orchestra; tell us about that experience.

The recorder orchestra movement is wonderful. The players are able to perform orchestral literature and original writing for big ensembles. I truly think it is the future for amateur players.

Can you compare your teaching and performing in terms of personal satisfaction?

Both of them give me the same satisfaction. When you teach or perform, you empower people with the beauty of the music—the listener by receiving the music, the students by building up a music skill.

You have made several recordings in various musical genres. Do you like to record?

I love to record! I feel entirely inside of the sound. It is always sad when it is over. I have made seven recordings; they showcase my love of different styles of music.

Can you give some examples of particularly satisfying musical experiences?

One of the most beautiful musical experiences I had was my concert at Wigmore Hall in London with the harpsichordist Rosana Lanzelotte in 2004. The hall is so magical. It taught me that less is more. In that space, you have to play less and the hall will do the rest. I will never forget that sound and moment.

You are undoubtedly an important role model for developing recorder players.

What advice do you have for them, or indeed for any group of recorder players?

Never give up. Tolerate rejection—you will feel stronger. Always see the bright future. Always think about the big picture. Be generous, giving and humble. If you get intimidated by a person or situation, always think about your own voice and believe that you can make a difference by being yourself. Different is good. Believe in yourself and the voice you have. It is yours!

Find the instrument and the instrument finds you.

As an active ARS member and former Board member, what has convinced you that the ARS plays an important role? ARS has a crucial role in the recorder movement. This organization has inspired and helped so many people. It is a crucial part of my life in the U.S. I was proud to be on the Board for six years. Amateurs travel all over finding different ARS members to play with. The ARS promotes workshops and has AR magazine that is a reference for so many players here and in other countries. ARS guarantees a social and musical network for recorder players.

What opportunities does the McKnight Award open up for you?

It is the most important, competitive and prestigious musical grant in Minnesota, an affirmation about my musicianship and career here. It opens doors for me in terms of visibility and recognition. This award is for all of us and is also a symbol that the recorder is seen as an important instrument. It is a message of hope for the young students and players, and also a celebration of a life of persistence, focus and passion.

I truly believe that each person builds a career with help from musicians, friends, students, family and community around us. I can't thank enough my wonderful recorder colleagues who have a crucial role in the recorder scene in the U.S., and the ARS for always supporting professionals in this and other countries.

Thank you to all who made this possible for me.

Griffiths is Professor Emeritus of the department of botany at the University of British Columbia, Vancouver, BC. Shelmerdine is Robert M. Armstrong Centennial Professor of classics, emerita, at the University of Texas at Austin, and now resides in Maine. Both are ARS Board members.

The Lucky Seventh ENFLAMA

By Renata Pereira, Brazil; photos and translation by Gustavo de Francisco

The number “7” carries magic. Did ENFLAMA’s lucky seventh edition actually exist, or was it only a dream?

Speculation aside, what happened in the city of São Paulo, Brazil, from May 29–June 2, was more than luck—it was a memorable encounter that will be cherished by all who took part.

Organized by **Quinta Essentia Recorder Quartet** (5E), one of the main Brazilian chamber music groups (coincidentally also formed seven years ago), this ENFLAMA annual South American recorder meeting was unique for participants, by providing a resident professional Baroque music ensemble to accompany those who wanted to play recorder concertos. They were guided by well-known Dutch recorder player and teacher **Paul Leenhouts**.

“Not all flutists and recorder students in Latin America have the chance ... to play in a group,” said **Renata Pereira**, 5E recorder player, and organizer of the meeting. With that in mind, as suggested by Leenhouts, **Fantasm Ensemble** (*rehearsing for the final concert with Leenhouts, bottom*) was engaged to accompany the recorderists enrolled in the master class.

The 2013 ENFLAMA received funds from the Ministry of Culture of São Paulo. “Without this support it would be impossible to hold such an event,” remarked **Gustavo de Francisco**, 5E recorder player.

The meeting’s theme, “Excellence in performance: new ways for the recorder,” was exhibited in concerts by invited groups, lectures, master classes and presentations of academic papers and reports. Pereira specifically focused the master class on the concerto repertoire, also accepting groups that play together regularly at a high level.

The Dutch recorder player/maker **Adriana Breukink** was also invited to give an up-close look at the Eagle recorder, and to describe the process of developing a new instrument.

Besides Leenhouts and Breukink, the event included **Allegretto** (from the city of Recife in northeast Brazil) and **NovoOvoNovo** (São Paulo).

Over four days, more than 100 participants—professionals, students, teachers, educators and lovers of the recorder from 13 different states of Brazil plus Peru and Uruguay—engaged in an intense exchange of information and experiences, all circulating within the University of São Paulo’s MariAntônia University Center.

Four concerts took place at Consolation Church, founded in 1801, one of the city’s major tourist spots. Breukink performed with Brazilian pianist Rafael dos Santos in the superb auditorium of the Mário de Andrade library. “The idea was to fill the city of São Paulo with recorders,” said Francisco.

This report began by calling the seventh edition of the meeting a dream, but it became reality through the participants’ excitement, teamwork, solidarity and willingness to share great musical moments. The dream ended with joy at a final concert of Brazilian and Peruvian recorder players, performing with Fantasm Ensemble.

Seven truly was our lucky number.

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Paul Leenhouts (third from left) with master class participants and members of Fantasm Ensemble



Dallas says Welkom to Erik Bosgraaf

By Alice Derbyshire, Dallas, TX

In summer 2012, news came that the **Dallas (TX) Symphony Orchestra** (DSO), under the direction of **Jaap van Sweden**, had programmed two Vivaldi concertos for soprano recorder, to be played by the rock star of Dutch recorder virtuosos, **Erik Bosgraaf** (1, below, backstage with Sweden).

The **Dallas Recorder Society** (DRS) director and an ARS Board member, Jennifer Carpenter, saw Bosgraaf's visit as an opportunity to raise awareness among North Texas audiences of the recorder as a virtuoso concert instrument. She formed a subcommittee headed by DRS treasurer David Podeschi, who contacted the DSO and negotiated with them to involve the DRS with Bosgraaf's visit. The DSO was gracious and amenable to DRS co-hosting his Dallas stay, also offering special group pricing for the concert.

It was arranged for Bosgraaf to direct a special DRS meeting on his first day in Dallas, to coach the group on Praetorius's *Wachet Auf*, which DRS would play in concert the following week. He worked us slowly through the difficult timing, drawing out the expressive interplay between the voices. Always, the most valuable lessons come from the expression of the master's own relationship to music. Thus, in just two hours, Bosgraaf took us off the page to a higher vision of the piece, and settled us again among the notes and rests, refreshed and attentive, and ready to perform.

The day following our special DRS meeting, Bosgraaf began rehearsals and four performances with the DSO, February 28 through March 3. A chamber orchestra from the DSO accompanied his dazzling performances of two Vivaldi concerti, RV443 and RV444, both in C major for recorder, strings and continuo. Although Dallas audiences were new to the recorder as a concert instrument, they responded with unabashed enthusiasm to this tall, exuberant Dutch virtuoso, playing a tiny soprano.

As an encore, he played Jacob van Eyck's variations on "Come Again," unaccompanied, on a mellifluous Ganassi in G, a¹=446Hz, by German maker Monika Musch. Bosgraaf's performance constituted the program's first half—a sparkling and optimistic prelude to Gustav Mahler's mighty sixth symphony on the second half.

Hailed as one of the most gifted and versatile recorder players of the new generation, Bosgraaf has a colorful past in

a rock band and as an oboe player. He believes that good music is irrespective of style, and feels equally at home in early and contemporary music as well as commissioning new works including several concertos incorporating new media.

In 2007 Frans Brüggen invited him to perform Bach's *Actus Tragicus* at the Concertgebouw. His debut recording, a three-CD box set of solo works by Van Eyck, was number one in the Dutch classical music charts in 2007 while his CD/DVD *Big Eye*, including contemporary music for film, was hailed as "wacky, irreverent and thought-provoking" (*Gramophone*; see also Tim Broege's column on *Big Eye* in the September 2007 *AR*, as well as an interview with Bosgraaf in the May 2008 *AR*). Bosgraaf's discography, including CDs of music by Telemann, Bach, Handel and Vivaldi, is impressive; visit www.erikbosgraaf.com.

Born in The Netherlands in 1980, he is a former student of **Walter van Hauwe** and **Paul Leenhouts**, and holds a Master of Arts in musicology from Utrecht University.

He was one of two recipients of a Borletti-Buitoni Trust Award in 2009, each winner receiving a prize of £20,000 (over \$30,000) plus advice in such areas as public relations, auditions and appointing managing agents, as well as tours and showcases for the winners (see www.youtube.com/user/BorlettiBuitoniTrust/videos). In 2011 he received the highest Dutch state prize, the Dutch Music Award.

Bosgraaf is an amiable and effective evangelist for the recorder. He travels the globe, performing as a soloist and in ensembles on world stages, but his performance in Dallas was the first with a major orchestra in the U.S. He is renowned for his performances of the period, as well as contemporary repertoire.

Although there are no definite plans for his return to Dallas, we concluded his visit with optimism, saying "Tot ziens!"—Dutch for, "See you soon!"



Photos: Chris Shull, Dallas Symphony Orchestra



Recorders in New York City

By Anita Randolph, New York City, NY

Flauto Doppio—**Nina Stern** and **Daphna Mor**, recorders, with percussionist **John Hadfield**—played an interesting and intimate program at the DeMenna Center, April 4, on the Music before 1800 Hell's Kitchen series. Much of the program consisted of music from the western European Medieval period, and compositions derived from the Armenian oral tradition. Accompanied by their skilled percussionist, this aspect of their program had the appeal of the exotic.

The 14th-century Italian and English pieces were anonymous, but the works from Armenian tradition were attributed to poets Griger Narekatsi and Sayat Nova. An anonymous 14th-century *Ghaetta*, as well as Van Eyck's *Fantasia en echo* and *Batali* (*Der Fluyten Lust-hof*), were attractively set for trio, enlivened with simple harmonies and sprightly rhythms.

Flute Alors!, a recorder quintet from Canada, gave a program at Wall Street's Trinity Church on April 18. The members of the quintet are **Vincent Lauzer, Jean-Michel Leduc, Marie-Laurence Primeau, Alexa Raine-Wright** and **Caroline Tremblay**. Their program contrasted Renaissance period pieces with contemporary works, starting with a busy arrangement by quintet member Raine-Wright of Van Eyck's *Doen Daphne* for SATTB recorders.

The program unfolded as follows: *Praludium und Fuge* by Matthias Maute; two *Fantasies a5* by John Ward; *À deux pas du sol* by David Desilets; five well-known pieces by Dowland; *Rush*, another Maute piece; five pieces by Holborne; and an ending fantasy-like arrangement of the pop favorite, *Fly Me To The Moon*.

It was a very substantial program played by a very skilled ensemble.

In general, their sound favored the low recorders; alto was often the highest instrument. Flute Alors! has an easy command of extended techniques needed for contemporary music, and they are very good at quick instrument changes, as they made clear in the Desilets piece. I only wish they had played in a smaller space, which would have suited their skills and sounded better than cavernous Trinity Church.

There was some recorder to be heard at the **Metropolitan Opera** in this season's revival of Handel's *Giulio Cesare*. **Steve Hammer** and **Ben Harms** provided the recorder obbligatos for two arias. I heard the April 22 performance, and the sound of the recorders easily reached to the back row of the Family Circle.

Chelsea Winds Recorder Ensemble celebrated its 20th year, and the 100th year anniversary of the birth of composer John Cage, with a concert in the chapel of the General Theological Seminary on May 3. The program consisted of music by Mundy, Corelli, Purcell, J.S. Bach, Brade and David Hurd, but the featured work was Cage's *Solo Obligato with Accompaniment of Two Voices in Canon, and Six Short Inventions on Subjects of the Solo ...* (a title nearly as long as the piece). Published by Peters, this 1933-34 work by Cage for unspecified instruments can be realized on three alto recorders. Gregory Eaton, Hurd and I were the players; I will testify that playing Cage was a very satisfying musical experience.

Lucinda and Barrie Mosher were additional players in the five-part pieces.

On their way to perform at the Boston (MA) Early Music Festival, the **Royal Wind Music** from The Netherlands stopped off to play

June 9 at Park Ave Christian Church, presenting "Angeli, Zingare e Pastori." The Royal Wind Music is a 13-member recorder orchestra playing a collection of matched Renaissance recorders ranging from sopranino to a 10'-long subcontra bass.

Director Paul Leenhouts was out of the country and did not conduct the New York concert. Instead the orchestra played—without conductor, standing, and entirely from memory—a program of 20 pieces from the Italian Renaissance repertory of Venice, Naples, Milan and Rome.

This splendid ensemble produces a rich, organ-like sound. It was a pleasure to see the ease with which the musicians moved from one size of instrument to another, and an even greater pleasure to hear their precise ensemble and expressive playing.

Unfortunately I was unable to hear the **Recorder Orchestra of New York's** concerts in Jamesport (May 27) and Bethpage (May 28) on Long Island. **Patsy Rogers** conducted music from the 15th to the 21st centuries. Two pieces seemed especially interesting: *Rhapsody for Bassoon and Recorder Orchestra* (2007) by UK composer Steve Marshall, with **Tim Campbell** offering the bassoon solo on bass clarinet; *Lachrimae* by Andrew Melville, a 10-part arrangement of the famous Dowland piece that starts traditionally and then segues into a tango. It seems that I missed a bit of musical fun.

Arranging music to make it available for the instruments at hand is an old and honorable tradition, from which recorder ensembles very often enjoy the fruits. But (recorder player) **David Hurd**, in his role as organist, turned the tables in his April 25 recital at Holy Apostles—playing his own organ arrangement of Glen Shannon's recorder consort piece *Peanut Butter Prelude and Fugue*, a delicious piece either way.

The Recorder speaks an International Language

By Deborah Dressell Southard

Recorders speak an international language, which **The Recorder Consort from Hathaway Brown School** in Shaker Heights, OH, learned for themselves during spring break 2013. The ARS awarded the group an **Educational Outreach Grant**, which assisted in plans for a tour to Germany and Austria to perform music in the places where it was composed.

For two years, 13 eighth-grade girls prepared for this tour, building their repertoire, studying the culture and history, and becoming familiar with the German language. The first performance was in Munich, Germany, busking on Marienplatz in the center of town, raising \$100 for UNICEF. Moving on to Salzburg, Austria, we played *Andante, K.331*, in front of Mozart's birth house. Although we had rehearsed and performed this piece for months, it took on new life as we played it on the very cobblestones where Mozart walked as a boy.

We played for children and their families at Salzburg's Orff-Institute, sharing our musical background. For the first time, we realized that we were Americans performing for Austrians.

As we moved on to Vienna, we stopped at the Esterhazy Palace, where Haydn composed *Chorale to St. Antoni*, which happens to be the music for



Hathaway Brown's school *alma mater*. Performing our *alma mater* in the place it was first heard gave a completely new understanding of this piece.

While there, we collaborated with a Musikschule in the Döbling region of Vienna. I had the good fortune of becoming acquainted with **Johanna Valencia**, who is a professional recorder and gamba player as well as the music director of the recorder ensemble at the school. Her students hosted us for three nights in a homestay. We also played together, creating an incredible cultural exchange for our students to connect with each other through recorder, creating their own musical language.

Both groups performed a combined concert, sharing music between the ensembles, playing in full consort, with gamba and percussion. It was a thrill to perform *Spanish Pavan* by Praetorius and *Battle Pavan* by Susato in the resonant space of the Musikschule, which was adjacent to the building where Beethoven composed his *Eroica* symphony. It was the first time my students had ever seen a great bass recorder made of wood! The friendships forged and the music we shared made for lasting memories.

We continued our Austrian tour to Mauthausen, which is a World War II

concentration camp memorial on the outskirts of Linz. It was a sobering experience to tour the pastoral setting of this concentration camp memorial, high on a hill overlooking the Danube River, knowing what atrocities took place there. We performed a beautiful piece of Jewish music, called *Oifn Pripetchik*, which was used in the movie *Schindler's List*. We felt as if we had left a little bit of peace and a breath of healing in this dreadful place.

We learned so much about history, culture and people, through the vehicle of sharing recorder music. It was a powerful experience for all of us to expand the possibilities of our learning, cherish the educational value, and honor the place music has as a universal language. We are so grateful to ARS for their encouragement and assistance.

Deborah Dressell Southard is the Middle School Performing Arts Chair, and teaches classes in music, recorder, guitar and chorus, at Hathaway Brown (HB) School in Shaker Heights, OH. HB is an all-girls private school founded in 1876. Southard earned her Bachelor of Music from Western Michigan University and a Master of Music at Michigan State University. She is an active member in the ARS and American Orff-Schulwerk Association. debsouthard@hb.edu.

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2013 Montréal Baroque/Recorder Festival

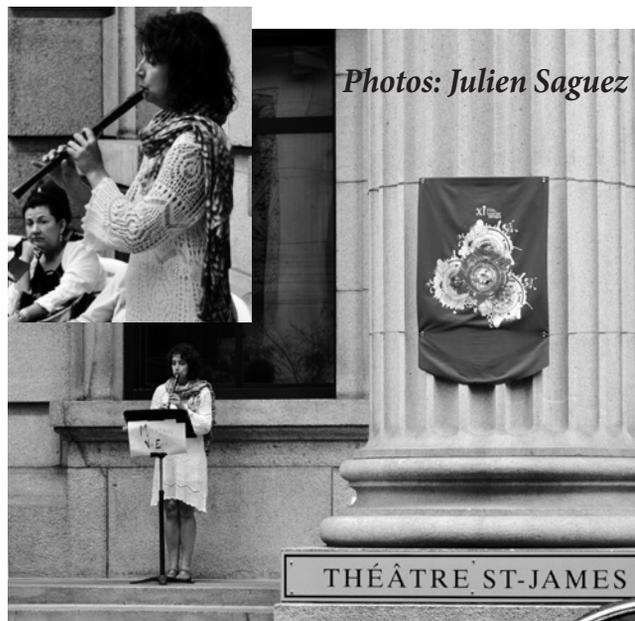
By Mary McCutcheon, Montréal, QC, marymccut@primus.ca

What happens when a 12-year-old fall Recorder Festival is stirred into a 10-year-old spring Baroque Festival (BF)? In the right hands, a better dish is created—and so a sumptuous repast was served in Montréal, QC, from June 21–24 at a cavernous former bank building, only blocks from the dainty chapel where so many early music concerts are heard. New and faithful Baroque concertgoers, and *Les Journées de la flûte à bec* players from both previous festivals mingled, choosing from a menu of 13 concerts, with ample seating for all.

Recorders were the special ingredient. *A Soirée Without Borders* offered **Flûte Alors!** quintet with disc jockey **Aleks Schürmer** in a digitized, Baroque-pop deconstruction.

Guest artist/teacher **Cléa Galhano** volunteered for the traditional BF Sunday 7 a.m. recital, when the historic quarter can be appreciated without traffic and tourists. Eyes and ears opened at her exotic smorgasbord of music that flourished when the gold-rich Portuguese court brought to South America musicians who incorporated local influences. This creative blending in turn influenced European music.

A major feat of organization was the **Van Eyck Marathon**—49 recorder players from the region, supervised by 13 teacher/performers who also helped complete the roster of all 143 *Fluyten Lust-hof* numbers. Rue Saint-Jacques echoed to recorder notes 11 a.m. –3 p.m. over three days, from the bank's high stone porch. Crowds did not gather, but it was fascinating to the initiated. The sun baked, the rain was a deluge, but we played on—as Van Eyck did to earn his living at an Utrecht park, as **Matthias Maute** commented before playing No. 51. (below, *Femke Bergsma plays "Amarilli..."*)



No. 65; her mother Caroline Bergsma, visiting from Holland, also pitched in to play "O Slaep..." No. 67)



The many concerts, without amplification, included recorders among the instruments, which is always appreciated. **Ensemble Caprice** offered a major event—Vivaldi's unfinished opera *Montezuma*, co-composed and directed by Maute (*here with Marion Newman as Montezuma's wife; Sophie Larivière plays Baroque flute*). Slowly-moving backlit projections of swaying jungle foliage and floating ornate Aztec headpieces gave life to the cavernous hall, formerly a passenger terminal of the White Star Line near the port of Montréal before becoming a bank and now, it is hoped, a theater.

Recorderists could sign up for a master class and three workshops. Some played in a parade (*moved to the basement due to rain—I to r, Caroline Tremblay, Jean-Willy Kunz, Vincent Lauzer, Timothy Walsh*).

Evening pre-concerts were given by Galhano's workshop participants and by Montréal Recorder Society ensembles directed by **Sophie Larivière**, including Flutissimo recorder orchestra; and by **Francis Colpron** in his setting of Frank Zappa's *Let's Move to Cleveland* for six recorders and 'cello, along with a rendition of Glen Shannon's *Prelude No.1*.

Many ARS friends came from out of town. I enjoyed every morsel of the weekend, thanks to that band of early musicians who collaborated in the musical kitchens of www.montrealbaroque.com and www.ensemblecaprice.com.



Greenwich Festival Preview

By David Bellugi, Florence, Italy

What do one Australian, one Austrian, three English, one Canadian, one Dutch, one French, 10 Germans, two Hungarians, one Italian, one Norwegian, four South Koreans, one Swede and one Swiss have in common? They are the 28 recorder players who competed in the preliminary round of the biennial **Moeck/Society of Recorder Players (SRP) Solo Recorder Playing Competition**. This round consisted of a 30-minute recorded CD program including the required piece, *Meditation* (1975, Zen-On M22331415), by Ryohei Hirose (1930-2008), a challenging alto recorder work.

The jury, composed of flutist **Rachel Brown**, harpsichordist **Charles Matthews** and myself, have chosen three finalists who will each perform a one-hour recital on November 8 during the Greenwich Early Music Festival—aptly dubbed by UK's *Recorder Magazine* publisher Jeremy Burbidge as the “Wimbledon of Early Music.”

These 28 candidates represent a remarkable cross section of the recorder world today—an indication of the levels attained in teaching, learning, playing and making of recorders. Many of them have already won international prizes, have personal web sites and are musicians that I would travel far to hear in concert.

Hear these talented young players and be present as the ARS honors Distinguished Achievement Award winner Bernard Thomas during the Greenwich International Early Music Festival (www.earlymusicshop.com/More/Greenwich_International_Early_Music_Festival.aspx), November 7-9, near London, England. For more, see www.americanrecorder.org.

This year's finalists are listed here in alphabetical order. The biographical information is excerpted from material provided by Richard Pyper, competition administrator and past SRP chair.

Anne-Suse Enßle started playing recorder at age eight. After studying at Neckarsulm Music School she moved to the Mozarteum in Salzburg, Austria. Since 2012 she has studied in Vienna with Carsten Eckert. She has played in master classes for Walter van Hauwe, Trevor Pinnock and Han Tol, among others. She also studies Baroque bassoon with Jennifer Harris at Konservatorium Vienna.

Claudius Kamp currently studies at the Franz Liszt University in Weimar, Germany, with Myriam Eichberger (recorder) and Rainer Johannsen (Baroque bassoon). He already plays in a number of groups, principally with Ton Koopman, and plays both instruments as a member of European Baroque orchestras.

Laura Schmid started her recorder studies with Carsten Eckert at Germany's Trossingen Music University junior department. She completed her first degree at the University of Berne in 2012 and continues studies with Michael Form in Berne. She was joint first prize winner of the 2013 Prix Crédit Suisse Jeunes Solistes—the first time a recorder player has won.

Each one of the 28 candidates had something interesting and original to say, so this was not an easy choice for the jury. Due to the outstanding level of the other participants, I would like to mention some of the splendid qualities I found in their playing. The following list, in alphabetical order, only reflects my personal opinions—but you will likely hear more from each of them yourselves in the coming years:

Giulia Breschi (Italy): she took the most artistic risks. Spectacularly difficult and original doubles in the fast movements of Telemann and Veracini sonatas sounded smooth and easy—a perfect definition of one of her favorite words, *sprezzatura*. www.soundcloud.com/giuliabreschi

... a remarkable cross section of the recorder world today.

Ingeborg Christophersen (Norway): Third movement of Lalo's *Fantasie norvégienne* splendidly played with lighthearted grace, ease, charm. www.ingeborgchristophersen.com

Tabea Debus (Germany): spirited and fearless technique, especially in the fast movements of the Detri *Sonata* and in Rognoni's diminutions on Palestrina's *Vestiva i colli*.

Zoe-Marie Ernst (Germany): created a nostalgic, moving atmosphere with her convincing interpretations of the modern works (Hirose and the *Sonatine* by Friedrich Schmidtman).

Janet Forbes (England): I particularly liked her renditions of the original *Sonata* by Andrea Micheli di Lucca and the 15th-century *Cançon de Piffari dicta el Ferrarese*. www.janetforbes.com

Julia Fritz (Austria): spirited rendition of Vivaldi's *Concerto in A minor, RV445*; her Montclair sonata was both soulful and playful. www.juliafritz.net

Florian Gazagne (France): varied repertoire showed his interest in both early and contemporary music. Beautiful ornamentation in the slow movements of a Handel sonata merited listening to it several times.

Jana Langenbruch (Germany): her greatest assets are tonal colors that show great promise—qualities particularly evident in her rich yet subtle ornamentation of Roman's *Sonata XI*.

Vincent Lauzer (Canada): vitality, drive and precision, especially in contemporary works. Buoyant showmanship in his Corelli *Sonata, Op. V, No. 10*, fast movement. www.vincentlauzer.com

Elisabeth Neuser (Germany): her self-assured interpretations of Van Eyck's *Fantasia*, Marini's *Romanesca* and Ferronati's *Sonata No. 5* showed off a clear, pure sound, punctuated by musical phrasing, refreshing to hear.

Philippa Ovenden (England): her playing of the istampita *In Pro* was dis-

tinguished by a happy union of swing, rhythm, dynamics; a generous sound.

Céline Pasche (Switzerland): her arrangement of Biber's *Ciaccona* was played effortlessly—splendid phrasing; warm, rich full-bodied sound.

Benjamin Rose (England): interesting collage: 15th-century diminutions of *Faenza Codex*, Jacopo da Bologna's madrigal *Aquila altera*, segue to two solo clarinet works by Stravinsky!

Sophia Schambeck (Germany): 19 years of age, the youngest candidate. Vitality, verve and precision were displayed in *Toccata (Lullaby for a Hummingbird)* composed by her teacher Markus Zahnhausen. Star material!

Cornelis van Dis (Netherlands): polished, mature and soulful; his excellent choice of repertoire cleverly balanced the old and the new worlds.

Kristine West (Sweden): favorite tracks on her CD were the Allegretto from Castelnuovo-Tedesco's *Sonatina* (skillful phrasing); two movements of Mozart's *Quartet in D major* showed subtle elegance. <http://kristinewest.se>

Elisabeth Wirth (Germany): aesthetic fluidity in Rognoni's divisions on Palestrina's madrigal *Io son ferito*; clever solutions to technical difficulties of Vivaldi's *Concerto RV444*.

Euncho Yeom (South Korea): at age 21, an amazing amount of talent, dexterity, a lovely, clear sound—plus joy and spirit. www.eunchoyeom.com

Jung-Hyun Yu (South Korea): convincing dynamic changes mixed with intelligent ornamentation and an alluring sound in Telemann's *Sonata in D minor, TWV41:d4*.

My heartfelt appreciation to all of the contestants for their dedication, artistry and musicianship!

David Bellugi performs as conductor/ soloist with orchestras over several continents, and is a featured performer at the 2013 Greenwich Festival. He is chairman of and teaches recorder at the Early Music Department at Cherubini Conservatory, Florence, Italy. www.davidbellugi.com

Andreas Glatt (1946-2013)

Belgian flute and recorder maker **Andreas Glatt**—known to Americans as a Boston (MA) Early Music Festival exhibitor, and via his record label, Accent—died on May 4.

Whether he was making instruments or producing recordings, Glatt brought to his work the perspective of a musician of discernment. He grew up in Bremerhaven, Germany, the son of an architect; in nearby Bremen, he studied recorder with Martin Skowronek, also an instrument maker.

At the Schola Cantorum in Basel, Switzerland, he studied flute and recorder with Hans-Martin Linde, but Skowronek remained a greater influence. Glatt's passion became antique instruments, which he realized were quite different from—and far superior to—the instruments then available.

In the early 1970s, after settling in Belgium, he began a career making flutes and recorders. He maintained the conviction that they would diverge as little as possible from the originals, even if that meant each model would be pitched differently. Glatt imbued each instrument with a personality of its own; like the antiques that inspired them, they demanded sympathy and sensitivity from players.

Instrument making was the art by which he sought a living gateway to the musical past. His principles occasionally led to conflicts with musicians who cared more about consistency or convenience than sound.

As a result of these tensions, he left instrument making in 1978 to start a record company specializing in early music: **Accent Records**, which he co-directed with his wife **Adelheid (Junghänel) Glatt**, an accomplished viola da gamba player. The two were co-producers of all the records, and served as engineers and editors, as well as typesetters/designers for the jackets,

and distribution agents; both of them also played on some recordings. Their list of artists was formidable: counter-tenor/conductor René Jacobs, the Kuijken Brothers, La Petite Bande, Concerto Palatino, and more.

Glatt's distaste for compromise was as evident in recordings as it was in his instruments. The performers and repertoire had to match perfectly, as did the acoustic environment in which the music was recorded. While a success, the venture had its frustrations. After more than 20 years, Adelheid and Andreas sold Accent, staying to produce records under contract.

Happily, the sale was the impetus for Glatt's return to instrument making in 2001. He became a regular exhibitor at early music festivals and instrument fairs—not so much to make sales as for the company of colleagues, who were eager for his advice and example. While others brought cases of instruments, selling a few or none, Glatt brought a handful and often returned home empty-handed. The field he had entered as a maverick had grown to appreciate his value.

Glatt produced Baroque recorders after Thomas Stanesby, Jr., and J.C. Denner (both altos), Bressan (voice flute and fourth flute) and others. At the first International Recorder Days of the Flanders Festival in 1972, he exhibited a Stanesby Jr. at original pitch (A=410), a copy of a recorder then in a private collection and now owned by the Paris Museum.

Glatt, who needed not a dab of makeup to play Shakespeare's Falstaff, was known for his kindly bluster. He never suffered fools gladly, yet was beloved to all who knew him well for his humor, intellect, warmth and kindness. Besides his wife, he leaves two sons and three grandchildren.

Compiled from material by Scott-Martin Kosofsky, www.philidor.com, Roberto Bando, and other sources

Boston Early Music Festival 2013: A Recorder's Eye View

With a theme of “Youth: Genius and Folly” for the 17th biennial **Boston Early Music Festival**, the full week (June 9-16) of events showcased an opera by a youthful G. F. Handel. Early musicians—many young, some young-at-heart—also offered fringe events around the Back Bay of Boston, MA.

The festival centerpiece, staged four times, was the opera *Almira* by 19-year-old Handel. The opera's plot centers on Almira, now old enough to be crowned and take over from faithful court administrator Consalvo; an edict from her deceased father requires her to marry a son of Consalvo. She is in love with someone else, as are several members of the Spanish court of Castile—but not always or at first in reciprocal fashion. These complications are ironed out in a humorous intrigue.

As usual for BEMF, the singing and dancing were superb; gesture as a dramatic element was effectively utilized, sometimes to comic relief: rhythmic patting of cushions, unrolling of a scroll, sweeping. English surtitles were projected above the proscenium, so that the meaning of the singing (mostly in German) was obvious. *Almira's* length might challenge an uninitiated opera audience—perhaps a lesson that an older Handel may have rectified.

Recorders were ably taken up periodically by oboists **Kathryn Montoya** and **Gonzalo Ruiz**. Their best moments were perhaps the lyrical ones, where two altos accompanied quiet nature-related arias or interludes, sometimes forming a lovely trio with one of the singers on stage. Occasional familiar snippets of melody, sung or played either by recorders or oboes, were likely reused in other works by Handel later in his career, a common practice of composers of that time.

Monday, June 10

The **Sitka Trio**—**Letitia Berlin**, recorders, douçaine; **Frances Blaker**, recorders; **Shira Kammen**, strings, voice; along with friends **Barbara Blaker Krumdieck**, cello; **Erica Dunkle**, mezzo-soprano; **William Simms**, theorbo, guitar; **David Wilson**, violin (*below*)—provided an enjoyable start to a week filled with recorder-inclusive fringe concerts. They presented “Music Outside the Lines,” an eclectic program of Medieval, Baroque and folk tunes spanning centuries.

The earliest, a rhythmically-challenging 14th-century piece from the *Robertsbridge Codex* (“Petrona”), was followed by the most contempo-

rary: Blaker's *Perotinian* (2006) in a section performed mostly by the Trio.

The full ensemble was featured in a three-part set: *Browning My Dear* (Woodcock), with Dunkle's lovely singing; *Browning* (Bevin) with no vocal; and the melancholic *Ricercar Bonny Sweet Robin*. The entire ensemble so obviously enjoyed performing together, and merited the large and appreciative morning audience at Cathedral Church of St. Paul.

The noon concert at Old South Church featured **Ensemble Musica Humana** as they debuted “Turlough O'Carolan: A Life in Song.” Concertgoers filled Gordon Chapel for this celebration of the legacy of the 18th-century Irish composer and virtuoso harper, performed by **Lidia Chang**, flute; **Laura Osterlund**, recorder, whistle; **Joseph Finnegan Beckwith**, voice; **Rosanne Santucci**, uilleann pipes; **Nancy Hurrell**, harp; and **Tony Keegan**, percussion.

O'Carolan's delicate, lilting melodies were presented with various combinations of instruments. Florid soprano recorder passages in *Lord Inchiquin* were beautifully played by Osterlund, accompanied by bodhran.

“La Stravaganza: Musical Brilliance in Late Renaissance Italy” was a “Special Concert of Music for Recorders, Viols and Lutes to honor the memory of Bonnie Rogers,” an amateur musician and a part of Boston's early music scene for more than 30 years.

John Tyson, recorders and percussion, with the **El Dorado Ensemble** played works by Bassano, d'India, Malvezzi, Cavalieri and others. Tyson's agility was notable in the highly-ornamented *A la Fontaine* by Willaert and Dalla Casa.

The set of four pieces by Giulio Cesare Barbetta delighted the audience, with *Moresca detta le Canarie* so well-received that the ensemble



John Tyson (far right) with some of the members of **El Dorado Ensemble** (photo by **Bonnie Kelly**)



reprised it as an encore. Rogers would have been thrilled with this program.

Ensemble 1729 (Mark Edwards and **Matthew Hall**, harpsichord; **Vincent Lauzer**, recorder; **Joanna Marsden**, traverso; **Sallynee Amawat** and **Jiwon Kim**, Baroque violin; **Bennett Mahler**, Baroque viola; **Camille Paquette-Roy**, Baroque violoncello) are young musicians who met at McGill University in Montréal, QC.

They played a program of “Double Trouble” double concertos at First Lutheran Church—beloved of a *cap-pella* vocal groups for its high, vaulted ceiling that takes the sound and bounces it around until it blends. This isn’t ideal for chamber music.

The concert concluded with a “dueling effect” in Telemann’s *Concerto in E minor for recorder and flute*. The flute and the recorder do have different timbres, and one could see which one was playing in solo passages. The two wind players stood next to each other, giving no stereo separation—unlike other times this concerto has been offered, with soloists at opposite sides.

The **University of North Texas** faculty weren’t making any rookie mistakes about player placement in their evening concert at Church of the Covenant. **Paul Leenhouts**’s playing took aggressive advantage of the recorder’s wider range of articulations than that enjoyed by the oboe (played by **Kathryn Montoya**) in the Telemann *G major Concerto, TWV43-G6*.

The rest of the concert, including a trio sonata for recorder and violin by Telemann, was admirable Baroque chamber music, with the continuo driving the rhythm while the soloists produced beautiful lines.

Tuesday, June 11

Another morning started again with a concert at Cathedral Church of St. Paul. An intimate arrangement of chairs on the altar brought the audience face-to-face with performers **Claire Raphaelson**, soprano voice; **Sarah Cantor**, recorders, traverso; **Matthew Wright**, lute. “JD 450: An Intimate Celebration of John Dowland” recognized the composer’s 450th birthday.

Most effective was *Come again, sweet love doth now invite* with tenor recorder divisions by Cantor. The final set—*Mrs. White’s Thing* (arranged by Wright and Cantor for lute and soprano recorder), then *A shepherd in a shade his plaining made* (voice and lute) and *Round Battell Galliarde* (lute and soprano recorder)—met with well-deserved and enthusiastic applause.

Watching **Gonzalo X. Ruiz** on stage is like watching a skater moving to and fro on the ice—if the movement were to conduct a dozen oboists and bassoonists, the **Symphonie des Dragons**. Their Festival program, “Au gout du soldat,” explored regimental music in the Philidor Collection, commissioned of the chief music copyist for Louis XIV in the 1690s. Collected by

André Philidor, the five volumes of mostly anonymous wind band pieces, almost ignored until a few decades ago, chronicle a gradual shift in the double reed band’s function from military accompaniment to concert music.

Other instruments infiltrated the Tuesday 5 p.m. performance at Jordan Hall at New England Conservatory (NEC): guitar, theorbo, percussion (field drum plus tambourines, finger cymbals, castanets and distant chimes), Baroque flute—and recorder, played most frequently by **Kathryn Montoya** (for instance, soprano recorder with bassoon and guitar on the crowd-pleasing *Petit Bransle faite par Mr. Degrignis*). The bassoons had particular moments of virtuosity—especially **Dominic Teresi** and **Rachel Begley**, the last familiar to recorderists.

Wednesday, June 12

The Festival exhibition opened its doors on another rainy day at a newly-remodeled Revere Hotel. Shoppers browsed among nearly 100 exhibitors; concert-goers splashed through puddles, to be washed up at nearby churches for a busy day on the fringe.

Although the morning outside was overcast, inside Gordon Chapel at Old South Church, the atmosphere was pleasantly anticipatory as **Les Bostonades** entered the beautiful neo-Gothic space. Stained-glass windows and vaulted columns, matched with excellent acoustics, were the perfect setting for this 11-member ensemble.

The instrumentation—four violins, viola, cello, violone and two harpsichords—recalled the classic *Concentus Musicus* of Vienna in its early days. **Akiko Sato** is music director of the ensemble and also harpsichordist. The program featured solo, double and triple concertos by “Bach Father and Son” (J.S. and C.P.E.).

The real treat for recorder lovers came last, when the core group was joined by **Héloïse Degrugillier** and

Justin Godoy for a scintillating, note-perfect performance of Bach's *Brandenburg Concerto No. 4, BWV1049*.

One's heart briefly sank at the gathering of the full group—including both cellos and both harpsichords, with lids open. There was nothing to fear. The slender soloists stood in front of the ensemble, well into the room. Every note was audible; balances were perfect!

Godoy sways and almost dances as he plays; Degrugillier seems to float alongside. She played a lovely cadenza at the end of the second movement.

Persistent rain at mid-day did not prevent an enthusiastic crowd from making the trek to the Museum of African American History, where **La Donna Musicale** launched its **RumBarroco Latin-Baroque Fusion Ensemble**. The group, led by director **Laury Gutiérrez**, includes **Na'ama Lion**, flute; **Guan-Ting Liao**, violin; **Renato Malavasi**, percussion; **Janet Haas**, violone; and **Vivian Montgomery**, accordion; they were joined by three singers.

Departing from its usual focus on women composers, the group delighted the audience with music from Spain, Venezuela, Colombia, Puerto Rico and Argentina by composers such as Ástor Piazzolla, Diana Sáez and Mateo Flecha. In *La Girngoza*, the capacity audience gladly "helped" provide percussion by clapping patterns in the music—a rousing end to a concert providing a contrast to typical fringe fare.

Also not the usual fringe event was a late-afternoon jam session by the **Renaissance Improv Allstars** (members and friends of **Renaissomics** and **Hesperus**, notably **Tina Chancey**, gamba, violin; **John Tyson**, recorders, pipe and tabor; **Miyuki Tsurutani**, recorders, harpsichord). The crowded bar at Rustic Kitchen, next door to the Revere Hotel, echoed with ground basses, dances, chansons and madrigals. As with the first jam session two years ago, it ended much too soon.

In the strikingly modern angular geometry of First Church Boston, youth took the stage for the third **Early Music America (EMA) Young Performers Festival (YPF)**, which had started on Monday with the **Tufts and Brandeis** combined groups featuring **Julia Bolsinger's** recorder. Concerts twice a day showcased 10 performances, with six ensembles having been awarded EMA's 2013 College-Level Ensemble Grants. Also including recorders and winds were Tuesday's massive 50-member **University of North Texas Baroque Orchestra and Collegium Singers**, directed by **Paul Leenhouts**. Earlier on Wednesday, a six-piece sackbut choir played with the **Florida State Early Music Ensemble**, **Jeffery Kite-Powell**, director.

The late-afternoon Wednesday YPF offering was the **University of Southern California (USC) Thornton Baroque Sinfonia** in "La Pellegrina 1589: Music for a Magnificent Florentine Wedding." Playing recorders were USC alumnus **Aki Nishiguchi** and faculty member **Rotem Gilbert**, with director **Adam Gilbert** on dulcian. (The previous day, after the North Texas group's oboist had become ill, Nishiguchi played on their program as a last-minute substitute.) The rest of the 16-member group—eight singers performing semi-staged parts, accompanied by instruments including strings and organ—are graduate students.

The recorders, from two sopranos to two tenors and pairings in between, were uniformly well-played, especially the florid SA recorders (Nishiguchi and Rotem Gilbert, respectively) in the Sinfonia of *Intermedio V, The Song of Arion*, by Malvezzi. Nishiguchi's ornate soprano backed Adam Gilbert, playing bagpipes and standing beside masked **Michkar Núñez-Mejia**, scratching out a rousing devil's fiddle, on the famous saltarello *Schiarazula marazula* by Giorgio Mainerio. Hear them at www.youtube.com/user/USCEarlyMusic.

Thursday, June 13

The rain continued, but spirits stayed high. Even before the exhibition opened, downstairs 40 lively participants asked questions during a lecture-demonstration: **Modern Technology for Early Music**. Harpsichordist **Peter Sykes** gave tips on how to play music from an iPad—which now compares to a then-new trend of playing from photocopies only decades ago. Full scores don't take much memory space, whether scanned or from an online source. Even the most basic iPad has very good battery life (although a portable battery pack like one from Zagg is good insurance for concerts). A basic setup is an iPad, ForScore from iTunes, pedals to turn pages (absolutely silently, on demand, and also in half-page segments) and a scanning app.

Sykes warned that scanning a PDF into music software may seem to be a "gift from God," but time is spent editing and fixing errors. One new tool to help those of us who have to "cut and paste" parts from hard-copy scores is <http://partifi.org>, an automated tool that creates parts from a PDF score.

BEMF Education Director **David Coffin** next discussed his now-free app, Ace Recorder, www.davidcoffin.com/acerecorder (reviewed in the September 2012 *AR*). While the app is geared to younger beginners, anyone can benefit from its features—especially the tuner, which is configured for recorders. Sensitive to the correct breath pressure, it lets a player work on breath control and its function in tuning.

Another event in EMA's YPF was up next: the **Case Western Reserve University (CWRU) Collegium Musicum**, **Debra Nagy**, director. A packed house of about 150 caused a shortage of programs for "Hélas Amour," which featured an ensemble of graduate students singing, playing plucked or bowed stringed instruments—and two playing recorders. **Sian Ricketts** alternated singing and



playing; **Luke Conklin** (above, heard earlier with *Symphonie des Dragons*) played harp, recorders and douçaine. Both Historical Performance Practice doctoral students study oboe with Nagy; both played soprano-tenor recorders.

The varied program of chansons and dance music from the *Codex Canonici* (Dufay, Binchois and Hugo de Lantins) mixed instruments and voices. Ricketts's own arrangement of basse dances by Fontaine effectively contrasted settings from duo to four-part, using two recorders plus vielles and lute.

In the cavernous sanctuary at Church of the Covenant, **Ensemble Vermillian** encouraged a very enthusiastic crowd at the Thursday noontime concert to sit as close as possible to the performers: **Frances Blaker**, recorders; **David Wilson**, violin; ably backed by a fine continuo group of **Barbara Blaker Krumdieck**, cello; **William Simms** and **Anthony Harvey**, theorbo; and **Henry Lebedinsky**, cembalo.

Ensemble Vermillian's fascinating program, entitled "Chiaroscuro: Sinfonie, Sonate & Ciaconne from the Golden Age," was divided into three sets, each bearing the title of a painting housed at the North Carolina Museum of Art, where the group had recently played.

The final set, based on *The Bear Hunt and the Holy Family with Saint Anne* by Rubens, included among its three works the finale, Buonamente's *Ballo del Gran' Duca*. To quote Blaker, "This joyous ensemble piece sums up our program, illustrating the pomp and ceremony of the Baroque era. The sister arts of painting and music were indispensable elements in the glory of the age." This music is some of the best for mixed ensembles with recorder—brought vividly to life by this fine group, always memorable for their constant attention to one another.

The **New York Continuo Collective** is largely plucked string players accompanying singers. Instrumental solos are inserted by a couple of people playing recorders (**Grant Herreid** and **Paul Shipper**).

Every "semester" they study a different repertory of 17th-century song; this spring it was French *Air de Cour*. Based around a collection of songs published in 1614 by Gabriel Bataille, depicting a quarrel between Amour and La Folie, the program was semi-staged and variously costumed.

With the dance interludes and the changing moods of the lovers, it was a very diverse program. The ornamentation, both improvised and written out by the director (Herreid), also added variety—a very enjoyable show.

About 40 devoted fans braved a mid-afternoon storm to gather in Gordon Chapel at Old South to hear "Rumors and Hearsay" played by **PHOENIXtail**—**Beth Wenstrom**, violin; **Priscilla Smith**, oboe, recorders; **Ezra Seltzer**, cello; **Jeffrey Grossman**, harpsichord. On alto recorder, Smith made ornamentation sound easy on the Presto of the *Sonata in G minor for recorder and basso continuo, op. 1, no. 2*.

When in full ensemble, the presence of violinist Wenstrom was magnetic—and the balance was often better when Smith's oboe (rather than alto recorder) contributed to the group's rich sonority. The final *Deuxième recreation de musique d'une executive facile* of Jean-Marie Leclair—employing Smith's oboe for the Chaconne, then Renaissance soprano recorder decorating the closing Viste—was well-balanced and pleasing; it drew three bows.

Later that afternoon, more friends and supporters of EMA's YPF gathered at First Church Boston to hear **Oberlin Baroque**, a large group of outstanding student instrumentalists (four violins, three viols, cello, two harpsichords, transverse flute and recorder) from Oberlin College's historical performance program (under renowned fortepianist David Breitman).

Recorderist **Zachary Good** did an especially fine job on "La Française" from *Les Nations* by François Couperin. For this lovely work, the ensemble was divided antiphonally into two groups with symmetrical instrumentation: two violins, two viols, flute and harpsichord on the left; high and low string pairs, recorder and harpsichord on the right. The groups played together on some movements, did some on their own, or alternated on repeated sections. It was a clever way to employ all of the students.

Good played soprano recorder and what looked like a voice flute, matching the transverse flute perfectly in the ensembles. This top-flight crew does credit to its teachers and to Oberlin.

The 5 p.m. Festival concert at NEC by the **Newberry Consort** and **Exsultemus Period Vocal Ensemble** was billed as a multi-media event, a really good idea for this music: many people have studied the original 13th-century manuscript without any information about the rest of it. On a screen behind the performers, each piece had a picture from the manuscript, and translations of what the singers were singing—much nicer for both audience and performers, rather than everyone squinting into their program books.

The music of the *Cantigas* is vocal, but a 75-minute program *sans* intermission needs instrumental variety. Newberry used vielle, rebec, lute, harp, citole, hammered dulcimer, flute, recorder, bagpipe and percussion, played by five people.

The ARS reprised its Next Generation Concert.

The recorder was played on only one piece, but it was one of the more striking uses of instrumental accompaniment. *Cantiga 103* tells the story of a monk who asks the Virgin to show him what the bliss of heaven is like; he starts listening to a bird sing, and suddenly it's 300 years later and he no longer knows anyone in the monastery. A highly improvised recorder solo (by Zajac) depicted the bird song.

This concert, partly because of the immersion in the pictures and the ease of following the words—and also due to relatively “straight” interpretations, without composed harmony and counterpoint—seemed more like a real experience from the 13th century than other Medieval concerts. The audience gave the performance a standing ovation at the end—well-deserved, considering the performers’ commitment to this material from almost 900 years ago.

Friday, June 14

During another morning at Cathedral Church of St. Paul, the ARS reprised its **Next Generation Concert**: performances by up-and-coming recorder players. As in recent years, this was a fine opportunity to hear a cross-section of talents and styles—absolutely free.

The program was off and running with a pair of evenly matched alto players, **Emily O’Brien** and **Chingwei Lin** (both of whom have been heard in recent years on BEMF events). From delicate ornaments, added to a *Sonata in G Minor, Op. 5/4* of J. B. Loeillet, they turned a corner for a contrasting “Mad Improv” using a Helder tenor (O’Brien) and the Mollenhauer Elody (Lin), with **Nik Tarasov** running sound. From a very convincing recorder sound to something near heavy metal, the Elody proved to be dynamic in the hands of someone not afraid to explore its possibilities. Hear the Improv in an

excerpt posted at www.youtube.com/americanrecordermag.

O’Brien continued with the Mollenhauer Helder tenor in a solo segment, where beautiful tone and even sound throughout the recorder’s range was displayed on W. F. Bach’s *Sonata in E Minor*. (The Sonata’s Siciliano movement can be heard at www.youtube.com/americanrecordermag.) The instruments of the future and the players of the future met in a most engaging way in these first two vignettes.

Quilisma Consort (Melika M. Fitzhugh, Lisa Gay, Carolyn Jean Smith) offered three works by Fitzhugh—a recorder player but also a Master’s student in composition at the Longy School. Cascading harmonies and quasi-minimalist sections played nicely together in her 2010 *Sicilian-ish*.

Martin Bernstein (*below*) entered from the rear of the cavernous space, using its resonance to good effect in a Bassano *Ricercate Quinta* played on Renaissance soprano. He demonstrated a musical maturity rare for a high school sophomore (perhaps why he has received honors including winning Piffaro’s young artist competition this year and receiving an ARS scholarship).

Immediately following the concert, recorder players were invited to the cathedral’s Lawrence Room for a playing session coached by **Frances Blaker**. She led players through works by Purcell, Byrd, Dowland and Dunstable. Following the music making, players enjoyed refreshments arranged by ARS Board member **Bonnie Kelly**.



Any who did not join the playing session were faced with multiple overlapping events, all roughly at mid-day and at not only Boston venues but Cambridge: **Sarasa Ensemble** with **Sarah Cantor**, recorders; **Alamire Consort** with **Robert Stibler**, cornetti, recorders; **Duo Marchand** with special guest **Ruth Cunningham** of Anonymous 4 (who was to add voice, recorders and Baroque flute until she became ill at the last minute); or another event in EMA’s YPF, **McGill University Baroque Orchestra**, **Hank Knox**, director, **Lidia Chang**, Baroque flute.

Saturday, June 15

It was “last call” at the exhibition—its final day, and busy with purchases mulled over during busy days of events.

For two hours, five performers for **Paul Leenhouts**’s recorder master class offered sophisticated samples of late Medieval, Renaissance, Baroque and contemporary music.

Trio Quilisma played, from memory in the dark church nave, the madrigal *Una Panthera* by Johannes Ciconia (c.1370-1412). Leenhouts suggested creating big spaces with an occasional fermata.

Mary Briggs, Brian Warnock and Hernia Yacubowiz, coached by **Héloïse Degrugillier**, played *Trio in G minor* by Johannes Mattheson (1681-1764)—who, Leenhouts remarked, preferred the flute, for which the piece was written, to the recorder. He suggested that an Adagio tempo is much like the attitude with which one reads a morning newspaper with coffee.

Eileen Allen played Telemann’s second *Methodical Sonata*, the Adagio movement, with “a very nice tone.”

From memory, **Martin Bernstein** played *Ricercate Quinta* by Giovanni Bassano (1585)—an ambiguous form, not at all mathematical as one might expect from the diminution tradition. “Play

like you are a gypsy,” Leenhouts enjoined. Trills are not expensive and can be doled out generously. With soprano hardly used at the time, tenor being the norm, Leenhouts recommended the work be played on G alto.

Angus McMullen, a student of **Larry Zukof** at the Neighborhood Music School in New Haven, CT, played *The Big Baboon* for tenor recorder (1988), composed by Leenhouts—who helped him shape it specifically, as only the composer could do.

Perhaps most instructive about his approach were the choices Leenhouts presented to each performer. It seemed he could offer a decision tree for every note one played. For example, he gave three different ways of stopping a note: on its head, letting it go, stopping the breath. Perhaps most critical, he mentioned three choices as to what to put first: one’s self, instrument or music.

There are few recorders in Armenian, Greek, Ottoman and Sephardic traditions, represented by Dimitrie Cantemir’s *The Book of the Science of Music* and explored by **Hesperion XXI**, led by legendary **Jordi Savall** (who also played *vielle* and lyre). But the recorder’s cousin, the *ney*, and a distant relative, the *duduk*, were virtuosically played by Armenian ensemble member **Haïg Sarikouyoumdjian**. Others in the group hailed from Turkey, Greece, Morocco and Spain, playing ouds, percussion (from dumbek to tambourine, claves to camel bells), *kanun* and *santur*.

Soft-spoken like the recorder, the *ney* is longer and played flat-fingered. As long as a soprano recorder, but with a double reed, the *duduk* has a sound somewhere between an oboe d’amour and tenor saxophone—like a mournful muezzin call, as used effectively on the Ottoman lament *Hisar Agir Simai*.

Double coverage: See the ARS web site for photos and extended reports on Boston Early Music Festival events.

A packed house at NEC gave a standing ovation with two bows and an encore. The audience clearly appreciated Sarikouyoumdjian and his contributions to a group with a tight sense of ensemble, even in its improvisations.

Passamezzo Moderno’s program, “Sinfoniae Romanae: 17th Century Instrumental Music From Rome,” was presented later at the Boston Conservatory theater by **Jonathan Davis**, harpsichord; **David Granger**, dulcian; **Edwin Huizinga** and **Adrian Post**, violin. This dynamic West Coast group dove right into each piece, taking risks and providing exciting interpretations. Full ensemble pieces let each player have a moment to shine in a variety of combinations. Frescobaldi’s *Canzona 6* paired harpsichord with the solo dulcian; Granger’s performance demonstrated the dulcian’s power and agility.

For any not quite ready for a full opera, the **Saturday night chamber opera double bill** was just the ticket: Charpentier’s *La Descente d’Orphée aux Enfers* (The Descent of Orpheus to the Underworld) and *La Couronne de Fleurs* (The Crown of Flowers), cleverly presented as a play within a play. *Orphée* is an entry in a poetic contest that occurs in *La Couronne*—a common device used by Molière and others of Charpentier’s contemporaries; it also is consistent with the idea that *Orphée* was not finished. (The mechanism for halting *Orphée* is a character who stops the contest: Jean-Baptiste Lully—like Charpentier, a court musician for Louis XIV—who limps on with his walking stick, or perhaps the long conducting staff with which he pierced his foot and caused the gangrene that was his end.)

Recorders were at the court of Louis XIV. Among the instrumentation of the chamber group extracted from the *Almira* orchestra (singers also did double duty, some singing in the Handel plus dual roles in Charpentier) were recorders, again played by **Ruiz** and **Montoya** when not playing oboes.

The orchestra was onstage at NEC, ringed in flowers, as the action blossomed all around it.

Sunday, June 16

The stellar mid-day Sunday performance at NEC featured **The Royal Wind Music**, directed by **Paul Leenhouts**. What a treat for recorder fans! The stage was filled with recorders of all sizes—from the tiny sopranino to the mighty subcontra bass—and the audience was filled with recorder players from all around the country.

The program, “Angeli Zingare e Pastore: Symbols and Allegories in Italian Renaissance Music,” showcased the music of 17 composers and offered many combinations of recorders. Remarkably, the 13 performers played the entire program from memory, which allowed them to focus on interpretation and ensemble. Leenhouts made all of the arrangements and diminutions for the concert. He conducted the full ensemble pieces, while on others he played in smaller groups.

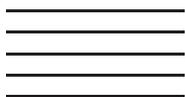
The Royal Wind Music displayed virtuosic skills as an ensemble, along with attention to detail and near-perfect intonation. The full ensemble pieces had a massive organ-like sound that highlighted their beautiful blend. Clear articulations were on display along with thoughtful phrasing.

From the slow, flowing *Diligam te Domine* by Ascanio Trombetti to the playful Frescobaldi *Ricercar ottavo*, this was a delightful afternoon of Italian music for the recorder that transported the audience to new heights.

The afternoon ended with a standing ovation from the appreciative crowd. For most recorder players, it was also the end of a Festival dedicated to youth and free of folly. Plan now for the next **Boston Early Music Festival & Exhibition: June 7-14, 2015**.

With sincere thanks to these volunteer reporters: Tim Broege, Laura Conrad, Bonnie Kelly, Suzanne Niedzielska, Kathy Sherrick and Pam Yanco.

ON THE CUTTING EDGE



A Visit with Nik Tarasov

By Tim Broege, timbroege@aol.com



Broege (l, above) discusses the Elody with former AR editor Ben Dunham (while Paul Leenhouts visits with Patty Thompson at the ARS table, behind); young and old tried the Elody, under the smiling guidance of Nik Tarasov (l, below).



Among the touted features of the biennial **Boston Early Music Festival** is the Exhibition. This is a trade show featuring the wares of various publishers, instrument makers, software providers and retailers. A favorite area to visit during this year's festival was the **Mollenhauer Recorders** booth, where a generous number of recorders from the extensive Mollenhauer line are displayed and available for playing.

I had the great pleasure of visiting the booth and spending time with **Nik Tarasov**, the designer of something quite new and exciting in the recorder world: the **Elody** recorder. This new instrument is described in the Mollenhauer promotional brochure as “an instrument akin to the

Modern Harmonic Alto recorder with an innovative, cool design, strong tone, and built-in adaptation” as an electric recorder.

Tarasov explained that the prototype of this recorder was developed four years ago, and the instrument has been on the market for several months. I spent some time playing and examining several Elody models, and can attest to the accuracy of the promotional language.

The recorder does not look like a traditional alto, since it is not round. It has a tapered triangular shape, with real edges, although the interior bore is cylindrical. The body of the instrument is not turned on a lathe, but assembled and shaped using fine cabinetry techniques.

A dozen decorative patterns are available for the Elody. Tarasov explained that he wanted a totally new look for this recorder, in order to catch the eye of non-traditional players such as rock and pop music fans, as well as of children. The decorative finishes are hand-painted and quite striking.

I played one of the recorders with the “Dark” finish, featuring shadowy colors and two pairs of staring eyes made from imitation diamonds (zircons) mounted on the body. I also tried one with

I can describe the timbre as strong and flute-like. ... Response is excellent, tuning is first-rate, and the recorder is delightful to play in purely acoustic mode. ... But the real fun starts when you “plug it in.”

the “Lovely” finish, featuring delicate colors and butterflies.

Perhaps most striking is the “Space” design, depicting a starry sky against a night-blue background with a metallic gloss varnish. Imitation diamonds again add to the visual effect. In coming years, Tarasov expects additional color schemes to be added, as well as the possibility of custom designs if requested.

Quite candidly, Tarasov admitted that he has always dreamed of playing recorder with a heavy metal rock band (some of his favorite music) and he wanted a recorder that would look appropriate in such a setting.

This is all well and good, but the ultimate questions are how it sounds and how it works. After playing the Elody instruments for a while, I can describe the timbre as strong and flute-like. The recorders have roller keys for F# and G# plus an extra roller key for low E (!). Tarasov wanted the recorder to match the pitch of the lowest guitar string (so important in heavy metal rock).

As a modern harmonic recorder, the Elody has a third octave using special fingerings. Response is excellent, tuning is first-rate, and the recorder is delightful to play in purely acoustic mode (completely unplugged).

But the real fun starts when you “plug it in.” Elody has a built-in pickup, with a mini-jack to standard guitar (RCA) jack cable. The cable is plugged into a mini-jack receptacle in the head joint. The guitar jack can be plugged into an amplifier, sound processor,



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MIDI keyboard or any device that can receive the plug.

At the Mollenhauer booth, a rock-guitar-style special effects box was provided with sounds controlled by pedals. I tried the sequencer effect, creating layers of sounds from a simple repeated pattern; the octave doubling effect, allowing me to play with both an octave above and octave below the note I was fingering; the super “fuzz tone” effect that turned what I was playing into rock guitar sound; and a magical percussion effect that added a drum-like initial attack to what I played (reminiscent of some of the classic Hammond B-3 organ sounds).

This was great fun, indeed. I detected no distortion in the sound (listening through headphones as I played); a “straight” recorder tone can also be amplified to balance with horns, strings or other amplified instruments.

At last, the recorder can take its place in any of today’s mixed ensembles—jazz, pop, rock, contemporary—

without fear of being drowned out. Production of other sizes of Elody recorders is not contemplated—not only because of the three-octave range, but also because lower ranges can be produced through sound processing.

Essentially handmade and custom-designed, like any fine custom instrument, the Elody is not inexpensive. Whether the new versatility the instrument offers is worth the price is up to the individual considering a purchase.

I have no doubt young people will love it, and I already can foresee plenty of use for it in the worlds of jazz and film music. I urge recorder lovers to give it a try: Elody may truly be the “next big thing” in the recorder world.

Hats off to Nik Tarasov and Mollenhauer for this exciting new product. For information and sound samples, visit www.elody-flute.com. Hear the Elody played in a live performance by Chingwei Lin in an excerpt at www.youtube.com/americanrecordermag.

Recorder Expressivity: A Summary

By Anthony Rowland-Jones

Let us first list the various devices that musical performers generally may use to communicate expressivity so that, through their own skills and understanding, they endow a piece of music with life. We will then see to what extent recorder players can utilize these devices.

1. Applying a degree of stress, or no stress at all—in the range between an accented note and a barely touched upbeat.
2. Varying the length of notes, between extremes of legato (slurred) and staccato.
3. Phrasing dynamics: becoming slightly louder or softer across a series of notes, or within a note (crescendo, and decrescendo or diminuendo). The other form of dynamics is structural, involving a change in tempo, usually marked by the composer. An effect of phrasing dynamics may be conveyed by playing notes shorter in a phrase or section; so that they then sound softer because of the silences between them.
4. Becoming, for a moment, slightly faster or slower without upsetting the underlying pulse of the music, *i.e.*, rubato. A marking such as *allargando*, *con moto* or Henry Purcell's "drag" does affect pulse and is usually associated with a structural tempo change (see No. 3 above) or the end of a piece.
5. Note-placing: a high art, but not involving any technical difficulty. It means positioning a note so that it is marginally before or after the beat of the pulse, but placing it so subtly that it does not give any impression of speeding up or slowing down. Nos. 4 and 5 are very closely related. A good pianist will use note-

placing in interpreting, for example, the melody line in a Felix Mendelssohn *Song without Words*. I used to introduce my pupils to the art of note-placing by getting them to use a metronome against a recording of the Beatles' song *Yesterday*.

6. Note "coloration," or varying tone-color between the extremes of a rich full-bodied note and a thin wispy one. This is often linked with phrasing dynamics, but not necessarily so. The color of a note can also be affected by the way it is started—*i.e.*, articulation or attack—or by shallow amplitude vibrato over some or all of the note. (Wide amplitude vibrato is an ornament sometimes referred to in Baroque manuals as a "close shake"; very wide amplitude becomes a kind of tremolo, as indicated by a wavy line in the frost scene in Purcell's *King Arthur*.)

I used to introduce my pupils to the art of note-placing by getting them to use a metronome against a recording of the Beatles' song Yesterday.

The use of the above devices will create, by variations between stronger and weaker notes, a feeling of meter in music, working with or occasionally against the pulse. This takes us on to ...

7. Awareness of the relationship between music and words, or dance rhythms. Except for the early repertoire of struck or plucked string instruments and the organ, all Renaissance music is word-related, and, with a few exceptions such as Arcangelo

The author, a retired university administrator, is active as a writer and researcher in the field of recorder performance and history. He is an Honorary Fellow of Anglia Ruskin University, Cambridge, and has served as president of the Cambridge Branch of the UK's Society of Recorder Players.

In addition to numerous articles in American Recorder and other journals, his written work includes Playing Recorder Sonatas: Interpretation and Technique and Recorder Technique (3rd ed.). Both are available from Peacock Press (in the U.S., through Magnamusik, Sharon, CT). This article is adapted from material in the last half of the "Sound and Expression" chapter of his book, Playing Recorder Sonatas

In June 2007, he received the ARS Presidential Special Honor Award.

Within limits, all these expressive devices are available to recorder players. In fact, eight of the 12 do not call for any particular technical skill, and fairly elementary players would find their performances greatly improved by taking particular account of them.

Corelli and Domenico Scarlatti, Baroque composers were primarily composers of vocal music. Much instrumental music becomes more meaningful if words are imagined. Often, as in poetry, these words are shaped in the form of quatrains. The meaning of the words then becomes the meaning of the music.

Dance-based music is often indicated by a title or at least a characteristic rhythm. But musicians also need to know the movements of the dance—ideally by playing for a dance group, in order to feel its “lift,” and to enter into the spirit and expression of the piece.

8. Responding to the composer’s own indications, especially in the choice of key, tempo and all markings associated with the music, including titles such as Telemann’s *Mesto* (mournful) or *Cunando* (rocking a cradle).
9. Awareness of the performance practice of the period. All players of Renaissance music, and especially conductors (e.g., of recorder groups) should study Anne Smith’s *The Performance of 16th-Century Music* (Oxford, 2011). It may perhaps come as a surprise that 16th-century music was certainly expressive, and that “mi” (the third degree in a major scale, e.g., E in C major) was regarded as stronger than either “ut” (tonic, or C) or “sol” (dominant, or G), and that the G gamut was “hard” and the F gamut “soft,” the C gamut being intermediate.
10. Ornamentation: the prime purpose of ornamentation is to make music more expressive—but in a style that the composer might have tolerated or even expected as performers’ rights. Ornaments can give notes more prominence, accent or stress (see No. 1 above). They can also excite by virtuoso display.
11. Changing, more or less, the rhythm of music, a more extreme form of note-placing. This is common in French Baroque music (inequality). Dotted notes are often played double-dotted, as in a French overture.
12. Changing (very slightly) the pitch of a note, perhaps to stress it. This may extend to note-bending and portamento—i.e., gliding from one note to another through all the intermediate pitches. Note-bending belongs more to jazz and to avant-garde music than to mainstream classical music.



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What Can Recorders Do to be Expressive?

Within limits, all these expressive devices are available to recorder players. In fact, eight of the 12 do not call for any particular technical skill, and fairly elementary players would find their performances greatly improved by taking particular account of them.

The first four of these are variations in stress (excepting *sforzando*, item 1); changing note-lengths (2); *rubato* (4); and note-placing (5). Learning them requires musicianship honed by good taste and by wide-ranging and sensitive listening to outstanding players (of any instrument, including jazz greats) as well as to singers, and then experimenting to apply them most effectively in one’s own usual music.

The others, requiring background knowledge, are the importance of words and dance movements (item 7), composers’ own communications (8); period performance practice (9); and inequality (11).

Item 3, phrasing dynamics, could have been added to the list above, but only within limits. By breath-pressure modulation, a recorder can play slightly louder or softer without needing any fingering change; the resultant difference in intonation will probably be imperceptible to an average listener. Moreover, the effect of dynamic change can be conveyed by shortening notes, and/or articulating them more lightly, or even by carefully applied ornamentation.

If, however, a composer marks or seems to intend—perhaps by the nature of the words—a *forte* or a *piano*, the amount of breath-pressure required will then affect intonation, which has to be compensated for by shading or leaking and/or by using alternative fingerings. Examples of dynamic change can be found in all periods from Sylvestro Ganassi (*Opera Intitulata Fontegara*, 1535) to Giovanni Battista Riccio (*Primo Libro*, original publication date unknown, reprinted in 1612), Vivaldi, Telemann (especially his double echoes, as in the example below) and many modern pieces.

It is at this juncture that the recorder becomes a more demanding, but also a more worthwhile, instrument. The player has to learn from a teacher and/or by reading, and by considerable experimentation and practicing on his own instrument. There is no shortage of books and articles on this subject, and on other subjects related to interpretation and technique, including some excellent articles in this journal (for a full list of books and articles,

please refer to Richard W. Griscom and David Lasocki, *Guide*, third ed., Routledge, New York, 2012, chapters 17 & 18) and several chapters in my books, *Recorder Technique* and *Playing Recorder Sonatas*.

Note that coloration (item 6) has also been the subject of much writing. It is affected by the upper harmonics of notes. With a recorder some control—but again within limits—is exercised by variations in breath input, including the shape of the mouth and the position of the teeth, by articulation, by fingering (especially alternative fingerings), and by devices such as vibrato, flutter-tonguing and humming or singing while playing the recorder. It requires practice, but also a great deal of experimentation so that each player gets to know very closely the potentialities of his own instrument.

Ornamentation (item 10) is a study in itself, especially as it changes by period and by composer and has styles particular to different instruments and voices. The technical problems are moving all fingers and the

thumb very fast and evenly; and choosing—then quickly moving on to—any alternative fingering that produces the neatest and most effective results. Some players find ornamentation so interesting that they concentrate on it to the detriment of other expressive devices.

To a limited extent, pitch-changing (12) needs musicianship, but no particular technique; it too could have been included with the first eight items, raising the total to 10. Often the pitch change is insufficient to require compensation by shading, and sensitive consort players will make these small pitch changes to achieve good intonation with other players while hardly noticing they are doing it. But at the extremes of slide-fingering and note-bending, advanced techniques become essential.

Readers will have gathered that I should like to see the recorder regain the status it had in the days of Jean-Baptiste Lully, Purcell and J.S. Bach, as an equal member of the woodwind family. It has often been said that a Baroque transverse flute is more



Facsimile of the solo alto recorder part of the first movement, Affettuoso, of Telemann's Sonata in D minor from Essercizii musici (1739-40), showing the three sets of double echoes, which convey spaciousness. Telemann uses the then-still-current French violin clef to avoid an abundance of ledger lines; note the position of the B^b of the key signature. The double echoes need to be taken within constantly undulating expressive dynamics over the steady eighths of the continuo bass; sensitive note-placing and gentle selective stressing are needed to respond to the beauty and rhetorical affect of the movement. The first group of echoes is on high D (indicated with an arrow), posing technical problems for the three notes to be in tune and within the same tone-color range—see my *Playing Recorder Sonatas*, pp. 51-53.



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The recorder's weaknesses are its limited dynamic range and its small compass, but it has ways of being expressive that are not all open to other instrumentalists.

expressive than a recorder, but this is not strictly correct. A flutist's lips are so close to the source of sound that they facilitate dynamic modulation, which is much more difficult with a recorder—but the potential is there.

A flutist, however, has less control over the effects of changes in articulation than a recorder player, whose mouth is more relaxed. Thus, articulation is the recorder's greatest expressive strength, as Ganassi commented—he said a recorder seemed to be able to enunciate words.

The recorder's weaknesses are its limited dynamic range and its small compass but, as we have seen, it has ways of being expressive that are not all open to players of other instruments. For example a single struck note on a piano has wide dynamic capability, but once struck cannot be made any louder; it only diminishes in volume. Nor, unlike a violin or a recorder, does a single note on a piano offer a range of different tone-qualities, not even vibrato.

A harpsichord player cannot easily make a note start louder or softer at its

inception—but keyboard players, as well as players of other chordal instruments, not only have a wide compass but also the ability to change the balance of a chord between its upper and lower components. This is a very important expressive device only open to recorder players when playing in consort or with accompaniment.

Recorder players should therefore make the most of what they have available: they have valuable assets at their disposal and, having eventually mastered the techniques, they can then apply them with imagination and courage—to communicate the whole beauty, both of their instrument and its music.



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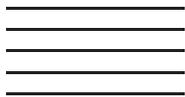
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CHAPTERS, CONSORTS & RECORDER ORCHESTRAS



Play-the-Recorder Month 2013

Our 21st celebration of **Play-the-Recorder Month** (PtRM) took place, as always, in March. Saturday, March 16, was designated **Recorder Day!** Groups from all over the country celebrated by holding events that showcased and promoted the recorder.

ARS held its annual PtRM contest, judged by the (newly renamed) **Chapters, Consorts & Recorder Orchestras Committee**. All three of the winning entries included performances of the special ARS PtRM piece by Will Ayton, *Porque Llorax*.

For the second year in a row, the **Philadelphia (PA) Recorder Society** (PRS) won first prize—this year a gift certificate from **Honeysuckle Music** in St. Paul, MN, www.honeysucklemusic.com. PRS activities included a whopping 14 events!

Some highlights included inviting residents of the Cathedral Village Retirement Center (their chapter meeting place) to listen in on the monthly playing session led by director **Rainer Beckmann** (*right*); the PRS **Performance Group** (**Dody Magaziner**, **Hiroko Manabe**, **Liz Snowdon**, **Molly Garrett**, **Joanne Ford**, **Sarah West**) presenting a program of American music at a community center for adults; a trio (**Magaziner**, **John Gangwisch**, **Charles Gabriel**) performing during several lunch hours at the Suburban (Train) Station in Center City Philadelphia (and collecting donations of \$70); the Hillview Consort giving two performances to retirees, which included a description of the recorder and its history. Two members (**Soyeon Choi** and **Nathan**



Knispel) are on an academic fellowship in Rome, Italy, and performed Gastoldi duets for friends.

PRS activities were not limited to adults. Music teacher **Miriam Arbelo**'s **Fountain Woods Elementary School Recorder Sinfonia** performed for a senior citizens' luncheon (*above*), and **Molly Garrett** introduced a complete set of recorders to her Head Start class (ages three to five).

First runner-up was the **Sacramento (CA) Recorder Society** (SRS); they received a gift certificate from **Lazar's Early Music** in Sunny-



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vale, CA. SRS events (numbering eight) took place in churches, schools and a theater, and included performances by members and other musicians.

One ensemble, in costume, participated in a Renaissance faire at a K-12 school. They played for dancers and demonstrated their instruments for and played music with a fourth-grade class. At another school, an SRS member played recorder for and with a Medieval history and dance class.

Glen Shannon conducted an ensemble in some of his compositions at a noontime concert. The chapter's monthly meeting included playing *Porque Llorax* both as written and on low instruments (this recording can be heard at www.youtube.com/watch?v=dClhpgeY5X4).

The honorable mention chapter, **Phoenix (AZ) Desert Pipes**, also uploaded their *Porque Llorax* version to YouTube at www.youtube.com/watch?v=aVTgP1Ro4mc&feature=youtu_be_gdata. The Desert Pipes are celebrating their 50th anniversary this year. They have won a gift certificate from **Boulder Early Music Shop** in Eugene, OR, www.bems.com.

The **Alabama Recorder Consort** was the group with the largest increase in membership during PtRM this year. They received a gift certificate from **Von Huene Workshop/Early Music Workshop of New England** in Brookline, MA, www.vonhuene.com.

Other ARS groups that held PtRM events

The **Albuquerque (NM) Recorder Orchestra** (performing as the **ARO Consort**) played their concert entitled "The Birds and the Beasts" on March 23 at the main library in downtown Albuquerque. The variety of music about animals, collected by **Kees Onneweer**, featured **Ruthann Janney** singing two of the nightingale songs and **Nan Simpson's** gemshorns in *The Sweet Suffolk Owl*. Participants were **Ray Hale, Janney, Onneweer, Karen Rathge, Carolyn Shaw** and **Simpson**.

The **Greater Cleveland (OH) Chapter** presented a free informal concert on March 16 (Recorder Day!) at the South Euclid-Lyndhurst Branch of the Cuyahoga County Public Library. A good-sized, appreciative audience attended.

Two chapter ensembles participated. The **Queensbridge Consort** (**Barbara Perkins, Carolyn Peskin, David Pierce, Don Shaffer** and **Edith Yerger**) played Renaissance, Baroque and folk music as well as Ayton's *Porque Llorax*. The **South Park Trio** (**Judy Erlichman, Jerry Goldberg** and **Peskin**, assisted by **Pierce**), played a Handel chaconne and three English madrigals. With a nod to St. Patrick's Day, chapter friend **David Groesbeck** performed several Irish folk tunes on unaccompanied alto recorder.

John Burkhalter of the **Princeton (NJ) Recorder Society** celebrated PtRM with "popup" impromptu performances at four locations on March 29-30. To the acclaim

of young and old, he played tunes from *The Beggar's Opera* arranged by J. C. Pepusch, plus various music composed by Jacob van Eyck. He performed at three Princeton University venues: in lobby areas of the art museum, music department building and main library (from whose Rare Book and Special Collections the 1728 edition of *The Beggar's Opera* came). He also played at the Princeton Public Library children's area and lobby, and at Labyrinth Bookstore in downtown Princeton. At each performance, Princeton Recorder Society flyers encouraging people to take up the recorder were available.

The **Westchester Recorder Guild** (WRG) plays on a regular basis for services at Emanuel Lutheran Church of Pleasantville, NY. On March 10, led by music director **Karen Snowberg**, 10 WRG members played the liturgy, hymns and incidental music, and accompanied two choral anthems. Selections for the prelude and offertory were taken from the English Cathedral tradition of the 16-17th centuries.

On March 17, WRG was again represented at a church service when **La Spiritata Recorder Quartet** played at the Presbyterian Church of Yorktown Heights, NY. Quartet members **Erica Babad, Jeff Kephart, Ron Nelson** and **Snowberg** (director) played recorders from contra bass up to soprano, to the delight of the congregation.

The **Adirondack Baroque Consort** (ABC) of Albany, NY played in a Bach birthday bash, an event that ABC member **Martha (Marty) Lepow** has hosted for 28 years (beginning in 1985, the 300th anniversary of Bach's birth). ABC played an arrangement of *Wir danken, wir preisen*, BWV134. People who played at a "Bach Birthday Bash" as children now bring their own children to play in this event.

The **ARS Board** found time during its March meeting to play *Porque Llorax*, with Ayton listening by phone. Hear their rendition at www.youtube.com/americanrecordermag.

Submitted by Bonnie Kelly, Chair, Chapters, Consorts & Recorder Orchestras Committee, with thanks to Janice Arrow-smith, Philadelphia, PA; Doris Loughner, Sacramento, CA; Marcy Burgis, Desert Pipes, AZ; Skip Kestler, Princeton, NJ; and all other contributors. More PtRM descriptions and photos are at www.americanrecorder.org/play_the_recorder_month.php.

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 Shawshen Rd. #16, Bedford, MA 01730.

MUSIC REVIEWS

JEWISH FOLK MUSIC FOR RECORDER QUARTET, ARR. GÜNTER KOSCHIG. Moeck 826 (www.magnamusic.com), 2012. SATB. Sc 7 pp, 4 pts 2 pp ea. Abt. \$5.25.
SIX JEWISH HOLIDAY SONGS FOR RECORDER QUARTET, ARR. GÜNTER KOSCHIG. Moeck 824/825 (www.magnamusic.com), 2012. SATB. Sc 10 pp, 4 pts 2 pp ea. Abt. \$8.

In the interest of full disclosure, I am a Gentile, though I have been in Israel numerous times. I have also reviewed a lot of Christmas music for *AR*; this is the first set of Jewish folk and holiday songs I have seen. This fact alone makes these two volumes worth consideration for a consort's repertoire.

This is the first set of Jewish folk and holiday songs I have seen.

The introduction to both volumes is quite useful. In the *Folk Music* set, we are given the names and descriptions of the pieces: *Sahm b'oretz Yisrael* (a folk dance presumably originating in the U.S.), *Sham Bimkom Arazim* (a settler's song), *Hatikva* (the melody of the Israeli national anthem, followed by its history), and *Shlof Shoyrn Nayn Feygele* (a traditional Yiddish melody).

Holiday Set contains: three songs for Passover (*Echad mi yodeiah*, *Adir Hu* and *Hallelujah*), a song for Purim (*Purim Hayom*), and two for Sabbath (*Ein Keloheinu* and *Shiru Ladonai*).

The nicely-done arrangements are suitable for intermediates, with every part having something interesting in each piece. Not only would these be fun, they would certainly add variety to a chapter program or a concert.

Hendrik de Regt and Girolamo publications in the spotlight; never too early to prepare for the holidays

Each *Hymn* below available at Lost in Time Press, www.lostintimepress.com; for each: Sc 20 pp, 7 pts 4 pp ea. \$22.

AVE MARIS STELLA: HYMN I, BY HENDRIK DE REGT. LIT020, 2009. 6 recs: Coro I, ATB; Coro II, TBgB (opt. tenor gamba).

IN ADVENTU DOMINI: HYMN II, BY HENDRIK DE REGT. LIT021, 2009. 6 recs, or 3 gemshorns + 3 recs: Coro I, SAT (recs/gemshorns); Coro II, TBgB (opt. tenor gamba).

IN NATIVITATE DOMINI: HYMN III, BY HENDRIK DE REGT. LIT022, 2009. Coro I, SAA (recs or gemshorns); Coro II, TBcB recs, or TB gemshorns, bass gamba.

According to the introduction to each edition, Hendrik de Regt (born 1950, Rotterdam, The Netherlands), composed these three hymns "in strict diatonic counterpoint, each based on a different Gregorian chant." He followed the rules of standard classical polyphony, limiting discords to those allowed by those rules, and employed church modes, especially Dorian (D to D on a piano's white keys). They are modeled after the 16th-century antiphonal practice of music being either instrumental or vocal. While these are strictly instrumental, they are "to be played sempre legato—in other words, 'playing like singing.'"

Each edition shows the chant that is the piece's basis, giving the text under square chant-style notes on a five-line staff. One idea for a performance could be singing the chant prior to playing the arrangement.

In the introduction to *In Adventu Domini*, de Regt writes that the "contrasts between Coro I and Coro II are

especially apparent when Coro I is played on gemshorns.... [N]ote that the limited ranges of gemshorns governs Coro I." For *In Nativitate Domini*, we are told that "[i]f both choruses are played on gemshorns, the composer prefers that the sixth voice be bass viola da gamba.... The limited ranges of gemshorns governs [*sic*] all parts except the lowest." Each work is "an intricate, extended contrapuntal piece," challenging for gemshorns or recorders alike. The recorder's upper octave is not used except in *In Nativitate Domini*.

"Lost in Time" is a consort of the Oregon Coast Recorder Society, which hosts the recorder residency at the Sitka Center. These are rated on the Lost in Time Press web site as "high intermediate/low advanced" in difficulty. I concur with that rating. See www.lostintimepress.com/deregt.htm.

Now for a more personal note: while church modes and standard rules of polyphony have been used in these compositions as well as the two-choir antiphonal style, there is no doubt that they are 21st-century pieces. They do fill a niche for more advanced players looking for something to "sink their teeth into." If one has a mixed consort with recorders, gambas and gemshorns available, this certainly will add to the repertoire for that configuration.

If you seek unusual and challenging music to play in December, consider one or more of these *Hymns*.

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

PARTITA, BY HENDRIK DE REGT. PRB Productions PRB C1022 (www.prbmusic.com), 2008. A/S/T, hc. Sc 22 pp, pt 8 pp. \$14.

Dutch composer Hendrik de Regt asserts that he "...enjoys linking early musical forms and elements with modern ones to create a stylistic synthesis." The titles of this *Partita's* three movements indeed suggest music of an earlier era; but, despite this score's time-honored contrapuntal devices, similarities to music of earlier times could be vague at best.

In the introductory remarks, de Regt warns that tonality is constantly shifting. In fact, his idiom could be described as atonal! In the first movement, "Preludium," and in most of the second, "Menuet," he uses all 12 tones of the chromatic scale. He does limit himself to nine tones in the middle section of the "Menuet," and to eight in the third movement, "Fantasy," which employs synthetic scales. Each movement is densely packed with a wide range of motives, producing a meandering, and at times incoherent, effect.

The composer suggests the *Partita* for professionals or advanced amateurs. Tricky passages are indeed present throughout—yet, at least for the recorder, all are feasible. No special techniques (overblowing, flutter-tonguing, glissandi, etc.) are required. Some wide leaps that would be practical on the piano may, for want of a *sostenuto* pedal, be challenging on the harpsichord. The recorder and harpsichord parts are peers in this piece, and integration of the two parts will inevitably require extensive rehearsal.

The reviewer's reading took over 20 minutes. The composer suggests that, if time is an issue, one perform only single movements or just the first two. The performer will use alto, soprano and tenor recorders for the first, second, and third movements respectively. The soprano and tenor, however, are interchangeable.

The web site for California-based PRB Productions features over 20 con-

temporary composers who have written for recorder: www.prbmusic.com. The *Partita* is de Regt's only opus in the PRB catalog.

Anthony St. Pierre, of Toronto, ON, has composed extensively for recorders. His Folia à 4, third prize in the 2007 Chicago Chapter's composition competition, may be heard at: www.folias.nl. Several of his recorder compositions are available for free at <http://pages.ca.inter.net/~abelc/compositions.html>. He holds a B.Mus. in composition from Ohio State University and M.Mus. in historical performance practices from Washington University. In the 1980s, he played oboe with Tafelmusik Baroque Orchestra and with the Studio de musique ancienne de Montréal.

PARTITA III "THALIA," BY HENDRIK DE REGT. Lost in Time Press LIT016 (www.lostintimepress.com), 2009. Var. recs, 2-3 players. Sc 15 pp, 4 pts 6-9 pp ea. \$22.

PARTITA IV "MELPOMENE," BY HENDRIK DE REGT. Lost in Time Press. LIT023 (www.lostintimepress.com), 2010. AATT. Sc 15 pp, pts 6 pp ea. \$22.

Dutch composer Hendrik de Regt was a student of Otto and Piet Ketting as well as Willem Pijper. He has composed works for many vocal and instrumental combinations and has available a number of recorder works with various publishers. These two *partitas* are multi-movement pieces.

De Regt's style is highly contrapuntal and makes heavy use of traditional devices, especially canon and imitation. The harmonic language is generally idiosyncratically modal, and both *partitas* employ eight- and nine-tone scales almost exclusively. Though the resulting sounds are often dissonant, the textures are very accessible.

Partita III "Thalia" is scored for "recorders in three and two parts." There are a number of suggestions for which combinations of recorders can be used, involving everything from soprano to great bass; no switching is required within any given movement.

Inspired by the Greek muse of comedy, the general tone of the work is light-hearted. Of the six movements, three are two-part canons. The remaining movements are more wide-ranging in character and employ three parts.

Partita IV "Melpomene" involves four players who play exclusively alto and tenor recorders. Inspired by the Greek muse of tragedy, the movements become gradually more light in character as the work moves along—Preludium, Allemande, Courante, Sarabande, Bourree and Canary.

The overall difficulty level of both *partitas* is upper-intermediate. The highly contrapuntal writing means that all parts are equal in interest and difficulty; they are true ensemble works.

Carson Cooman is an active composer with a catalog of more than 600 musical works in many forms, ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His work is recorded on over 10 labels, including Naxos and ABC Classics.



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CONCERTO A-MOLL, BY NICOLA FIORENZA, ED. VALENTINA BELLANOVA AND ULRICH THIEME; BC REALIZED BY ECKHART KUPER. G12.024, 2009.

A, 2 vlms, bc. Sc 15 pp, 4 pts 3-4 pp ea. Abt. \$32.

CONCERTO-A-MOLL, BY NICOLA FIORENZA, ED. BELLANOVA AND THIEME; KEYBOARD REDUCTION (OF ABOVE) BY FRANZ MÜLLER-BUSCH. A, bc. G12.023, 2009. A, bc. Sc 11 pp, pt 4 pp. Abt. \$22.

According to the preface, little is known about Nicola Fiorenza other than that he was a virtuoso violinist and composer born in Naples, Italy, around 1700. He died in 1764, so his lifetime was approximately 15 years later than that of J.S. Bach. One can definitely hear Fiorenza's migration away from the dense Bach-style counterpoint into the more transparent, simplistic *galant* style.

Of the Fiorenza manuscripts in the library of the conservatory San Pietro a Majella in Naples, there are trio sonatas for two violins and continuo, 15 concertos for various combinations of instruments—four, dated 1726-28, for *flauto* (recorder) and strings—and nine symphonies. .

This lighthearted concerto has four movements; all are in A minor except the third movement, "Grave," in the relative key of C major. The texture can be quite transparent. The opening phrase of the first movement, "Grave," uses only the three treble voices without basso continuo. The violins play simple repeated eighth-notes while the melodic solo line is in the recorder. When the continuo enters in the sixth measure, the violins switch from pure accompaniment to a lovely two-measure melodic interlude (similar interludes occur two more times during the movement.)

In the second movement, "Allegro," the recorder part is lively and characterized by gentle syncopations against steady eighths in the violin parts. This movement ends with all three treble voices in parallel unisons/octaves.

I am especially fond of the "Grave" third movement, which features dotted-rhythms tossed back and forth between the two violin parts against descending triplets in the recorder. The final movement, "Allegro assai," is bright and cheery with a simple, unifying three-note motive, heard approximately 40 times within 100 measures!

A keyboard reduction of the violin parts and the continuo is sold separately, so that this concerto can be performed by an alto recorder soloist with all violin activity sounding in the keyboard part. (The piano reduction does not include figured bass.) This reviewer's read-through of this relatively short chamber work took about six minutes.

This piece could be easily learned by an intermediate recorder student, and an advanced intermediate student could probably successfully sight-read it. The violin parts

are also in the intermediate range, as is the realized continuo part. There are lots of melodic/harmonic sequences and other repeated motives, and this repetition begs for creativity in articulation and light ornamentation.

There is a pure and innocent quality about this piece—a sense of jovial fun. Imagine my surprise when I read the following statement in the preface: "From 1743 to 1762 [Fiorenza] was teacher of string instruments at the conservatory Santa Maria de Lorento. He was dismissed because of recurring violent behavior towards his students."

Nevertheless, I highly recommend this enchanting work, particularly for developing recorder students.

CONCERTO F-MOLL, BY NICOLA FIORENZA, ED. VALENTINA BELLANOVA AND ULRICH THIEME; RECONSTRUCTED SOLO VLN PT BY FRANZ MÜLLER-BUSCH. G12.026, 2011. A, solo vln, 2 ripieno vlms, viola, bc. Sc 28 pp, 6 pts 4-7 pp ea. Abt. \$37.95.

This chamber work was an immediate hit with our group, due to its rhythmic and melodic vibrancy, its elegant flowing melodies, and the daring dramatic tempo shifts in the first movement. Unlike Fiorenza's *Concerto in A Minor*, this concerto adds a solo violin part as well as a viola part.

Yet, a quick glance at the score reveals that this is not a double concerto for recorder and violin—the recorder gets the great majority of the fancy figuration.

In some parts of this concerto, it was necessary for the solo violin part to be reconstructed, as the original part is extant only for the first movement. Thus, we have Franz Müller-Busch to thank for the solo violin's contributions to the final three movements. The solo violin part is tame and easy, but its interactions with the recorder are quite lovely.

Other string parts that had to be reconstructed are covered fully in the notes and indicated in the score with dotted lines and brackets. The Epilogue tells us that the viola part was originally called *violetta*, a term used for a middle-sized gamba (tenor), a viola, or any other string instrument that could play a middle part. This part is playable on viola or tenor gamba; we preferred viola, a stronger instrument, because the viola part often serves as bass line.

The first movement is a Largo, but it contains jarring tempo changes—dramatic string statements adjacent to sections of lively figuration for the unaccompanied recorder. In fact, there are 13 alternations between Largo and Presto in the first three pages of the score. In one six-measure Largo, the recorder line is quite florid and the violin line part is straight, mostly-repeated eighths; together (with viola as bass) this is a satisfying section of released tension.

The second movement is an "Allegro ma non presto," still in F minor. In this movement, the solo violin truly gets solo material. The form is ABABAB. Neither the recorder nor the continuo is heard during the A sections, which

resemble “call and response” passages between the solo violin and the other strings. The viola becomes a melodic bass line as the figured bass drops out.

The B sections feature the continuo plus recorder passagework—mostly in the keys of F minor and A^b major, requiring an agile recorderist.

The third movement, a very *cantabile* Largo in C minor, is in ABABA form. The first A section presents a lovely melody in the solo violin (accompanied by mostly repeated eighth notes in the other strings). The recorder enters as soloist, while the solo violin reverts to accompaniment. Still in C minor, the first B section presents a much more elaborate and extended version of the initial melody for solo recorder, accompanied only by steady eighths in the solo violin and viola (serving as bass, here and in all B sections in the third movement).

The second AB section moves to G minor. The second B section is similar to the first B section, except that it ends with a *più largo*, a two-measure cadenza-like passage that modulates back to C minor for the final shortened A section. This is an extraordinarily beautiful movement!

The dance-like final Allegro is constructed much like the second movement: periodically, the viola becomes the bass as the recorder takes over the melody from the violin. The recorder part becomes quite exciting—and at times challenging—as it progresses into fast moving triplets

KEY: rec=recorder; S=soprano; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: Sue Groskreutz, 1949 West Court St., Kankakee, IL 60901 U.S., suegroskreutz@comcast.net.

(while the poor solo violinist plays quarter notes). Finally, I must mention the sudden fermatas over rests—surprising to the first-time listener, and amusing and challenging for players.

This full concerto can be heard at www.youtube.com/watch?v=KJdha_cNl2Q played by Dolce & Tempesta.

As always, the appearance of Girolamo publications is superb—easy to read and printed on sturdy paper that will enjoy a long shelf life. This is a great, showy chamber piece for the solo recorder—significantly less so for the solo violin. The alternation of the recorderist's bravura passages with the luscious strings makes this work really exciting. All of the musical elements merge in a cohesive whole. If you have the players, you need to have this new publication in your collection.

CONCERTO F-DUR, BY VIVALDI, ED. FRANZ MÜLLER-BUSCH.

G12.030, 2010. A, 2 vlns, viola, bc. Sc 16 pp, 5 pts 2-4 pp ea. Abt. \$31.

CONCERTO F-DUR, BY VIVALDI, ED. FRANZ MÜLLER-BUSCH.

G12.029, 2010. A, kb reduction. Sc 16 pp, 5 pts 2-4 pp ea. Abt. \$21.

My first reaction to playing this concerto was that it is a lovely Vivaldi concerto minus the usual (sometimes feared) Vivaldi virtuosity. Advanced players could sight-read this concerto. The editor has created two versions of the same concerto: G12.029 for alto recorder and keyboard; and G12.030, a full chamber work for alto recorder, two violins, viola and continuo.

To quote the editor's preface, the F major recorder concerto, RV442, “is Vivaldi's first concerto for treble recorder and strings and was composed around 1725. In the present critical as well as practical edition the concerto has been published for the first time in its original form.” RV442 was a model for the flute concerto op. 10/5 in F major (RV434, c.1728).

Interestingly, when Vivaldi used the concerto as a model, he wrote

right over the top of the original. Thus, Müller-Busch had to separate the RV442 notation from alterations written over the original during the creation of RV434. Müller-Busch states: “Due to excellent color photographs of the manuscript it was not so difficult to separate the entries of the original version and the flute concerto changes. The ink has another color, the hand and the inclination of the stems show small differences.”

The major change from recorder concerto to flute concerto was transposing the slow movement from F minor to G minor. This new edition returns that movement to F minor.

This is the traditional fast-slow-fast three-movement concerto form: Allegro ma non molto, Largo e Cantabile, concluding with Allegro. The two violin parts are active and interact with the solo line (the first violin more than the second). The viola part is strictly harmony and is often tacit.

In all movements, the strings are instructed to use mutes. *Con sordino* was not used in the subsequent flute concerto; thus, I have never heard this concerto with muted strings until a group of my friends got together to try it out. Muting the strings definitely elicits a more romantic flavor to the music. The muting was especially effective in the second movement where the two violins play in unison.

The editor has included the figured bass from the flute version (in both bass part and full score). With tiny exceptions, the realization agrees with the figures. The keyboard reduction is nicely-done, preserving all of the harmonies and contrapuntal lines.

It is superb to have this Vivaldi original easily available to recorderists!

Sue Groskreutz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-Schulwerk certification from DePaul University. Playing and teaching recorder are the greatest musical loves of her life.

PECORELLE CHE PASCHETTE,
BY BENEDETTO MARCELLO,
ED. ENRICO ZANONI; BC REAL-
IZED BY ECKHART KUPER.

G11.014, 2011. Sop voice, A, bc.
 Sc 9 pp, 3 pts 4-7 pp. Abt. \$24.

Intermediate players (and beyond) who have enjoyed the solo sonatas of Italian composer Benedetto Marcello (1686-1739)—with their charming melodies, interesting bass lines and modest technical demands—will find this engaging cantata a welcome complement to the Baroque chamber repertoire.

In two arias linked by a recitative, its pastoral text relates the distress of a shepherd who laments his lover's absence, with frequent word-painting: sighing, tears, streams made turbid by tears, breezes bearing complaints, languishing cadences.

According to editor Enrico Zanoni, this piece was originally a popular solo cantata (c.1715); the obbligato part was added later (the manuscript is dated 1724). Though the added part is unsigned, from the evidence, Zanoni attributes it to Marcello; certainly its themes resemble those of the recorder sonatas.

Over nearly 20 years, recorder-player/editor Franz Müller-Busch has published elegant editions of Baroque and modern cantatas with recorder obbligato via Girolamo. Printing the voice and recorder parts together contributes to good ensemble, as does printing the recitative text with the bass line. The tasteful realizations are readily playable.

My only complaint is a lack of performance notes for the recitatives. Anyone trying to sing them as written will be nonplussed at cadences; I doubt everyone knows the appropriate Baroque performance practice.

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

Intermediate players (and beyond) who have enjoyed the solo sonatas of Italian composer Benedetto Marcello ... will find this engaging cantata obbligato a welcome complement to the Baroque chamber repertoire.

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COMPACT DISC REVIEWS

Reviewed by Tom Bickley,
tbickley@metatronpress.com

CONVERSATIONS: BAROQUE SONATAS FROM ITALY, FRANCE AND GERMANY, BY BREVE (DEBORAH BOOTH, RECORDER, BAROQUE FLUTE; STEPHEN RAPP, HARPSICHORD, ORGAN; MAXINE NEUMAN, BAROQUE 'CELLO; LISA TERRY, VIOLA DA GAMBA; RACHEL BEGLEY, BAROQUE BASSOON). Breve, 2012, 1 CD, 47:23. \$18 (incl. S&H), <http://flute-recorder-deborah-booth.com/conversations-cd.htm>; or www.cdbaby.com/cd/boothrapp as mp3 downloads or disc (\$15).

The title of this disc gives us immediate clarity on this ensemble's vision of the performance practice of these early high-Baroque sonatas and suites. From 19th-century and much 20th-century repertory, many listeners think of a sonata as a work for soloist and accompaniment. A thoughtful examination of the scores of the music

This survey of Baroque sonatas works as a disc from which to learn about this essential form of early music—and also as a pleasurable recorded “concert.”

on this disc, and engaged listening to these recordings, lead us to the understanding of this music as interplay among equally important parts. This rich approach yields wonderful results in Breve's disc *Conversations*.

The mainstream repertory here shows the common international elements of interaction among basso continuo and the “other”—in this case, higher-voiced—line. Two Telemann works, played on recorder and flute respectively (*Trio in B-flat Major* from *Essercizii Musici*, 1740; *Sonata in B minor* from *Tafelmusik*, 1733) show the high Baroque German/international

Mainstream Baroque to neo-Classical, spanning the 17th to 20th Centuries

sound. Jacques Hotteterre's *Deuxième Suite in G Major* (1704) reveals the charms of the French Baroque, and of the flute's lower tessitura.

Dario Castello's *Sonata Prima* (1621) stands out in the instrumentation, with bright soprano recorder and organ, and in the freely-flowing structure of the piece.

The disc ends with Francesco Mancini's *Sonata #1 in D Minor* (1710), a solid example of the Italian repertory so popular in England (where it was published).

The various approaches to instrumentation of the basso continuo, as well as choices of recorder or flute, further distinguish the pieces and styles. Booth's vigorous yet nuanced playing of both instruments draws in the listener. Rapp's playing—as well as that of Neumann, Terry and Begley—allow this to be a lively, clever and substantive conversation.

The recording itself provides a solid stereo image of the ensemble,



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FOUR GREAT TRIOS OF THE 20TH CENTURY, BY THE ADIRONDACK BAROQUE CONSORT (LAURA LANE, JOSEPH LOUX, ELIZABETH SILLIMAN, RECORDERS). ABC-1, 2012, 1 CD, 51:08.

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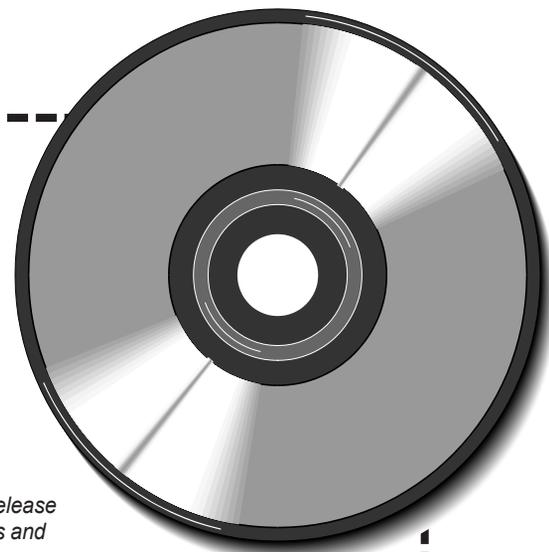
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While the recordings reviewed in this column are customarily restricted to work by professional musicians, many striving to create or maintain a livelihood in recorder performing, this disc is being reviewed in conjunction with the anniversary of the Adirondack Baroque Consort, a 50-year-old community-based recorder ensemble devoted to endeavors in performance and education.

Paul Hindemith's 1932 *Trio for Recorders*, Gail Kubik's 1941 *Suite for Three Recorders*, Hans Ulrich Staeps's 1966 *Saratoga Suite*, and Mary Mageau's 1997 *Trio for Recorders* are the trios on this CD. Likely least-known to AR readers is the American-born Australian composer Mageau. She was commissioned by ABC Consort member/artistic director Joseph Loux to write this trio. The other works have long associations with American recorder-playing; certainly the Hindemith and Staeps trios are central to 20th-century recorder repertory.

While I applaud this ensemble's efforts in tackling this music, this CD

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Vivaldi: *Concerto in G minor, RV439 "La Notta"*; Robert Johnson/Nicholas Le Strange: *English Fantasy Suite*; Purcell: *A Midsummer Night's Dream Suite (The Fairy Queen)*; Leclair: *Demon Suite*; also works by Cima, Castello, Corelli. Re-released 2008.

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Bruckner's Ave Maria (SSATTBB)

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Canon for 4 Basses (BBBB) David P. Ruhl

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Elegy for Recorder Quartet (SATB)

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ARS Music Lists. Graded list of solos, ensembles, and method books.

Videos Available Online to All

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Pete Rose Video. Live recording of professional recorderist Pete Rose in a 1992 Amherst Early Music Festival recital. The video features Rose performing a variety of music and in an interview with ARS member professional John Tyson.

Other Publications

Chapter Handbook. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20.

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The CD contains excellent commentary by Loux, who also painted the marvelous "Recorder Trio" illustration that graces the cover.

is more of a work in progress than a finished product. Tuning and articulation need to be much more nuanced and precise, and the recordings are not as well-engineered as they could be. While that is important for all music, difficulties in those areas are especially audible in this essentially Neoclassical idiom. That is part of what makes these trios challenging and rewarding to play and perform.

All recorder trios of advanced level should attempt these pieces. I salute the Adirondack Baroque Consort's undertaking.

The CD contains excellent commentary by Loux, who also painted the marvelous "Recorder Trio" illustration that graces the cover.



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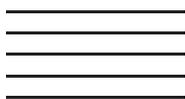
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EDUCATION



By Leslie Timmons, Logan, UT

Carl Orff's interest in music education began in the 1920s, when he collaborated with dancer Dorothee Günther to provide music for her innovative dance and gymnastics education training for teachers. With their colleagues at the famous Güntherschule in Munich, Germany, they explored breaking down music and movement into the most basic elements. In a speech given by Orff at the dedication of the Orff Institute in Salzburg, Austria, on October 25, 1963, Orff described "elemental music" as:

... music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elemental music is near the earth, natural, physical, with the range for everyone to learn it and to experience it.

This process of combining movement, speech, singing and playing basic percussion in elemental music-making influences how the recorder is embraced in Orff-Schulwerk settings.

Orff was skeptical at first when the ethnomusicologist Curt Sachs encouraged him to consider using the recorder in early 1926. He was immersed in guiding dancers to accompany themselves and relied heavily on their ability to improvise on piano and simple percussion instruments.

Sachs convinced Orff by suggesting, "Then you will have what you most need, a melody instrument to your percussion, the pipe to the drum." Today it plays a key role in the Orff-Schulwerk instrumentarium.

It fell to **Gunild Keetman**—first a student and later a colleague of Orff at the Güntherschule—to discover how to play the new instrument and how to employ its unique voice in the *Schulwerk* (schooling). Keetman's extensive contributions to the Schulwerk are documented in the Spring 2005 volume of the journal of the American Orff-Schulwerk Association (AOSA), *The Orff Echo*, in celebration of the centenary of her birth.

What is the Role of Recorder in Orff Schulwerk?

Keetman quickly taught herself to play the recorder and immediately incorporated it in her teaching. Not only did its lyrical quality complement the timbre of the percussion instruments, but its small size made it ideal for accompanying movement.

Although it is not prescribed, recorder instruction usually begins in a pentatonic key: C, F or G to facilitate improvisational work. Using just one or two notes, students are guided through learning to play in a musical context.

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Short phrases to be echoed are initially led by the teacher, but the leadership role is transferred to students as soon as they can be successful.

From the initial experiences, phrasing and articulation are explored as a means of expression. All playing is done by ear. Examples of short patterns for echo are below.

In *Elementaria*, her pedagogical book about the *Schulwerk*, Keetman states, "It is important that the playing should not be stiff but flowing and that movement should be included." She suggests walking while playing to discover a natural playing position, explore balance, and internalize the pulse. The first task is to sustain a steady sound while moving. This

sets the foundation for walking while playing short ostinato patterns. Keetman encourages the teacher to improvise over the students' ostinati.

Pentatonic tonalities (*right*) avoid difficult cross-fingerings while basic technique is established. Once the pentatonic scales are mastered, the "new" notes encountered in hexatonic and diatonic scales are already familiar but now experienced in a new context.

Orff teachers guide student skill development using poems, songs, games, instrumental pieces and movement. Recorder is but one of the pedagogical materials that might be combined with singing, body percussion, small non-pitched percussion, pitched

C pentatonic	G pentatonic	F pentatonic
D	D	D
C		C
	B	
A	A	A
G	G	G
		F
E	E	
D	D	D
C		C

percussion such as xylophones and metallophones, or found sounds.

Group music-making is designed to nurture the skill of every child, regardless of ability, and to set a foundation for lifelong participation. Although they may happen simultaneously, the following stages are experienced in all media in Orff-Schulwerk. Here are some ideas for how they might occur in recorder class:

- **Imitation:** Students echo a teacher's short melodic patterns, or sustain a single note while following a leader's locomotor movement.
- **Exploration:** Given three pitches and a short rhythm pattern, students discover how many different melodies can be created.
- **Improvisation:** Students create a pentatonic melody based on the rhythm of a short verse.
- **Composition:** Student material, created through the previous stages, is remembered and possibly notated for future use.

Literacy is prepared with activities that focus on short rhythmic patterns or "building blocks." After much exploration of speaking, moving, clapping, playing and combining and rearranging patterns, notation may be introduced:

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American Orff-Schulwerk Association

In the same manner, pitch is explored vocally and on recorder by manipulating short patterns that move primarily stepwise. When rhythm and pitch are finally combined, students are equipped to notate the music they create.

Recorder source materials in the *Schulwerk* include the five volumes of Orff's *Music for Children* in which Keetman's works are largely unattributed. Her own publications include collections of short pieces for recorder ensemble and recorder with small percussion. These works were intended to serve as models to encourage teachers and students to create their own improvisations.

Teachers who wish to explore Orff-Schulwerk pedagogy in a classroom or ensemble setting will find *Elemental Recorder Playing* very useful. Co-authored by Keetman and colleague Minna Ronnefeld, the material is the result of their extensive work with children. Its three volumes include a teacher's book, a student book and a consumable workbook.

The first American graduate of the Orff-Institute and a long-time ARS member, the late Isabel McNeill Carley outlined in her 1995 *AR* article how the recorder was central to the Orff approach to teaching music. Recently re-published, her three volumes of *Recorder Improvisation and Technique* (reviewed in the Fall 2012 *AR*) are indispensable collections of traditional folk and newly-composed material, carefully sequenced to align with Orff-Schulwerk pedagogy. Each lesson contains a step-by-step teaching process that leads stu-

dents through mastery of new recorder skills via improvisation exercises and playing ensembles that incorporate body percussion, singing, small percussion and pitched percussion.

Approved AOSA teacher education courses are offered at more than 50 locations across the country each summer. Recorder skill development and pedagogy are standard in the curriculum, with an emphasis on improvisation and using the recorder as a tool in elemental music-making.

Resources

More information can be found at www.aosa.org.

"Keetman Centenary," *The Orff Echo*, vol. 36, no. 3, 2005.

Music for Children, Carl Orff and Gunild Keetman; Margaret Murray, ed. Five vols. Schott ED4865, ED4866, ED4867, ED4868, ED10920. Sc, voice, rec, perc.

Carley, I. M., *Recorder Improvisation and Technique*, vols. 1-3, Brasstown Press, Brasstown, NC.

Carley, "The Orff Approach," *AR*, vol. 36, no. 4, 1995.

Other Gunild Keetman Publications (all published by Schott):

Elemental Recorder Playing, with Minna Lange-Ronnefeld, SMC558. S/T rec + other insts, teacher's book.

Elementaria: First Acquaintance with Orff-Schulwerk, English transl. Margaret Murray. ED11152.

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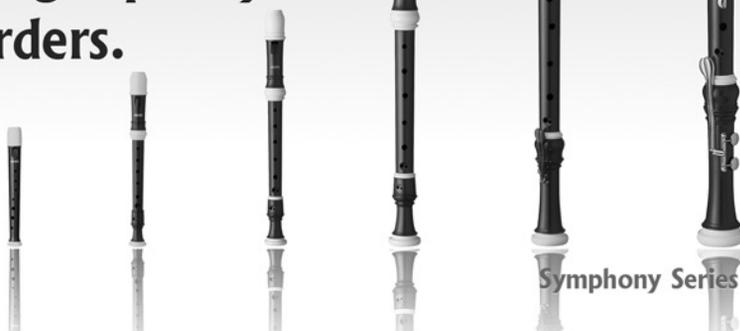
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Leslie Timmons is Associate Professor at Utah State University, Logan, UT, where she teaches the flute studio and elementary music methods. She served on the Education Committee while on the ARS Board.

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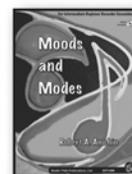


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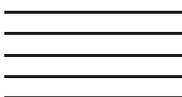
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