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# Editor's Note

Tn the Book Reviews department of the **■** Summer *AR*, Gwyn Roberts sets the tone for a set of memories in this issue: there are many things in the recorder world and in early music for which we can thank the late Friedrich von Huene. There were too many heartfelt words to include all of them, but hopefully the memories printed here will give those of you who were never privileged to meet him a sense of the man (page 11). His finely-crafted instruments, his designs used by other makers, and his philosophy and generosity affect all of us.

With a promising future and career still unfolding, professional musician Tali **Rubinstein** is interviewed in this issue's sixth installment of Frances Feldon's series on jazz/pop recorder players (page 21). Rubinstein's energy is very evident—and there's every hope that her devotion to the recorder will inspire others to continue to utilize its expressive voice in alternative ways.

With summer now behind us (as well as the biennial Berkeley Festival, reported on page 4), it's time to think about "back to school." In Music Reviews (page 38), you will find pieces that may be used by students of any age to form good skills. Gustavo de Francisco also continues his series on buying recorders (page 29) for those whose skills are ready for that next step!

**Gail Nickless** 

www.youtube.com/user/americanrecordermag www.facebook.com/groups/177397989075511/

# A E C R L C A L C

# Volume LVII, Number 3

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"calling all Chapter Reps!"

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(1954-2016); 47 recorder players have Mass Appeal;

Young recorder players win contests



GAIL NICKLESS, EDITOR

CONTRIBUTING EDITORS TOM BICKLEY, COMPACT DISC REVIEWS Sue Groskreutz, Book & Music Reviews • Mary Halverson Waldo, Education Amanda Pond, Line Editor

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

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Susan Burns, Administrative Director Julia Ward, Administrative Assistant P.O. Box 480054 Charlotte, NC 28269-5300

704-509-1422; tollfree 1-844-509-1422 866-773-1538 fax

ARS.Recorder@AmericanRecorder.org www.AmericanRecorder.org

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Please contact the ARS office to update chapter listings

# President's Message

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



In our last issue, I mentioned better serving chapters, consorts and recorder orchestras (CCROs) as a goal for this year, and announced the first **Breakfast Brainstorm** that the ARS held in Berkeley (CA) in June. I invite you to read Board member Barbara **Prescott**'s report on the breakfast in the Fall ARS Newsletter. I'd like to stay on the topic of how the ARS can better serve CCROs and the importance of communication to bolster that effort.

Through our conversations at the Breakfast Brainstorm, we discovered that the availability of ARS Chapter Grants isn't widely known. In addition, the participants requested assistance for elementary school recorder teachers. Both of these are existing ARS programs, so I am excited that what is important to our members and what we offer are aligned.

However, we thought there was greater awareness of these programs. Acknowledging this gap, we are shifting our focus to increasing awareness

I challenge your Chapter to have an active, engaged Chapter Representative who regularly communicates with the ARS Board.

of the valuable assistance programs that are available. This Breakfast Brainstorm was a great start to an ongoing dialog between the ARS and CCROs, but it is just that—a start. If the ARS is to improve its relevance to CCROs, we must improve our communication with one another. Certainly, the ARS must do a better job of communicating the availability of Chapter Grants, Educational Outreach Grants, Scholarships, the Traveling Teaching Program, and our other benefits and initiatives.

I challenge your Chapter to have an active, engaged Chapter Representative who regularly communicates with the ARS Board about your chapter needs. In turn, your liaison should regularly communicate to your Chapter what the ARS does and has available that can benefit both your Chapter and you. Do you know who your Chapter Representative is? Ask that person for a report on communication with ARS.

In the spirit of communication, I'd like to point out two other items. First, the ARS web site has a new section dedicated to CCRO news, under Community News in the "Our Community" dropdown on the home page or at www.americanrecorder.org/ community\_news.php. We would love to see a post from any CCRO, even if it is just a photo of a practice session.

Second, do you receive and read ARS Nova, our one-page monthly e-mag published by the ARS on topics of interest to recorder players? We created ARS Nova based on your responses to last year's membership survey, in a continuing effort to better communicate with all members. Our last issue featured an excellent recap of top smartphone apps for musicians. If you aren't on the e-mail list to receive ARS Nova, get on it by signing up under the Publications dropdown on the ARS web site—where you can also access ARS Nova back issues, including the July article on apps for musicians.

Closing Thoughts: September is a month of change for ARS. It is the start of our new fiscal year, and this year we have four outstanding long-serving Board members ending their terms. I want to thank each one of them for their dedicated service: Nancy Buss, Anthony Griffiths, Laura Kuhlman and Cynthia Shelmerdine. We will miss their expertise, contributions and wonderful personalities.



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# **TIDINGS**

Berkeley Festival highlights, Make Music New York

Junior Recorder Society and Barbary Coast Recorder Orchestra at BAMPFA

# **Berkeley Festival 2016**



Presented by the **San Francisco Early Music Society** (SFEMS), the biennial **Berkeley Festival and Exhibition** (BFX) took place June 5-12 in various venues in downtown Berkeley (CA). There were mainstage events plus some 60 fringe events, a number including recorders, and a busy exhibition at which ARS sponsored a table.

Young recorder players teamed up with a recorder orchestra to open the week of early music, and set the tone for the vibrant BFX fringe. The Junior Recorder Society (JRS) and Barbary Coast Recorder Orchestra (BCRO) presented a joint concert entitled "Morning Song, Evening Hymn" at noon on June 5 in the amphitheater of the Berkeley Arts Museum and Pacific Film Archive (BAMPFA). The amphitheater in BAMPFA is a beautiful and sonorous space, and an ideal location for early music concerts.

Featured performers were 20 young recorder players from the age of seven to 17 in the JRS, directed by **Louise Carslake** and **Hanneke van Proosdij**, and 30-odd amateur adult players of BCRO, directed by **Frances Feldon** and **Greta Haug-Hryciw**.

Both JRS and BCRO are educational outreach programs of Voices of Music.

Really a chamber recorder orchestra, the JRS is an impressive and well-trained group; most members play both soprano and alto, and the older players also use tenor, bass and even great bass. Founders Carslake and van Proosdij have directed the group for 19 years!

Now entering its sixth season, BCRO is a full recorder orchestra, using sopranino to subcontra bass recorders. All members are serious players of at least SATB recorders, and many members play larger basses, including great bass, subgreat, contra and subcontra sizes.

JRS first presented a half-program of composers including Hook, Lully, Senfl, Bach, Parsons and Glenn Miller. After intermission, BCRO's part of the program included composers such as Isaac, Senfl, Grieg, Blaker, Bach, Wolkenstein and Purcell.

The final piece, *Pase el agoa* from *Cancionero del Palacio*, was performed by both ensembles, bringing performers from the ages of seven to 80 together in a glorious celebration of recorder playing.

The Medieval-Renaissance ensemble Calextone, appearing on June 6 in Berkeley's Trinity Chapel, performed a program relating to the sun, moon and stars: "Celestial Solace for the Soul: Medieval and Renaissance Music." Ensemble members are Allison Zelles Lloyd, voice and Medieval harp; Letitia Berlin, recorders, douçaine and voice; Frances Blaker, recorders and hackbrett (a relative of the hammered dulcimer); and Shira Kammen, vielle, harp and voice.

Zelles Lloyd prepared a Powerpoint presentation for the concert audience with translations and imagery to "enhance the audience's sensual experience." While a great idea, the images and text appeared on a screen that needed to be set higher for the text to be visible beyond the first rows.

The music performed was from the 13th, 14th, and 15th centuries, and included works by Ciconia, Solage, Matteo da Perugia, and Guillaume Dufay, as well as music from the MS Worcester Fragments, Chantilly Codex, Reina Codex, Rossi Codex, Modena Codex, Codex Las Huelgas, and Canonici 213—thus, a wide spec-





trum of English, Italian, French and Spanish Medieval and Renaissance music! Kammen also arranged and composed three sets of Medieval English melodies.

The music and performances were mellifluous, and alternately somber and joyful. Since each member of the group plays multiple instruments—plucked and bowed strings, winds and voice—a wide variety of sounds can be presented effectively. In particular, Zelles Lloyd's voice is rich and smooth, clear and flexible; Kammen's vielle playing is energetic and compelling; the recorder playing by Blaker and Berlin is sweetly superb.

The late-14th-century Ars subtilior style, as in Matteo da Perugia's Pres du soleil and Johannes Ciconia's Le Ray au soleil, is characterized by intricate and complex rhythms, and often angular melodies with large leaps. The ensemble's deft performance of these pieces was especially notable.

"My Funny Valentine: Music for Love: Medieval, Renaissance, Sephardic, Arabic, Klezmer" was offered June 6 at 4 p.m. in Trinity Chapel by Flauti Diversi: Frances Feldon, recorders and transverse flute; Karen Clarke, contralto voice; Peter Maund, percussion; Sarah Michael, qanun (plucked psaltery); and Susanna Porte, 'cello. The performers engaged the nearly full audience via strong technique and an extroverted, theatrical performance style. They treated the music with great affection and respect, evoking an enthusiastic response from the audience.

# In the exhibition: Susan Burns at the ARS table; Letitia Berlin (below, left) and Frances Blaker, when not busy performing

Feldon used an array of instruments: transitional recorder, Renaissance flute, Medieval flute, and modern alto and tenor recorders. The ensemble displayed ease in improvising accompaniments and bridge passages in monophonic repertory. Feldon's arranging work on the standards Bei mir bist du schoen (1932) and Freilach (1937), as well as her playing, proved to be real audience favorites. Also very wellreceived were the Medieval Sephardic/Turkish Los Bilbilicos cantan and the closing Ana wehabibi/Veinte años atrás.

In a BFX mainstage event on June 6, Vocatrix was featured in Hildegard von Bingen's Ordo Virtutum at the Berkeley City Club Ballroom. The 16-member ensemble presented a staged performance of this seldom-heard 12thcentury morality play to a fairly full house. The staging and costuming brought out the operatic aspects of the work, with solid dramatic effect. Singing was strong, with particular kudos to Andrea Zomorodian as Anima and Argenta Walther as Humilitas.

Instrumentalists Cheryl Ann Fulton and Catherine Stiles, Medieval harp; Christopher Gravis, bells; Michelle Levy and Alexa Haynes-Pilon, vielles; and Arthur Omura, hurdy gurdy, supported the singing with elegant drones and interludes.

Lunch and a show? On June 7 at the Christian Science Society, the six singers and 10 instrumentalists of the **Albany** Consort and Black Box Baroque joined forces in a semistaged production of selections from Handel's Alcina. A house well over half full received a wonderful synopsis of the Baroque opera about the wanton sorceress, in the intimate space of a comfortable drawing room setting. Stage director Sarah Young and music director Jonathan Salzedo brought the elements together with great effectiveness.

Highlights were the singing of **Danielle Sampson** in the trousers role of Ruggiero, and the acting of Sara Hagenbuch as Morgana. Recorder, played by Marion Rubenstein, doubling on keyboard instruments, was a small but nonetheless integral part of the chamber orchestra sound. The audience was charmed—and then was offered lunch.

While Heartland Baroque has no recorders, it did feature spectacular dulcian playing by C. Keith Collins in "At the Monarch's Pleasure," a June 8 program at Trinity Chapel honoring the music and musicians of the 17th-century House of Habsburg. The Italianate music, so in vogue at this court, was well-represented with florid and dramatic instrumental works. The dulcian sometimes played as part of the continuo (with 'cello and harpsichord), and sometimes in a solo or duo role. Runs virtuosically executed in the

Schmelzer Sonata à Due, Violino e Fagotto were a marvelous high point.

Later the same day, and in the same venue, Bertamo Trio featured the playing of Letitia Berlin, recorder; David Morris, viola da gamba; and Yuko Tanaka, harpsichord. They were joined by friends Louise Carslake, traverso and recorder; Leah Peroutka and Martha Perry, violins; Joseph O'Donnell, viola; and Barbara Blaker Krumdieck, 'cello. Addition of the "friends" turned the Bertamo threesome into a small chamber orchestra (partly an artifact of the presence of many fine players from around the U.S. in town for BFX).

A full, enthusiastic house heard Lully, Telemann, Bach and Buxtehude. A highlight was Telemann's Concerto in E minor, TWV52:e1, for alto recorder (Berlin), traverso (Carslake) and orchestra. Well-chosen tempos allowed clarity of articulation and beautiful exposition of the solo melodic lines.

Back at Trinity Chapel on June 8, the heat of the day made for a slightly warm room temperature. However, the large audience gave a very emotionally warm reception to the North Carolina Baroque Orchestra, conducted by **Frances Blaker** in a program of mostly well-known 18th-century works.

Recorder player Letitia Berlin contributed her solid recorder sound. the selections from Handel's Water *Music* being a hallmark. Jean-Féry Rebel's remarkable 18th-century portrayal of chaos from Les Élémens

showed the power of the variety of timbres in the ensemble.

A particular treat was the natural horn playing of Chris Caudill and **Rachel Niketopoulos** in Bach's Brandenburg Concerto No. 1, BWV1046, and Telemann's "Overture and Fanfare" from Ouverture-Suite in F major, TWV55:53.

Returning to the BFX mainstage that evening, a sonorous feast of early Baroque music for low brass, cornetto, violin, continuo and a spectacular bass voice filled the large worship space of First Congregational Church with "De Profundis: Sacred Music for Bass and Wind Instruments, 1580-1650." Concerto Palatino, with several members and guests familiar for their recorder activities, included Bruce Dickey, cornetto; Charles Toet, Simen Van Mechelen, Joost Swinkels, Greg Ingles, trombones; Julie Andrijeski, violin; David Tayler, archlute; Hanneke van Proosdij, keyboards; and Harry van der Kamp, bass voice.

The wonderfully rich and clear singing by van der Kamp was matched by the instrumental ensemble. Virtuoso cornettist Dickey demonstrated the fluidity and vocal quality of his instrument, which was an ideal complement to brilliant violin playing by Andrijeski.

The program alternated instrumental canzonas with works for voice and various combinations of instruments. The trombones served as a core consort, primarily in ATTB grouping. Throughout, archlute player Tayler and organist van Proosdij eloquently supplied the foundational continuo lines with creativity and grace. The hall was just over half full-an audience nonetheless delighted with the performance.

Bay Area favorite Ensemble Vermillian appeared on June 9 at noon in the Berkeley City Club's Drawing Room, offering "Music of 17th Century Germany ... plus Bach." Members are Frances Blaker, recorders; David Wilson, violin; Barbara Blaker Krumdieck, violoncello; William Simms, theorbo; with guests Margaret Carpenter Haigh, soprano; and Nicolas Haigh, harpsichord.

Composers on the Baroque group's program included Christian Bernhard, Schmelzer, Buxtehude, Ignaz Rupert Mayr and Bach.

Ensemble Vermillian cannily uses its different voices to present a welcome variety in sound textures, with just about every piece painting a different sound picture. Bernhard's Aus der Tiefen utilized vocal soloist plus violin and tenor recorder obbligato plus continuo; the Schmelzer ciaconna used solo soprano recorder plus continuo; the Buxtehude and Bach trio sonatas mobilized the full instrumental forces.

Sitting in the amazingly resonant and beautifully appointed Craftsmanstyle Drawing Room is like listening to a concert of Baroque music in an 18thcentury palatial ballroom. The acoustics favored the vocalist, who sometimes dominated the texture.

Particularly enjoyable was the Bach trio sonata, a very effective transcription of a work originally for organ. The recorder and the violin in the allegro passages were exhilarating in their energy and precision. The audience especially loved the concluding Mayr, which alternated expressive recitativo sections with more rhythmic sections, and utilized engaging melodic conversational passages between the voice and the violin, very much equal partners in the texture.



Musica Pacifica's "Dolci di Napoli" noontime concert on June 10 proved to be a magnificent feast of sonatas and concertos from Baroque Naples. Two original founding members—Judith Linsenberg, recorder; and Elizabeth Blumenstock, violin—were joined by Katherine Kyme, violin; William Skeen, 'cello; and Ignacio Prego, harpsichord. The concert capped off the group's 25th anniversary season with an enthusiastically received program.

Linsenberg's dazzling technique was especially evident in the Mancini *Concerto in C minor* that opened the program and in the Alessandro Scarlatti *Sonata in A minor* that concluded it. Also included was a spellbinding performance of Nicola Fiorenza's hauntingly beautiful *Concerto in A minor*, with its poignant and passionate slow movements. The Fiorenza concerto was bookended by spirited performances of a Barbella duo for two violins and the Pergolesi F major Sinfonia for 'cello.

Nearing the Festival's end, the ARS presented its 2016 **Great Recorder Relay** on June 11 at 9 a.m. in Trinity Chapel. Since the hour was early, recorder chamber orchestra **Hotte Ayre** provided a continental breakfast.

Featured performers were **Glen Shannon**, **Rebecca Molinari** and **Andrew Levy** (below, l to r), plus **Hotte Ayre** directed by Shannon. Composers included Shannon, W. W. van Nieuwkerk, Firenze, Van Eyck, Aagesen, J.S. Bach, Telemann and Matthias Maute in an attractive variety of old and new compositional periods and styles, mixing solos, duos and trios.

The chamber recorder orchestra is distinguished from a larger recorder orchestra, as its members are one-on-a-part playing sopranino to contra bass. Shannon's *Overture* from his 2015 symphony *Air Force* for 11 recorders is written for such a chamber group. The style of Shannon's *Ouverture*, which one could call "neo-Baroque," pantomimes the overall structural elements of a French Baroque *ouverture*: a slower dignified section using dotted figures, framing a middle section using quicker rhythmic elements. The slow section features dotted figures connected by swoops of 32nd notes and Ravel-like harmonies; his quicker section is a cleverly-crafted fugue. Visit <a href="https://www.youtube.com/watch?v=liCpl8nwSvQ">https://www.youtube.com/watch?v=liCpl8nwSvQ</a> to hear it.

The audience especially responded to the minimalist-style trio *Kadanza* by van Nieuwkerk.

It is characterized by fleetly moving constant rhythmic figures augmented by "chiff" articulation, flutter-tonguing and humming while playing. It received an energetic and technically impressive performance by Levy, Molinari and Shannon.

Les Barricades, a trio by Matthias Maute, merited another especially enthusiastic response. Yet another trio, the early 17th-century madrigal *Crudel lascia sto core by* Truid Aagesen, stood out for its orchestration with low choir recorders (two great basses and one contra).

The Italian Trecento duo *Appress'un fume chiaro* by Gio da Firenze is a vocal duo with a florid upper line and slower tenor melodies, beautifully played by Levy and Molinari. Playing solo, Molinari followed this appropriately with an Italian 14th-century dance form, a *saltarello*, with dancing rhythmic figures and a jumping melody. The recorders ended the program and the week

with a Telemann duo sonata in F, excitingly played by Levy and Molinari with beautiful ensemble work.

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Glen Shannon





# Young Recorder Players in the News

On May 14-16, the Lemminsinstituut in Leuven, Belgium, hosted the "Prijs Mieke van Weddingen" for young recorder players. The biennial competition, founded in 2009, is held to honor the memory of recorder player and teacher Mieke van Weddingen, and to further her lifelong work sharing a love of music and the recorder with young students. This year's edition featured pre-conservatoire players from Germany, Austria, Switzerland, Belgium, Israel and the Czech Republic, who competed in three categories by age. I had the honor and the pleasure of serving as a student juror, and it was wonderful to see such talent and passion from such young players. I wish to congratulate the following winners:

# Category 1 (7-12 years old)

- 1. Theresia Vobers, 10, Germany
- 2. Yuma Maria Thelen, 12, Germany
- 3. Clara-Sophie Kleffner, 7, Germany

# Category 2 (13-16 years old)

- 1. Susanne Knoch, 14, Austria (winner of the public prize)
- 2. Nicole Wolfsohn, 14, Switzerland
- 3. Marie Liselott Mehlfeldt, 15, Germany Category 3 (age 16+)
- 1. Bar Zimmerman, 17, Israel
- 2. Barbora Spelinova, 17, Czech Repub.
- 3. Benjamin Postal, 17, Belgium Special awards were also given to: Hanne Van Hees and Clara Elisabeth Hoornaert (both of Belgium); Silvie Reske and Magdalena Christina Anstett (both of Germany). Events like these leave one with the feeling

that the future of the recorder, and of music, is in good hands.

Martin Bernstein, The Hague, The Netherlands (fourth from left in stage shot of full group, below, with large photo of Weddingen at audience right) In Other News: For the first time, a recorder consort has won the Historical Performance Competition at the Royal College of Music (RCM), London, England. Adjudicator Steven Devine commented that Equilateral exhibited great playing across the board. The trio members (*below*) are Daniel Scott, Thomas Shelbourn and Iain Hall.

In April, recorder players **Rosie Land** and **Lynette Yeo** also represented the world of young recorder players well, becoming joint winners of the RCM's Contemporary Competition 2016.







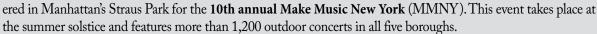
On May 22, La Fiocco presented "The Recorder and Friends" as part of the Washington Heights Musical Society concert series in Manhattan, NY. La Fiocco's artistic director and principal recorder player, Lewis R. Baratz, was joined by Allen Hamrick, recorder and Baroque bassoon; Dan McCarthy, Baroque violin; James Waldo, viola da gamba; and Alexandra Snyder Dunbar, harpsichord. The program comprised music of 17th-century Italian and Dutch composers Salamone Rossi, Tarquinio Merula, Jacob van Eyck and Philippus van Wichel, plus 18th-century composers Loeillet, Antoine Dard, William Williams and Telemann. For more about La Fiocco, visit www.lafiocco.org.

# Recorders in New York City: MMNY

By Judith Anne Wink, New York City, NY

The first time I performed outdoors, a gust of wind scattered my music all over the landscape. The second time, I clothespinned the pages to my stand so firmly that they wouldn't have budged in a hurricane. A gust of wind filled them like a sail and sent the stand crashing to the ground.

The third time, things went better. On June 21, a windless evening, 47 of us from five states gath-



Our performance was part of Mass Appeal, a feature of MMNY since 2008 (all part of a worldwide effort, http://makemusicday.org). Mass Appeal invites musicians to form ad hoc groups and perform pieces written for one type of instrument. There were 20 such gatherings this year, for players of accordion, guitar, harmonica, French horn, bagpipe, mandolin, piano, double reeds, cymbals, doorbells, homemade synthesizers and—here's where we come in—recorder.

Our Mass Appeal was organized by **Deborah Booth**, who has the coolheadedness of a tightrope walker. It takes nerves of steel to assemble 47 amateurs at all levels and have them perform for an hour without a rehearsal.

"We rehearsed by email," she said later. Weeks earlier, she'd sent out music, asked people to choose parts and trusted them to practice. As the date came closer, she provided detailed instructions about repeats, articulation and other niceties. On the night, at the beginning of each piece, she reminded us of key changes, explained how she would count us in, and gave us a clear, rock-steady beat. When players went astray, she heard at once, calling out bar numbers to bring them back.

We played music of five centuries—anonymous Renaissance tunes, Dowland's frisky four-part Fine Knacks for Ladies, The Silver Swan, Bach chorales, Spanish dances, Telemann, Bertali, Wilbye and Andrew Charlton's lovely three-part arrangement of Shenandoah (two videos are posted at https://www.youtube.com/watch?v=5KdjgYGnrYU, and more photos are at www.westchesterrecorderguild.com). A seven-part Bach cantata called for sopraninos, and the local sparrows chimed in with a happy obbligato. We ended with the fresh and lively *Hoosier Rag* by Julia L. Niebergall and Paul Desmond's jazz classic Take Five. Did I say Booth has nerve? This last piece is in 5/4, a meter you don't often see in Renaissance and Baroque music, and has tricky licks with accidentals that pop up like startled rabbits. Amazingly, we started together, ended together, and didn't sound half bad in between.

**Judith Wink** (r, at front, playing bass) and Deborah Booth (below). Photos by Lucille Poleshuck (below) and Marlene Schonbrun (top, r)



Straus Park is an isosceles triangle of land where Broadway intersects West End Avenue. It has flower beds, benches, and an enormous memorial to Isidor and Isa Straus, the inseparable couple who went down with the Titanic. What it doesn't have is room for a band. Somehow all of us crowded into the space, within hearing and viewing distance of Booth.

Farther away, sitting on benches or standing

by the flowers, was our audience: friends and spouses, but mostly passers-by who'd heard the music and decided to stay and listen. None of them seemed at all surprised to see us. (Eight years ago, when the Republicans held their convention in Manhattan, a few people protested by disrobing in front of the venue. At his next press conference, Mayor Bloomberg didn't turn a hair: "Of course there are six naked people on Eighth Avenue. This is New York!")

Of course there are 47 recorder players in a tiny park making music on the first night of summer. This is New York. Next year, we players, as well as our city, will be ready to do it again.



# **Passing Notes**

Ernst Meyer (1954-2016) died on Christmas Eve 2015 in Switzerland. Recorders he made can be heard on numerous recordings and on concert stages around the world. He was known for his research on historical original recorders and for his innovations that brought those designs into today's concert halls without affecting the recorder's fundamental sound.

Several resources provide more of his background: an interview in English with Meyer and recorderist Erik Bosgraaf (produced by Borletti-Buitoni Trust): <a href="https://www.youtube.com/watch?v=jPaXu3YY7nU">https://www.youtube.com/watch?v=jPaXu3YY7nU</a>; and a memory by Maurice Steger, <a href="http://mauricesteger.com/in-memoriam-ernst-meyer?lang=en">http://mauricesteger.com/in-memoriam-ernst-meyer?lang=en</a>.

## Janpieter Biesemans (1939-2016)

died May 24 in Belgium. The composer, a fan of the recorder, leaves behind over 150 works—a significant number of them for recorder, written for such performers as Jan Van Hoecke, Geert van Gele, Flanders Recorder Quartet, B-Five Consort and Aquil'AlterA Recorder Trio.

Biesemans started music studies on piano, then organ, soon becoming fond of early music. In 1964, he founded the Consortium Antiquum. He directed the group for over 23 years, giving over 500 concerts in 25 countries, and making seven recordings. At the same time, in 1980 he began to compose. More information is at www.matrix-new-music.be/en/composer/biesemans-janpieter-1939.

# Maurice Steger in Concert

Swiss recorderist Maurice Steger was featured on the Colorado State University fourth annual Organ Week in June, performing with keyboardists Joel Bacon and James David Christie.

Steger's grasp of recorder repertoire, stressed in past *AR* reports, was evident in this recital, as was his boundless energy; he played so rapidly that his fingers were a blur. Yet it was his expressiveness in the slower works (an anonymous selection from *The Division Flute*, and a Falconiero encore after a standing ovation) that shone.

The concert honored the 80th birthday this fall of **Johannes Gessler**, a Fort Collins Chapter member—and reprised a house concert a decade ago, when Gessler still lived in Switzerland.

# Lee McRae (1923-2016)

Lee McRae died in the California Bay Area on June 2, a few weeks before her 92nd birthday and before the Berkeley Festival (BFX) sponsored by the San Francisco Early Music Society (SFEMS)—two institutions she supported. Besides being a founding member of SFEMS, in 1994 she organized the first SFEMS Music Discovery Workshop, a weeklong early music summer day camp for children. Her own teaching, lecture-demonstrations and publications brought music to thousands of children in California, Nevada and Arizona. She was an ARS member until about 2005, prior to that appearing on ARS lists of teachers and contributing to the Junior Recorder Society materials. Her advocacy in the Bay Area spanned over 50 years.



McRae was introduced to madrigal singing while a high school student in Nebraska. In the 1950s she moved with her husband and four children to the Bay Area, where she found that the public schools had no art, dance or music. With other families, she helped set up a Walden School, still operating in Berkeley. McRae taught at Walden School for 15 years, during which time she formulated ideas about early music education and the need for children to sing, experience and dance to music in order to learn it. In a May 2000 interview in SFEMS *Early Music News*, she said: "It's the context, the history of it, that makes music meaningful to children. If you just hear a song or a piece of music being played, you don't get connected to it, unless the story grabs your attention."

She became part of the Bay Area's early music community, singing madrigals and playing in a broken consort. Around 1975, she organized a weeklong seminar at the University of California–Berkeley, in which harpsichordist Alan Curtis and recorder superstar Frans

Brüggen gave lectures, master classes and a concert—the sort of events still enjoyed during the biennial BFX. Planning those events resulted in Curtis asking her to be their agent; hesitantly, she agreed. "I decided that if I didn't do it, I wouldn't be able to hear their concerts." She represented a number of European early music artists, including Brüggen, Anner Bylsma, Gustav Leonhardt and the Kuijken brothers, arranging their early music concerts across America. A few years later, she was part of a group, attending an early music workshop organized by Laurette Goldberg, that discussed starting a Baroque orchestra; in 1981, they became the founding board of Philharmonia Baroque and Goldberg its artistic director.

Expanding her educational focus to include adults, McRae was awarded several National Endowment for the Humanities grants, and state grants in CA, NV and AZ. She created educational outreach programs, with lectures on literature and art plus performances by her group, the San Francisco Consort. Out of this came her *Handbook of the Renaissance*, still available at *www.smile.amazon.com*, and first used in Oakland (CA) schools. She wrote other resource guides and classroom units for elementary and middle school teachers, some for the Early Music America Education Committee and other distributors.

Gifts in her memory may be made to Walden Center and School, www.Walden-School.net.

# Friedrich von Huene (1929-2016)

Adapted from an obituary by Susan E. Thompson, Yale University Collection of Musical Instruments, this piece introduces memories of Friedrich von Huene from around the world.

A memorial service is set for October 1, 2 p.m., at All Saints Parish Episcopal Church, 1773 Beacon St., Brookline, MA, with music by the Flanders Recorder Quartet.

Priedrich von Huene, musician, teacher and maker of woodwind instruments inspired by Renaissance and Baroque originals, died peacefully on May 8 at the Hill House Assisted Living facility in Bath, ME, where he had resided since fall 2015. According to his wife of 61 years, Ingeborg, he died from complications of Parkinson's disease.

Friedrich devoted his career to music, serving initially as a flutist in the U.S. Air Force Band, thereafter becoming a designer and builder of woodwind instruments. He was one of the first individuals (if not the first) in 20th-century America to commercially produce wooden recorders, flutes and oboes after centuries-old designs.

# **Enthusiasm for Forgotten Sounds**

The art of instrument building provided lifelong challenges for von Huene. Fascinated with the music of Renaissance and Baroque composers, he made repeated trips to Europe to examine, measure, and produce plan drawings of 17th-and 18th-century instruments in private collections and museums. Using these measurements, he was able to build exact copies of a number of originals to determine how they might have sounded in their day.

These exact copies did not embody late 20th-century standards of pitch and temperament, however. In essence, they had been built in non-equal temperaments at various base pitches (e.g., sixth-comma meantone at a'=409 cycles per second, or cps). Although they provided clues to how instruments were pitched and tuned in the past, they could not be played with present-day wind instruments and pianos. Von Huene therefore rationalized that, if he were going to meet his entrepreneurial goals, he would need to adapt old designs to modern purposes.

Consequently, the majority of his instruments are not exact copies of antique originals; rather they are likenesses of such, scaled to play in equal temperament at a'=415 or 440 cps—practical measures that ensure their suitability for use in most of today's musical ensembles.

By adhering to these practical measures, von Huene became a major figure in the world of early wind instrument production. From the outset, he was driven to produce high quality, handmade instruments for discerning players, an ideal that his successors retain to this day. Later, when his reputation had been established, he received commissions to design recorders for the larger instrument-making firms of Moeck, Zen-On and Mollenhauer.

Since 1960, The Von Huene Workshop, Inc., has produced over 12,000 instruments. The fact that many are owned by professional musicians around the globe is, in itself, a testament to Friedrich's foresight, ingenuity and fine craftsmanship.

# Early Years

Friedrich Alexander von Hoyningen-Huene was born on February 20, 1929, in Breslau, Germany, to Freiherr (Baron) Heinrich A. N. von Hoyningen-Huene and Aimée Freeland Corson Ellis, an American from Hartford, CT. Raised in Germany before and during World War II, he emigrated from Germany to the U.S. in 1948. After completing his high school education in Brunswick, ME (where his mother had purchased a farm), he entered Bowdoin College in 1949. Within a year, his studies were interrupted by the outbreak of the Korean War.

In 1950, he joined the U.S. Air Force, serving as a military musician. When discharged from duty three years later, he was granted U.S. citizenship. Shortly thereafter, while on a trip to Europe to visit extended family and friends, he toured the galleries of a number of museums, where his enthusiasm for historical instruments, their sound, and construction was sparked.

Returning to Maine, he re-entered Bowdoin in the fall of 1954 to finish his degree. In the autumn of 1956, he embarked upon a four-year apprenticeship with Verne Q. Powell, Inc., a leading maker of modern flutes and piccolos



in Boston, MA. It was during this period that Friedrich found time after hours to experiment with making recorders.

His early instruments were of a composite design, incorporating elements from modern altos by Robert Goble, Rudolf Otto, Ernst Stieber, Dolmetsch, and F. Arthur Uebel (maker of Herwiga recorders until 1963). One of his first flutes was a version of a traverso made c.1700 by the French builder Chevalier (No. 17.1846, Boston Museum of Fine Arts).

Commercial Production and Business Establishments

In 1960, Friedrich and Ingeborg established their own instrument-making business in Waltham, MA. From the outset, the Von Huene Workshop engaged in the manufacture of historically-based woodwinds. While Friedrich occupied himself with instrument design and construction, Ingeborg sought ways to put her librarian's training and business acumen to the test. Her skill in handling the financial and administrative sides of the operation, while juggling the responsibilities of wife and mother, has contributed

immeasurably to the success of the couple's endeavors for over half a century. In 1964, she and Friedrich moved their shop to Boylston Street, Brookline, where it has remained active to the present, providing finelycrafted instruments and high-quality service to professional and amateur players alike.

A second business, established in 1981, operates as the Early Music Shop of New England. Situated in premises adjacent to the Workshop, it offers music, instruction books, music literature, woodwind supplies, and new and used instruments to a broad base of consumers (see www.vonhuene.com).

# Family Enterprise: Passing the Torch

The success of the von Huenes' ventures has been enhanced by the participation of their five children in the firm. Son Patrick (*left below*) apprenticed with his father in the early 1980s. Over the past 35 years, he has gradually



assumed responsibility for production, custom hand-finishing and repairs. An instrument maker in his own right, he is now president of the corporation.

Andreas, an engineer by training and sculptor by choice, designs and maintains specialized tooling and machinery for the shop. Thomas, a private school administrator, oversees facilities management and grounds maintenance.

Nikolaus deserves recognition for having devoted his early career to company sales (during which time he also served as a Board Member of the ARS). He also participated in the organization and initial success of the Early Music Shop. Today, he is an educator.





Daughter Elisabeth briefly assisted with instrument production while in training for the Olympics; since then, she has followed the path of artist and musician.

Recognition and Awards

Throughout his long career, Friedrich sought ways to promote the field of early music. In addition to building high-caliber instruments, he played in early music ensembles, taught recorder students, trained potential instrument builders, championed the formation of instrument-based societies (like the American Musical Instrument Society and the American Recorder Society), and urged the establishment of the now popular Boston Early Music Festival (BEMF), of which he and Inge were co-founders.

Over time, von Huene's peers came to recognize his many contributions. Since the mid-1960s, he has been the recipient of numerous honors and awards, among them a fellowship from

the Guggenheim Foundation (1966), an Honorary Doctorate in Music from Bowdoin College (1984), Honorary Vice President of The Galpin Society (1984), Living Treasure of New England recognition (1985), a Distinguished Achievement Award from the ARS (1987), the Curt Sachs Award of the American Musical Instrument Society (2003), a Lifetime Achievement Award from the National Flute Association (2004; also see a November 2004 *AR* report on this and other awards), Howard Mayer Brown Award for Lifetime Achievement in Early Music from Early Music America (2005), and a Resolution of Congratulation on the Fiftieth Anniversary of the Von Huene Workshop from the Town of Brookline, MA (2010).

His life story is the subject of the book Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World, written by Geoffrey Burgess (Indiana University Press, 2015; excerpted in

> the Fall 2014 AR, and reviewed in the Summer 2016 AR). Other milestones in his life have been noted in AR, including "Von Huene Workshop 50th Anniversary" (November 2010), "Friedrich turns 80" (May 2009),

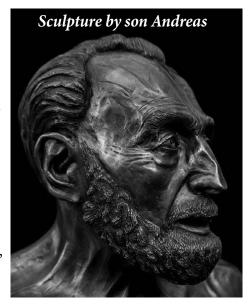


Over his decades of professional activity, Friedrich contributed many articles to AR (see the list with the January 1999 interview mentioned above); included was a translation he and Inge made of a significant article by Hermann Moeck detailing the recorder and early music revival ("The Twentieth-Century Renaissance of the Recorder in Germany," AR, May 1982, first published in Tibia). He generously contributed his hand-drawn illustrations (reproductions) of makers' marks to an important academic publication, The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors (ed. William Waterhouse, London: Tony Bingham, 1993).

A Soft-Spoken Man with an Eye for Detail

Friedrich will be remembered as a man of great ingenuity. He was a consummate craftsman whose instruments embody his ideals of structural integrity, artistic detail, and tonal perfection. A soft-spoken and humane individual with a passion for the music of J.S. Bach, he leaves behind his wife, Inge; their five children; and eight grandchildren.







Eric Haas, writing at left; Nik von Huene, **Emily** O'Brien and a customer look on, at the 2007 **BEMF** 

By Eric Haas, Boston, MA

I can't remember when I first met Friedrich—probably when I was studying recorder at New England Conservatory 35 years ago, but my first close encounter was some years later. Like most Boston recorder players (then and now), I was a regular customer of the Early Music Shop of New England. On one visit, Nik von Huene mentioned that his dad had been asked to teach at the Mideast Workshop in

Pittsburgh later in the summer, and asked if I'd share the driving. I worked for the now-defunct Boston bookstore Lauriat's and arranged my vacation time to coincide with the workshop.

I was looking forward to the trip until it dawned on me that I'd be spending 12 hours in the car with a tall, imposing German with whom I had barely spoken. We set off in the von Huenes' station wagon with a U-Haul trailer packed with sheet music and instruments. I finally got up the courage to ask Mr. von Huene a few questions, and gradually I learned about his childhood in Germany, his apprenticeship with Verne Powell (whom he ever referred to as Mr. Powell), his friendships with Frans Brüggen, Marion Verbruggen and other great recorder players of my generation, and so on.

As we neared the NY/PA border, Friedrich pulled into a gas station to fill up, only to find that he'd left the key to the locking gas cap at home. Telling me to wait with the car, he walked to a nearby Kmart and bought the same brand of gas cap. He used the key to unlock our gas tank—and then, while I filled up, walked back to the Kmart to return the gas cap he'd just purchased.

By the time we got to western PA, I was no longer cowed by Mr. von Huene. Deep in conversation, we took a wrong turn as we neared Pittsburgh. Our 12-hour drive had stretched to 14 (and I'd learned how to drive a station wagon with a trailer).

In about 1989, I left Lauriat's and went to work for Mr. von Huene (it took months before I could manage to call him Friedrich), becoming almost literally part of the family. He had the air of the absent-minded professor, interested in everything. When I started, he was finishing the first production run of his beautiful Bressan Baroque flutes (each one a gorgeous ebony instrument with sterling silver rings). Friedrich had had a letter-press brochure printed, illustrated with his finely-detailed drawings. My task was to write ("before e-mail") to customers who had expressed interest (some dating back six years) in the Bressan flute to let them know that it was finally available. The Bressan flute, a copy of a Victoria & Albert Museum original, has five turned-silver rings, tapering from head to foot. It was not possible to find sterling silver tubing thick enough to turn, so Friedrich purchased seven diameters of silver, meticulously sawed them by hand into narrow rings



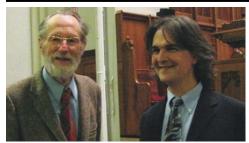
that were silver-soldered to the needed thickness, turned the decorative beading on a metal lathe and polished the rings—all for the ridiculously low price of \$1250 (about \$2400 in 2016). Not only visually arresting, the flute played beautifully, with a rich, full sound from the lowest register to the top, more than two-and-a-half octaves. I had to have one. Mr. von Huene chose one for me, and it remains my favorite flute.

His attention to detail was legendary. When my daughter was about two,

my father sent two copper Christmas ornaments—a small frying pan and a kettle. Amelia loved to take them off the tree and play with them; the spout broke off the kettle. I asked Friedrich if he could solder it back on. When I came back to collect it, he explained that the kettle hadn't been made properly—there was no opening for water. He'd carefully cut a hole in the kettle and soldered the spout back on, converting it into a tiny working kettle.

I will miss you.

(1663-1731)BRESSAN by BLEZINGER The Recorder Workshop Baroque diversity of sound Modern challenge of music The synthesis www.bressan-by-blezinger.com



By Aldo Abreu, Boston, MA

My long friendship with Friedrich von Huene began when I was a teenager in the 1970s. I had been invited to Boston by Scott-Martin Kosofsky, whom I had met in Venezuela when he was concertiz-

ing with my father, the harpsichordist Abraham Abreu. From the moment I met him, Friedrich had a profound and continuing influence on my life and work. His recorders have been with me throughout my career. My first, an alto recorder, was a gift from Scott Kosofsky, just before I went off to study in Europe. I still play it.

Friedrich was incredibly generous, always ready to loan or create instruments to fill a special need. My wife Patricia and I were touring, playing recorder and piano works. I told him the problem we were having of tuning to pianos sharper than A-440. Friedrich immediately made center sections at A-441 and A-442 for my Bressan Zen-On and Stanesby Jr. Zen-On plastic recorders, opening the door for the duo concerts, and also for me to play concertos with modern orchestras.

There are so many examples of Friedrich's open and creative spirit. He was always willing to help and had a solution to any problem. With American Bach Soloists, I was set to perform the Vivaldi Concerto in A Minor for Sopranino, RV445 —but just two days before I flew to California, the block on my sopranino by Alec Loretto cracked. It was 10 p.m. when I called; he said, "Come over." He repaired it perfectly with Super Glue.

He inspired many with his instruments and his knowledge. A lifelong friend and colleague to all, he greeted amateurs and famous professionals with equal regard.

The most profound collaboration I had with Friedrich came when I made the recording, Telemann: 12 Fantasias and Other Works, playing his collection of eight different 18th-century recorders. Friedrich not only lent them to me so that I could learn their personalities and technical idiosyncrasies, but also repaired the instruments so that they would be playable. This was an extraordinary gesture, which no museum would allow, an act that made it possible to hear these instruments as they were heard in their time. Of the repairs, one of the most remarkable was of a voice flute by Bressan, with no labium, which he perfectly reconstructed.

The project was not only to play and record these rare instruments, but to learn about their history. Friedrich told me the stories of how he acquired each one, what repairs it needed, and how he diagnosed and worked on each one. (At left, Friedrich and I are shown at the 2009 CD release concert.)

Through the years, I participated in many projects with Friedrich. His arrangements of Bach's Preludes and Fugues from the Well-Tempered Clavier, Part I, became a recording called The Well-Tempered Recorder. For one piece, the alto recorder needed to play low E. Friedrich made a special foot joint for my Prescott Denner alto with a key to allow me to play low E. For Friedrich, the music itself was always paramount, and everything he did served music and musicians.

I know I am not alone in remembering Friedrich not only as a great maker of recorders, but also as an artist, scholar, historian, musician and above all, a wonderful friend.



# An Example

By Tom Prescott, Hanover, NH

I can't imagine what the early music world would have been like with-

out Friedrich's energy, creativity, technical ability, and foresight—nor what my life would have been like without his instruction and guidance. I feel that I'm one of the most fortunate people, to have learned the demanding craft of recorder making in such a thorough fashion; I am reminded of him daily. I've always felt that the reason the camaraderie of recorder makers has been so generous and peaceful is due to the example set by Friedrich.

I was an apprentice at the Von Huene Workshop from 1973-75. There was a rhythm to working there. The day began at 7:30 a.m. precisely. When I arrived each morning, Bernard Gibbons, the most experienced staff member and first to arrive, would have just put down his newspaper.

Friedrich would come in at that moment, striding from his house via Walnut Path that connected his street with Boylston Street. The door slamming announced his arrival. He would survey ongoing work and add needed tasks to our schedules. In his small office on the first floor, he would make plans, adjust instruments, do tuning, and work on correspondence, which he always dictated to a secretary.

Also in the shop were Dick Palm, a second-year apprentice; and Laura Beha, making primarily traversos. Inge would arrive mid-morning each day to tackle the books, regular correspondence, shipping and billing.

After voicing a series of instruments, we'd take a rack of 6-12 for Friedrich to review. When voicing is done well, an optimal amount of light shines between the block and the underside of the lip. Friedrich would play each one, look at the amount of light, and offer comments about adjustments.

Every maker develops a "testing tune," used to play all the notes and check the response. I wish I'd either recorded Friedrich's, or written it down—everyone in the shop could mimic it. We heard that tune regularly, regardless of the model being tested. We, of course, each had our own.

Friedrich couldn't say "no." This usually related to customers who would ask for some special feature to be added to their recorders. He would go to great lengths to satisfy their requests and was equally kind to our own requests.

His generosity went so far as to help launch my own career as an instrument maker. If I were curious about an instrument, Friedrich would loan me the drawings. When I

was starting to set up my shop, he helped me buy boxwood. If I needed a tool, he would loan it to me. I had full use of his shop after hours, and was often there late into the night and on weekends, working on my own projects.

In our daily schedule, Friedrich sometimes joined us for our half-hour lunch on the upstairs workbench. One story he shared was how he spent his free time in the Air Force Band building small cannons. He remembered returning to the band's living quarters with black all over his face and a broad smile after firing one. His fascination with cannons continued throughout his life, including placing a large cannon at his island home in Maine and firing it on special occasions.

He also described a man on the farm where he grew up in Germany. This fellow made intricate ship models, using precise, careful methods—an inspiration that he kept in mind always. Once I asked him what it was that caused him to hire me. He said that it was because I had built a boat as a teenager and he had always wanted to build one himself.

Just as our day started as the door banged shut behind Friedrich, we knew it had ended when the door slammed at precisely 4 p.m. as Bernard headed home. Friedrich would also head home; he did a lot of his drawing and design work in his study on the top floor of his house, often working into the wee hours. This necessitated a nap at about 2 p.m., which he often took in his office on a narrow bench located there.

Learning from Friedrich was done via the "discovery method." He would outline a procedure, show me the tools to be used, and give some suggestions for how to go about it. This was a fantastic way to ingrain different procedures into my mind because they were of my own creation. I could always call on Friedrich for refinements and ask other staff for suggestions, but mostly I would think through the process. Naturally, I made mistakes. Fortunately, Friedrich could usually back me out of them. This must have been a successful teaching method; I ended up working on every possible task in the shop, from making reamers and other tools, to coming up with tonehole arrangements for new instruments, to figuring out how to set up and use a new machine.

After I left the Von Huene Workshop to start my own recorder making business, my relationship with Friedrich and the family continued. I would often hop on my bike, leaving my Cambridge workshop and go to Friedrich's to ask his opinion about a recorder or flute I'd made.

Friedrich was a third "father figure" to me (after my own father and my father-in-law). All provided examples for how to live my life and have been indispensable for their sage advice. Friedrich gave me the advice that affected my career the most. Even as competitors, if we were at the same exhibition together, he would always seek me out to introduce me to someone whom he thought I should know. I believe he was very proud of my accomplishments as a recorder maker and I have always hoped that my work reflects well on him.



A Faithful Friend

By Richard Wood, retired, Early Music Shop, London, UK

Friedrich von Huene was a personal and most respected friend. His talents as instrument maker, researcher and designer have all been well recorded. He was also something of an Anglophile and never needed an excuse to visit England. He and Inge (and later Nik and Patrick) have attended every London Early Music Exhibition since its inception.

The boxwood used to fashion his instruments comes from the Chequers Estate in Berkshire (country retreat of the UK's prime ministers since 1921). On several occasions Friedrich came over to work alongside our lads to cut the box himself from its source. Typically, he developed a means of preventing the disastrous blue color—which he proved was a virus and which had earlier meant disguising it by staining or at worst destroying tons of valuable boxwood.

Our children were still tiny when Friedrich first visited us at home; he was an immediate hit. He painted eggs over the Easter holidays and constructed little ships from scraps of timber to sail in their baths. A little rowing boat he made had tiny rowlocks fashioned in brass, and seats and oars made from lollipop sticks. How typical, we thought, and how it represented the very best in Friedrich: patient, kind, generous, a wonderful teacher by setting the example of all that is best in humankind. Our eldest daughter spent time with the von Huenes in Boston; Andreas and Nik each spent lengthy spells with us and worked in our shop.

With Inge and Friedrich, we made several trips around Europe. Once we visited the Antwerp area, and the Rubens and instrument museums; another time we went down the Franken valley, visiting the ivory carving workshops of Erbach—and memorably a visit to the von Huene ancestral home in Blumenhagen, where Friedrich recounted stories of his early childhood by the lake that borders their small holding.

We were privileged to be invited to their island in Maine—yes, we witnessed the firing of the cannon in honor of our visit. The small swimming pool there has a tiny piece of the Berlin Wall (mounted in silver, engraved by Friedrich), which I hacked out a week after the wall came down; the engraving marks the event—a step nearer to global peace. Friedrich, the peacemaker!

I remember his kindness and generosity—the perfectionist, musician, supreme craftsman, historian and altogether the best friend I have ever had.

By Dan Laurin, professional recorderist, Sweden

My first "real" recorder was a von Huene Denner alto; my wonderful teacher at the time, the late Ulla Wijk, told me that one of the most important steps for a young player was to have a "true voice" to express himself with. And what a voice that was!

I still remember picking up the package at the post office in Helsingborg in the south of Sweden and bringing it back home. It represented a whole summer vacation's worth of work at a pharmaceutical manufacturer, where I had been packing diarrhea medication for two months to be able to finance the Denner.

Even the case was beautifully made (how many recorders disrespectfully wrapped in newspaper have I received?), giving the instrument a worthy appearance ... almost like a diamond! I later understood how much Friedrich had thought about the sum of *all* aesthetic elements when it comes to the art of making recorders: his fantastic turning skills, key-making, surface treatment, voicing, carvings, draw-

ings even (not to mention the workshop's catalog, with its little mouse drawn next to the great bass to give the scale and size of the instrument)—all show a mind completely immersed in the quest for beauty. In his life there was no difference between craftsmanship and artistry.

My first real recorder taught me more about how to play than one can imagine. A good instrument is like a teacher, sometimes disciplining the player, but most of the time showing new paths and encouraging experiments. The Denner design remains my absolute favorite recorder type because so much of the glittery Baroque stuff works so well: all of the Telemann and Bach passagework just speaks so effortlessly on the Denner.

Another design of Friedrich's is the Moeck Rottenburgh recorder, which followed me for 20 years—first as a student, but later also as a performer. Friedrich once told me: "Ahh, Dan, you know, the Rottenburgh design paid for college for all of my kids!"—another side of a man dedicated to making a living in his new home country. I got tears in my eyes when he told me this, my own mother being a refugee from Estonia in 1944.

I have shared many, many wonderful moments with Friedrich and Inge. Many times I visited them in their home, and Ingeborg and Friedrich generously hosted me during my first U.S. tour. Visiting the workshop when in Boston was a "must"— many times leaving it with a new instrument and music. Friedrich, I will miss you!



My Dinners with Friedrich

By Adriana Breukink, Enschede, The Netherlands

In summer 2002, I was honored when Friedrich visited me for a few days at my home in Enschede, before we both had to give lectures at a congress in Antwerp (Belgium) about new developments in recorder making.

Back then I did not know him very well—only from short encounters at exhibitions. For this visit, we would have several days. What should we do, and how would it go?

I was quite nervous when I picked him up from the railway station. As soon as we arrived at my house, it was as if we had known each other for ages. "It feels as if

we are brother and sister, but in age we are like father and daughter!" he said. For me he was like a father, helping me to use my workshop in a better way, reading the map when we were driving from Enschede to Belgium, and helping in the kitchen with cooking. I'll never forget how much precision he used when washing the salad.

In Antwerp, we explored the whole town and visited the Rubens House, where we both were impressed by the inspiring studio with all that

fantastic light coming through the huge windows. Only masterpieces could be produced here, we decided.

"I admire you because you are one of the only makers who develops innovative models," he told me. I admired him for his extremely high craftsmanship, and for the beautiful basses and tenors with such elegant keywork.

I also admire Ingeborg, who has been a good businesswoman. Having her as a partner for such a genius artist is the best combination for success.

A few years later I visited Friedrich at home in Brookline. Snowstorms delayed my flight and I was worried about him waiting at the airport. But, like a real father, he stood for two hours —worried about me! I loved seeing his workshop and being able to talk about his new projects.

In June 2015 I visited him again. The Boston Early Music Festival (BEMF) exhibition was one of my reasons to come to Boston, but it was more important for me to see Friedrich.

Sitting in his wheelchair, he told great stories about the past. I needed some pictures from the von Huenes' photo albums, for a film Daniël Brüggen is creating about Friedrich and other makers. It was such a treat to go through all the photo albums with him and to hear him talk about them!

I visited him several times in June 2015, knowing I would not see him again. For a meal, I made Reibekuchen (traditional German pancakes from grated potatoes), which was one of his favorite dishes. The salad leaves were very fancy and came in a nice plastic box from the grocery store. No washing was necessary this time.

One afternoon he came to the BEMF exhibition and studied my new Eagle recorder—examining it as if it came from another planet. Daughters can go off in strange directions with their creations, he must have thought.

Friedrich, I miss you. You were my "recorder-maker father."



By Bart Spanhove, Flanders Recorder Quartet; for its upcoming 30th anniversary, FRQ has recorded a CD of five-part works including a Bach prelude and fugue arranged by Friedrich; also see their 2006 Bach CD, https://smile.amazon.com/Bach-Flanders-Recorder-Quartet-J-S/dp/B000GW8RFM

Above all, I knew Friedrich as a warm man with a golden heart, always in the company of his wife Ingeborg. He was always friendly,

grateful to his family, and interested in our daily life.

When playing at the Boston Early Music Festival, I never needed a hotel room, but was always offered a warm welcome in their home. It was interesting to listen to his many juicy stories of the recorder—about when he, Frans Brüggen, Fred Morgan and Hans-Martin Linde first placed the recorder on the world scene.

In his basement, I could try out original instruments. After playing an original Bressan alto, I understood why this recorder is called "the Stradivarius of recorders." In my humble opinion, Friedrich's instruments also deserved that title.

# **Inspired by Innovation**

By Daniël Brüggen, formerly of Amsterdam Loeki Stardust Quartet; part of his latest project—a film about pioneer recorder makers Hermann Moeck, Martin Skowroneck, Friedrich von Huene, Bob Marvin and Fred Morgan—is at www.youtube.com/americanrecordermag.

In 2008 I visited Friedrich at his home in Boston to do a filmed interview. I had locally bought a video light, but found it wouldn't attach to my tripod. Friedrich had a quick glance at it and said this shouldn't be a problem, as we could make something that would work. Though his physical condition had begun to push him towards retirement, he seemed, as ever, focused on solutions. Descending into his well-equipped basement workshop, I observed him carefully turning a piece of steel into a fitting with matching screw-thread. I was struck as I observed the precision and focus with which he worked on it.

In similar fashion he must have designed and turned all of his instruments, including our set of low-pitched Loeki instruments, of which for me the C bass and contra bass form the pinnacle of his craftsmanship.

While I was filming, he showed me a complex-looking footjoint that he had made for a modern tenor recorder, to extend its range to low B instead of C, explaining: "Most recorder players are married to the Baroque period or to the Renaissance period, where so much chromatic keywork is not necessary. But I think it

In the entire world, I can't think of a recorder maker who could create instruments (without basing them on past models) as impressive as his contra bass and great bass in C, both at A-415. These recorders are works of art, and contributed in great part to the achievements of the FRQ. Can you imagine our successful 2006 Bach CD without Friedrich's Baroque consort? Such instruments testify to his unrivaled craftsmanship, which still touches our souls daily. What is more beautiful and moving for a recorder ensemble than to enjoy playing Friedrich's outstanding arrangements of Bach's music on his Baroque consort of recorders?

Among his monumental creations, I also would like to mention the Loeki tenor (made at A-415 in collaboration with Amsterdam Loeki Stardust Quartet, the first that he made when it was difficult to find low-pitch tenor recorders; *footjoint at left*), his sculpted ivory instruments and the instruments he first made in the 1950s: all were diamonds!

Friedrich knew everything about his profession. He was curious to see how his colleagues worked and what qualities museum instruments all over the world possessed. In this way, he will stay with us forever. He put heart and soul into every recorder, and each one possesses a unique personality.

is a mistake to stay in just one century or in two centuries, because all the other instruments in the orchestra have been developed further.... I love the Baroque period and I love the instruments of the Baroque period, but if you want to do more than just Baroque music and Renaissance music, you need instruments that can handle that."

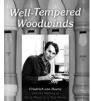
This matched the philosophy of our quartet. We owe him a great deal, as no other maker would have undertaken such a complex and specialized project. It was his commitment to the music that he wanted to be performed.

I have been inspired by his dedication to music, his pioneer spirit, his talents and his friendship.



From the September 1998 AR: Von Huene Delivers Contrabass Recorders. This spring, Daniël Brüggen accepted delivery of the Amsterdam Loeki Stardust Quartet's new A-415 contra bass recorder from maker Friedrich von Huene. In June, Joris Van Goethem picked up a second contra bass instrument for the Flanders Recorder Quartet. The third instrument in the series is going to the Dutch ensemble Brisk.

also read a memory from Joel Cohen, http://slippedisc.com/2016/05/early-instrument-maker-has-died/

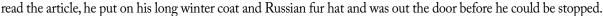


# A Craftsman and an Old-World Gentleman

By Geoffrey Burgess; his book, Well-Tempered Woodwinds, tells the story of von Huene's career and his impact on early music

One Sunday evening in November 2012, I was visiting the von Huenes in Brookline and mentioned that the Boston *Globe* had printed a special report on early music in Boston. Nearing his 84th birthday, and a victim of Parkinson's disease

for 15 years, Friedrich was suddenly charged with enthusiasm and leapt from his favorite armchair by the fire. Saying that he needed to buy the paper and





We had spent the day going over material for the book I was writing about him; his body was stiff as he rose to don his warm clothes, but there was no dampening his enthusiasm. "Friedrich, it's too cold to go out," Inge cried after him. "Go with him. I'm afraid he will fall." I hastily braced myself for the icy night air, and rushed after Friedrich—running like an escaped child at the end of a school day. It seemed that his walking stick couldn't keep pace with his legs, and he flailed it through the air. As I came alongside him, I could see his legs weaken and start to wobble, but miraculously he kept his balance. We came to a bench—he rested while I went on to fetch the newspaper. Having caught our breath, we walked back to the house.

Earlier in the day I had found notes outlining the itinerary of a European tour Friedrich had taken back in the winter of 1953-54. Long forgotten in an attic filing cabinet, the pages elicited no response from Friedrich until he recognized the letterhead of the SS *Europa* and his youthful, spidery handwriting. Then memories began to flow. It was the first time he had returned to Germany since arriving in the U.S. in 1948. He documented travels to visit family members who had survived the war living in West Germany, and to seek out music publishers, harpsichord builders, and recorder manufacturers including Moeck, Bärenreiter and Dolmetsch. His face lit up as he remembered people he'd met and places he'd visited. He recalled how he failed to find a replacement for his Herwiga "Solist" recorder, one of the few personal items he took with him as the family fled from their farm in East Germany. But his most important port of call was to visit his high-school sweetheart, Ingeborg; she joined him in America a year later, and became his wife, devoted mother of their five children, and inspirational partner in his musical and business ventures.

The image of an elderly German in Russian winter garb, careening through a cold Boston night in search of an article about early music, is one that I will always hold onto, as it symbolizes Friedrich's lifelong and intense passion for music.

Recent deaths of pioneers of the early music movement signal the end of an era. The passing of performers like Gustav Leonhardt, Frans Brüggen and Nikolaus Harnoncourt has prompted many to revisit their achievements in the form of recordings; but the passing of von Huene reminds us that makers were just as vital to the movement, and their legacy is tangible in the form of their instruments.

Von Huene was not only a craftsman who brought Old World practices to the New; who coaxed secrets out of instruments that lay in silence for hundreds of years; whose workmanship set new standards for makers and expanded horizons for thousands of players around the world. He also was a gentleman of noble stature whose dignified spirit lives on in the music that he had a hand in crafting. Few who had contact with him have not been touched by his contagious enthusiasm for music, and his instruments will continue to bring delight.

By Ken Wollitz, ARS
President, 1968-75,
Tacoma, WA (thanks
to Craig Kridel for
acting as scribe);
ARS Distinguished
Achievement Award
recipients at the 2009
BEMF: Friedrich,
Valerie Horst, Wollitz,
Martha Bixler



A number of years ago I traveled to Boston to select an alto recorder I had ordered from a batch Friedrich had just completed. He greeted me with his usual affable warmth and courtesy, and sent me off to a room where, after an hour or so, I selected a strikingly beautiful instrument made of lignum vitae richly embellished with ivory. Friedrich was pleased by my choice.

When I returned home, I gazed at the instrument and treasured it as a jewel. I wrote to Friedrich telling him so, and saying that the recorder was more precious to me than anything offered by Tiffany's.

He wrote back saying my words were more precious to him than anything from Tiffany's. Friedrich was a beautiful man who devoted his life to bringing more beauty into the world around him.

# An Interview with Jazz Recorder Artist Tali Rubinstein

By Frances Feldon

The author is quite sure she was a troubadour in a former life; in her present existence, she performs on Baroque flute and recorder, and is a conductor, educator and arranger.

She has performed with American Bach Soloists, California Bach Society, Sonoma Bach, Ensemble Mirabile, and in conjunction with the Berkeley Festival. Feldon was a recipient of the Sitka Center for Art and Ecology recorder residency. She is music director of Baroque/ contemporary chamber music ensemble Flauti Diversi, and a principal conductor for The Barbary Coast Recorder Orchestra. She teaches recorder and Baroque flute privately and at Albany adult school, and is a regular conductor and faculty member at recorder workshops throughout North America. She has also taught at University of California-Davis, Indiana University and The Greenwood School in Mill Valley. For nearly 20 years, she directed the San Francisco Early Music Society's Recorder Workshop. Feldon has conducted her recorder orchestra arrangements of Gershwin and Ellington classics at the international recorder festival, "Les Journées de la Flute à Bec" (Montreal, QC) and again at the International Congress of Recorder Orchestras (Holland). She writes about jazz and pop recorder players for AR.

She received a Doctor of Music degree in collegium directing at Indiana University's Early Music Institute with a thesis on musical rhetoric and vibrato in France from 1675-1725. Feldon recently released her CD of Joseph Bodin de Boismortier's complete Opus 37 trio sonatas for Baroque flute, viola da gamba and chamber organ, which is available on www.CDBaby.com. She is currently having a blast studying and playing jazz and Arabic music.

This is the sixth article in a series ▲ of interviews with American pop and jazz recorder players from 1960 to the present; information includes biography and training, personal musical aesthetics, and recordings for the following players: jazz recorder and drumming artist Eddie Marshall (AR, January 2005); Terry Kirkman with the hit '60s rock band The Association (September 2005); Dudley-Brian Smith with folk/Celtic family band Smithfield Fair (March 2006); **Art Baron** with Duke Ellington's big band (September 2007); LaNoue Davenport with '60s rock group AutoSalvage and the Medieval Jazz Quartet (November 2009); and now, current jazz recorder virtuoso Tali Rubinstein.

Though a rare creature, the recorder player has been an important



"Musicking," a relatively new term in the academic sphere, implies the inclusion of all aspects of making music; playing pop and jazz recorder is a perfect example.

voice in recent American pop and jazz music for more than 50 years. The intention of this series has been to introduce these voices to the wider community of recorder players who are more familiar with early and classical music.

I have found that, although jazz recorder players are proponents and practitioners of a different idiom, they share the same passion for recorder and recorder playing that you and I do. They are amazing performers and deserve to be better known to the recorder-playing world. They are all interesting people as well, and I hope you enjoy getting to know them and their music, as I have.

The recorder's expressive voice in jazz and rock music reflects contemporary culture generally. At the same time, it has a distinct flavor all its own. Recorder players who perform popular music have an aesthetic point of view that is different from classical/ early music performers.

"Musicking," a relatively new term in the academic sphere, implies the inclusion of all aspects of making music; playing pop and jazz recorder is a perfect example. Voices that are on the fringe of musical expression can sometimes be the most instructive.

What does a jazz recorder player do that's different from other jazz musicians? What does a jazz recorder player do that's different from someone



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playing Baroque music on recorder? Unique devices are sometimes defined by articulating differences.

These devices might seem obvious to some, but these unique devices are worth verbalizing. The best example I can think of to use to demonstrate this in this short introduction is probably articulation. Self-taught recorder players (for the most part) have a different manner of articulation than classically-trained recorder players. Classically-trained players use a "cleaner," if you will, way of articulating than self-taught

On one end of the continuum you have Terry Kirkman of the 1960s pop rock group The Association; and Eddie Marshall, who was an amazing jazz drummer and composer, and an excellent self-taught recorder player. In the middle is Grace Slick, the singer in the seminal'60s rock group Jefferson Airplane, who was a classically-trained oboist in high

recorder players.

Tali Rubinstein with Eitan Kenner. keyboards; Zach Mullings, drums. Photo by Yael Rubinstein

school; and Art Baron, an accomplished jazz trombonist who received classical training but was a self-taught recorder player. At the other end of the continuum is LaNoue Davenport, who was a pioneer on the American early music scene in New York City starting in the 1950s—but, before that, was a jazz trumpet player; and Tali Rubinstein, who is now solely a jazz recorder player, vocal artist and composer, but who received classical conservatory training as a recorder player.

An investigation of pop and jazz recorder combines the disciplines of musicology, ethnomusicology, and current and historical performance practices. Again, in this short introduction, I can mention only one idea. A basic starting point for ethnomusicologists is objective observation.

How would I apply that precept to pop and jazz recorder playing? Simply put, the so-called "cleaner" manner of articulation achieved by the classicallytrained players is not better or more virtuosic than that of the self-taught players.

The recorder players mentioned here all play differently, and where they belong on the continuum of "clean" articulation depends on where they're coming from, and what they're playing. Marshall played recorder naturally, like a jazz horn player. Rubinstein plays very much like a trained jazz saxophonist, but she uses more single tonguing and sharper attacks than Marshall; her style is informed by her training.

The research for this series has included primary source material in the form of oral history. I feel very strongly that the voices of these artists should be preserved; in fact, two personalities from the series have passed away (Marshall in 2011; Davenport died in 1999, and his article appeared posthumously). Research is ongoing, since the number of recorder players doing pop and jazz music is growing—partly as a result of the expanding definition of recorder repertoire from early to contemporary, and partly as a result of the blending of boundaries between classical and popular in contemporary "crossover" musical culture.



ali Rubinstein is a unique recorder player, composer, and vocalist. She is originally from Israel, but she now lives in New York City, NY, where she is pursuing a career as a professional jazz musician on recorder and as a singer, composing, playing gigs, and recording.

Trained as a professional classical musician, she studied in Israel before coming to the U.S. She has played in master classes for Kees Boeke, Marion Verbruggen, Han Tol and Michael Schneider, and was a second prize winner at the International Recorder Festival contest in Utrecht, The Netherlands (2004). She came to the U.S. to study jazz at Berklee College of Music in Boston, MA, on a full tuition scholarship, becoming the first recorder player to do so.

Rubinstein received scholarships from the America-Israel Cultural Foundation (1994-2006), and was chosen as its artist of the week in May 2013. In April 2013 she performed with the Rimon Jazz Institute as guest artist in its U.S. tour together with jazz clarinet virtuoso Anat Cohen. She has performed at the John F. Kennedy Center for the Performing Arts.

Career highlights for Rubinstein include collaborations with leading Israeli musicians: pop musicians including Yoni Rechter, David Broza, Idan Raichel, Dan Toren, Dana Berger and Dudu Fisher; and jazz artists Anat Cohen, Alain Mallet (Paul Simon), Jamey Haddad (Paul Simon), Lew



# Photo by Perry Bindelglass

Soloff (Blood Sweat and Tears), as well as with worldrenowned musician Javier Limón. Rubinstein has toured and performed in major festivals in the U.S., Canada, Israel, The Netherlands, Spain, Germany, France and Taiwan. She has two albums out: Lullaby (2012), and Tal y Tali (2014); she is currently working on a third.

A groundbreaking musician who has created a singular style of contemporary recorder playing and composing, her



style and aesthetic derives from an amalgam of Baroque, jazz, funk, traditional Israeli, and other ethnic music. She uses extended techniques and incorporates a diversity of musical languages into her own music. Rubinstein challenges accepted boundaries for the recorder by adapting it to a modern setting, and creates a new sound by blending the old and new. Roger H. Brown, president of Berklee College of Music said, "Nobody told Tali what could and could not be done with a recorder."

Rubinstein offered the following insight and observation about the recorder as a jazz instrument. "The recorder is not a delicate instrument. It doesn't have to be pretty if you don't want it to be pretty. It doesn't have to be cute. It can be powerful, fragile, glorious, witty, sophisticated, raw, innocent... it is a direct reflection of what you feel, no filters. The limits and borders are yet to be defined."





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# Back Home Again

Rubinstein's path through her musical education and her ultimate direction as an innovative recorder player and singer in jazz and composition has clearly been influenced by her teachers, so it is worthwhile to say a little about who they are. She began her recorder studies in elementary school. Encouraged by her teacher, Ilana Hiller, she studied privately, and later began Baroque music performance studies with recorder player and opera singer Bracha Kol.

"I originally come from a classical background. I studied classical western Renaissance and Baroque performance for many years before I began to study jazz. I began playing the recorder, pretty much like everyone else-in second grade. Over the years I have spoken to many people from many different countries and continents, and they all tell me that in their country all the kids play recorder in second grade. It seems to be a global phenomenon....

"People think that in Israel, where I come from, the recorder is taken more seriously, or that it's a typical instrument of the Jewish/Israeli tradition, but actually that's not the case. I think I personally felt an immediate connection with the recorder, to the point I didn't realize you are supposed to

switch to a 'serious' instrument later on. But even more importantly, I had some amazing teachers who believed in me and gave me the freedom to express myself on this instrument, especially one who really taught me how to be a musician and gave me the passion for that—Bracha Kol."

Rubinstein graduated with honors from the Thelma Yellin High School of the Arts in classical performance, studying recorder and voice with Kol. "Bracha Kol was my first role model and [is] my biggest musical influence to this day. During my private studies with her, I was studying at the Thelma Yellin High School of the Arts in Tel Aviv; back then I was still majoring in classical music. There was also a jazz department there, but I could never imagine myself playing with those guys—improvising seemed like magic back then."

Kol is an Israeli recorder player and mezzo-soprano. She was a child prodigy on the recorder, performing with the Israel Philharmonic Orchestra under Zubin Mehta when she was age 13. She studied with Marion Verbruggen at the Utrecht Conservatory, graduating at 17 with an Artist's Diploma with Honors in recorder playing. She holds an artist degree with distinction in singing from the Tel Aviv Academy.

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Kol performs nowadays primarily as an opera singer, but she has taught both recorder and singing.

Thelma Yellin High School was founded 45 years ago in memory of Israeli 'cellist Thelma Bentwich Yellin, who immigrated to Israel in the 1920s from England. A national high school, its students come from all over Israel. The program offers six majors including classical music and jazz.

Rubinstein said, "Later on I served in the IDF [Israel Defense Force] with the Air Force musical band with amazing musicians (some I still play with), and that was the first time I played pop songs and sang.... After that I went to study classical music and math at Tel Aviv University, but after one year I felt confused about my choices and wanted to take a break. Since I don't really know how to be on a total vacation, my break was going to study at Rimon School of Jazz and Contemporary Music-I thought I could take a year off of my serious plans and go have some fun. Turns out, I stayed there for five years, and even then it was hard to leave...."

Rubinstein began exploring the language of jazz at the Rimon School with flautist Ilan Salem, with whom she studied improvisation and jazz theory.

"I discovered that I have so many more ways to express myself than I realized before, and it was just the right timing for that, since I had mastered the instrument by then. That's where I started improvising, studying jazz, composing, singing, writing lyrics, playing piano, arranging, playing with pop singers, leading bands—I have to thank Ilan Salem for teaching me everything I know about swing and bebop he is one of the best teachers I've had, and one of the only jazz teachers who really knows how to simplify jazz music and make you love it."

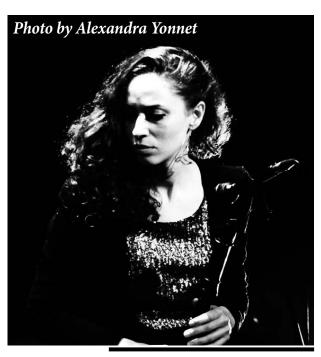
Salem is one of Israel's best-known and most influential jazz flute players.

His compositions combine old and new, and his playing is said to "showcase his ability to give the flute a strong and unrestrained voice." Salem studied jazz at the Thelma Yellin High School of the Arts, continuing on at Berklee College of Music. He currently heads the Jazz department at the Hebrew University in Jerusalem and founded the jazz department at the Tel Aviv School for the Arts.



Encouraged by the Rimon School's president, Yehuda Eder, she auditioned for Berklee College of Music. "When I decided to go to Berklee College, I really stepped out of my shell completely and started composing more and performing my original music. I met some unbelievable talent from all over the globe, and it inspired me a lot—all of a sudden the options were endless.

"During my time in Berklee, I met Alain Mallet, who was my teacher for probably half of the classes I took there (at some point I had classes with him five days a week). Not only is Alain an amazing jazz pianist who is also one of my favorite composers, he has a lot of knowledge and experience in pop music, since he was Paul Simon's pianist for many years. He is truly a crossover musician who is a role model to me in that sense, but [he] also encouraged and inspired me to compose that's when I started connecting my music to my Israeli roots. I found myself going back to melodies I'd known since childhood. I think this is a process that occurs to many people



"Nobody told Tali what could and could not be done with a recorder."

at some stage in their musical life, especially people who have moved from their country. After all I was exposed to and everything I absorbed, I still find Israeli music to be what touches me the most."

An associate professor at Berklee College of Music, Mallet is a jazz pianist who also plays accordion and a variety of other keyboards, as well as a producer, arranger, and music programmer. He has performed with Paul Simon, singer-songwriter Madeleine Peyroux, vibraphonist Dave Samuels, jazz drummer/composer/singer Terri Lyne Carrington, Latin jazz reed player Paquito D'Rivera, jazz vibraphonist Gary Burton and jazz/world music flautist Herbie Mann.

Rubinstein completed her Bachelor of Music degree at Berklee with honors in 2014. At Berklee, she was awarded a full scholarship, as well as the W.S. Kenney Award for outstanding achievement.

"The other important role model I met in Berklee was my producer, Javier Limón. Javier is a Spanish pro-



ducer who has worked with top musicians like Paco de Lucia, Chick Corea, Alejandro Sanz, Anoushka Shankar, Yasmin Levy, and many more."

A record producer, singer and songwriter from Madrid, Limón incorporates elements of flamenco rhythm in his work. As a producer, Limón was awarded the Latin Grammy Award for Producer of the Year in 2004. He is the Artistic Director of the Berklee College of Music's Mediterranean Music Institute.

"Javier invited me to participate in arranging and playing in his album *Promesas de Tierra*, and that project led to him producing my duo album *Tal y Tali* with my good friend, the wonderful pianist/composer **Tal Even-Tzur**. We recorded our album in Madrid and had a beautiful time and many unforgettable moments (we even made a little funny documentary about it...).

"After that, Javier invited me to arrange and play in the Latin Grammys with Alejandro Sanz, and to compose and play a song together with *Tal y Tali* for a tribute album to Paco de Lucia. The album, entitled *Entres 20 Aguas*, won the Latin Grammy for Best Flamenco album.

"Javier is the kind of person who doesn't seem to have to do much to create amazing music-just having him in the room, something about his energy, makes you want to be the best you can, and brings out of you something very deep and profound that you didn't even know existed. He made me realize that producing is a lot about creating the right situation and the space to do it, enabling the creation to come out on its own. But that is a true talent—he is the only person I've met that knows how to do this. Also, he is one of the nicest and most kind and generous people I know, and his musical aesthetic and taste is absolutely perfect to me. We are currently working on some new projects, and he is going to produce my solo album."

# Color me a Recorder Player

Rubinstein shared deep insights into the special way that recorder serves as her "musical voice." In doing so, she shows a love for the instrument that is very touching to me—and I hope for you as well—since it is a passion that all recorder players can share.

Tali Rubinstein with Jamahl Smith, bass; Angelo Spampinato, drums. Photo by Ella Krispel

"The recorder is like a second mouth to me... or maybe the first. It enables me to speak. It's so natural to me that sometimes I get tired of hearing myself speak and I need a break, and then I go to sing or play the piano. But I think that the recorder is the best way I can express myself, in the most genuine way. I am completely captivated by the sound of the recorder, in all the different ranges. I find it pure, round, flexible, full of nuances. I've been told that the sound of the soprano recorder creates a perfect sine wave, and actually when I recorded the recorder as a second line to a synth[esizer] you could barely tell the difference. It sounds almost identical. Since it's so pure and untouched, I can color the sound of the recorder with whatever is going on in my head and heart at a specific moment."

Rubinstein has had some unforgettable experiences playing recorder in her work as a professional jazz artist.

"I've had so many special moments. I'm so lucky that my work is the thing I love the most! Of course it has its challenges, but I wouldn't trade it for anything.

"One of the most incredible experiences I've had is having the opportunity to work with one of my idols—Yoni Rechter, a legend in Israeli classic popular music. He is a very special songwriter who I've listened to all my life—his music is pop, but is created almost as a classical composition, very thoughtful and crafted. I got to know him when I performed one of his songs in my graduation recital at Rimon (2007) and somehow I got his email and invited him to my recital. I didn't actually expect him to come, but he did. He is that kind of person.... After that we kept in touch, and when he came to perform at Berklee he invited me to join spontaneously in one of the songs. It was really frightening but of course I didn't miss the chance. Eventually, when we had the CD release show for Tal y Tali in Israel, I asked Yoni if he would be willing to be featured in our show, and he said yes. We worked a lot for the show—Yoni took it as seriously as we did, and did not agree to any payment. We created our own versions of both our songs and his songs, and combined them. It was just amazing to be able to really work on the music, the smallest details, with someone I admire so much."

She shared some of the advantages and disadvantages of gigging professionally on recorder. "A huge advantage is—it's so small! Actually, since I moved to New York City, I made a rule for myself, to never leave the house without at least one recorder in my handbag, just in case. In New York, you know



where your day begins but you never know where it's going to end, and I found myself too many times in jam sessions with crazy musicians without a recorder....On the other hand—once you get serious with it and get the big recorders too, it actually becomes really heavy and complicated to carry around ... many times, especially when I travel abroad, I have to leave the biggest one at home.

"The other advantage is that it's so neutral and basic in its sound that it could fit any style of music. I haven't found a single genre I couldn't hear a recorder playing in. But almost none of these styles are possible for the recorder to play in without a microphone."

I asked Rubinstein about her amplification setup when playing jazz recorder. "I use a standard dynamic microphone and stand so I can create different dynamics by playing at different distances from the microphone [i.e., closer/louder; further/softer]. But in one of my next concerts I am going to try playing with a clip-on microphone, which I understand is a great way to amplify wind instruments, since it captures all the details and the whole range of frequencies and full spectrum of its sound, including the breath and much more. In the studio I would use a condenser, preferably a Neumann."

She outlines certain characteristics of the recorder that enable it to be a successful expressive voice in pop and jazz music. "I think it's a very fresh sound that people don't expect. If you play it with good taste and listen to a lot of music in the particular style you're playing, and try to imitate that and pinpoint the most important elements of the style, it is convincing and still sounds different and new."

When asked what genre she thinks recorder is especially suitable for, she answers enthusiastically: "R&B! I'm not sure if it's just my personal preference ... but I do think the recorder has a sleek sound, a romantic and round sound that fits R&B well in the sense that it can sound as sensitive as a human voice.

"The recorder to me is a very soulful instrument. That is true also for jazz, but for some reason when I play jazz, I feel more like I'm mimicking a saxophone as best as I can, more than contributing an authentic sound to the genre."

"I haven't listened to many recorder players, since I have been more influenced by saxophone players, pianists, and singers. For some reason these other sounds attracted me more. I think my recorder technique and aesthetic does not completely follow a conventional style of recorder playing. When I hear something I like I try to imitate it, regardless of the instrument that is producing it. I would recommend listening to John Coltrane, Grover Washington, Eli Degibri (brilliant Israeli saxophonist who influenced me a lot at my early jazz stages), Dexter Gordon, but also Paco de Lucia, Chick Corea, Lionel Loueke, Stevie Wonder...."

Her band is simply called the **Tali Rubinstein Quartet**, with members **Asher Kurtz**, electric guitar; **Angelo Spampinato**, drums; **Yoni Marianer**, electric bass. "I chose these instruments to accentuate the difference between the wood of the recorder and the electric sound of the bass and guitar."

If she were stranded on a desert island, the three recordings she would like to have there would be: Stevie Wonder, For Once in my Life; Matti Kaspi, Brit Olam; and Jeff Buckley, Lover, You Should've Come Over. "Stevie Wonder—pure raw talent! The best pop songwriter in the world. Groovy and soulful. Makes me smile. Matti Kaspi—he is a genius on so many levels—harmonically, he is brilliant. He is the master of melancholic music. But also, he has many goofy songs and he doesn't take himself too seriously. Jeff Buckley—he embedded classical music into rock perfectly. His voice is fragile—anything he sings bypasses my brain straight to my heart."

Rubinstein has some recommendations for learning and practicing recorder in the jazz and pop idiom. "Most importantly: transcribe!!! Play by ear. Imitate the tiniest nuances, even the mistakes of your jazz/pop idols. Try to get into their head: what were they thinking or meaning by this phrase—I don't mean philosophically or metaphorically, but musically; what is the reference, the motion—maybe it's a beautiful melody, or a joke, or a sad and painful note.

"Also, I really believe that in order to truly learn a style of music you have to have a good teacher. At least for me it has been crucial to have a firsthand experience."

# Partial Bibliography of Tali Rubinstein's Music, www.talirubinstein.com

Tal y Tali. Tali Rubinstein, recorder, voice, composition; and Tal Even-Tzur, piano, voice, composition. 2014, Casa Limón. Produced by Javier Limón. https://itunes.apple.com/us/album/tal-y-tali/id920772784. Tal y Tali is a duo album. "Their original instrumentation and musical aesthetics stand out in the global jazz music scene. Tal and Tali's original music, with its unconventional instrumentation (recorder, voice, piano) is influenced by traditional Israeli song and classical music. The album has been described as 'complex yet accessible; putting strong rhythms alongside simple, beautiful melodies."

Documentary about the making of the recording *Tal y Tali. Javier Limón presents: Tal y Tali. https://www.youtube.com/watch?v=mxtosX6eCYg* 

"Tal y Tali on i24news." https://www.youtube.com/watch?v=EMkIef86VTU

"Ad Olam" by Yitzhak Klepter from Tal y Tali.

https://www.youtube.com/watch?v=4-18-foY5Pw

"Omer" from Tal y Tali. https://www.youtube.com/watch?v=j-YfVz18aVQ

"Omer" by Tali Rubinstein at The Button Factory, Brooklyn, NY.

Tali Rubinstein Quartet. Tali Rubinstein, recorders/voice; Asher Kurtz, electric guitar; Angelo Spampinato, drums; Jamahl Smith, electric bass.

https://www.youtube.com/watch?v=GIJS2cA77Us

Lullaby (2012), Tali Rubinstein and Noam Shacham, bass. Digital instrumental duo album. https://noamtali.bandcamp.com

*Shalna Alecha* (2013). https://itunes.apple.com/us/album/shalna-alecha-slnh-lyk/id624527375; other cuts from *Shalna Alecha*:

"Oi." https://soundcloud.com/talirubinstein/oy-shalna-alecha
"Mi Po Nimtza?" https://www.youtube.com/watch?annotation\_id=annotation
\_937309&feature=iv&src\_vid=3YmgDjMteZs&v=lSb9BroWoEo

### Other recordings (also visit www.talirubinstein.com)

"Feminine Men" by Tali Rubinstein for NPR Tiny Desk Contest.

https://www.youtube.com/user/TaliRubin

"Eternal Child" by Chick Corea. https://www.youtube.com/watch?annotation\_id=a nnotation\_104861&feature=iv&src\_vid=qUDLPLKh7FE&v=wtCiZga3Yyo

"Mika" by Eli Degibri. https://www.youtube.com/watch?v=qUDLPLKh7FE

"On Green Dolphin Street" by Kaper/Washington.

https://www.youtube.com/watch?v=jzH6zwVdpsg

Tali Rubinstein at Lincoln Center.

https://www.youtube.com/watch?v=bm1MaZ46LBw

Tali Rubinstein on The Berklee Music Network.

http://network.online.berklee.edu/members/41964

# **EDUCATION**

By Gustavo de Francisco, São Paulo, Brazil

Nontinuing our topic of buying recorders (from the Spring 2016 AR), and focusing on "what to buy for your needs," now we are ready to cover how to pick a recorder when considering criteria for quality.

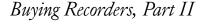
I will share with you my criteria, and the method that I use to judge which instrument is better.

# Overview of Criteria

In order of importance, my criteria are:

- intonation (relationship of octaves, fifths and thirds, mostly)
- timbre
- stability
- resistance
- amount of air
- type of wood

When trying out a recorder for the first time, I usually play scales and arpeggios, so I can listen carefully to



the sound the instrument produces. While doing this, I am also aware of the feeling of playing the instrument, especially the amount of air required for a round, clean sound in response to the articulation, and how much resistance opposes my blowing.

### Intonation

The first test is with octaves: play all octaves, listening intently to whether the octaves are perfectly in tune, whether they are "narrower" or "wider" than they should be. Play c'-c", d'-d", e'-e", and so on.

After playing octaves on all natural notes until you reach the third octave, go back to the beginning and play octaves with altered notes, those with accidentals: c#'-c#", eb'-eb", f#'-f#", etc. When the octave relationship is not in tune, the instrument is not good; this problem is hard to fix, usually resulting from the internal bore dimensions of the instrument. If this is the result, I avoid this instrument.

If the first test is satisfactory, the second test is to play arpeggios with and without the seventh over the entire range of the instrument (C-E-G and C-E-G-B<sup>1</sup>, for instance). Here I focus on pitch relationships of thirds and fifths, and I try to play with alternative fingerings to differentiate enharmonic notes, such as F# and G<sup>b</sup> (for more on tuning, please read the series in AR, Fall 2014, Winter 2014, Spring 2015, and especially Summer 2015).

The third test is more practical; I play any piece of music that I know by heart. Sometimes I only notice a note that is out of tune when I play a piece by heart, since I know it quite well.



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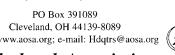
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In this process, I usually have the help of an electronic tuner, to give me a reference tone. There is a great app that I use on my phone: Pitchlab Pro (download for free from a number of web sites, for both iOS and Android; I suggest buying the extra features).

It will also help to read the previous articles about tuning I wrote for AR (listed above), as the concepts are very important to a better understanding of what I would consider to be in tune or out of tune.



## Timbre

While trying out the recorder and listening to the intonation of the instrument, I am already aware of the sound and harmonics of the recorder, which can be called its **voicing**. This is the most delicate point relating to the instrument, one that makes each recorder unique; thus it is very difficult to explain in simple fashion.

I always look for an instrument with a clean tone, not aggressive, which allows for a certain change of sound color. I also like instruments that will allow increased volume without making the sound become rough.

This is when I try out all fingerings on the instrument, listening for **different tone colors**: *i.e.*, the forkedfingering notes (such as F, B, G on soprano), open notes (such as high D on soprano) and closed notes (low C, D, E on soprano). Each fingering has a distinctive timbre: open notes often have unstable intonation and a

brighter sound; closed notes have more resistance and a darker sound; and forked notes usually have the most stable tuning, but a veiled sound.

These differences exist in all instruments, but some recorders exhibit very significant variations using different fingerings, which will ruin the sound balance. Play diatonic and chromatic scales over the full range of the instrument; if these sound differences between open and closed notes are not smooth enough, avoid this instrument.

Also avoid an instrument with low notes that are too soft. The first octave is already soft in all recorders. If the instrument doesn't allow you to play the low notes louder, you have only one expressive option: to play a dynamic level of piano.

You must also consider the ease in playing the entire range of the instrument—most especially the high notes (f"on alto or c" on soprano). The high notes should not sound wheezy—they should have a clean sound and a precise attack. If not, the block is probably too high or too low.

At the top of the next page is a photo of the windway of a recorder. When looking through the channel with the recorder pointing toward a light source, one should see something like what appears in this picture: a very bright "half moon" shape that is formed by the light that enters through the tube beneath the win-





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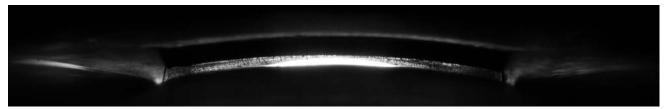
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dow. If a broad half moon shape is seen, the block is too low; if one sees no light at all, the block is too high. If the recorder is handmade, the maker can adjust the block to the correct height and position. (See Thomas Prescott's in-depth article on the windway, *AR*, Summer 2016.)

# Stability

This is a very important factor, but one that can be very difficult to judge when one plays an instrument for only a short period of time. Here I refer to the changes in sound that are caused by variables such as the weather, or playing for long periods on the same instrument.

This is the only feature in which a resin instrument tends to be better than a wood instrument. Still, a plastic recorder typically has more problems with a clogged windway than a wooden one.

One thing I must mention here is that some handmade recorders are likely to have slight changes in the sound after about a year of use. After this period, a new wood recorder should be sent back to the recorder maker to be revoiced, making the necessary adjustments so that the recorder produces its best sound. Mass-produced recorders are built differently, and usually do not need maintenance after one year.

# Resistance and Amount of Air

Each instrument offers a different resistance to your blowing. A narrow windway has more resistance than a larger windway—also each different model will have a different feeling while you are playing.

I prefer recorders with more resistance, so that I can use more pressure and thus increase the air speed from blowing without changing the pitch or overblowing the note. There are people who prefer not to use too much pressure; in this case, the person's air stream is slower. Both methods use the same amount of air, but the way the player blows that air is different. It is good for you to **know your own style of blowing** when picking a new instrument.

Some recorders require more air, others not as much. In addition, some instruments allow a greater change to the air column without having much effect on the pitch or timbre, while other instruments are more sensitive in this regard.

When I try an instrument, I look for instruments that respond better when I **blow comfortably**, without the need to blow too much or to contain my air. I also search for

instruments that allow greater tolerance in the variation of the air column without affecting the pitch and timbre.

# Wood Type

Recorders are made of different varieties of wood: for instance, some Brazilian woods like Ipê, Brazilian rosewood (also known as Jacaranda), and Conduru; and other types of wood from all over the world such as Grenadilla (*photo below*), boxwood, pear, cherry, rosewood and many others. Rarely even more exotic materials are used, such as ivory.

The recorder's stability has some relationship to the wood from which it is made. Recorders carved from porous and/or less dense wood are usually less stable than recorders fashioned from more dense and hard wood such as Grenadilla or boxwood.

I put this criterion near the end, because the different woods do not directly influence the sound of the instrument as much as many may think, but there is an indirect influence. The wood texture, stability to temperature and humidity changes—plus the mechanical properties of the wood when the recorder maker turns, reams and works the wooden shape—have much more influence on the quality of the instrument than on the wood's sound resonance. This is because, in any thick-walled woodwind instrument (such as the historical wooden flute, recorder, clarinet, bassoon or oboe), the vibration of the air is much more significant than the instrument's vibration. There are many research papers on this topic, which you can search for online.

For all these reasons, whenever you can, **choose a** 

recorder made of wood with the densest, smallest grain and one that is less porous. The best for these factors are European boxwood, Grenadilla, olive and lacaranda.

Also when considering wood, I have



heard that some people have strong allergies to some types of woods. Here I can relate a story that I was told. A friend of mine was allergic to various woods and so requested that a recorder factory send a small piece of wood from each available material. She taped each piece on her own skin with a bandage for a few hours to find the wood to which she would be the least allergic. After the test, she found that she showed no allergic reaction to olive; from that time on, she began to play only recorders made of olive wood.

# Price—New vs. Used

Of course, this depends on your budget. Always purchase the best instrument you can, within limitations of your budget. Good instruments can be sold later at almost the same price paid (I see them as an investment), while badly-made and cheap instruments will be with you forever (I see them as a waste of money).

I know of some recorders that were worth about \$2,000 when purchased—and, immediately after the death of a prominent maker, became worth over \$20,000. These are not even the most expensive recorders I've seen!

All of the above criteria should be considered when buying a second-hand instrument—and, in addition, one must keep in mind a few other things that can steer a player in the direction of picking a new or a used instrument.

When I try out a used instrument, the first thing that I notice is its general condition: whether it is clean; if there is damage to the labium, window or anywhere in the windway; the condition of the tenons and holes; if there are any cracks or if the wood grain is prone to cracks; and, for keyed recorders, proper functioning of the keys (how well the holes are sealed by the pads, lubrication and general condition of the keys). This can indicate the care that the last owner took of the instrument.

# When I try out a used instrument, the first thing that I notice is its general condition: whether it is clean; if there is damage...

Even more important, pay attention to any damage to the window and block, to cracks and poorly maintained keys, as these directly affect the sound of the instrument. What does it matter if the recorder is beautiful if the sound is affected?

Another factor that must be considered is the instrument's background. I want to stress the importance of knowing the manufacturer; how long ago the recorder was built; how long the recorder has been played; how long it has been sitting without anyone playing it, gathering dust in a closet.

The situation where a recorder is not regularly played also affects its



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sound, as the wood will become dry—causing changes in its bore dimensions, drastically affecting the voicing, and also affecting the pitch and timbre. This can sometimes be reversed by sending the recorder for a professional maintenance, or simply by cleaning and oiling (as explained in previous AR Education Department pieces: cleaning your recorders, Summer 2014; oiling your recorders, Spring 2014; and general information on recorder care, Winter 2013). Sometimes the deterioration process is irreversible, especially when there are fungi or termites in the wood.

There are some advantages in buying used instruments, especially when bought from recorder players we know and who are active players. New instruments, as I mentioned earlier, need to be "played in" and often need to be taken to the maker again after a year of use. Used instruments have gone

through this process and are generally more stable—but, for that to be the case, the last owner must have oiled and taken good care of the instrument.

In any case, a musical instrument is used to make music. The main criterion should be its sound quality, and special consideration of anything that interferes directly or indirectly with sound quality.

Gustavo de Francisco founded the Quinta Essentia Recorder Quartet (http://seofficial.com) in 2006. Based in Brazil, the group has toured in Europe (2009, 2010, 2014), China (2010), Namibia (2012), Bolivia (2014) and North America (2016); and released two albums, La Marca (2008) and Falando Brasileiro (2013). Since 2012 he has completed teacher training in Suzuki Recorder methodology. An engineer and a photographer, he studies the recorder's acoustic properties.

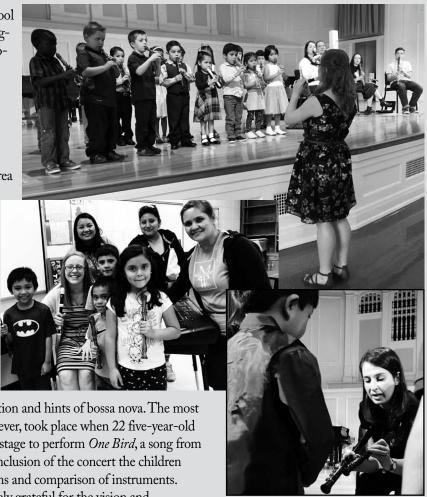
## **Education Extra**

The Wheaton College Community School of the Arts' CODA Program has a cuttingedge early childhood Suzuki recorder program of 50+ students. Quinta Essentia (QE), the internationally-renowned Brazilian recorder quartet, has a passion to promote the recorder as a dynamic musical instrument around the world. Imagine the joy when CODA learned that QE would be in the Chicago (IL) area (see http://neiuindependent.org/5875/ arts-life/recording-bach-quinta-essentiajewel-box, the Northeastern Illinois University *Independent*) and would be willing to provide these young students and their families with a concert!

May 21 was a magical evening at Pierce Chapel on Wheaton's campus. The children were intrigued by the unique sounds and shapes of the various recorders. Some large recorders looked like boxes. QE performed a

Brazilian repertoire, with lots of syncopation and hints of bossa nova. The most anticipated moment of the evening, however, took place when 22 five-year-old CODA recorder students joined QE on stage to perform *One Bird*, a song from their shared Suzuki repertoire. At the conclusion of the concert the children lingered on stage, cherishing conversations and comparison of instruments. The CODA recorder program is extremely grateful for the vision and inspiration provided by Quinta Essentia.

Janine Means, 2015 Wheaton College Music Education graduate, is building the CODA Suzuki Recorder Program. Her clarinet skills and love for woodwind instruments, coupled with her Suzuki Recorder Level 1 registration, make her a strong fit for developing a Suzuki Recorder Program. To learn more about CODA and the 1700 students served in DuPage County, please go to www.csa.wheaton.edu/CODA.



CODA students join Quinta Essentia (at far end of stage); students, parents and teacher Janine Means; CODA student interacts with Renata Pereira of QE

# COMPACT DISC REVIEWS

Bach and ...

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



J.S. BACH: CONCERTOS
BRANDEBOURGEOIS
[BRANDENBURG CONCERTOS], HUGO REYNE,
RECORDER/COND., WITH LA
SIMPHONIE DU MARAIS (JULIEN
MARTIN, RECORDER; OLIVIER
CLÉMENCE, LAURA DUTHUILLÉ,

CHRISTIAN MOREAUX, OBOE; ALEXANDRE SALLES, BASSOON; NICOLAS CHEDMAIL, PHILIPPE BORD, HORN; JESENKA BALIC ZUNIC, VIOLIN SOLO; YANNICK VARLET, HARPSICHORD; GUY FERBER, TRUMPET SOLO; ANNE PEKKALA, EMMANUELLE BARRÉ, HÉLÈNE LACROIX, JOËL CARTIER, VIOLIN; JEAN-LUC THONNÉRIEUX, VIOLA; JÉRÔME VIDALLER, 'CELLO; HENDRIKE TER BRUGGE, MARJOLAINE CAMBON, 'CELLO & GAMBA; RÉGIS PRUDHOMME, DOUBLE BASS). Musiques à la Chabotterie 605014, 2016, 2 CDs, 100:00. Abt. \$28 (incl. shipping) from www.simphonie-dumarais.org/bach-6-concertos-brandebourgeois/?lang=en; info@simphonie-du-marais.org for orders outside France.

The listening public can choose from a large number of recordings of J.S. Bach's *Brandenburg Concertos*. If one limits the selection to performance on period instruments, there still are quite a few to experience. This new release by French recorder player and conductor Hugo Reyne, with his ensemble La Simphonie du Marais, merits attention, particularly from recorder players. I hope that this "limited edition" release of these live recordings from July 2012 will have yet wider distribution in the future.

At first listen, these performances have much in common with other recordings. Among the significant differences that emerge: the sequence of the concertos is arranged not in numerical order, but to bring maximum contrast for the listeners. It's still possible to achieve auditory Brandenburg fatigue from listening to all six in any sequence, but Reyne's choice yields engaging contrast in instrumentation and tonalities.

The sequence on this recording is 5, 3, 1, 4, 6, 2. Thus CD 1 opens with a version of Concerto 5 for flute, violin,

harpsichord, strings and basso continuo in which the flute part is played by Reyne on voice flute (a tenor recorder in D). Reyne's playing is subtle and agile, bringing out the solo line but not emphasizing the recorder timbre.

Recorders specified in the scores for Concertos 4 and 2 are altos, with a pair in 4 and a soloist in 2. Disc 2 opens with ear-capturing playing from Reyne and Julien Martin on Concerto 4, and ends with the extroverted Concerto 2. Tempos are appropriate throughout this set, and convey a sense of lightness and energy from both ensemble and soloists.

The altered sequence of pieces works especially well on disc 2, where the subdued colors of Concerto 6 (no violins) provides needed contrast and a break between the bright sounds of Concertos 4 and 2.

Characteristically, the packaging is beautifully designed, and the two essays ("Six Concertos for various instruments" by Gilles Cantagrel and "Our' Brandenburg Concertos" by Reyne) present valuable information. The recording conveys a pleasing stereo image of the ensemble and soloists. The hall sound (Théâtre de Thalie–Montaigu) emerges rather dramatically in the encore, a *tutti* arrangement of Bach's setting of "Jesu, Joy of Man's Desiring" from the cantata *Herz und Mund und Tat und Leben*.



BRISK PLAYS BACH, BRISK RECORDER QUARTET AMSTERDAM (MARJAN BANIS, SUSANNA BORSCH, ALIDE VERHEIJ, BERT HONIG, RECORD-ERS). Globe GLO5262, 2016, 1 CD, 61:50. Abt. \$22, www.globerecords.nl/

products/14482757954853; \$20.98 + shipping from
www.arkivmusic.com; \$10.99 as mp3 download at www.
iTunes.com. More info: www.brisk.nl/main-en/?lang=en

Though Bach wrote for recorder in a number of his cantatas as well as in the *Brandenburg Concertos*, the practice of arranging his works for recorder ensemble is very common today. Bert Honig's essay (in the CD booklet), "BRISK plays BACH – compositions, arrangements and recompositions," explains that Bach developed his compositional technique by copying and transforming works of other composers.

Using that precedent, Brisk takes 18 works by Bach (organ works and concertos Bach reworked from Von Sachsen-Weimar, Marcello, Telemann, Corelli and Vivaldi) and plays them on recorders—actually, "transforms them" is a better description, as the ensemble remains faithful to the music and uses a range of tone colors (high recorders down to contra bass) not just to perform, but to play with the music. Strong musicality and respect for Bach's work yield convincing and satisfying results.

The ensemble extended their musical commentary and celebration of Bach's work by asking Dutch composers Toek Numan and Guus Janssen to write newly-composed, concise

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pieces, quasi-essays on the music of Bach. These serve as aural palate cleansers. Numan's Prelude carries the listener from one chorale prelude to another. Janssen's Relude to C uses midto lower-recorder ranges to present a retrograde of the first prelude from the Well-Tempered Clavier. The somewhat off-kilter sound is a perfect shift at that point in the program.

Numan's *Caccia* provides, in under three minutes, a lighthearted, exuberant episode of motives chasing through the ensemble against a motoric rhyth-

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Though Bach wrote for recorder in a number of his cantatas as well as in the **Brandenburg Concertos**, the practice of arranging his works for recorder ensemble is very common today.

mic background. The Bach fugue that follows on its heels is more statelybut having heard the Caccia makes it a richer listening experience.

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The stately sumptuous sound in the performance of Bach's prelude on "Liebster Jesu, wir sind hier" (track 18) stands out as a particular jewel.

This recording of Brisk brings the listener closer to the ensemble than does the recording of La Simphonie du Marais. Because it is a more intimate sound, this more intimate audio space works.

My minor complaint about this CD is that we are not provided with a detailed list of instruments used by each player on each track. The booklet is helpful and supports purchase of the CD as opposed to the mp3 downloads.



BACHASSE: OPPOSITES ATTRACT. STEFAN TEMMINGH, RECORDERS/ DIRECTION;

BENNO SCHACHTNER, COUNTERTENOR VOICE; THE GENTLEMAN'S BAND (WIEBKE WEIDANZ, HARPSICHORD, LUTE-HARPSICHORD, CHEST ORGAN; DOMEN MARINČIČ, VIOLA DA GAMBA & 'CELLO). Accent ACC24315, 2016, 1 CD, 62:33. Avail. from www.smile.amazon.com (\$19.32 CD, \$8.99 mp3 downloads); mp3 downloads from www.iTunes.com \$9.99. Sample tracks at www.stefantemmingh.com/sites\_english/cds\_english.htm

Neither Hugo Reyne's *Branden-burg Concertos* nor Brisk's playing would qualify as subdued, but Temmingh's playing and his recording leap at the listener with a startling vigor. The music of Johann Adolph Hasse (1699-1783) is florid, dramatic, Italianate, and not well-known to present-day audiences. It provides the complementary "opposite" to the cooler, more disciplined-sounding, Germanic, and very familiar Bach pieces.

The program formed by this approach resonates with Reyne's

decision to present his rearranged sequence of the Brandenburg Concertos. Temmingh and company keep the listener intrigued via contrast in compositional style as well as virtuosic technique. Impressively articulated recorder playing matches the remarkable singing of countertenor Benno Schachtner.

The program begins with a marvelous Cantata per flauto by Hasse. That is followed by two movements by Bach, a cantata by Hasse, four movements by Bach, and finally another cantata by Hasse. The theme of "opposites" carries through in the variety of instruments and textures chosen for the pieces. The recorder's presence in six of the pieces, and absence in three of them, works to good musical effect.

Of particular value is the interview printed in the CD booklet. Here, recorder player, musicologist and journalist Karsten Erik Ose converses with the performers about the music and their approaches to it.

The sound quality is fine, and the stereo image of the ensemble places the countertenor center stage, with the recorder slightly in the background.

This recording provides a model of programming that is likely closer to 18th- than 21st-century practice. It is an effective choice—especially when done by such a powerful ensemble as this one.



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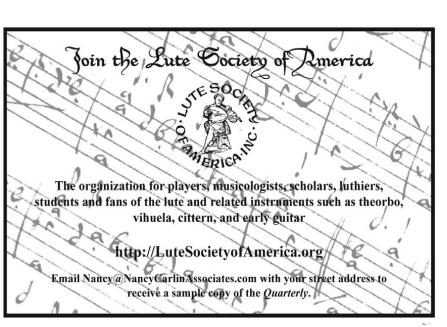
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# Music Reviews

Jazz exercises, and back to school

**BETWEEN THE LINES: 8 FANTASIES FOR ALTO RECORDER, BY JOEL LEVINE.** Girolamo G21.006, 2014. A. Sc 12 pp. Abt. \$16.

In the Preface to *Between the Lines*, a set of *8 Fantasies for Alto Recorder*, Joel Levine tells the recorder player, "These fantasies are for you ...You may use them as inspiring exercises or ... let them become music playing around with the tone, the emphasis, the sound quality, the vibrato, the articulation or the dynamics." The cover notes indicate that they were composed at the suggestion of Hans Maria Kneihs as a series of jazz-inspired technical exercises. As I played through them, their worth as didactic pieces was confirmed—especially for those interested in jazz or contemporary classical style.

Levine was born in 1956 and grew up playing the recorder in Philadelphia, PA. He studied and performed both early music and jazz. He currently lives in Toronto, ON, and is on the faculty of the University of Toronto Mississauga department of biology.

Each of the fantasies is quite different in character, but they share the typical stylistic features of modern music for recorder. While they are set in particular keys, their overall character is chromatic. Rhythms are tricky, and changes between double and triple division of the measure are pervasive. Triplets—and triplets with rests, ties and syncopations—appear frequently. There are some with less familiar divisions of the beat, and vibrato and production of overtones are called for in several of the pieces.

In general, the fantasies are accessible to an advanced player and are indeed quite useful in development of skill with chromatic notes and rhythmic fluidity at rapid tempos.

## Music Reviewers in the News

Composer Carson Cooman will soon release *Hymnus* (Divine Art dda25147, 2017), the next in his series of recordings of liturgically-based organ works. It follows the acclaimed *Masque*, *Litany* and *Preludio* CDs, as well as recordings of Cooman's orchestral and chamber works.

**Shannon Groskreutz** earned her Ph.D. degree in music theory at Florida State University, where she had previous earned two Master of Music degrees in music theory (2006) and oboe performance (2004). She is on the music theory faculty at Stetson University in Florida.

Though I would not say that these pieces are melodic in the traditional sense, they contain snippets of melodic motives, and they convey an overall jazzy feeling. They make for a nice, and perhaps more musically interesting, addition to traditional technical exercises available for the alto recorder.

Beverly Lomer is an Adjunct Professor of Humanities at the Harriet L. Wilkes Honors College of Florida Atlantic University, where she teaches courses in music and culture. She is also a recorder player whose primary interest is in performance from original notation.

MY RECORDER PRIMER (35 SONGS IN 6 LESSONS, D-E-G-A); MY RECORDER READER 1 (41 SONGS IN G PENTATONIC); MY RECORDER READER 2 (47 SONGS IN C AND F PENTATONIC); MY RECORDER READER 3 (44 SONGS FROM PENTATONIC TO DIATONIC), BY ISABEL MCNEILL CARLEY. Brasstown Press/Chenille Books (www.brasstownpress.com), 2013. S, some Orff accomp. 28 pp, 22 pp, 23 pp, 23 pp. \$10 ea.

Along with a singing book, My Song Primer (13 Songs & Lessons From So-Mi to Pentatonic, also \$10), these four volumes comprise Isabel McNeill Carley's Five Little Books, Brasstown Press's editions of this portion of Carley's work.

Isabel McNeill Carley (1918-2011) founded the University Recorder Ensemble at the University of Chicago (IL) while a graduate student there. She later became the first American graduate of the Orff-Institute in Salzburg, Austria. A founding member of the American Orff-Schulwerk Association, Carley was a leader in the Orff approach in music education in America.

My Recorder Primer is a "Teacher and Student" book for young beginners in the classroom. It uses Orff methods to teach music-reading and rhythmic patterns (including some writing exercises), then has the student apply the concepts to recorder, beginning with the note "G."

Each "lesson" might take three or more music class periods. The pedagogy is very solid, and the approach is very low-key, using materials from American children's lore. Excitement will stem from the realization that the student is reading music. Each of the four books includes a good basic fingering chart.

The *Recorder Reader* books follow logically after the *Primer*. Materials are from folk sources as well as composed,

and they progress very gradually, in the same "lesson" structure. Many of the songs include ostinati for Orff instruments, or even games.

A teacher who can sustain her students' excitement will find the four books to be a complete program, making young beginners into musicians on soprano recorder. The books would also be valuable as a library of supplemental tunes.

IT TAKES 2, BY CHRIS JUDAH-**LAUDER.** Sweet Pipes SP2415 (www.sweetpipes.com), 2013. SA, Orff insts, pf. Sc 39 pp+CD. \$25.

Chris Judah-Lauder teaches general music to middle-schoolers at Good Shepherd Episcopal School in Dallas, TX, where she is Fine Arts Director. She is a popular clinician and has published numerous books for Orff educators, seven of them with Sweet Pipes. Judah-Lauder has served on the Board of the American Orff-Schulwerk Association.

These are eight SA duets (reading, S range is e-g-a-b-c'-d'-e'; A range is g-a-b-c'-d'-e'-f'-g') with Orff instrument and/or piano accompaniments. The book contains the scores; the CD contains PDFs: recorder parts, recorder parts with piano, Orff accompaniment visuals, and the scores again. It also includes four WAV files: the Orff and the piano accompaniments alone, and both accompaniments with the recorder parts. The publisher grants permission for the purchaser to copy the CD for students at one school.

Five of the pieces are original compositions, and three are American folk songs. Judah-Lauder notes that she has used these settings in fifthgrade general music class; a younger select ensemble may also manage them.

The arrangements are a little quirky in their use of slightly unexpected rhythmic elements, while harmonically they lack surprises. I found them more interesting to play than to listen to, more valuable for educational use than as program selections.

# EVERYDAY RECORDER, RECORDER EVERYDAY!,

BY MICHAEL CHANDLER. Sweet Pipes SP2416 (www.sweetpipes.com), 2014. S (opt. ATB, Orff insts). 44 pp. \$35 (incl. CD of smartboard visuals; no student books needed).

Michael Chandler is a member of the American Orff-Schulwerk Association and of the ARS. He is pursuing his Ph.D. degree in music education at the University of North Texas; he has taught classes there and also K-5 elementary school classroom music.

In this book, Chandler presents a complete and coherent program for using soprano recorder in the elementary school music classroom. It is particularly well thought out in a number of ways:

- All notes except E are introduced by adding or subtracting a single finger to or from a previouslylearned fingering.
- The first interval learned is C to A. This movement of the index finger is one of the very easiest to make.
- Beginning with C, A and D means that children quickly can play all those sol-mi-la songs they've learned and sung since kindergarten and even earlier.
- Those early songs are easily accompanied with simple drones played on Orff instruments, or even on larger recorders.

The book uses techniques familiar to Orff teachers: beginning with language, moving from known into unknown, improvisation, playing by ear, movement, singing, ostinati and more.

While the material is organized into 10 "lessons"—one each for the notes c', a, d', g, b, e, d, f#, c and f—each lesson is broken into two to four "days" of at least 30 minutes of work. By the last lesson, it is suggested that the group perform the four-part canon in the key of F, Scotland's Burning antiphonally, in the four corners of the cafeteria!

This is not a recorder method book, but a program for learning and practicing principles of music using the recorder. A child who has been through these lessons will certainly have an excellent basis from which to continue playing soprano, or even to take up alto.

Chandler's approach is so well organized that he has this veteran music teacher/recorder lover considering some major changes to her program in September.

# RECORDER DEBUT: 12 EASY PIECES FOR BEGINNERS, BY

**JAMES RAE.** Universal Edition UE21616 (www.presser.com), 2013. SA+CD. Sc 21 pp, A pt 8 pp. \$19.95.

James Rae (b. 1957) lives in England and has published over 120 works, many for use in the education of wind players. This one contains four soprano recorder solos, and eight more pieces for soprano with optional second part, which may be played by a second soprano or an alto.



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This is not B-A-G music. The range for soprano is an octave and a half, C to G. The alto range—two octaves, A to A—is wide because alto parts are just the second soprano part, appearing an octave higher whenever necessary.  $C\sharp$ ,  $F\sharp$  and  $B\flat$  appear, often in the same piece with those notes as naturals.

Rhythmic materials include eighths—in one case, written in equal time values but played with unequal durations, as in the jazzy "swing" version of *notes inégales*. The only dotted rhythms are dotted half notes. Grace notes also appear. Further interest is provided in articulations and in varying styles of music, from a Renaissance dance to a 12-bar blues.

The included CD provides a tuning note, then two tracks for each piece: the first comprises the recorder part(s), while the second is the accompaniment only. Printed piano accompaniments may be downloaded free.

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The last four pieces are the same four found in Rae's other "Debut" series books—*e.g.*, for clarinet or violin—so combinations of instruments can play together with these accompaniments.

In general, I did not find Rae's melodies compelling. One of these pieces is stereotypical and culturally insensitive (this piece is called "Big Chief Sitting Bull" and is marked "Strongly, with heap big beat!" while using lots of open fifths.) But who could resist "The Dance of the Seven Dachshunds?" Not I!

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

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For more information, contact the ARS office, P. O. Box 480054, Charlotte, NC 28269-5300; 704-509-1422; tollfree 1-844-509-1422; 866-773-1538 fax; advertising@americanrecorder.org

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