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JANUARY 2010

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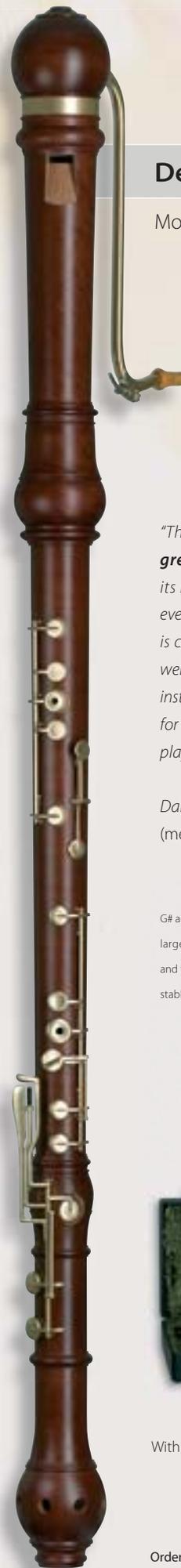


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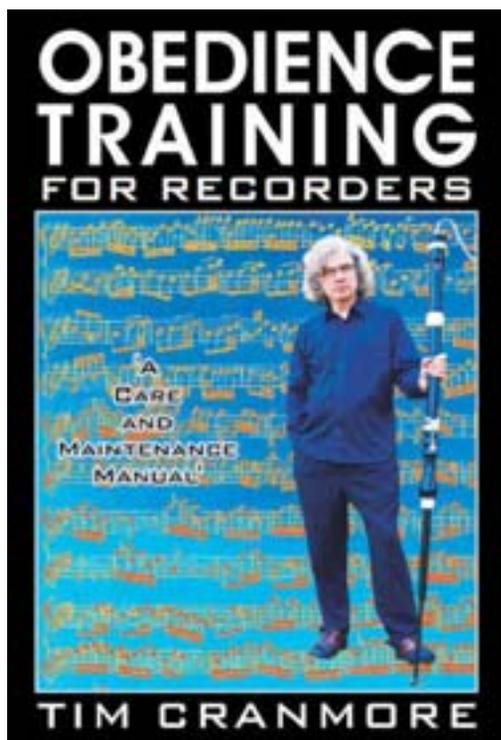
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# EDITOR'S NOTE

Patently waiting to see print, delayed by articles that related to the 2009 anniversary year (the 70th birthday of the ARS and volume 50 of *AR*), was an article on the recorder in Japan. Finally it has made it to these pages and to your door. The article clears up questions (such as the identity of the bass recorder player seen in a photo from 1932, later printed in *AR*), and also gives us an idea of the effect of the 20th-century recorder revival in Japan. Read how much more there is to the recorder in Japan than precision-molded plastic instruments, starting on page 9. Also enjoy playing the music that appears as part of the article.

On a path separate from the Japan article was a discussion between the ARS and MENC, The National Association for Music Education, about music to be featured for **Play-the-Recorder Month** (PtRM)—which, when conceived years ago, was chosen to occur in March in an effort to support MENC's Music in our Schools Month (MIOSM). The 2010 special PtRM music is a piece that comes from the list of music to be learned by many schoolchildren for the MIOSM **World's Largest Concert**. Happily, the musical selection adapted for recorders is a piece from Japan, *Koinobori* (page 18, with **Bonnie Kelly**'s lesson plan for teaching it to recorder students on pages 19-20).

Perhaps this year we will celebrate Play-the-*Rikôdô* Month.

*Gail Nickless*

# A M E R I C A N RECORDER

VOLUME LI, NUMBER I

JANUARY 2010

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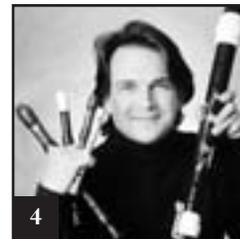
*Daphna Mor plays on Sting's new CD; Aldo Abreu*

*plays 300-year-old recorders (belonging to Friedrich*

*von Huene) on his new CD; news from Erik Bosgraaf;*

*young recorder professionals win in Greenwich*

*and Montréal*



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Erich Katz (1900-1973)  
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2009, the Society enters its eighth decade of service to its constituents.

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# PRESIDENT'S MESSAGE

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Greetings from Lisette Kielson, ARS President  
[L.Kielson@LEnsemblePortique.com](mailto:L.Kielson@LEnsemblePortique.com)

In the last several months, I have had the pleasure of many new experiences—and how refreshing, thrilling and rewarding they were!

At the ARS Festival and Conference last summer, I was introduced to an approach to articulation by Letitia Berlin (who credited much to the teachings of Frances Blaker) that had never before crossed my path; I played South American music, conducted by Cléa Galhano, that was unfamiliar to me and utterly beautiful; and I listened to Nina Stern perform a wonderfully unique program of music from foreign lands.

At the Montréal (QC) Recorder Festival, the next generation of recorder players competed in the International Recorder Competition (as I report in this issue). I listened with great interest to their performances, intrigued by any evidence in their playing of their mentors' influences. It was a treat (and wonderful exercise) to hear these young people and imagine their different teachers' approaches to the recorder and its music. A lecture was given by Drora Bruck on both the distant and recent history of recorder music in Israel, a topic virtually unknown to me. And collaboration between ensembles thousands of miles apart (Quynade and Ensemble Caprice) yielded a remarkable concert of music from a faraway time and place.

Most recently, I had the honor of working with members of the Farallon Recorder Quartet at the Exploritas (formerly Elderhostel) Recorder Workshop in Carmel Valley (CA).

For the faculty recital we performed some Renaissance music on Renaissance recorders. Not having played a Renaissance recorder in years, it was a wonderful challenge to re-familiarize myself with the technique necessary to master this beautiful instrument.

Some changes and new experiences will take place this year with the ARS. There is a new twist to our traditional Play-the-Recorder Month (PtRM) coming up in March. The ARS is joining forces with Music Educators National Conference (MENC) and bringing PtRM into the schools. We are very excited about this joint project and being part of MENC's "World's Largest Concert," with a recorder accompaniment to a Japanese folk song that will be performed across the country (see elsewhere in this *AR* for information).

I share with you some of my recent experiences alongside our plans for this year's PtRM because I am

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## *I am reminded of the value of trying novel things.*

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reminded of the value of trying novel things, of getting a new and different perspective, of experiencing life outside of our comfortable routines. I know we often yearn for the feeling of great safety in the "known," but it has been such a stimulating last few months that I highly recommend seeking out and embracing the unfamiliar.

Participate in or audit a master class; take a lesson with a teacher different from your own (with your teacher's blessing, surely to be bestowed); listen to a CD or, better yet, a live concert of unknown performers. I guarantee you will walk away with insight and inspiration.



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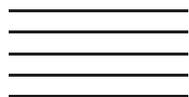
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# TIDINGS



*Aldo Abreu makes recording on 300-year-old recorders,  
Erik Bosgraaf wins the Grachtenfestival Prize*

## Bits & Pieces

**Early Music America** (EMA) has announced that **Plaine & Easie** is the winner of both the **Unicorn Prize** and **Audience Prize** in its **2009 Medieval/Renaissance Music Competition** for North American artists. The final phase of the competition took place last October at Corpus Christi Church in New York City, NY.

Plaine & Easie is a mixed consort quartet based in Seattle (WA), specializing in English Renaissance music. Other competitors in the biennial event are two ensembles from

Montréal, QC (Ensemble Alkemia and Musica Fantasia), and the Old Hall male vocal trio from Boston, MA.

As winners of the Unicorn Prize, Plaine & Easie receives a cash prize and the opportunity to perform on the concert series of three distinguished early music presenters: Early Music Guild (Seattle); Early Music Now (Milwaukee, WI); and Renaissance & Baroque Society (Pittsburgh, PA).

Judges for the competition were **Valerie Horst** (ARS Distinguished Achievement Award Winner), **Mary Anne Ballard** (Baltimore Consort), **Johanne Goyette** (ATMA Classique), **Drew Minter** (Trefoil) and

**Frederick Renz** (Early Music New York). All finalists benefited from the coaching of **Grant Herreid**, NY-based early music specialist.

The EMA Medieval/Renaissance competition is sponsored by generous contributions from private donors. Visit [www.earlymusic.org](http://www.earlymusic.org) for more information.

The University of Denver's Lamont Society is offering for its contributing members a free series of "backstage" events. Participating on the March 31 offering, discussing what knowledge of music history means to a music major, is musicologist and recorder player **Antonia L. Banducci**.



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## **Professionals in the News**

New York City (NY) recorderist **Daphna Mor** plays on **Sting**'s latest recording (Deutsche Grammophon B002H3F7F6), *If on a winter's night*. The album's original and traditional songs are connected to winter.

British rocker Sting and producer Robert Sadin (Grammy winner, performer, conductor, producer, composer, arranger) sought unique sounds to replace the traditional all-string accompaniment for "Cold Song," a famous aria from Henry Purcell's opera *King Arthur*. Sting and Sadin asked a studio musician if he knew of a wind player familiar with early music as well as world music. That musician mentioned Mor; they asked for sound files of different styles of recorder playing. Sadin contacted Mor to come to the studio immediately.

"I ended up recording four bass recorder tracks which serve as the sustained accompaniment to the song. Sting told me jokingly that he played recorder in elementary school but he misbehaved. Who knows, maybe he missed out on a career as a recorder player?" (A "Cold Song" video—showing some musicians, but not Mor—is at [www.amazon.com/Sting/e/B000APVN7O/ref=s9\\_dpt\\_sa\\_bio](http://www.amazon.com/Sting/e/B000APVN7O/ref=s9_dpt_sa_bio).)

Mor's recorder is not the only early or traditional instrument on the recording. Besides guitars, modern strings and brass, it uses melodeon, folk harp, lap dulcimer, mandolins,

Northumbrian pipes, percussion and lute (the last two at times played on the CD by



Sting, who has also studied classical voice; in his first Deutsche Grammophon effort, *Songs from the Labyrinth*, Sting sang John Dowland songs in a way that reminds listeners that music of that period was meant as casual diversion to be heard in the parlor).

East Bay early music performers, publishers and composers made their CDs, music and instruments available at December's second **Early Music Musician's Bazaar** at MusicSources, Berkeley (CA). Recorders were well-represented among participants: Cançonièr, Ensemble Vermillian, Farallon Recorder Quartet, Glen Shannon Music, Healing Muses, East Bay Junior Recorder Society, La Monica, Les Grâces, Musica Pacifica and Judy Linsenberg, Shira Kammen, and Voices of Music.

Danish-American recorder trio **Wood'N'Flutes (Vicki Boeckman, Gertie Johnsson and Pia Brinch Jensen)** is celebrating its 10th anniversary with a concert tour on which they play 800 years of traditional and contemporary music.

The recorder/guitar duo of **Erik Bosgraaf** and **Izhar Elias** has won the 2009 Grachtenfestival Prize, presented last August at the Hermitage Amster-

dam in the Netherlands. The Canal (*grachten*) Festival is an annual classical music event. The newly-opened Hermitage Amsterdam museum was the heart of the 2009 festival.

The Grachtenfestival Prize is an audience award created during the 10th festival, in 2007, for talented young musicians. Bosgraaf and Elias played contemporary works and Baroque music from Rembrandt's time. As winners, the duo will play concerts at Hermitage Amsterdam and St. Petersburg, Russia.

Brilliant Classics has released a new Bosgraaf recording of Vivaldi concertos (RV444, 439, 98, 105, 442, 441 and 443) with Bosgraaf's ensemble Cordevento. Sound files from the CD are at [www.erikbosgraaf.com](http://www.erikbosgraaf.com)

In November, Bosgraaf made his solo debut at the Amsterdam Concertgebouw's

Grote Zaal (large hall) with the Dutch Radio Chamber Phil-



harmonic, conducted by Thierry Fischer. He played the *Suite in A minor for alto recorder, strings and continuo* by Telemann and *Gesti* by Luciano Berio. The concert was broadcast live on Dutch classical channel Radio 4.



**Aldo Abreu kicked off his new CD, Telemann: Twelve Fantasias & Other Works, with a December 7 CD release concert at Boston (MA) University's Marsh Chapel. The recording features recorder maker Friedrich von Huene's collection of original, 300-year-old recorders by some of the finest makers of the 18th century—Bressan, Stanesby Jr., Scherer, Denner and Boekhout. During the event, von Huene talked about his collection, and Abreu performed on the instruments. On the CD are selections from the Telemann Fantasies and from the Concerto in E Minor for Recorder, Flute and Strings. The recording is available at [www.cdbaby.com](http://www.cdbaby.com).**

## Two competitions for young recorder professionals

### **Montréal International Recorder Competition**

*By Lisette Kielson, ARS President*

**Ensemble Caprice** presented its 8th annual **Montréal (QC) Recorder Festival** in September at McGill University. I sat on the jury of the **Third International Recorder Competition** and taught in the Chamber Music Workshop. The jury—with me, **Matthias Maute**, **Natalie Michaud**, **Drora Bruck** and **Maurice Steger**—judged nine talented semi-finalists, each of whom played a half-hour program of their own design for judges and audience. A new requirement this year was that each contestant prepare and perform in the semi-finals a new work for solo alto recorder by Canadian composer Patrick Mathieu. A fascinating aspect of this challenging piece is that it can be played in canon as a quartet; the four finalists played it in the Gala Concert Finals.

The competition results were: player who most moved the judges, Alexa Raine-Wright, U.S.; best interpretation of the compulsory work, Leonard Kwon, Korea; originality in the semi-final program, John West, U.S.; third prize, Anna Stegmann, Germany; tie for first prize, **Vincent Lauzer**, Canada, and **Leonard Kwon**; audience appreciation prize, Lauzer. Prizes included a first prize of CAN\$3500 and awards sponsored by Moeck, Mollenhauer, John Ferth Recorder Center, Jean-Luc Boudreau, Küng, and Pierrette Ferth.

The Festival comprises an exhibit by recorder makers, workshops and several concerts. The first concert was presented by Montréal recorder orchestra **Ensemble Flutissimo** with professional viola da gamba ensemble **Les Voix Humaines**. Led by Caprice co-artistic director **Sophie Larivière**, the

program was successfully cohesive—blending wonderfully the colors of the recorders and gambas. Larivière gleaned from the group every nuance.

Participants were treated to an extraordinary Friday evening concert by Swiss virtuoso **Maurice Steger**, performing music by Venetian masters. The concert was a thrilling whirlwind, highlighting Steger's incredible energy. More than fast notes, one heard exquisite recorder tone and passages with deep reflection and humor. Montréal and Festival harpsichordist Erin Helyard matched Steger's every gesture. The audience fell in love with them.

One of Israel's leading recorder players/educators, **Drora Bruck** gave a fascinating lecture on the recorder in Israel. She played audio examples of music composed by Israelis, and performed by children and by her. How stimulating to hear about recorder activities outside of the U.S. and Europe!

Bruck followed the lecture with a master class for advanced amateurs. A remarkable teacher—warm, kind, full of good humor—she pays keen attention to detail.

I was happily back at work on Saturday morning. Players in the well-organized Chamber Music Workshop had been divided by level, given music, and were in pre-assigned classrooms. Afterwards, ARS member Mary McCutcheon gathered ARS members for an impromptu discussion—a great way to share experiences and ideas.

The evening's extravaganza was Caprice's first concert of the 2009-10 season—a tradition, that they schedule each season's inaugural program to coincide with the Festival. This works wonderfully, bringing energy and providing a tremendous culmination.

Caprice collaborated with Bruck's ensemble **Quynade** in "Heavens of the Orient." Added to the magnificent playing of the recorderists (Maute, Larivière and Bruck) were Medieval harp, oud, gamba and percussion. The audience was visibly moving in their seats to melodies and rhythms from the 12th to the 20th centuries—I among them, enjoying a myriad of sensual flavors not common to the Western ear.

Visit [www.ensemblecaprice.com](http://www.ensemblecaprice.com) for information on the Montréal Recorder Festival.



*(back, l to r) Judge Natalie Michaud, competitor Karin Schneider, judge Maurice Steger, recorder maker Jean-Luc Boudreau, composer Patrick Mathieu; (middle row) judge Lisette Kielson, prize donor John Ferth, prize winners Anna Stegmann and John West, organizer/judge Matthias Maute, first prize co-winners Leonard Kwon and Vincent Lauzer; (seated) competitors Terri Hron and Rachel Siegel, judge Drora Bruck and prize winner Alexa Raine-Wright.*

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***It gives me a great sense of hope for the future to see such talented young performers on the recorder, and it is also incredibly heartwarming to see a long line of people waiting ... to hear three hours of recorder playing!***

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***Third Montréal International Recorder Competition co-winners Vincent Lauzer (top) and Leonard Kwon (at bottom with Erin Helyard, harpsichord). All Montréal Recorder Festival photos by Ragnar Müller-Wille.***

## ***Moeck/SRP Solo Recorder Playing Competition***

*By David Bellugi, Florence, Italy (adapted from a Yahoogroups Recorder List posting)*

On November 12-15, I attended the 2009 **Greenwich International Early Music Festival and Exhibition** at the magnificent Old Royal Naval College near London (U.K.). I first went to this exhibition in 2007 because, with Pamela Thorby and Ross Winters, I was invited to be on the jury of the 2007 **Moeck/SRP Recorder Competition** [sponsored jointly by Moeck and the U.K. Society of Recorder Players]. I couldn't resist going back again in 2008 to hear 2007 winner Chris Orton perform, and yet again to hear the 2009 competition. Needless to say, I also had a fabulous time playing every instrument I could get my hands on, buying music, meeting old friends and making new ones!

The playing level in 2007 was very high, and in 2009 even higher. It gives me a great sense of hope for the future to see such talented young performers on the recorder, and it is also incredibly heartwarming to see a long line of people waiting to get into a recital hall to hear three hours of recorder playing!

This year the third prize went to **Leonard Kwon**, who had just won the first prize (*ex aequo* with Vincent Lauzer,) at the Montréal Recorder Competition. Kwon, who studies with Reine-Marie Verhagen at the Royal Conservatory in the Netherlands, was tastefully accompanied by Italian harpsichordist Edoardo Valorz. Kwon performed two of his own compositions (one of which included use of electronics) plus music by Berio, Gottfried Finger, Van Eyck, Yung and the required piece for this year's competition, Telemann's *Fantasy No. 2*. If I had to single out one piece of his performance for its particularly beautiful interpretation, it would probably be the ground by Finger that he and Valorz performed with grace and elegance.

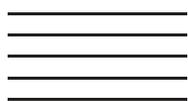
Second prize went to **Per Gross**, a student of Dan Laurin at the Royal College of Music in Sweden. Gross was superbly accompanied by harpsichordist Mayumi Kamata and the extraordinary percussionist Lief Karlsson. His program included music by Andriessen, Bach, Hotteterre, Steffan Mossen Mark, Shinohara and Zahnhausen. I was particularly impressed with his Medieval *estampie* ("In Pro") as well as the Bach sonata BWV1034 with the balanced, flawless harpsichord accompaniment of Kamata.

First prize went to **Pernille Petersen**, a student of Nikolaj Rominus at the Carl Nielsen Academy of Music in Denmark; she has also studied with Laurin in Stockholm. Petersen's charming musical personality shined throughout her varied program that was accompanied by equally charming and attentive harpsichordist Gunnhild Tender, and included music by Berio, Pietro Castrucci, Christensen, Hosokawa and Uccellini. Her virtuoso rendition of the Castrucci C major sonata remains foremost in my memory, as does her glorious sound in her opening *estampie* "Principio di Virtù."

The 2009 jury members were two recorderists—**Maurice Steger** (Switzerland) and **Julien Feltrin** (France)—and harpsichordist **Jane Chapman** (U.K.). Steger, as spokesman of the jury, told the audience that it was a very difficult choice. He complimented all three performers, who all received enthusiastic applause from the audience.

A video of the 2009 competition award speeches is at [www.youtube.com/watch?v=o6xLqufLVqU](http://www.youtube.com/watch?v=o6xLqufLVqU). Information about biennial Moeck/SRP competitions, including past winners, is at [www.srp.org.uk/competition/competition.php](http://www.srp.org.uk/competition/competition.php).

# ON THE CUTTING EDGE



by Tim Broege, [timbroege@aol.com](mailto:timbroege@aol.com)

The recorder world, like the contemporary music scene at large, is so active it's hard to keep up with all fronts. Worthwhile music, performers, ideas, instruments, etc., are sometimes overlooked. This column will try to shed some light on three areas of interest that deserve wider exposure.

Next in this issue is a survey of recorder activity in Japan, whose contributions to the recorder—particularly in the areas of instrument manufacture and music composition—are of great importance. Several pieces for recorder from Japan have become contemporary classics: Maki Ishii's *Black Intention*; Ryohei Hirose's *Meditation*; and Makoto Shinohara's *Fragmente* (all conveniently available on BIS CD655, beautifully played by Dan Laurin).

One earlier piece from Japan has escaped wider notice: the lovely *Sonatine* for solo soprano recorder, by Hikaru Hayashi. While by no means contemporary in style, this 10-minute, three-movement work may well be the first serious piece for recorder to be composed in Japan.

Born in 1931 in Tokyo, Hayashi is best known for his choral works. In his *Sonatine*, he employs a lyrical diatonic idiom that is without rhythmic complexity. Melodic sequences occur frequently within a range of low C up to A above the staff. In other words, this is very playable music, well-suited to the soprano recorder. Those who enjoy the Telemann fantasies will find Hayashi's *Sonatine* worthwhile. It is published by Mieroprint (EM 1110) in Munich, Germany.

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## ***This is very playable music, well-suited for the soprano recorder.***

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Speaking of Telemann, recorder virtuoso **Matthias Maute** and **Ensemble Caprice** continue to explore links between Eastern European "Roma" (Gypsy) music and the leading figures of the high Baroque. This is an area of early music that was little investigated until recently.

Maute and his band began a series of CDs with *Vivaldi and the Baroque Gypsies* on the label Analekta from Canada. The next installment is *Telemann and the Baroque Gypsies*. Since Telemann spent time in Poland and encountered various types of Eastern European music, it is not surprising to discern Gypsy influences in his work.

Currently Ensemble Caprice is presenting the program "Bach and the Bohemian Gypsies" in live concert. No doubt a CD is in the works.

All three of these interesting programs are influenced by material found in the *Uhrorska Manuscript* of 1730, which was largely unknown until rediscovered more than 200 years later. Full of single-line melodies from various Eastern European folk traditions, the collection has led Maute and Ensemble Caprice toward a belief that the *Uhrorska Manuscript* represents Romany performance practice. This project hopes to correct the long neglect of this valuable resource, and in so doing bring a very contemporary approach to performance practice.

Whether the links between the music of the Roma and Bach, Telemann and Vivaldi are convincingly demonstrated by these performances

## *Paying attention ...*

is up to listeners to decide. It helps that Maute and Ensemble Caprice are so persuasive in their virtuosity.

New developments in recorder technology and instrument-making usually focus on the higher-pitched instruments: sopranos, altos and tenors. Adding a new instrument at the bottom end of the recorder spectrum might easily be overlooked by those solo players who focus on the Baroque repertoire. For ensemble players, an extension to new depths is an exciting development.

Since the mid-1990s, the instrumentation of the fine Dutch ensemble **The Royal Wind Music** (RWM) has included the monstrous subcontra bass recorder, which stands 10 feet tall! This giant recorder, which follows Renaissance principles, was the result of a collaboration among RWM founding director Paul Leenhouts, recorder maker Adriana Breukink, and Winfried Hacki.

Since 1997 this superb recorder double sextet has specialized in instrumental music from 1500-1640. Visit its web site at [www.royalwindmusic.org](http://www.royalwindmusic.org). RWM recently posted a number of video clips on their very own *Youtube* channel, showing the subcontra bass being played in performances from Germany. Particularly enjoyable are performances of Spanish pieces from a September 4, 2009, concert. "Un Sarao de la chacona" is especially infectious, with lively syncopations typical of Renaissance Spanish dance music.

The subcontra bass anchors the ensemble and helps create a sound like fine organ pipes. The bottom end of the recorder ensemble can be overlooked no longer, that's for sure!

# How the Recorder came to Japan

Japanese recorder music, written by such composers as Ryohei Hirose (1930-2008), Maki Ishii (1936-2003) and Makoto Shinohara (b. 1931), has long become a standard part of the repertoire of any accomplished recorder player. Even the recorder player who has not played Japanese music has probably heard music written by these composers, who wrote most of their works in the last half of the 20th century.

Little is known about how the recorder first became known in Japan. The story, as it exists, contains several interesting coincidences.

## Early 20th-Century Years

How did the modern recorder find its way to Japan?

Some of what we know is summarized by Ichiro Tada, a pupil of Gustav Scheck (1901-84, one of the first significant recorder players in Germany during the 1920s, whose students included Hans-Martin Linde). Tada wrote the following in a January 1982 edition of *Early Music* (10, no. 1:39; “The Recorder: Past and Present”).

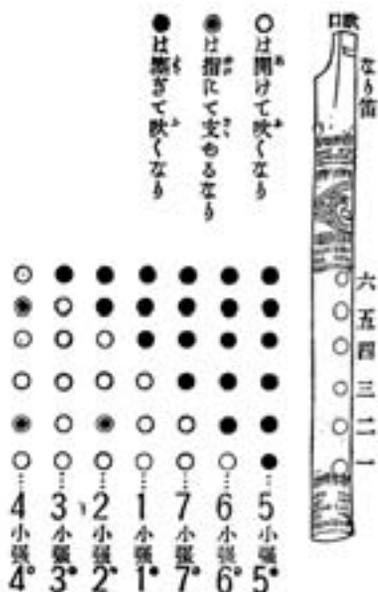
*In 1929, a Japanese gentleman who had graduated from the University of Cambridge brought some recorders back to Japan, and in the 1930s*

*By Ewald Henseler and Mayumi Otsu*

*Ewald Henseler (Ph.D., Bonn University) is professor of musicology and recorder at Elisabeth University of Music in Hiroshima, Japan. His publications include articles on Catholic music in Japan and on Japanese recorder music. He has edited a number of recorder works by Japanese composers for Mieroprint in Germany, his home country. His recorder playing can be heard on Albany Records.*

*Mayumi (Adachi) Otsu graduated with a Master of Arts from Elisabeth University in Hiroshima. For her master's thesis, she conducted research on the music of Naotada Yamamoto. She is co-author of Meijiki-Katorikku-Seikashu (Catholic Hymnology in Meiji-Era Japan; Tokyo: Kyobunkan, 2008).*

*Further information about early Japanese recorder music is most welcome and may be sent to the authors at: Elisabeth University of Music Naka-ku, Nobori-cho 4-15 730-0016 Hiroshima JAPAN henseler@mocha.ocn.ne.jp*



**Illustration and fingering chart, after Ginteki-Doku-Annai (Guide to Playing the Ginteki), published in 1898. Is it a recorder? No, it is a silver flute (ginteki, also called furajiyoretto, Japanese for flageolet). This indicates that the terms flute and flageolet were used synonymously in the Meiji (1868-1912) and Taishô (1912-26) periods in Japan. However, the difference between them is one of detail rather than of principle: it lies in the number and position of the fingerholes. There are six holes on the flageolet (also called French flageolet), and two of them must be at the back of the tube. All holes of the ginteki are on the front—thus it is neither a flageolet nor a recorder. It is a six-holed flute, better known as a tin whistle or penny whistle.**

the German government sent some recorders and music as gifts to two Japanese professors. Shortly after World War II, an American came to Japan with recorders and provided an important impetus to the introduction of the recorder in post-war Japan. (He later became a virtuoso of the shakuhachi.)

The “Japanese gentleman” mentioned above was Keiichi Kurosawa (1903-82). Even though he brought recorders to Japan in 1929, he seems to have forgotten about them until after the War, when he met the “American,” Leo Mario Traynor (1918-86).

As far as the two “Japanese professors” are concerned, they were two students of Paul Hindemith—namely Kanichi Shimofusa (1898-1962) and Yoshitaka Sakamoto (1898-1968).

Unfortunately, Shimofusa’s publications (music, articles, etc.) contain no reference at all to the recorder. However, it is almost certain that he was one of the first Japanese to make use of this instrument. In “The third recorder age of Bernhard Heiden,” an article published in *The American Recorder* of August 1989 (30, no.

3:109), David Lasocki includes a photograph (below, credited to the collection of Emil Seiler) taken at the Berlin Hochschule für Musik in 1932. Among others in the photo with Hindemith are Harald Genzmer, Bernhard Heiden and “Shimofusa (first name unknown; bass recorder).”

It is also known that, upon Sakamoto’s return to Japan in about May 1939, he had in his rucksack three Herwig recorders (descant or soprano, treble or alto, and tenor). And it was he who introduced the instrument for the first time to the public in a broadcast by the Japan State Radio (JOAK, now NHK) on November 7, 1941. The recorder was played by Jun Sumi, an oboist, who was accompanied by Sakamoto himself on a “Gebrüder Ammer” clavichord loaned by Eta Harich-Schneider. The works for recorder on this short program (aired about 8:40-9 p.m.), included an anonymous *Baroque Suite* (Aria, Minuet, Gigue, Anglaise) and Handel, *Gavotte, Sarabande, Minuet*.

The story continues after that. In typical Japanese tradition—to study

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**How disappointed Sakamoto must have been when he finally received the first finished instrument from Nikkan. It was an alto recorder, while his books were intended for the soprano recorder!**

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items and reproduce them for wider use—the instruments were copied (first probably in wood) by the manufacturer Nikkan (now Yamaha). At the same time, in November 1943, Sakamoto also introduced the first Japanese *School for the Descant-Recorder* (published by Ongaku-no-Tōmo-Sha Corporation in two volumes, 24 and 55 pages)—or, as he called it instead of “recorder,” the “wood flute” (*kibue*).

How disappointed Sakamoto must have been when he finally received the first finished instrument from Nikkan. It was an alto recorder, while his books were intended for the soprano recorder!

None of those early instruments seems to have survived World War II. The two little method book volumes were also thought to have vanished without a trace until, some years ago, one of them was discovered in the Parliament Library in Tokyo (JP 44-66194). A brief glance at the existing book shows that Sakamoto’s publication was very much a child of its time: written for an instrument with German fingering; and except for *shōka* (school songs) required by the Japanese Education Ministry, with music mostly made up of German folk songs, including the “Horst Wessel Song” (the Nazi Party anthem). This is understandable because, as Sakamoto wrote in the preface, the idea of introducing the instrument to Japan came to him when he heard it being played at the Wannsee Lake in Berlin by “the boys and girls of the Hitler Youth.”

**At the Berlin Hochschule für Musik in 1932 (l to r): Paul Hindemith (cornetto); unidentified man, standing; Harald Genzmer (crumhorn); “Shimofusa (first name unknown; bass recorder)”;** Bernhard Heiden (soprano recorder in A).



One of the most famous folk songs in Japan, the Sado-Okesa (Song of the Sado Isle), arranged for two soprano recorders by Yoshitaka Sakamoto, as it appears on page 50 of his Kibue-Kyōsokuhon (School for the Descant-Recorder).

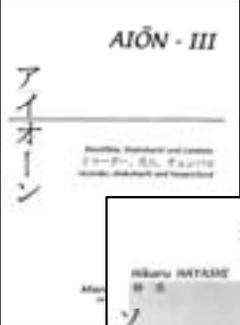
「佐渡おけさ」 坂本良隆 編曲

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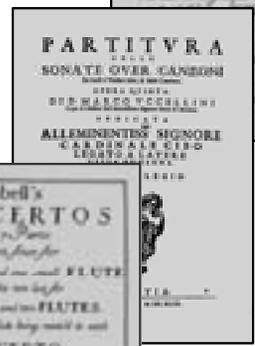
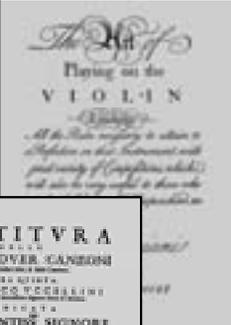
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**After World War II:  
Leo Traynor and Friends**

Tada's "American" aroused interest in Japan with his recorders after the War. A 1986 issue of the *VdGSA News* (23, no. 4:2) describes Traynor:

*During World War II he served in the Army of the Pacific as [an] intelligence officer. He remained in Japan after the war and became a civilian employee of the Army Documents Center there [in 1947]. He retired as chief of the Center in 1984 and moved to the Washington, D. C. area.*

(At <http://vdgsa.org>, the Viola da Gamba Society (VdGS) of America web site credits Traynor with playing recorder, harpsichord, shakuhachi, *sho* and viol. In 1984, he started an international composition competition for contemporary viol music—then sponsored by Japan's VdGS and more recently by the VdGS of America.)

In the manuscript for his *mémoire*, *The Pleasures of Playing Consort Music*, Traynor wrote in 1983:

*I had played piano for ten or eleven years when in 1939[or 1938?] I*

**The trio's first public appearance—presumably the first "live" concert with recorders in Japan—was on December 14, 1949.**

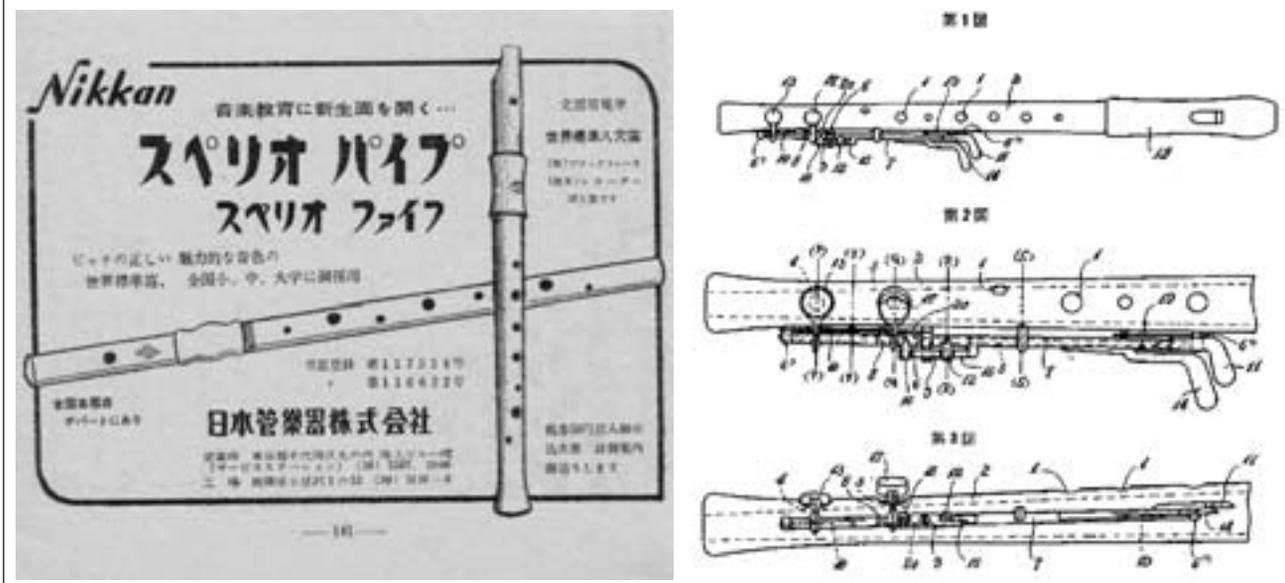
*received my first recorder, a Herwig tenor. . . . I taught myself to play, as did all recorder players in those days. Within two years I found myself drafted into the army, and wherever I went I searched for other players. . . . In February 1946 I was sent to Japan, and there I met several people who had a very profound influence on my musical development. There was Eta Harich-Schneider, the harpsichordist and musicologist, and Kurosawa Keiichi, the director of the Tokyo Madrigal Singers. . . . I believe it was in 1947 that the Kurosawas—Keiichi and Hiroshi (Peter)—and I began meeting at least once every two weeks to play recorders. Often there were others*

*who played with us. These included Colonel (later Brigadier General) Eric Svensson, David Symon, Norman (later Sir Norman) Brain, Brian Hitch, Toyosuke Suzuki and Tony Blisken. . . . I think it would be impossible for me to list all the people besides those already mentioned with whom I have played consorts, but let me try: Makoto Furuya, Tsuna Iwami, Lili and Hikaru Hayashi. . .*

There is no evidence that Tada's "Japanese gentleman," Keiichi Kurosawa, played the recorder, either in public or in private, until he met Traynor. This is in spite of the possibility that he might have heard, or perhaps even played, the recorder while he lived in England, 1924-29; or when he was a successful businessman and the director, beginning in 1929, of The Tokyo Madrigal Club (now The Tokyo Madrigal Singers). Perhaps he forgot about the instrument until Traynor reminded him.

Keiichi and his son Peter began playing in a trio with Traynor. The trio's first public appearance — presumably the first "live" concert

**The Japanese school recorder, a so-called Superio-Paipu (Superior Pipe) manufactured by Nikkan: left, an advertisement from the September 1957 magazine *Ongaku-no-Tomo*; right, another Nikkan recorder, as shown in the Tokyo Patent Office record no. 38-1528 (applied for on February 25, 1960, and issued on February 7, 1963).**



with recorders in Japan—was on December 14, 1949, at a “Special Xmas Meeting” where the music played was taken from *Christmas Carols* (ed. Simpson). The December 16, 1949, edition of the newspaper *Nippon Times* printed this report:

*A postwar development of the club is the introduction of “recorders,” flute-like instruments used in Shakespeare’s day. Mr. Kurosawa, his son, Peter Kurosawa, and Leo Traynor gave a trio recorder performance as part of Wednesday’s program. Mr. Traynor, a G-2 staff member, is also an expert on the Japanese flute and has participated in a number of programs with Japanese musicians.*

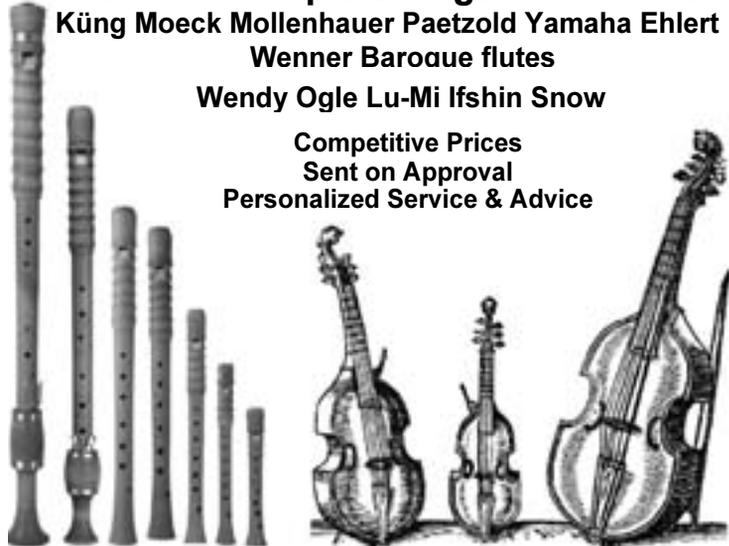
After that, the recorder was heard in the 21st-anniversary concert of The Tokyo Madrigal Club on May 25, 1950 (“in its first public presentation for Occupation audiences”). The program appears below.

# RECORDERS

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21st Anniversary Concert

THE SINGERS

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<i>Janella Bivenshous</i>	<i>Yukio Sawaguchi</i>
<i>Julie Maslin</i>	<i>Peter Kurosawa</i>
<i>Julene Williams</i>	<i>Nel Raulerson</i>
<i>Fay Sato</i>	<i>Kui Kurosawa</i>

**I BALLETS:**

Sing We and chant it . . . . . Thomas Morley (1595)

To shorten winter’s sadness . . . . . Thomas Weelkes (1598)

Now is the month of Maying . . . . . Thomas Morley (1595)

**II MADRIGALS:**

Ah! Dear Heart . . . . . Orlando Gibbons (1612)

Come again sweet love . . . . . John Dowland (1597)

Fine knacks for ladies . . . . . John Dowland (1600)

**III HYMNS:**

Zion’s Hill . . . . . American-Traditional

Garden Hymn . . . . . American-Traditional

Rocking . . . . . Czech madrigal song

**IV RESTORATION SONGS:**

My lovely Celia . . . . . George Metro (~1775)

Which is the properest day of sing? . . . . .

*Dr. Thomas Arne (1710-78)*

☆   ☆   ☆

Twelve-minute Interval

**V MADRIGALS, Flemish, French, And Italian:**

O Villanella . . . . . Claude Le Jeune (1586)

Petite Nymphe . . . . . Clement Janquin (1595)

O Primavera . . . . . Monteverdi (1600)

**VI CONSORT OF RECORDERS:**

Descant Recorder, *Kui Kurosawa*; Treble Recorder, *Peter Kurosawa*; Tenor Recorder, *Leo Traynor*

Old Dance Tunes

Menuet . . . . . J. Bismontier

Rigaudon . . . . . Louis Claude Daquin

Napolitaine . . . . . G. Ph. Tolman

Menuet . . . . . Johann Nikolaus Forker

**VII MADRIGALS:**

It was a lover and his lass . . . . . Thomas Morley (1595)

April is in my mistress’ face . . . . . Thomas Morley (1595-1602)

Awake sweet love . . . . . John Dowland (1597)

The silver swan . . . . . Orlando Gibbons (1612)

**VIII BALLETS:**

My honny lass . . . . . Thomas Morley (1595)

Welcome, sweet pleasure . . . . . Thomas Morley (1595)

The Tokyo Madrigal Club was founded in 1929 for the study and singing of European Madrigals and folk songs. The club under the leadership of Mr. Kui Kurosawa, a graduate of Tukey College, Cambridge, England and student of the Royal Academy of Music, was formed primarily for the enjoyment derived by the members from group participation. Special Services is honored in presenting The Tokyo Madrigal Club in its first public presentation for Occupation audiences on the occasion of the twenty first anniversary of the Club’s founding.

***It seems not only certain that Hayashi was the first Japanese composer for the recorder, but was also in fact very likely the first Japanese person playing our instrument in Japan.***

Probably the most important concert played by the trio was on October 11, 1950: a *hirô* (presentation) at the Japanese Education Ministry (see photo below). The works played were the *Partita* by Johann Christian Faber (ed. Brachvogel); and various pieces by Purcell, Telemann, etc., from *Kleine Duette alter Meister* (ed. Kaestner); and from *Old Masters for Recorder Trio* (ed. Hunt). This concert was significant because the recorder (in Japanese *rekôdâ*, now *rikôdâ*) was chosen a few months later, over an eight-holed vertical bamboo flute, to be included in the school curriculum. Traynor recalls this in a December 1982 letter:

*But perhaps the most important [thing], historically, was the lunch-time concert of recorder trios that Kei, Peter and I gave one rainy day on October 11th, 1950 in the Cultural*

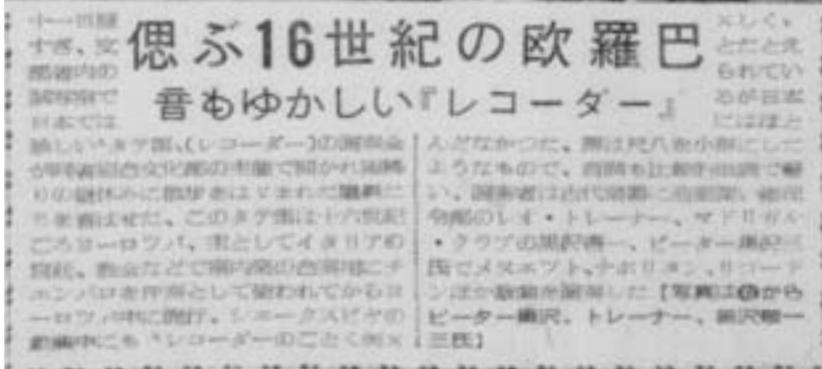
*Affairs Department of the Ministry of Education. The following year a proposal was made that the recorder be taught in elementary schools. Today perhaps 2,000,000 pupils [in Japan] learn to play recorder each year.*

***Traynor and Hikaru Hayashi***

Interestingly, as it often turns out, Traynor had a previous history with the recorder. Even before he met the Kurosawas, Traynor knew the young musician Hikaru Hayashi.

Hayashi's only wish was to become a composer, but he had no scores to study. Traynor gave him a pocket-score of Prokofiev's fifth symphony. Hayashi returned the gift in his own way—by composing the *Sonatine für Blockflöte*, dated January 21, 1947, his only piece for the instrument.

***Keiichi Kurosawa, Leo Traynor and Hiroshi (Peter) Kurosawa in a newspaper clipping from the October 12, 1950, newspaper Yomiuri Shinbun. (Courtesy of H. Kurosawa)***



Hayashi, a well-known composer in Japan today, was born on October 22, 1931, in Tokyo. When he wrote his *Sonatine für Blockflöte* in 1947, amazingly, he was only 15 years old. It may be the first work ever written by a Japanese composer for our instrument.

Hayashi's *Sonatine* for solo soprano recorder is basically diatonic, and has three contrasting movements (Moderato, Larghetto, and Rondo: Allegretto scherzando). It is fairly sophisticated—though, from the technical point of view, not very difficult to play. It was published for the first time in 2000 by the German firm Miero-print (EM 1110), which has made a sizable contribution to the recorder literature by, among other things, publishing the latest modern Japanese recorder works (currently 15 pieces; our 1996 article in German, “Neue Blockflötenmusik in Japan,” in *Tibia*, 2:96-105, describes 10 works Miero-print had published at that time).

In digging deeper for information about Hayashi, we discovered another coincidence: that the recorder was nothing new to him when he met Traynor and then wrote his *Sonatine*. As early as the age of five or six, his parents had brought him a soprano recorder back from Vienna (in 1936?). “My recorder was made [!] in Austria,” he wrote in a letter to the authors, dated March 31, 1994.

With this surprising information, it seems not only certain that Hayashi was the first Japanese composer for the recorder, but was also in fact very likely the first Japanese person playing our instrument in Japan.



**Hikaru Hayashi—  
then and  
now.**

*(Top photo from the magazine Ongaku-no-Tomo, September 1959; bottom photo by Y. Masunaga, courtesy of H. Hayashi)*



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*At right is the third movement, Rondo, of the Sonatine in Hikaru Hayashi's own hand.*

III, Finale.  
Rondo: Allegretto scherzando

mf

f dim mp

rit. a tempo mp

cresc. f cresc. f mp

f p cresc. f

mp

rit. a tempo mp

cresc.

mf

ff

1 ~ 24 ~ 1997

3:15

日本民族協會

*Please note the following errors in the published edition of the Sonatine:*

- 1st Movement: in measure 28, the second note should be B $\flat$ .*
- 2nd Movement: the fourth note of measure 72 should be G $\sharp$  (like measure 74).*
- 3rd Movement: in measure 28, the third note should be E.*

## Changing attitudes toward the recorder in Japan over the years

*In 1954 Japan, except as a school instrument, the recorder was little more than an almost-forgotten curiosity in the history of musical instruments (chin-gakki). This photo shows K. Kurosawa playing the recorder, from "Players of Odd Musical Instruments," in Asahi-Gurafu (The Asahi Picture News), April 21, 1954, p. 22.*



ユニーク 異 沢 敏 一 氏 (50)



レキイタスピア時代の本管楽器で、ロー  
ズプリーといふ名で作られた。戦前と戦後  
の間で、戦時政策で流行し出した。シブヤ  
ク、サア、パル等あり。一本一五円程  
家まで行り、大卒は高級シンブツとい  
ふ氏は「学生時代から習得して、当時  
マロを弾き、九州各地を巡回旅行したも  
のだらうで、(ハムレット)などに出てい  
る。ローズプリーは当時から吹いて、今も  
マイブライター一面を賞み、タイプ別本  
の音としてほしい現在でも「一度は必ずこ  
れをやろ」という熱のいれ方だ。「僕は音楽  
趣味じゃない、いい音とそのハーモニーを  
聴聞したい」とあって、チェンバールの音やカ  
ロード(チェンバール)に似てキーの押し方で  
音が変る)を作らせて友人と合奏している



*Pokémon comic books, Pokémon toys! Everything and anything today is Pokémon, which started as an electronic game for the Nintendo Game Boy and branched out into books, movies, TV, trading card games and assorted toys. There is even a Pokéflute that can be used for different purposes such as waking up a hibernating bear-like character (as in this Game Boy screenshot) and making other "Pocket monsters" dance.*

*Now it is the robot gadget cat Doraemon (right), another popular Japanese character, who teaches the recorder to Japanese children. (Title page of Rikôdô ga fukeru, published by Shôgakukan, 1999)*



# Koinobori

10 measures introduction

Japanese Folk Song  
Arranged by JOHN HIGGINS

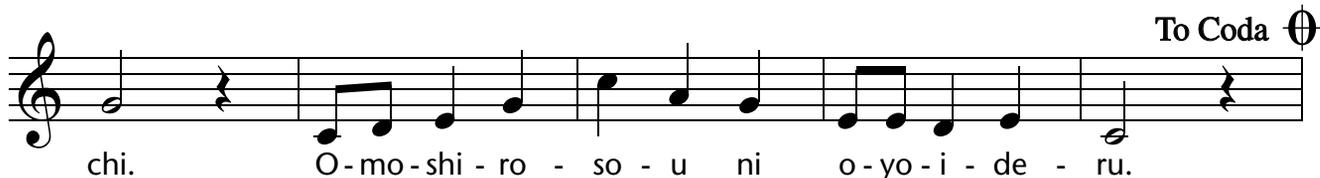
*Moderately*  
*mf*



Ya-ne yo-ri ta-ka-i ko-i-no-bo-ri. O-o-ki-i ma-go-i wa



o-to-u-sa-n. Chi-i-sa-i hi-go-i wa ko-do-mo-ta



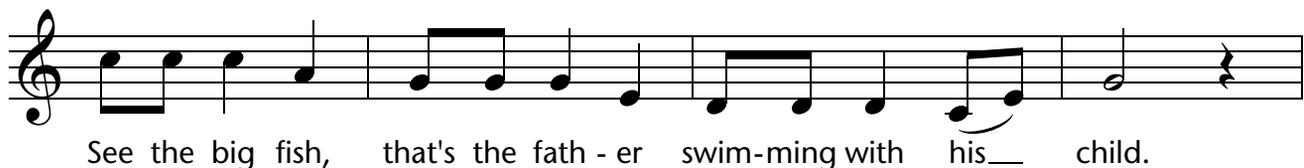
chi. O-mo-shi-ro-so-u ni o-yo-i-de-ru. To Coda



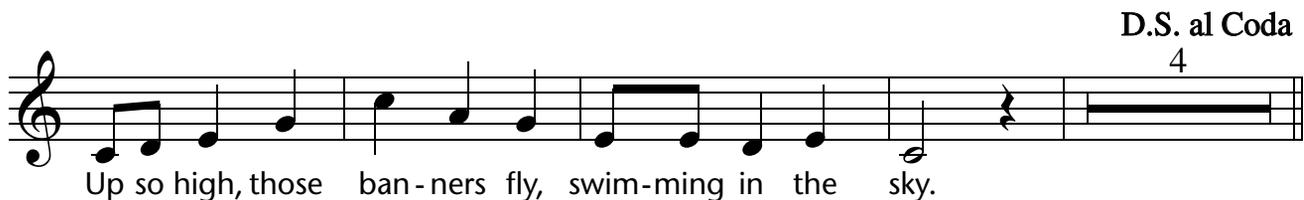
High-er than the roof-tops, the ban-ners ride the breeze.



Swim-ming through the gen-tle wind, like in the deep blue seas.



See the big fish, that's the fath-er swim-ming with his child.



Up so high, those ban-ners fly, swim-ming in the sky. D.S. al Coda



Up so high, those ban-ners fly, swim-ming in the sky. CODA

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either for RecorderDay! or for the World's Largest Concert. Any other use is strictly prohibited.

# A Recorder Lesson Plan for *Koinobori*

*Koinobori* is a Japanese folk song sung by children in celebration of Children's Day. The vocal version of *Koinobori*, which can be played on soprano or alto recorder, is reproduced after this lesson plan. Further information about the song and Children's Day, along with a lesson plan to help teach students to sing this song, can be found at [www.americanrecorder.org/events/ptrm.htm](http://www.americanrecorder.org/events/ptrm.htm).

This extension of the plan includes suggestions for adding the recorder. It assumes that your students are already familiar with singing the song. It also assumes their familiarity with the notes A, G, E and D on soprano recorder. I would use these suggestions without the pre-recorded accompaniment.

## I. Have children echo you, using A, G, E, D.

Here are some sample patterns:



Teach the melody below by rote or using notation. Have part of the class play the accompaniment below while others sing the song, then switch parts.



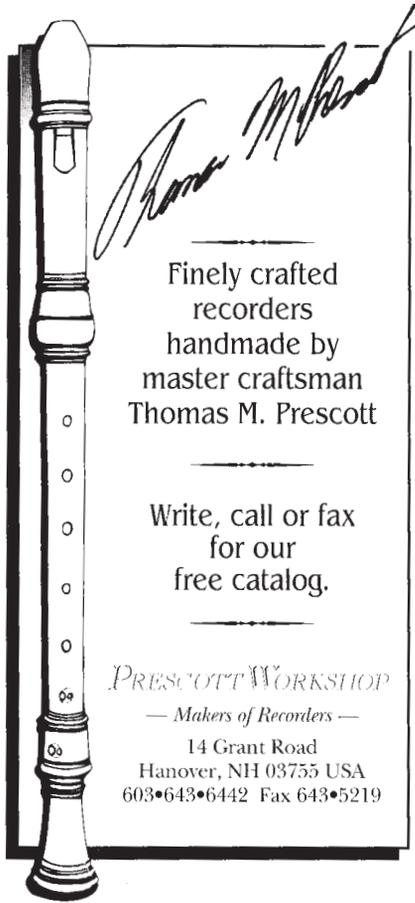
Lesson Plan by Bonnie Kelly  
Introduced by Marie-Louise Smith

March is **Play-the-Recorder Month** for the American Recorder Society—when individual recorder players, ensembles and ARS chapters plan and carry out creative ways to showcase the recorder in their communities worldwide.

In addition, this year for the first time, the ARS is partnering with national music educators' organization **MENC** to highlight the use of the recorder in music classrooms across the country. ARS Board member Bonnie Kelly, a retired elementary music teacher and career-long MENC member, collaborated with the MENC's Creative Director for Special Programs to plan the best way to achieve this cooperation. They have chosen to use a Japanese folk song, *Koinobori*, that will be part of MENC's **World's Largest Concert on March 11**. It includes an accompanying recorder part, to be prepared by students across the U.S. and performed in this spectacular program.

The lesson plan at left shows how one experienced music specialist would approach this material and prepare a class of elementary children to play it.

While this folk song may be aimed primarily at school children, adults can also benefit from playing it. "Simple" melodies require enormous control to produce a beautiful tone quality. This lovely song can offer adults the challenge to work on the techniques involved in producing a gorgeous sound. For a rehearsal track, visit [www.menc.org/documents/wic/2010files/tracks/06\\_Koinobori\\_TRAX.mp3](http://www.menc.org/documents/wic/2010files/tracks/06_Koinobori_TRAX.mp3)



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**II. Return to echoing patterns, starting on D and introducing C below the staff.**



Have some students sing the song while others accompany by playing low C as a drone (on dotted half notes). Switch parts.

Repeat above, starting with A and introducing C above. Again, some students sing while others play a drone (this time high C on dotted half notes).



**III. Show the class the melody for Koinobori, preferably projected on a screen or white board, so that you can point to it.**

Have students sing the letter names of the notes while fingering them on their recorders (recorders may rest on chins). Ask for volunteers to play four-measure patterns. Ask those who are comfortable reading the melody to play it. Those who are not comfortable playing the melody can return to the accompaniment pattern.

Another possibility is to have groups of students practice one phrase and then play individual phrases in sequence to perform the whole song.

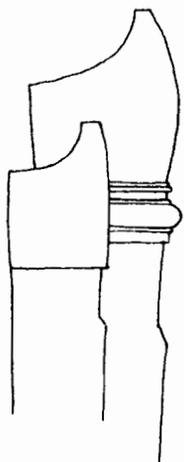
**IV. For a final performance, try any or all of the following:**

- All children sing *Koinobori* in unison.
- Some children sing while others play the accompaniment.
- Some (or all) children play the melody.
- Some play the melody and others the accompaniment.

Transition among the above with improvised patterns (in C pentatonic) performed by volunteers.



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**Play-the-Recorder Month**

March is the ARS's annual Play-the-Recorder Month celebration, and Saturday, **March 20**, has been designated **Recorder Day!**—plus this year the ARS has teamed up to celebrate MENC's Music in our Schools Month and the **World's Largest Concert** on **March 11**.

Start planning now for your own creative activities to be held during March. The ARS will again award prizes for Most Creative Activity, and two prizes targeting increased chapter membership. Submit an event report by **April 27** to the ARS office in order to be eligible for the chapter membership prizes, or the Most Creative Activity award.

A **special dues price of \$35** is once again available during March for new ARS members, or for former members returning after an absence of longer than two years. This is the perfect time for chapters to increase ARS membership. Prizes will be awarded to the chapter that increases its membership by the **largest percentage** as well as the chapter that gains the **most new members** in terms of actual numbers.

The ARS has celebrated the recorder for over 70 years. We hope you will keep celebrating it however and whenever you can—but especially in March.

# CHAPTERS & CONSORTS

*Peter Seibert marks 40 years as Seattle Recorder Society music director; chapters are busy hitting the parkways, performances and workshops*



**Greater Denver (CO) Chapter's** October meeting was memorable as **Dick Wood** (above, toasted by chapter members in Lisa McInnis's photo) presented an interesting program of his own compositions and arrangements—one, *LeClercq's Air*, an *ARS Members' Library* edition. Anyone who has ever tried to compose music can appreciate the complexity and difficulty in doing it right. Wood, in his humble

and self-effacing way, presented a unique program of arranged and new works: *Une Joyeuse Petite Danse*, *The Bijou Street Slow March*, *The Wabash Blues*, *Ashokan Farewell*, *You Made Me Love You*, *Yesterday*, *Nadine's Tango*, *Horsing Around* and *Mood Indigo*. His wife, along with some children and grand-

children—perhaps hearing his music for the first time on recorders—were an enthusiastic “cheering section.”

On the November 7-8 weekend, the **Rio Grande Chapter** constructed and staffed a booth at the annual Las Cruces (NM) Renaissance Faire sponsored by the Dona Ana Arts Council ([www.las-cruces-arts.org/events/renaissance-artsfaire/](http://www.las-cruces-arts.org/events/renaissance-artsfaire/)). Eight members staffed the booth over the two days—and, for several hours each day, several members played music for the Faire patrons. Information on the chapter's activities was available, cards

and flyers handed out, and instruments demonstrated. Eighteen individuals signed up for more information.

Portland, OR, presented a perfect opportunity for a recorder group to “show the world its stuff” on three Sundays in June, July and August. The event, Sunday Parkways, closed miles of streets around neighborhoods and parks, drawing thousands of pedestrians and bicyclists to explore the city by foot or on two wheels.

On each of the Sundays, the parks' many festivities included an intrepid group of 12-15 recorder players, dubbed the **Portland Recorder Orchestra** (photo below by Robert Tilley). Organized and led by **Portland Recorder Society** member **Ellen Mendoza**, the group gave many folks in the bicycling community their first exposure to recorders, buzzies and other early instruments. Judging by the number of people stopping to listen, and their smiles, the orchestra was a big success. Next year there is talk of five Parkway dates; Mendoza hopes the orchestra will be even bigger.

## CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: AR, 7770 South High St., Centennial, CO 80122-3122,

[editor@americanrecorder.org](mailto:editor@americanrecorder.org).

Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files. Please send news to the AR address above, and to the following:

ARS Office, 1129 Ruth Drive,  
St. Louis, MO 63122-1019,

[\[AmericanRecorder.org\]\(http://AmericanRecorder.org\)](mailto:ARS.recorder@</a></p></div><div data-bbox=)

and to Bonnie Kelly, Chair,

Chapters & Consorts Committee,  
45 Shawshen Rd. #16, Bedford, MA  
01730, [bksharp2@gmail.com](mailto:bksharp2@gmail.com).





Philomel Baroque Orchestra recorder artist **Elissa Berardi** led the October annual fall workshop of the **Philadelphia (PA) Recorder Society**, attended by 22 players ranging in age from 11 to 76. The workshop concentrated on performing and interpreting Baroque music, from the 17th and 18th centuries, and included abundant technical instruction, including some period ornamentation.

Berardi began the day with Tai Chi-Qigong exercises (deep breathing and a series of mind-body movements). By incorporating some of these practices into a warm-up, one can learn to relax the body, breathe from the diaphragm—beyond the typical shallow-chest breath. She shared how to do “three-stage breathing,” useful for long phrases: first breathe from the diaphragm, then from the lower chest, and then the upper chest (with shoulders, upper chest and neck relaxed).

Part of the morning helped assess technique and provided valuable tips. Fingers should move “levered” from the knuckles in a gentle C shape and should hover closely over the openings. Berardi handed out packets for both C and F

instruments of scales and arpeggios, which she recommends doing daily—playing them in myriad patterns and tempi, having fun while building technical tools for better sight-reading and for flexibility with musical interpretation. To increase speed and expressivity, she shared advice on double-tonguing. She particularly recommends the syllables *duh-gah*, but points out that players must find syllables that work for them. Summing up, she said the recorder player “must incorporate efficiency of hands and fingers with efficiency and coordination of tongue and breathing.”

Philomel Baroque’s co-artistic director and harpsichordist **Bruce Bekker**, who is Berardi’s husband, also gave a short introduction to Baroque music, using thumbnail sketches of the workshop composers to place them in the context of their time. During the balance of the day, Berardi guided the group in interpreting Baroque pieces: *Forlana* and *La Venitienne* by Andre Campra; *Pastorale* by Arcangelo Corelli; *Partie sur les Fleut dous a 3* by Johann Christoph Faber; a *Menuet* and a *Rondeau* by Lully; and *Hornpipe (Hole-in-the Wall)* and *If Love’s a Sweet Passion* by Purcell.

*by Janice Arrowsmith*

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## Seattle Recorder Society Honors Seibert's 40 years

by Nancy Gorbman

At the October meeting, opening its 2009-10 season, the **Seattle Recorder Society** (SRS) celebrated composer/arranger and conductor **Peter Seibert's** 40th season as music director. Seibert (*above, photo by Molly Warner*) has been a vital and impressive force in shaping the vibrant recorder and early music community in Seattle, WA. His tribute included a presentation of a certificate and plaque, a rendition of my SATB recorder version of *For He's a Jolly Good Fellow*, and a reception.

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With degrees in music from Rutgers University, Harvard University and Amherst College, Seibert has taught at early music workshops in the U.S., U.K. and Canada, and has held teaching posts at University of Washington School of Music and Rutgers. He served on the ARS Board (but may be known now to ARS members for the special 2007 ARS Play-the-Recorder Month piece *Deep Blue Sea*).

Playing recorder was a part of Seibert's early family life, his mother and father being avid recorder players. In 1967, a couple of years after Seibert arrived in Seattle to take a position as a music teacher, he was invited to teach adult recorder classes at the New School for Music. With the formation of the SRS in the late 1960s, Seibert began to informally direct meetings of 25-30 members. He was formally appointed music director in 1970.

SRS meetings have always been education-based as well as a venue for playing music. Though the format may have changed slightly over the years, a variety of subjects—articulation, ornamentation, recorder care—are covered.

Seibert's wealth of musical knowledge spans centuries and styles from Medieval to 20th Century. He has provided his own arrangements and compositions for most SRS meetings during his tenure as music director, and the October meeting was no different. The group enjoyed working on his *Fantasia on English Folksongs* recently composed in the style of Gustav Holst. The piece included two easy lines (for soprano and alto), but was challenging enough that the group began by speaking parts to get the rhythms. For soprano to contra bass, the work will be played later in the season on a concert by the Recorder Orchestra of Puget Sound, for which Seibert serves as founding music director and conductor. The SRS group has given an annual spring concert since 2005.



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# Q & A

**Q**uestion: I recently purchased an Aulos plastic garklein recorder, which I have used in recorder presentations to classes of fourth graders, much to the children's delight. What exactly is the origin of the name "garklein?" The fingering chart that came with the Aulos calls it a "little sopranino." I would also like to know something about the history of the instrument. —Jim Sitton, Banning, CA

**A**nswer: The name "garklein" comes from two German words: "gar" (very) and "klein" (little). The garklein, only about six inches long, is the smallest recorder.

Referring to it as a little sopranino is not quite accurate. The modern sopranino recorder is an F instrument an octave higher than the alto, while the garklein is a C instrument an octave higher than the soprano. Its lowest note is c<sup>3</sup>, two octaves above piano middle C.

Use of the name "garklein" for a recorder-like instrument can be traced back to the early 17th century. Michael Praetorius included a woodcut plate (at right) of eight different sizes of recorders in the Appendix to Part II of his monumental treatise *Syntagma musicum* (1619). The sizes ranged from the "Grossbass" in F (similar to the modern contra bass) to the "klein Flötlein" (similar to the modern sopranino, but pitched in G rather than F). The same plate also included an even smaller instrument, only three or four inches long, which Praetorius called a "gar klein Plockflötlein" (very little fipple flute). That one was not, however, a true recorder since it had only three fingerholes and a thumbhole.

A few true garklein recorders dating from the 17th century can be

---

## Referring to it as a little sopranino is not quite accurate.

---

found in collections of original instruments. Peter Thalheimer, in an article in the German journal *Tibia* (Vol. 15, No. 3, 1990, pp. 203-5), mentions an ivory garklein believed to have been made by the Mazel family in Nuremberg around 1670. That one appears in Nicholas Lander's extensive database of original recorders existing today in European and American collections. It is now housed in the Museo Civico in Modena, Italy.

Lander's database also includes another ivory garklein, made around 1660 by Hieronymus Franciscus Kynseker and now housed in the German National Museum in Nurem-

berg; and yet a third ivory garklein, anonymous and undated, now located in The Hague, Netherlands. The lowest note of this anonymous recorder is d<sup>3</sup> relative to a<sup>4</sup>=440 (equivalent to c<sup>3</sup> relative to a<sup>4</sup>=466, the most common Renaissance pitch standard). Master recorder maker Fred Morgan, who investigated its fingering, considered it to be a transitional (*i.e.*, 17th-century early-Baroque) recorder.

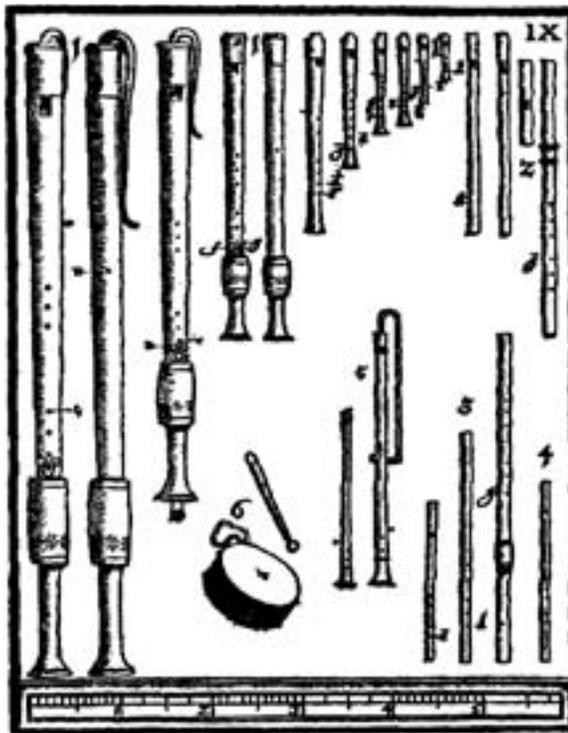
Lander's database includes no garkleins from the 18th century and only one from the 19th century, currently housed in France's La Couture-Boussey Musée. It is an anonymous boxwood instrument dating from the 1880s or '90s, coinciding with the start of the early music and instrument revival in Europe.

According to the *Tibia* article mentioned above, German maker Rainer Weber began producing gar-

kleins in the mid-20th century, and then other makers followed suit. Two 20th-century garkleins, modeled after early instruments, are included in Lander's database.

Since the garklein is so small, most adults can barely fit their hands around it, and it is also very shrill. Therefore, it has had little use as either a consort or solo instrument. Its main use today is in presentations like yours for elementary-school classes.

Carolyn Peskin



**References Consulted**

Carter, Stewart, editor. *A Performer's Guide to Seventeenth-Century Music*. New York: Schirmer Books, 1997. The garklein is mentioned on p. 74 in Chapter 5, "Woodwinds," by Herbert W. Myers.

Griscom, Richard and David Lasocki. *The Recorder: A Research and Information Guide*. New York and London: Routledge, 2003. The *Tibia* article by Peter Thalheimer about the history of the garklein is mentioned on p. 79.

Hunt, Edgar. *The Recorder and Its Music*. New York: W.W. Norton, 1962, pp. 43-4. This is just one of many references showing the woodcut plate of recorders in the Appendix to Part II of *Syntagma musicum* by Michael Praetorius.

Lander, Nicholas S. "Original Recorders, Makers & Collections," [www.recorderhomepage.net/original.html](http://www.recorderhomepage.net/original.html). Only six of the more than 1,300 recorders included in this database are garkleins.



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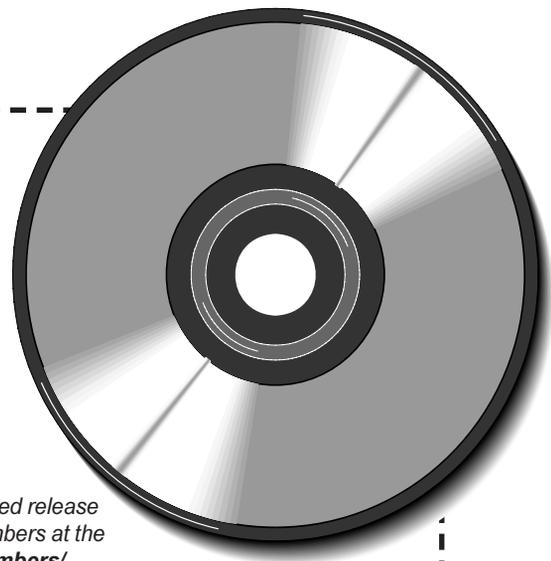
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- PARTY OF FIVE: A FEAST OF VIVALDI AND TELEMANN**  
Blue Baroque Band, Cléa Galhano, recorder. Old sounds of recorder & harpsichord juxtaposed with modern oboe, bassoon & violin. Vivaldi: *Concerto in DM, RV94; Concerto in gm, RV107; Concerto in gm, RV103*. Ten Thousand Lakes, 2006.
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# MUSIC REVIEWS

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**THE HIDDEN SOUQ OF EL-EZBEE (1998), BY PAUL LEENHOUTS.** Moeck 1603. A (amplified), live electronics. Sc 10 pp. Abt. \$12.

Paul Leenhouts (b. 1957) is one of the most distinguished solo players of our time—a founding member of the famed Amsterdam Loeki Stardust Quartet, and a much sought-after teacher in contemporary, improvisational and early music repertoire.

*The Hidden Souq of El-Ezbee* is an extremely advanced *tour-de-force* for amplified alto recorder with live electronics. The “electronics” are a series of specific effects (controlled with either a pedal or a technician) for which a detailed plan is provided.

The recorder plays every sort of extended technique imaginable, ranging from multiphonics to “whispering magic words.” All techniques are notated very clearly in the score, and two full pages of tables and explanations are provided.

The music is very fast and manic; combined with the electronics, it creates a distinctive and phantasmagoric soundscape. The composer describes it as follows: “What happens to lonely Western tourists lost in a dark, covered North-African bazaar in the middle of a tangled labyrinth of alleys? Nervously they seek their way through throngs of people, hearing bursts of strange and unknown noises, before vanishing again, direction unknown...”

The score is presented as a set of unbound sheets; it would need to be spread out on a series of music stands in performance. The musical, technical and technological demands will limit the realization of this work to truly top-level performers. For those who can do it, it will be worth the challenge.

*Hiding in a bazaar, Haydn, Corelli, Corbett, Meijering, Sammartini, and a rich piece by Riccio*

**GAME OF LOVE (2007), BY CHIEL MEIJERING.** Moeck 1611 (Magnamusic). A, pf. Sc 8 pp, pt 2 pp. Abt. \$15.

**A STRAW IN THE WIND (2007), BY CHIEL MEIJERING.** Moeck 1612. T, pf. Sc 7 pp, pt 1 p. Abt. \$15.

**PLEASE TELL ME MORE (2006-07), BY CHIEL MEIJERING.** Moeck 1613. S/A/T (one player), pf. Sc 15 pp, pt 4 pp. Abt. \$20.

Chiel Meijering (b. 1954) is a prolific Dutch composer with a large catalog of music in all genres. He composed the well-known *Sitting Ducks*, a quartet written for the Amsterdam Loeki Stardust Quartet that is now a contemporary standard.

Moeck has now released three delightful new duos by Meijering—each for a solo player and piano. A wonderful feature is a CD, included with each piece, that contains a reference recording of each of the three works performed by recorderist Daniel Koschitzki and pianist Timea Djerdj.

Meijering’s music falls firmly into the post-minimalist tradition exemplified by many Dutch and American composers; it draws upon aspects of contemporary pop music in its harmonic and rhythmic language. *Game of Love* is a mischievous piece of great momentum beginning with a section marked “like a broken barrel organ.” This mood remains as the piece bubbles along to its conclusion. The only extended technique employed is rhythmic speaking into the instrument. Though difficult, the writing is idiomatic and rewarding.

*A Straw in the Wind* is a slow and lyrical piece. It is described by the com-

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***I hope that inclusion of a reference performance CD becomes a common trend.***

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poser as “looking like a photograph in slow motion.” Over a backdrop of flowing eighth notes in the piano, the recorder weaves a long-breathed melody, and then decorates it with runs and gentle glissandi.

*Please Tell Me More* is the longest of these works, with five sections of differing and distinct character. Though primarily using a soprano recorder, it utilizes tenor and alto in the middle.

As always, Moeck’s editions are excellent. I hope that inclusion of a reference performance CD becomes a common trend.

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

**TRIO F-DUR, BY ARCANGELO CORELLI (1653-1713), ARR. ULRICH HERRMANN.** Noetzel Edition N3966 (C. F. Peters), 2005. AAT/GB. Sc 12 pp, pts 4 pp. \$12.95.

This familiar Corelli work is well-arranged for recorder trio, achieving a fuller sound than is common in three parts. Using a great bass rather than a tenor on the bottom part gives an interesting and appropriate sense of a ‘cello or viol, and thus the alto duets are more effectively highlighted in contrast to the lower sound.

This Trio moves through a dozen tempo markings—with even numbers of fast and slow tempos, but with the vivaces and allegros dominating in length. Between the short, lively fanfare introduction and the calliope-like finish, the work offers a great variety of moods. The slow movements combine interesting chord progressions, wonderful suspensions, and affecting melodies. The Largo Andante, starting at measure 99, is particularly lovely.

This arrangement is at the intermediate level in technique and ensemble skills. Some ensembles might wish for more editorial suggestions for articulation and ornamentation, but those more familiar with Baroque style may appreciate the arranger's restraint in that area.

Variety, liveliness and melodic interest make this trio suitable for performance as well as enjoyable for small group playing.

**DIVERTIMENTO C-DUR, OP. 3, NO. 5, BY JOSEPH HAYDN (1732-1809), ARR. ULRICH HERRMANN.** Noetzel Edition N4467 (C. F. Peters), 2006. SATB. Sc 16 pp, pts 8 pp. \$19.95.

This *Divertimento* is diverting—fun to play and entertaining! Its movements are Presto, Andante Cantabile, Minuetto/Trio and Scherzando. Thoroughly Classical in style, the texture is a melody line on top and harmonies in the lower parts. The Presto is more balanced among the parts than the other movements, with themes echoing among the soprano and the other parts.

The Andante melody is deservedly familiar, a beautiful serenade in the soprano with room for ornamentation. The bass part supports the harmony, with the remaining broken chord notes played by the inner parts. Players of the lower three parts will learn how it feels to be a viola player, and they will have to work to keep the harmony light to appropriately enhance the melody.

The Minuetto and Trio are simply cute. Though they could be characterized as fluffy Classical string music



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without much substance (the alto part rests for the entire Trio), they are enjoyable to read: think background music.

The Scherzando suits its definition: gerund of *scherzare*, to joke. The flashy soprano part has a bird-like quality in parts of the piece. In addition to individual technical challenges, particularly in the soprano, this movement presents ensemble challenges. The musical clock feel in the first half of the movement requires precise timing, with the soprano playing the first and fourth eighth notes of measures and the lower parts playing the second and third eighths.

The playing level of this *Divertimento* is intermediate to upper intermediate. The soprano part in the Presto and Scherzando movements is more difficult than the other parts, requiring cross-fingerings at fast tempos, along with a challenge to maintain a light, easy style.

**SINFONIE F-DUR, BY GIOVANNI BATTISTA SAMMARTINI, ARR. ULRICH HERRMANN.** Noetzel Edition N4465 (C. F. Peters), 2006. SATB. Sc 12 pp, pts 4 pp. \$13.95.

A composer well-known in Europe during his lifetime (1700-75), Sammartini produced more than 80 symphonies, as well as religious and court music, both instrumental and choral.

This essentially intermediate-level arrangement is interesting to play, but may require upper intermediate ensemble skills to make it suitable for performance. Segments of the first movement Allegro have three parts playing harmony, the top two of which play sets of

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repeated 16th notes over the bass's repeated eighth notes. Only a strong tenor, combined with a very light touch on the other parts, will enable listeners to hear anything other than the harmony. Later when the harmony is realized through repeated 16ths in tenor and bass, the soprano and alto might more easily bring out their duet—but the low instruments, in low ranges, may have difficulty avoiding muddiness.

The Grave is a six-measure chorale, with three phrases ending in fermatas. The same dotted-eighth/16th rhythms are shared by all the parts, playing diminished chords in a harmony too close to allow much ornamentation.

The Allegro assai, in 3/8 time, is enjoyable, but will be challenging if played as fast as it should be, at one beat per measure. The soprano must zip through the 16ths, but will have either a respite or an opportunity to ornament on measures of dotted quarters. The active, fun bass part is frequently wide-ranging.

The Minuetto includes an alternative ornamented soprano part that provides a few ideas, but at times it seems to suggest ornamentation for its own sake rather than for melody enhancement. This alternative part's liberal addition of triplets tends toward the frenetic.

*Sally Harwood*

**SONATA III & IV, BY WILLIAM CORBETT, ED. OLAF TETAMPEL.**  
edition baroque eba1221 (Magnamusic), 2006. AA bc. Sc 21 pp, pts 8 pp. \$29.95.

**SONATA V & VI, BY WILLIAM CORBETT, ED. OLAF TETAMPEL.**  
edition baroque eba 1222 (Magnamusic), 2006. AA bc. Sc 23 pp, pts 8 pp. \$29.95.

These inventive sonatas were published in the first years of the 18th century. William Corbett (c.1680-1748) is one of several little-known composers of the time worthy of rediscovery. He was born in London, where he spent most of his career as a violinist in theater and court orchestras and as a popular solo performer—but he had a strong

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interest in the Italian style and spent several years living in Italy.

Corbett liked to introduce striking effects into his music, and these sonatas, part of the composer's Opus 2, are full of unusual textures, such as the throbbing repeated notes in the third movement of *Sonata VI*, or the brief Adagio interjections throughout *Sonata III*. While the music is quite idiomatic for the recorder, it also has a lively, violinistic flair. The continuo parts are frequently more active than usual, often taking part in the overall musical argument.

Although Corbett was an almost exact contemporary of Bach, these early works are in a very Corellian mode, having more in common with the trio sonatas of composers such as Daniel Purcell or Jacques Paisible than those of Handel or Telemann.

The technical challenges are relatively modest, despite some active fast-note passages in the quick movements, and the music would be approachable for an intermediate ensemble. However, advanced players will be best able to make the most of these pieces by taking advantage of the abundant opportunities for ornamentation and by highlighting the characteristic late-17th-century style.

As is usual with edition baroque, the editorial approach is quite minimal—save for the continuo realization, which is tasteful but elaborate, especially in the inclusion of colorful harmonies that expand on Corbett's bass figures. The score and parts are generally clear, despite some crowding in the continuo realization, and have good page turns.

Accuracy is also generally good, though there is a bar missing in the second recorder part of the last movement of *Sonata VI* and an important tempo marking missing from the bass part in the last movement of *Sonata III*. There are also a few melodic and rhythmic inconsistencies, presumably carried over from the original sources, but these are easily spotted and reconciled.

Along with the first volume in this series, issued in 2003 (and reviewed in the November 2006 *AR*), this set of trio

sonatas will give pleasure to a wide range of recorder players and audiences.

*Scott Paterson teaches recorder and Baroque flute at The Royal Conservatory of Music of Toronto and is a freelance performer in the Toronto area. The former ARS Board member has written on music for various publications for over 25 years.*

**IUBILENT OMNES (1620), BY GIOVANNI BATTISTA RICCIO, ED. NICOLA SANSONE.** Ut Orpheus Edizioni FL 3 ([www.utorpheus.com](http://www.utorpheus.com)), 2008. Soprano voice, S, vln, dulcian, bc. Sc 9 pp, pts 2 pp. \$17.

In the years around 1600, Venice was widely recognized as one of Europe's leading centers of music. The large ceremonial and sacred works by Andrea and Giovanni Gabrieli were widely known at the time, thanks in large part to the far-ranging influence of the younger Gabrieli's pupils.

Instrumental music was an important part of Venetian festivals and processions. The instruments most often heard were the violin, cornetto and sackbut. However, those instruments were usually found only in the largest, richest churches and confraternities.

In smaller districts of Venice, the recorder held pride of place. One such district was the *sestiere* (quarter) of San Polo, where the composer Giovanni Battista Riccio was employed at the Scuola di San Giovanni Evangelista. Unusually, many of the composers working in San Polo specified recorders; in addition to Riccio, Francesco Usper, Giovanni Battista Grillo, Giovanni Picchi and Giovanni Priuli all wrote small-scale instrumental and vocal works listing recorder.

Riccio is one of those shadowy Venetian composers, about whom we know next to nothing. What little we do know about him comes from the title pages of his publications. He was elected organist at the Scuola di San Giovanni Evangelista in 1609 and published three volumes of instrumental and vocal music between 1612 and 1621.

Riccio's works include specific instrumentation and dynamics, and

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***This is a wonderful work, joyous and extroverted in nature and perfect for a small church service.***

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numerous meter changes. His motets and instrumental works all show a strong influence of Giovanni Gabrieli, except adapted for small venues. Recorder players will recognize Riccio for some of the earliest examples of the solo instrumental *canzona* that actually specify the recorder. Four have been published by London Pro Musica in their "Chamber Music of the Seventeenth Century" series (CS1, CS2, CS3). There is also a short piece in the Dolce Editions volume, *Easy Music of Monteverdi's Time* (DOL 104). Players are encouraged to seek out these rewarding pieces.

The Venetian confraternities were organizations of laymen who were dedicated to devotion to God, charity work, and patriotism to the Most Serene Republic of Venice. The confraternities (*scuole*; literally, great schools) were not, strictly speaking, religious organizations and were free of ecclesiastical control, although almost all were associated with or assembled at one of Venice's numerous churches. As a point of reference, the Venetian confraternities might be considered as a Renaissance equivalent of Freemasons or Elks, albeit on a larger scale.

The *scuola* halls are nearly all grand structures, many having been decorated by some of Venice's leading artists—like Bellini, Titian and Veronese. The most famous confraternity, the Scuola di San Rocco (most notable musically for the great ceremonial music composed by Giovanni Gabrieli) has its original decoration still in place and preserved—the magnificent cycle of frescos by Tintoretto. The Scuola di San Giovanni Evangelista, where Riccio was organist, had a fragment of the True Cross, as well as frescos by Bellini and others, completed in the late 15th century. There were strict rules of conduct, elected officers with specific duties and so on.

Like nearly every organization in Venice, the confraternities were known for meticulous record-keeping, and it is in the pay records that we find barely even a mention of Riccio. His three books of sacred and secular music reveal that Riccio was a fine, if undeservedly obscure and underrated, composer who felt most at home in small scale settings.

This motet is from Riccio's 1620 book, *IL TERZO LIBRO / DELLE DIVINE LODI MUSICALI / DI GIO. BATTISTA RICCIO*. It lists soprano voice, violin, soprano recorder (*flautino*), bass dulcian (*fagotto*), and basso continuo. This is unusually specific instrumentation for this period, as it comes at a time when, only a few years before, it was common to underlay all parts with text. The instrumental parts here are all true instrumental parts and stand independent from the vocal line. In context, although this piece may be seen as a miniature version of a similarly texted motet by Gabrieli, it is written in the *concertante* style brought to Venice by Claudio Monteverdi on his appointment to San Marco in 1612.

*Iubilent omnes* has many of the same features of Riccio's strictly instrumental music: numerous meter changes with shifting tempos, homophonic rhythms, and vocal lines, sparingly accompanied, contrasting with ritornello-like instrumental passages. This is a wonderful work, joyous and extroverted in nature and perfect for a small church service.

Aside from the difficulty of finding a bass dulcian player and a player of a proper violin (gut strings vs. steel, for example), the choice of singer is critical. Many sopranos tend to cultivate a robust sound more suited to Wagnerian opera, using a wide, unvarying vibrato. This music requires a lighter voice, and a skilled singer who can use vibrato as it was originally intended: as an ornament.

In short, with the right combination of singer and players, this piece will reveal its exuberant beauty. Substituting instruments is not recommended, as the contrast between the two upper lines is essential to understanding this piece.

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The edition is very user-friendly. The music is large, clear, and easy to read. The parts each contain a page turn, but it is planned to come in a block of rests. There is a short introduction in both Italian and English. The continuo part is not realized, though, and a translation of the Latin text would have been useful. These are very minor quibbles, and these flaws do not detract from the usefulness of this edition. I look forward to more Ut Orpheus editions of Riccio.

*Frank Cone has studied the recorder with the late Ellen Perrin, viola da gamba with Carol Herman, and cornetto with Larry Johansen. He has been a member of the Orange County Recorder Society since 1985 and is a member of the Inland Recorder Society (Riverside, CA).*

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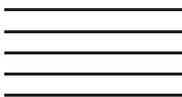
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