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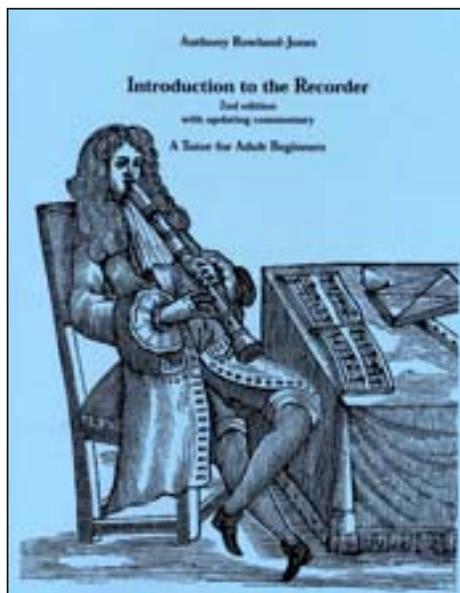
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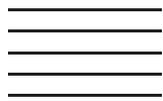
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EDITOR'S NOTE



About a year ago, I mentioned that the recreational reading I do to relax tends to fall in the category of mysteries. **Adrian Brown's** article on **The Ganassi Recorder** has elements of an historical mystery, somewhat akin to a TV show that our family enjoys watching on PBS, *History Detectives*. Brown fills us in on his examination of the trail of writings and of the instruments available for inspection, and writes his conclusions in this issue (page 11).

Carolyn Peskin always strives to find a true expert to answer any question submitted for **Q&A**, or does any necessary research herself to compare opinions of experts. What many may not know is that—prior to studies in music that led her to be both a player of and composer for recorder—she was a high school chemistry teacher, with both B.A. and M.A. degrees in chemistry. With cold and flu season upon us, she's the perfect person to evaluate the information on how best to disinfect a plastic recorder (page 19).

Since the holidays are nearing, several departments of this issue have suggestions for recorder-related holiday music: a **CD review** (page 24) and several **music reviews** of repertoire appropriate for Christmas or Advent (page 30).

The approaching Thanksgiving holidays (in the U.S., at least) also give me the opportunity to say that I'm thankful for all of the volunteers who write these reviews! Many may not realize how much of what you read in *AR* is written by very qualified writers who take time out of their busy lives to share their thoughts with other recorder players, often for little or no pay.

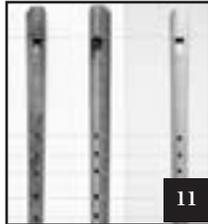
Among the music pieces reviewed in this issue is a commercial arrangement of a divertimento by **Wolfgang Amadeus Mozart**. In the "almost better-late-than-never" category, a charming arrangement by **David Goldstein** of part of another Mozart divertimento has been waiting for almost all of 2006 for the space necessary for it to be published in *AR*. It was finally possible, in this issue just before the end of the 250th anniversary year, to share this music with members (page 8). Enjoy!

Gail Nickless

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

Volume XLVII, Number 5

November 2006



11

FEATURES

Happy 250th Birthday, W. A. Mozart 8
A piece arranged for recorders by the late David Goldstein

The Ganassi Recorder: Separating Fact from Fiction 11
by Adrian Brown



27

DEPARTMENTS

Advertiser Index 40

Book Reviews 22

Chapters & Consorts 37

Classified 40

Compact Disc Reviews 24

Education 27

Music Reviews 30

On the Cutting Edge 26

President's Message 3

Q&A 19

Tidings 4

Annual Focus on Business Members; concert reviews; traveling with musical instruments



37

ON THE COVER:
"In the Music Room II"
by Sara Frances.
Instruments & music room
of Constance Primus;
maple "Ganassi flauto"
in G (standing, center)
by Bob Marvin, c.1970
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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 2000, the Society entered its seventh decade of service to its constituents.

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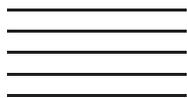
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PRESIDENT'S MESSAGE



A Wish List

Four years ago, when I first became ARS President, the idea of writing five columns a year for *American Recorder* was overwhelming. There were many times when the submission deadline would approach and I'd ask myself, "What could I possibly write about this time?"

Once I started, some columns seemed to write themselves, while others were a real struggle. I never really thought about the fact that, at some point, I'd have to write my last column—but here it is. In this spot in the next issue, you read words from ARS's new President, **Letitia Berlin** (*below with me at the September Board meeting*). ARS will be in good hands with Tish, and I'm sure her columns will be scintillating and thoroughly enjoyable.

During my years on the Board, some of my personal quirks have been made public. Not only has the Board discovered that I am fond of chocolate, but they've also discovered that I like making lists. In preparation for each Board meeting, I'd write a President's report consisting of lists: a list of accomplishments, a list of tasks in progress, and a list of philosophical questions for the Board to consider.

I thought it would be fitting that my last column be a list of sorts—a wish list for the ARS.

My first wish is to expand recorder playing and teaching in our schools. We all know that recorder playing is a wonderful way to make music, and very accessible to students of all ages.

I never really thought about the fact that, at some point, I'd have to write my last column—but here it is.

There are many exceptional teachers and programs in schools throughout the country, but not enough. It would be exciting to see more fully funded recorder programs in elementary, middle and high schools, as well as resources for teachers, such as workshops, videos, and print and online teaching tools.

My second wish is to be able to offer more scholarships. This includes helping amateurs who want to attend a weekend workshop to improve their skills. It would be great to have scholarships for teens who want to go to a week-long workshop and meet other like-minded teens. For aspiring virtuosos, support is needed for college, to seriously study the recorder.

As a follow-up to my first wish, we need scholarships for music educators who want to become better teachers. And last, but definitely not least, we need fel-

lowships for professionals who want to prepare new repertoire, pursue new projects, or compose music for the recorder.

My third wish is to increase ARS membership. The financial reality is that we can offer more services when we have more members. With more recorder players as ARS members, my first two wishes could more easily become realities.

My fourth and final wish is that this year's President's Appeal be a smashing success. I can't think of a better way of helping Tish start her ARS presidency. Donations to the annual appeal go to support ARS's projects and general operations. Please look for your appeal letter in the mail as well as on the flip side of the mailing flysheet in this issue.

It has been a real pleasure serving as ARS President. I've learned many things, met extraordinary people, and made many wonderful friends.

Wishing you a musical autumn,
Alan Karass, ARS Past President
<akarass@holycross.edu>



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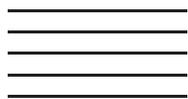
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Air Travel Rules for Musicians: *Be Flexible*

Musicians have always had to make special arrangements to travel with their instruments—whether the precaution was to purchase an extra ticket for a large instrument (such as a string bass or gamba), or simply to have a carry-on that both safely held the instruments and complied with airline size regulations.

Professional musicians have long been reticent to let their instruments—sometimes centuries-old and almost irreplaceable—out of their sight and stowed with the rest of the baggage. For some years, double-reed players have been forced to check expensive knives and shaping tools used to make custom reeds.

In a recent letter to *The Times* in London, England, seven artists (including the principal conductor of the London Symphony Orchestra, Sir Colin Davis) admonished airlines not to let precautions against terrorists threaten the artistic world, and especially Britain's place there.

"This enviable position is now under serious threat from draconian new rules that forbid any article exceeding the specified dimensions for hand luggage to be carried on planes," read the letter.

"It is now effectively impossible for musicians to travel by air, since there is no way that priceless 18th-century violins or cellos, for example, can ever travel without unacceptable risk in the hold of an aircraft."

In many cases, passengers are only allowed to take on an extra personal bag that would hold a laptop-sized computer. In fact, a London newspaper reported

that, following a BBC Proms concert, the conductor joked that soon audiences may have to put up with "Concerto for Laptop and Orchestra."

Some groups are resorting to the solution of train travel or of sending their instruments separately by truck. Russian musicians on tour with the Bolshoi Theater faced returning home from London by rail in August, due to a cabin baggage ban on airplanes. Bolshoi musicians borrow their instruments from Russia's state collection and do not have permission to part with them under any circumstances, Russian media noted at the time. They are under contract to keep their instruments with them and cannot check them as baggage, chief conductor Alexander Vedernikov was mentioned as saying.

Recent horror stories have included a \$14,000 viola that arrived in pieces (the instrument of a 20-year-old Ottawa student who says he might sue Air Canada, which issued a reimbursement check that did not begin to cover the viola's value). Like other musicians, he had been forced to check the instrument at the last minute.

The celebrated violinist Pinchas Zukerman has also reported that security officials once asked him to remove the strings of his 1742 Guarneri del Gesù. "I've had unbelievable discussions at certain airports," he was quoted as saying by phone from the Atlanta (GA) airport while waiting for a flight with his wife, cellist Amanda Forsyth. "They want to stick their hands in my instruments, and they say, 'It's my job.'"

Forsyth had other bad experiences to report. "We buy the seat with a cello, and they treat us like second-class criminals." Purchasing a ticket for an instrument is now no guarantee of being able to take it on the plane and use that extra ticket.

Amateur musicians (such as those traveling to Japan with the Colorado Recorder Orchestra—see *Chapters & Consorts* in this issue) are also faced with restrictions in the ability to transport instruments in-cabin. Those rules have recently been tightened yet again, with increased vigilance at airports.

National organizations in the U.S. and the U.K. have been working since the events of September 11, 2001, to develop policies to support musicians traveling with instruments. The document *Tips for Traveling Musicians* was made possible through a collaboration of the American Federation of Musicians (AFM) and more than 20 other members of the 2001 Coalition in Support of Musical Instruments as Carry-On Baggage—including the Department for Professional Employees - AFL-CIO; American Society of Composers, Authors and Publishers (ASCAP); American Symphony Orchestra League; MENC: The National Association for Music Education; and the Recording Industry Association of America. In response to the recent security measures in place in the U.K., the Association of British Orchestras, International Artist Managers Association, and the British Musicians' Union have spoken up to support touring orchestras.

Updated versions of the 2001 *Tips* can be found on a number of web sites such as <www.symphony.org/govaff/what/tips_for_traveling_2006_2.pdf>. Web sites for the organizations that cooperated in the writing of that *Tips* document may also have updated information (some of which is reported in this article)—for instance, <www.afm.org>, the AFM web site.

Where does a musician go for the current "official" information? As of October, the web site <www.tsa.gov/travelers/airtravel/assistant/editorial_1235.shtm>

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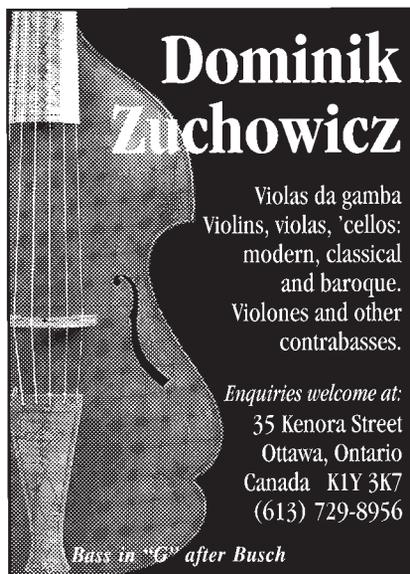
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had the official U.S. Transportation Security Administration guide for "Transporting Musical Instruments." The TSA says, "You may carry one (1) musical instrument in addition to 1 carry-on and 1 personal item through the screening checkpoint," and promises that security personnel will handle instruments carefully. It also stresses that individual airlines may have different regulations regarding carry-on items.

"You may carry one (1) musical instrument in addition to 1 carry-on and 1 personal item through the screening checkpoint."

The Coalition in Support of Musical Instruments as Carry-On Baggage has recently been led by the AFM in a petition to the U.S. Congress to address this issue. In the U.K., the Musicians' Union is lobbying Parliament over airline security, calling for a dispensation on all flights to allow musicians carry instruments into the cabin.

It remains important to remember that each country and each airline may have different and constantly changing restrictions. Musicians must be more flexible than they have ever been in dealing with possible last-minute situations.



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Busy in "G" after Busch

Bits & Pieces



On August 4, a gala opening celebration was held on the grounds of the Shakespeare Theater in Stratford, CT. The ceremony was enlivened by the performance of four young recorder players, students of **Rebecca Arkenberg**.

In the photo above by John Arkenberg, the young players are: (l to r) **Makaela Smith, D.J. Porter, Becky Kuzmich** and **Noah Daponte-Smith**, playing *Glory to the Mountain* while their younger siblings (Bennett and Carmela Daponte-Smith and Alexis Porter) sing and dance. The young recorderists also will be featured in Christ Episcopal Church's eighth annual YuleFest Celebration on January 6.

During a campfire program of a Cub Scout camping trip, the Rocky Mountains rang with folk music played by recorderist **Gail Nickless** and fiddler **Steve Norman** (both of whom are leaders for the Colorado group of elementary-school-age boys). Norman's self-described "amateur" love of music came about naturally, since he is the brother of flutist Chris Norman of Helicon and the Chris Norman Ensemble. The Scouts listened appreciatively to two folk tunes, asking for "more!" after a rousing reel. They were also curious about Nickless's tenor recorder and Norman's violin, which is over 100 years old.

Season plans for the **San Francisco Early Music Society** include some "faces familiar to the Bay Area early music scene," all in programs coincidentally centering on Iberian music. Two of those concerts involve recorders: in December, **Voces Musicales**, performing Spanish and English Renaissance music in a Yuletide celebration; and in January, **Musica Pacifica** with a program of music from Spain and the Iberian diaspora, contrasting "rustic" (Spanish-dance-inspired) works by Vivaldi, Corelli and Rameau. For locations and dates, call 510-528-1725, or see <www.sfems.org>.

In season plans for viol group **Parthenia**, a concert reuniting it with celebrated early wind band **Piffaro** was announced for March 23, 2007, at St. Michael's Church in New York City, NY. The extravagant event is called "Orlande di Lassus: Music for a Royal Renaissance Wedding," referring to the 1568 Munich wedding of Wilhelm V of Bavaria and Renata of Lorraine. Vocalists and early brass players will join the two stellar instrumental groups in works of Lassus, both sacred and secular. For information, call Parthenia at 212-358-5942 or visit <www.parthenia.org>.

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Concerts

The **Go for Baroque Early Music Festival** was held for the second time in Dunedin, FL, on May 6. Mini-concerts were held during the day at various locales, indoors and out, by various groups. While I was unable to attend the festival (since we were flying back to Canada that day), I did attend a rehearsal of an excellent recorder player, **Nathaniel Thomas**, a native of St. Petersburg, FL.

I have heard him several times before, but he does not get the opportunity to play nearly as often as we recorder lovers would like. He has a beautiful tone and his ornamentation is awesome. He played four pieces, on a combination of alto and soprano recorders, along with organist/harpsichordist Carol Alexander and viola de gambist Carol Hansfuld: *Trio in F major* by Telemann, *Sonata IV in F major* by Handel, *Sonata in A minor* by Jean Baptiste Loeillet de Gant, and the *Vivace* from *Sonata I in F major* by Telemann.

The organist also played a passacaglia by Ferdinand Johann Kaspar Fischer.

Every piece was a delight to hear, and we hope that Thomas has many more opportunities to play in the area.

This concert was held in a beautiful church in Dunedin, where the acoustics are superb. In this same venue, a well-known pianist who teaches at St. Petersburg College, Luis Sanchez, gave a concert on the fortepiano, playing a Mozart sonata.

Alexander, the organist, is organizer of the Festival, and plans to have one every second year, so we in the St. Petersburg area look forward to the next one in 2008.

Patricia Cowper-Grimes



Thomas's eclectic biography covers everything from his background in military intelligence to ballroom dancing, mentioning that his music studies started as a concert pianist at the University of South Florida, under the tutorial of internationally renowned pianist and recording artist Jacques Abram. In 1979, Thomas was a guest artist at the Museum of Fine Arts in St. Petersburg, FL, playing on an exquisite Bösendorfer piano made in Vienna, Austria.

A former clarinetist, he was a student of Edward Heney, a musician with John Phillip Sousa's Band and the Boston Pops Orchestra. Thomas continued clarinet studies with Eddie Myers, former "Big Band" musician with the Stan Kenton Orchestra. Along with Meredith Willson, Thomas played clarinet in the nationally televised Walt Disney World Grand Opening Spectacular.

His graduate studies took him to England, studying International Relations at the University of Cambridge (Gonville and Caius College), and then to Ohio for music studies at the Baroque Performance Institute at Oberlin Conservatory.

Thomas is an ardent performer of Baroque music and the artistic director of the St. Petersburg Baroque Ensemble, playing both recorder and harpsichord.

RECREATING THE 17TH CENTURY IN OLD NARRAGANSETT

The sweet sounds of a recorder filled Old Narragansett Church, Wickford, RI, on Queen Anne Sunday, August 6.

Recorderist **William G. Ouimette** chose to play a sonata by G. Finger with the church's 17th-century organ. Purchased by the church in the 20th century, the brightly painted and gilded organ is believed to be the oldest in use in the U.S. for church services. It is pitched at A=

425 Hz, so Ouimette accordingly adjusted his soprano—an instrument that had previously belonged to Bernard Krainis!

Ouimette studied with Krainis in New York master classes. He presently teaches recorder and performs in the Rhode Island and Connecticut areas, and has been part of Narragansett's summer concert series.

Old Narragansett Church, built in 1707, is the oldest Episcopal Church building north of the Potomac River. Queen Anne Sunday is celebrated every

CANTO DE LA NOCHE: A PREMIERE

A new piece for recorder and string orchestra was given its world premiere August 29 at St. Peter's Church, Chelsea in New York City, NY. The flashy Mexican virtuoso **Horacio Franco** was the alto recorder soloist, with the Philharmonic Orchestra of the Americas conducted by Alondra de la Parra, in the performance of *Canto de la Noche* by the young Mexican composer **Arturo Rodriguez**.

According to the composer's program notes, the piece is Romantic in style and suggests a "quiet moonless night ... the whisper of wind through thick foliage ... the stillness of the night"; an unaccompanied episode for recorder is described as "a meditation of a person in a tranquil night."

Though the musical language of this piece is conservative, and would have been considered so even if composed in the early years of the last century, *Canto de la Noche* does provide something unusual in the recorder literature: an emotionally engaging, expressive and beautifully crafted Romantic piece.

Much of the writing for the alto lies in the lower range of the instrument, but the strings never interfere with or cover the recorder sound. Even passages featuring the low double-hole notes could be clearly heard.

Canto de la Noche was well-received by the large audience at St. Peter's, Chelsea. It is a beautiful piece and deserves to be frequently performed.

The new work is self-published by the composer, who can be reached at: <rodriguezarturo@earthlink.net>.

Anita Randolfi

year to commemorate her gift of a silver communion set in 1710. The historical service included use of the 18th-century Anglican prayer book, an abridged period sermon, and music by composers of the time, including a motet by William Byrd. A 'cello also was used to accompany some of the hymns.

The priest and deacon appeared in powdered wigs and full vestments, and several parishioners wore colonial garb.

Rebecca Arkenberg

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Happy 250th Birthday, W. A. Mozart

For centuries, the music of Wolfgang Amadeus Mozart (1756-91) has been a “yardstick” by which musical genius is measured. The lack of music written by him for the recorder hasn’t prevented his music from being arranged for recorders.

The search for an appropriate piece to publish in *American Recorder*, as part of the international celebration of the 250th year of Mozart’s birth, didn’t have to go beyond the extensive unpublished music left to the ARS by David Goldstein. Here is a work that Goldstein entitled *Andante*, discovered through correspondence between Richard Carbone and Carolyn Peskin (with help from Alan Karass, who looked through some of the Goldstein papers while they were still being transferred to the Recorder Music Center and found the original of the missing second page—“B10”).

Peskin identified the work that Goldstein had arranged: *Divertimento II* from Mozart’s *Five Divertimenti*, K.439b, originally scored for two basset horns/clarinets with bassoon, or three basset horns. Interestingly, the tempo given in the Köchel catalog was “Larghetto” rather than “Andante,” and the original key was B \flat major.

The version here is in Goldstein’s hand. (The metronome marking, plus breath marks and slurs, were added for a performance by Peskin’s trio. She also suggested that a C \natural in the second system on the second page matched the original score, rather than the carried-over accidental C \sharp , so that correction is written above the appropriate note.)

Goldstein’s key change to C major makes the piece very playable by intermediate players in an ATB recorder trio—but we’ll never know why he retitled it *Andante*.

This is the thirteenth in a series of articles featuring the works of composers and arrangers who write for the recorder. Each installment is usually accompanied by a discussion of the the composer’s own working methods, which is unfortunately not possible here since this arrangement was made by the late David Goldstein (1918-2003). We hope that readers will enjoy being able to play this piece during the remainder of the Mozart celebration year, as well as in the future.



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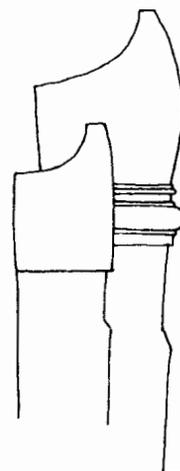
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Andante

arr. David Goldstein (1918-2003)

B9

(♩ = 60)

A
T
B

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one sharp (F#) and a 3/8 time signature. The first staff contains a melodic line with eighth and sixteenth notes, often beamed together. The second staff provides harmonic support with similar rhythmic patterns. The third staff features a more active bass line with frequent sixteenth-note runs.

The second system of musical notation continues the piece with three staves. The top staff has several measures of rests, indicating a melodic entry in the middle staff. The middle staff continues the melodic line with eighth and sixteenth notes. The bottom staff maintains its active bass line with sixteenth-note patterns.

The third system of musical notation consists of three staves. The top staff has a melodic line with eighth and sixteenth notes. The middle staff has a melodic line that starts with a whole rest and then enters with eighth and sixteenth notes. The bottom staff continues with its active bass line.

The fourth system of musical notation consists of three staves. The top staff has a melodic line with eighth and sixteenth notes. The middle staff has a melodic line with eighth and sixteenth notes. The bottom staff continues with its active bass line. The system concludes with a double bar line.

Arranged by David Goldstein from *Divertimento II* of W. A. Mozart's *Five Divertimenti*, K.439b
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ARS members may make photocopies of this music for their own use.

It may seem unusual to start an article in *American Recorder* with an apology, but such is the nature of Sylvestro Ganassi: even the mere mention of his name seems to court controversy at every corner. My aim here is to present an objective overview of Ganassi's connections with the recorder in the historical as well as the more recent sense, and to do this with as little pre-judgment as possible. I want to simply present my own findings.

It is impossible to write about the modern history of the "Ganassi" recorder without mentioning the lengthy dispute that played out during the early 1990s in the pages of this journal as well as in the *British Recorder and Music Magazine*. This affair seemed to revolve mostly around the question of who had been the first modern maker to make a recorder based on the celebrated instrument in Vienna. I do not wish to add to this controversy, nor to uphold the claims of any of the parties involved, but simply to acknowledge the attention it drew to the "Ganassi" recorder. I have thus tried to skirt carefully around this issue, to concentrate only on the impact the published materials had at the time, and to leave out discussion relating to the question of a first maker.

Introduction

The "Ganassi" recorder is now an established recorder type. Indeed, a quick survey of the catalogs of modern recorder makers would find few workshops that do not offer this type of instrument in various sizes and pitches. The instrument has been used by players for many different styles of music, from Medieval *estampitas* to contemporary electronic works.

The name "Ganassi" recorder has come to mean an instrument with a large range that uses different fingerings for the high notes from those used for the more standard Baroque design. For many years, it was thought to represent a sort of evolutionary link between the wide-bored Renaissance model and its shriller, fussier Baroque counterpart.

The difference lies essentially in the "Ganassi" recorder's trumpet-shaped bore and large tone-holes, which make possible an extension of the normal Renaissance recorder's range to almost two-and-a-half octaves. In acoustic terms, these high notes are achieved using different fingerings: the important note XV (high C, if we consider modern soprano fingerings) is fingered as a fourth partial of note I, played by covering all the tone-holes while leaking the occasional tone-

The Ganassi Recorder: Separating Fact from Fiction

by Adrian Brown

hole—unlike the normal Baroque fingering, which uses a modified third partial of note III. Additionally, Ganassi gives the fingering Ø1---6- for note XIV (soprano fingering=high B), which is the octave, or second partial, of note VII, a fingering given first by Martin Agricola in 1529—and very different from the later fingerings described by Philibert Jambe de Fer.

The name "Ganassi" recorder has come to mean an instrument with a large range that uses different fingerings for the high notes from those used for the more standard Baroque design.

So where did this Ganassi recorder come from, and what sort of music might we expect to play on this instrument? Over recent years, I have become less and less satisfied with my own answers to these questions. Also, there seemed to be a large misunderstanding among many of my customers and colleagues about Ganassi's treatise and about one of the surviving recorders in the Vienna Kunsthistorisches Museum (Vienna KHM). Indeed, when I started my collaboration with the Vienna KHM, I was constantly asked by both colleagues and players, "but did you get to play the Ganassi recorder?"

A recent search on the internet for Ganassi gave me a host of offers for "alto recorders after Ganassi," but actually precious little information on the man himself or about his precise link to our "Ganassi" recorder.

This article is adapted from a lecture given by the author as part of the European Recorder Performance Festival, Amsterdam, The Netherlands, in October 2004. It was also previously published in 2005 in German in *Tibia*, under the title, "Die 'Ganassiflöte' – Tatsachen und Legenden."

Brown grew up in the English country town of Haslemere, a place synonymous with the recorder since the establishment of the Dolmetsch workshops there in 1919. He studied instrument making at the London College of Furniture in the early 1980s, specializing in recorders under the supervision of Ken Collins. Since leaving, he has been an independent producer of custom-made recorders. Over the last 12 years, he has conducted extensive research into surviving Renaissance recorders, traveling throughout Europe to measure and catalog them. He hopes one day to have examined the nearly 200 surviving specimens. He is the author of many articles on the subject and, over a five-year period, collaborated with the Vienna Kunsthistorisches Museum preparing a new catalog of their huge recorder collection.

He lives in Amsterdam, The Netherlands, with his wife, the recorder player Susanna Borsch.

It was the first treatise, or instruction book, in history to be directed at recorder players—and it is quite clear, given Ganassi’s situation, that he wrote with the amateur musician in mind.

I decided to investigate the historical trail of the “Ganassi” recorder, and to return to the book, the man, and Venice of the 1530s.

The Book

The description of Ganassi’s first book, *Opera Intitulata Fontegara*, can be translated as:

Oeuvre entitled ‘fontegara,’ which instructs in playing the recorder with all the proper art of this instrument, especially the creation of diminutions that will be useful for all wind and string instruments as well as those who practice singing. (author’s emphasis)

It was published by Ganassi himself in Venice in 1535, when he was around 42 years old. The name “fontegara” is thought to have come from “Fontego,” a government storehouse near where Ganassi lived in Venice, and is also possibly intended as a pun on two words: *fonte*, a source, and *gara*, a course or competition.

It was the first treatise, or instruction book, in history to be directed at recorder players—and it is quite clear, given Ganassi’s situation, that he wrote with the amateur musician in mind.

Ganassi was a member of the *pifferi* of the Doge of Venice, gaining his place in 1517 to replace the recently-deceased contra-alto player. Like most professional players of that time, he would have learned his music through apprenticeship with a master, rather than via instruction books or treatises.

The book is unusual because, unlike the usual encyclopedic style of most 16th-century treatises, Ganassi’s book gives detailed information about: articulation, breath control, trills, fingerings and, of course, diminutions, which take up more than 75% of the printed pages. One of the surviving copies in the Herzog August Bibliothek Wolfsburg, Germany, also includes a manuscript appendix in Ganassi’s own hand, of 175 variations on a single cadence, prepared for an unnamed nobleman of Florence. The binding, dating from the 16th century, contains a letter from Ganassi to a certain “messer domenego,” the printed *Fontegara*, and the manuscript pages containing 175 cadences. The letter mentions some 300 cadences on a single subject, as well as some rudimentary instruction for *la lira* (lira da braccio), and the *uiola da tasti* (viola da gamba), so it may well be that the cadences in this appendix were intended for these instruments rather

than for the recorder. (I am indebted to Christian Hogrefe of the Herzog August Bibliothek for providing me with this information, and to Marco Tiella of Rovereto, Italy, for help with the translation.)

Ganassi prints a number of fingering charts in his book, many of which concern the normal Renaissance recorder range of one octave plus a major sixth. Additionally, these charts are written for the three standard sizes of recorder of that time: bass in f, tenor–alto in c, and soprano in g, again mirroring both the earlier treatises of Sebastian Virdung and Agricola, as well as the later works by Jambe de Fer, Zacconi and Cerone. In fact, although Italian philosopher and amateur recorder player Jerome Cardan does refer to an additional soprano in d, we can say that all the treatises, before that of Michael Praetorius in 1619, seem to suggest a “virtual” recorder consort of only these three sizes and make no reference to the larger sizes of recorder—which certainly existed from around the first quarter of the 16th century.

However, it is in his last three tables, which appear only to have indications for the alto size, that Ganassi finally stakes his claim to posterity. He extends the range of the instrument to over two-and-a-half octaves by using a variety of fingerings—some of which, to the trained eye, seem to be more dubious than others. He says as an introduction to these charts:

Sapi lettore mio dignissimo che molti anni ho sperimentado el modo de sonar & diletatomi di uedere & praticare con tutti li primi sonatori che a mio tempo sono stati onde che mai ho trouato homo degno in tale arte che piu dele uoce ordinarie habi essercitato dil che protrebono hauere agionto una de piu o due uoce onde hauendo io essaminato tal modo ho trouato quello che altri non ha saputo non che in loro sia ignorato tal uia ma per fatica lasciato cioe sette uoce de piu de lordinario detto dele quali ti daro tutta la cognitione: & prima aduertisse che li flauti quali sono formadi da uarii maestri sono differenti luno dal altro non solo del foro ma nel compassar le uoce & anchora nel uento & tali maestri alcuni di loro son differenti nel cordare esse instrumento per causa del suo sonar uariado luno da laltro anchora lorechio: & per tal differentia nasce uno uariado modo di sonar quello de uno maestro e quello de un altro & cosi ti mostrero la uia de piu maestri per li segni quelli hanno differenti li quelli segni saranno dimostrati ne la figura di flauti.

["Remember, esteemed reader, that I have worked for long years at the manner of playing and have taken pleasure in seeing the best instrumentalists of my time and in playing with them. But I have never found a virtuoso in this art who could play more than the ordinary notes; some could add one or two additional notes. Having studied this manner myself, I have found that which the others knew not how to produce, not that they were unaware of this path, rather because they had abandoned it because of its difficulty. It concerns seven notes more than the ordinary notes, of which I will give you a full account. It should be mentioned firstly that recorders, which are made by different master craftsmen, differ from each other, not only in their bores and in their hole positions, but also in their way of blowing. Certain craftsmen tune the instrument differently and their ear varies according to their way of playing. From such a difference is born diverse ways of playing, in the way of this or that master. I will show you the way of different craftsmen through the use of the tables, and the differences will be seen in the representation of the recorders."]

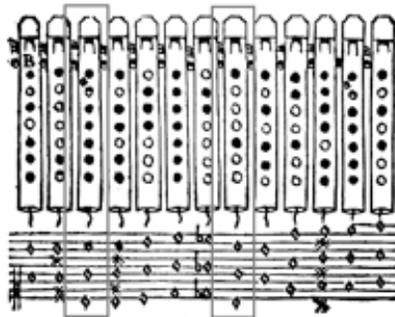
In paraphrasing this passage, it seems evident that, in Ganassi's eyes, all recorders are made differently, and that the player needs to be flexible and have a good technique to play in tune.

He gives three charts involved solely with this high register, and these are conveniently illustrated with the supposed marks of three different recorder makers. The first, an ornamental A, was the trademark of the Schnitzer family working in Nuremberg and Munich, and a double A mark also is found on a number of surviving wind instruments, including recorders. The second, a single trefoil or clover, is found on surviving recorders bearing the name Hans Rauch von Schrattenbach, again more often as a double mark. Although we know little about this maker, Schrattenbach is a small village in the Argau region of Germany—and, at that time, "von Schrattenbach" would not have been so much a sign of nobility as a simple indication that he wasn't living there anymore. Here, speculation about where he *did* live is rife, but logic would suggest the more urban setting of nearby Ulm or Augsburg.

The last chart bears a single B, up to the present time not linked to any known maker or surviving instruments. Attributing this B mark to members of the Bassano family, which has been suggested, seems

to me to be the weakest in this particular conundrum, with the argument in favor of the "rabbit's feet" !! symbols being far more plausible for this family of makers.

An interesting feature of this last table is that, in addition to the famous XV-note fingering, there is also an intriguing alternative given, which actually looks suspiciously similar to the fingering given some 25 years later by Jambe de Fer—and which today would be considered close to the standard "Baroque" fingering for this note (see Figure 1 directly below).



Infuriatingly, Ganassi gives little indication of what players could do with their seven extra notes. Despite all the fuss we make about these extra notes today, he uses only two of them in his diminutions. The highest note used is note XVI, which is used only twice; the next highest, note XV, is used only six times, and between them they occur in only four of the diminutions.

It must be added that the aforementioned appendix of 175 variations in the Wolfsburg example does contain these notes in 12 of the 175 variations, even rising to a high b^{11} in one of them—but, as mentioned, we cannot be sure that these were ever intended for the recorder.

Deconstructing Ganassi

The instrument as we know it today first came to prominence during the late 1970s, when several recorder makers were independently involved in their own experiments to reconstruct a recorder that could be played with Ganassi's fingerings. The best-known attempts were undoubtedly those conducted independently in 1975 by both Fred Morgan and Bob Marvin.

Morgan made his first "Ganassi" instrument in that year, following drawings made in Vienna a few years earlier. In his 1982 article in the journal *Early Music* (vol. 10, no.1, pp. 14-21), he outlined the process of this discovery and the technical criteria required by an

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instrument to enable it to play with Ganassi's fingerings. This article described a recorder, subsequently identified as SAM 135 from the Vienna KHM collection (see Figure 2 at left, photo of SAM 135), as follows:

When I first began to think of making such an instrument (at the instigation of a recorder player), I had measurements for two different g' instruments, both in the Sammlung alter Musikinstrumente of the Kunsthistorisches Museum in Vienna, which I had obtained on a measuring trip three or four years previously. One of

these has a contracting bore and does not play successfully with Ganassi's fifteenth fingering, but the other has a basically cylindrical bore with an expansion at the bell. The voicing of this instrument is badly damaged, and I had not tried Ganassi's fingerings on it as I was unaware of them when I measured it; but in the light of these fingerings the bore looked hopeful. A copy made from the measurements sounded well, and certainly played the fifteenth note with Ganassi's fingering, though really a little too high. The notes above it were fine, and their pitch could be adjusted by small changes in fingering; but there was no possibility of adjusting in this way the note itself, which, even with the use of all the fingers, still tended to be sharp.

A minor modification to the length of the bell and the amount of flare (though one thought of [this] only after due soul-searching about a possibly willful change to an old design) gave the note, and also the fundamental well in tune. The original g' instrument in Vienna is the only one I know of with this bell-flared cylinder bore. Almost certainly (we can say from Ganassi's statements) it was not actually intended by its maker to play Ganassi's new high notes, but it embodies the principle by which we can now make instruments that do. The important point is that this new 'Ganassi' recorder has come about through an examination primarily of Ganassi's theoretical work, and secondarily by the lucky discovery of this one surviving instrument on which a design intended for a special purpose not envisaged by its 16th-century maker could be based. So this new instrument is by no means a copy, but does derive directly from the work of the old makers.

A careful reading of this statement tells us that Morgan never actually claimed that this instrument had any direct connection with Ganassi. He states that a copy made from the measurements played Ganassi's note XV, but sharp.

He went on to add, "we can almost certainly say that it was not intended by its maker to play Ganassi's new high notes." However, despite his obvious reservations, a legend had been born!

Something of the awe accorded this instrument at the time can be seen in the following excerpt from an article by Angelo Zaniol, which was printed in French, German and English magazines during the mid 1980s.

If this mystery has at last been solved, it is thanks to the research of Fred Morgan, the genial Australian recorder maker, urged on by his friend Frans Brueggen, prince of contemporary recorder players. Starting from some theoretical considerations of a rather simple nature (but as always they must be thought of and applied by someone), Mr. Morgan remembered that there survived in that inexhaustible mine, the Kunsthistorisches Museum in Vienna, a Renaissance recorder in g' with a most unusual bore, to which no one had paid much heed, its bevel being so damaged that it could not be sounded. A copy of this recorder, slightly modified to correct certain untrue notes, proved his intuition true—here indeed was the instrument so long sought. Its re-discovery is memorable because this recorder, as Ganassi said, is capable of truly exciting exploits.

One of the major problems with Ganassi's treatise is the lack of good translations of the Venetian dialect used in the original. Indeed, the only good translation known to me is the recent French publication mentioned in the bibliography, and I have found no passage in Fontegara that comes close to "truly exciting exploits." (Apart from the passage given earlier, there is no other mention in the treatise of specific instruments.)

However, there was another reason why the Vienna KHM instrument achieved so much fame. Morgan spent some time living in The Netherlands at the beginning of the 1980s, and during his stay taught a recorder-making class at The Royal Conservatory of The Hague. There, he generously distributed to the many eager students a drawing of his new "Ganassi" instrument, which quickly achieved an immediate and thorough circulation throughout the recorder-making community.

A careful reading of this statement tells us that Morgan never actually claimed that this instrument had any direct connection with Ganassi.

It should also be remarked at this point that this type of instrument is also essentially a simple recorder for the novice maker to construct. With its cylindrical bore that requires the least tools, and with Morgan's simple ring and two-joint constructions—allowing the separation of the tuning area (the body) from the sound department (the head)—the model provides the inexperienced recorder maker with hours of fun switching between piles of used headjoints and bodies.

At about the same time, a different approach was being used by the American recorder maker Bob Marvin. He had toured European museums in 1970 and apparently tested all recorders for their ability to play Ganassi's high notes.

His subsequent groundbreaking article in the *Galpin Society Journal* of 1972 mentioned only one such candidate instrument, an ivory alto recorder in Paris. Marvin went on to construct his own "Ganassi" recorder, working from a very different angle. Rather than copying the Paris instrument, he based his reconstruction on the frontispiece woodcut of the book, scaling the instrument from the dimensions of the player's face.

It is interesting to recall Marvin's comments about his approach, in the spring 1978 *FoMRHI Quarterly* (the publication of the Fellowship of Makers & Researchers of Historical Instruments). He wrote about a theoretical "Ganassi" recorder:

It seems unlikely that such a bore would have been developed just to play the third 8va [octave]; it would seem more likely that the tone quality was what was sought, with the upper register a serendipitous bonus.

Of his own instrument, which—despite its narrower bore and window—turned out to have fairly similar characteristics to Morgan's instrument, he added:

While the third 8va [octave] is 'there,' it is not easy to play, and I doubt that much satisfactory music can be made up there. A player can get the notes, but to play expressive melodies seems terribly limited by the poor response of the notes and the difficult fingering transitions.

Despite the difficulties of fingering these third-octave notes, the booming strength of the lower notes soon sent trumpet waves throughout the recorder world. The supremacy of Morgan's design was underlined by its use in recordings made by Frans Brüggen and others. With the plans readily available, the "Ganassi" recorder spread rapidly, with each maker adapting Morgan's original design to their own style. I have even seen an advertisement from the mid 1980s showing that there was an attempt to make the name "Ganassi" a registered trademark!

The beginnings of dissent, but the myth continues

Privately, however, the situation was a little different. Mumbled voices were starting to be heard at recorder festivals, as makers discussed the pros and cons of the "Ganassi" model, argued about the reasons why there was apparently only one left, and shared experiences of past museum visits. Slowly, it became evident that other recorders, even some of the larger basset sizes, would also play with Ganassi's fingerings.

In Vienna, however, following remodeling of the instrument galleries in the early 1990s, the fame of SAM 135 was celebrated by giving it a prominent place in a new showcase of Renaissance recorders. Many recorder makers visited Vienna to measure the instrument—and some near disasters caused a ban to be imposed on measuring recorders in the collection.

Recorder players too were doing their best to keep the name Ganassi in vogue. No debut recording was complete without at least one Italian sonata played on either an alto-sized instrument, or on a soprano version, which angelically played these pieces up in the musical stratosphere.

Nobody seemed to question the logic of playing such late pieces on an instrument purportedly dating from almost a century earlier. What started as a creative and interesting experiment soon became *de facto*, and "Ganassi" recorders were even seen clambering into the late-17th-century repertoire—before Morgan stopped the idea of a soprano version, preferring instead to make copies of the narwhal-tusk recorders found in Copenhagen's Rosenborg castle.

Returning to the situation of the 1980s, one of the most positive contributions made by the "Ganassi" recorder was in the contemporary music field. We can well imagine the impact this instrument

had on composers more accustomed to the soft, fragile sounds of the Baroque model. In the longer term, this has meant that the "Ganassi" recorder ironically has been used increasingly often in new works. A recent search of Walter van Hauwe's online catalog returned 40 contemporary works written specifically for the "Ganassi" recorder. In many of these cases, even the most neutral listener would have to conclude that the instrument suits the piece.

It is surely here that the "Ganassi" recorder can really come into its own, with its strong, flexible sound and easily-produced harmonic tones, making it far more at home in recent works than in the fast and melodic writing of an Italian sonata.

The revelation

In 1996, the English researcher Maggie Kilbey (formerly Lyndon-Jones) earned a traveling stipend to study and catalog the different !! marks found on the great majority of the surviving woodwind instruments from the Renaissance. In addition to the 40-odd recorders in the Vienna KHM, there are also four original cases for recorders. These rare objects (only eight of them survive worldwide) are highly interesting pieces in their own right, because they give an indication of the combinations of sizes found in original recorder sets.

It was while studying the remains of one of these cases, inventory number SAM 171 (see figure 3, lid and detail of stamp), that she discovered a small !! mark inside the lid (photo inset). This mark can by no means be considered standardized; in fact, her eventual report in the 1999 *Galpin Society Journal* classified all the surviving instruments into groups based on the style and shape of their stamps, and found the existence of more than 20 different styles of the !! mark.

A recent search of Walter van Hauwe's online catalog returned 40 contemporary works written specifically for the "Ganassi" recorder.



Figure 3. SAM 171, lid and detail of stamp.

She found that the lid stamp matched the one found on the bell of SAM 135, the celebrated “Ganassi” recorder

(see figures 4 and 5, detail of stamp on bell). Unfortunately, this case had been severely damaged in the course of the 20th

Figures 4 and 5. SAM 135, detail of stamp on bell.



century—but, despite this, it had been measured in its original condition during the 1920s and the leather sheath that once covered the outside of the tubular construction is surprisingly still intact. In short, it was possible to compare the length of SAM 135 with the remnants of the case and to state that the “Ganassi” recorder had possibly once belonged to it.

This came as a great shock to many, including to me—finding that the celebrated recorder, SAM 135, might have been just part of a normal recorder quartet.

It should be mentioned at this point that the case, SAM 171, has compartments for four recorders of three sizes: the largest corresponds to today’s tenor recorder, two of the altos would have been the middle sizes, and a soprano recorder would have completed the set. These sizes were, in standard Renaissance fashion, a fifth apart. So instead of the more usual

This came as a great shock to many, including to me—finding that the celebrated recorder, SAM 135, might have been just part of a normal recorder quartet.

Renaissance bass in f, tenor—altos in c' and soprano in g', what we find here is a consort about a fifth higher: recorders in c', g' and d", relative to a pitch standard about a semitone higher than modern pitch.

This small consort makes an otherwise standard configuration for four-part music and would especially suit people with small hands! The tenor would play the bass part, the alto and its partner the two middle lines, and a little soprano the top part. It’s rather intriguing to think of our modern “Ganassi” recorder—far from any soloist pretensions—playing the *cantus firmus* of the tenor or alto lines of a Renaissance vocal piece, rather than the more evocative tiptoeing of the 16th-notes in an Italian *canzona*.

While some readers might be incredulous at the idea of a consort comprising only small sizes, there is at least supporting evidence that this practice was not unique. In a

Genoese document of 1592, reported by Bruce Haynes in 2002 in *A History of Performing Pitch: The Story of “A,”* the following description was found:

E prima sei cornetti muti, tutti in una cassa, di tuono di tutto punto, di legname di busso; sei cornetti chiari, il tuono loro ha da essere di mezzo punto giusto, tutti in una cassa di legname di busso, parte dritti e parte mancini; sei fiffari, il tuono loro sia di mezzo punto giusto, di legno di busso, tutti in una cassa; otto flauti tutti in una cassa, le qualità loro saranno due soprani piccoli, quattro più grossetti e due tenolotti, seguenti alli quattro però senza chiave in fondo, il tuono loro sia di mezzo punto e di legno di busso. Tutti le detti instrumenti siano di legname piuttosto massiccio secco e non fresco, di tuono soprattutto giusti, e per averli in tutta perfezione si potrà far capo a Venezia a Gianetto da Bassano, o vero Gerolamo degli instrumenti, o Francesco Fabretti e fratelli, perché tutti questi sono molto intelligenti di questi instrumenti.

[“First, six muted cornetts, together in a case, at the pitch of *tutto punto*, made of boxwood; six light-colored (standard?) cornetts, the pitch of which has to be exactly *mezzo punto*, together in a case of boxwood, partly (for) right-handed, partly (for) left-handed players; six flutes, the pitch of which should be exactly *mezzo punto*, made of boxwood, all in a common case; eight recorders, all in a case, the kinds of which will be two small sopraninos, four a little larger, and two tenors, following (?) the four (previous)

but without keys at the end, the pitch of which should be at *mezzo punto* and made of boxwood. All the above instruments should be of rather solid, well-seasoned wood, and above all correctly pitched, and to have them in perfection one could turn to Venice to Gianetto da Bassano, or else Gerolamo “of the instruments,” or Francesco Fabretti and brothers, because all of them are most skilled in these kinds of instruments.”]

As Peter van Heyghen has pointed out in his magnum opus, *The Recorder Consort in the Sixteenth Century: Dealing with the Embarrassment of Riches*, this passage is interesting not only because of the indication of the pitch *mezzo punto* (evidently a semitone above a pitch standard around A=440 Hz—or, in other words, A=466 Hz), but also in the description of an eight-piece set of small, keyless recorders. In addition, there is also the mention of a certain “Bassano” as one of the Venetian makers. It is commonly understood that a tenor recorder size is the largest that can be built without keys, and the reference mentions *tenolotti* as what would logically be the largest size.

What is described here is almost certainly a consort comprising two sets like the Vienna type, which could be used for eight-part double choir music.

Other surviving recorders

As stated earlier, in recent years a number of other existing recorders have been found that can play at least the essential extra notes of Ganassi’s tables. These include most of the 10 surviving recorders that are stamped with the AA symbol and therefore attributed to the Schnitzer family. Other recorders bearing the !! marks have also been found to produce those notes, such as the alto in Paris mentioned in 1972 by Marvin. Additionally, there are a lone tenor in Bologna, a tenor and basset in Rome, a basset in Hamburg, and another keyed tenor in Vienna plus a shorter tenor in the same collection. In fact, it does appear that approximately 12% of all surviving Renaissance recorders will play Ganassi’s high notes.

In many cases, it might be more accurate to say that the high notes can be squeezed out of the instruments, because—as Morgan found with his copy of SAM 135—these notes are often far from perfect. This brings to mind Ganassi’s comments in his introduction to the fingering charts: “*Certain craftsmen tune the instrument differently and their ear varies according to their way of playing.*”

It begs the question of whether there was ever a separate regiment of “Ganassi” recorders

All of the recorders mentioned above seem to have once been part of a larger consort, because there are often non-Ganassi sister instruments that have survived to confirm this. It begs the question of whether there was ever a separate regiment of “Ganassi” recorders, lying await and ready to spring into action whenever the top line exceeded the gamut! Certainly there seems to be no organological evidence for this, apart from that found in the field of iconography, where trumpet-shaped recorder-playing nymphs and shepherds abound in pastoral settings.

Nevertheless, a point that was stressed at the 2003 Renaissance recorder symposium in Utrecht, iconography is at best an ambiguous tool in the search for hard evidence about recorders and their use. Many of these “Ganassi” images appear to be of the smaller sizes, which may indicate that some smaller consort sizes were more often built in a trumpet-like shape than their larger confreres. The problem here is the lack of a representative body of surviving soprano and alto recorders—meaning that we simply don’t have sufficient information to confirm this.

Certainly, if we return to the issue of SAM 135 and the four-recorder case SAM 171, we can see that the most likely surviving instrument that could originally have been the largest size of this consort, SAM 150, is what we might call a “normal” consort tenor. It has the normal range of a consort recorder and was deemed by Marvin as the best preserved of three similar instruments in Vienna, resulting in its being the basis for most Renaissance tenors made by modern makers.

If we can accept a connection between these two surviving instruments and the case, we may well have the basis of an interesting consort variation for modern makers to produce: strong, small instruments with wide windways, either as part of a larger ensemble or making up their own stand-alone consort. Could these have been the sort of instruments to which Praetorius refers in his remark, “*weil die kleinen gar zu starck und laut schreien*” (because the small [recorders] scream too strongly and loudly)?

What precisely defines a “Ganassi” recorder?

We have seen that to play Ganassi’s note XV, an instrument has to be a little longer and a little less conical than the more normal Renaissance design. However, to play note XIV as 0/1----7 or a variant, other design criteria have to be satisfied that seem to be of a more individual nature on each instrument.

By way of comparison, figure 6 below shows a photo of three tenor-sized recorders, each having the !! mark: at right, the tenor in Vienna KHM (SAM 150) mentioned in the last section; in the center, a similar instrument (717) in Rome’s Museo degli strumenti musicali; and at left, another smaller tenor (594) in Bologna’s Accademia Filarmonica.



Figure 6, photo credits. (r) courtesy of Kunsthistorisches Museum, Vienna; (c) courtesy of Museo degli strumenti musicali, Rome; (l) photo by Marco Tiella.

Although there is a difference of a whole tone between the Bologna instrument and the two others, it has been enlarged in this image to provide a proportional comparison.

These two last instruments can just about produce the high notes of Ganassi—but, as mentioned earlier, the Vienna SAM 150 tenor on the right cannot. The small but distinct differences between the tone-hole positions and diameters, as well as the slight differences in their bore profiles, are what enables the instruments in Bologna and Rome to play Ganassi’s high notes.

There’s no magic here, but instead a slightly different approach to the design.

Conclusion

There seems to be little evidence to support our accepted view that there was a separate type of Renaissance recorder, made with the specific aim of increasing the recorder’s upper range. That some players (like Ganassi) were interested in expanding the range with some extra notes is understandable, but any direct connection between Ganassi and the recorder SAM 135 in Vienna must remain pure speculation. SAM 135 was probably part of a four-recorder consort where it would typically have been used as one of the middle voices of a four-part consort.

Many other recorders survive that share features of this instrument and could claim to “play” Ganassi’s high-note fingerings, but which almost certainly belonged to a larger consort.

The “Ganassi” recorder as we know it was actually “invented” in the 1970s, following ground-breaking research by several makers. The Morgan design became the most prominent, both through recordings and concerts by celebrated players, and due to his generous distribution of the drawing he made in Vienna. It has since become a favored part of the modern recorder player’s arsenal and has had more than 40 pieces written specifically for it.

Postscript

In the two years that have passed since the European Recorder Performance Festival, I have concerned myself with answering some of the questions that were posed following my lecture. Mostly these revolved around the idea of a small consort using cylindrically-bored recorders for the high parts. I felt that the reluctance to admit to such an idea was based mostly on our familiarity with the Morgan and neo-Morgan “Ganassi” altos rather than any fundamental objections.

I resolved to make a small consort of instruments in c’, g’, g’ and d’’ to test my theories, making close copies of the Vienna instruments SAM 150 and 135 for the c’ and g’ recorders, and using a projection of the latter as the basis for the tiny d’’ recorder. Of course, a lot depends upon the voicing of the instruments—and, by using the information I had about the originals, along with some ideas of my own, I managed to produce instruments that were fairly homogeneous and had less trumpet-like qualities in their low notes.

I subsequently used these instruments in lectures given at the Royal Academy in London as well as the Escola Superior de

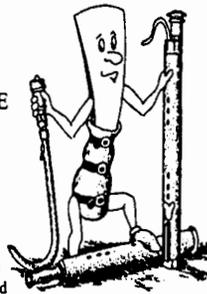
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Música in Porto, Portugal. The general reaction was that the idea was well worth pursuing. Although the sound of the recorders is high, it has such an enchanting quality that listeners were often persuaded that the instruments were lower than their actual sounding pitch.

These instruments have been tested in concert situations by the ensemble Mezzaluna at both the Brügge and Utrecht festivals in 2005, where they were used effec-

tively in performances of homophonic dance tunes. Experiments were also made playing polyphonic compositions; here, their suitability largely depends on the tessitura required of each instrument—particularly in the soprano part, which can quickly become dominant if it rises above note XII (soprano fingering=high A).

Other trials were made using these instruments on the top line of more "normal" consorts—and, again,

responses by both players and listeners were largely positive. Using this g^1 instrument on the top part of a normal f, c^1, c^1, g^1 consort gave a pleasing variation to some settings, especially where the top part performs a more "guiding" melodic function in the music. The open-sounding notes XII, XIII and minor XIV give an entirely different feel to a piece, when compared to those notes played on their more closed, conically-bored counterparts, which often struggle to produce these notes cleanly.

Last, some experimentation using the d'' soprano on top of the normal f, c^1, c^1, g^1 consort in performances of Holborne's five-part *Pavans* and *Gaillards* proved a great success. Following Praetorius's instructions for dealing with such mixed-clef pieces using four sizes of instruments a fifth apart, they brought new life to these well-known "standards."

It is my wish to continue to develop these instruments, which I feel have the potential to change some of our more established ideas about the nature of the Renaissance recorder consort.

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Q & A

Question: My son's grade-school teacher said that it's OK to put a plastic recorder in the dishwasher. Is that really OK on a regular basis? Can you also tell me a good way to disinfect his plastic soprano? He gets cold sores, and I don't want him to reinfect his lips from something lurking on the recorder.
—T.N.N., Littleton, CO

Answer from Carolyn Peskin: It is permissible to run a plastic recorder through the dishwasher's wash and rinse cycles, but definitely not through the drying cycle. The higher temperature produced by the heating element in the drying cycle can deform the plastic.

A safer procedure is to hand-wash the recorder with hot water and a diluted mild dishwashing detergent such as **Ivory Liquid**. (Don't use soap, for it reacts with minerals in hard water, forming insoluble deposits, which can clog the recorder's windway.)

Since not all germs can be removed with detergents and hot water alone, I asked recorder repairer **Lee Collins** and **Dr. Raymond Dessy**, recorderist and professor emeritus of chemistry at Virginia Polytechnic Institute, for advice about safe and effective ways to disinfect a plastic recorder. Although another person had suggested using rubbing alcohol (70% isopropyl alcohol), Dr. Dessy and Mr. Collins both feel that this is not a good idea because the alcohol might possibly loosen the glue used in assembling the headjoint.

Collins uses household chlorine bleach to remove mildew from the headjoint of wooden recorders (see <www.leecollins.com/faqs.htm>). The active ingredient, sodium hypochlorite, is also an excellent germicide, which will kill a broad spectrum of bacteria, fungi and viruses, including *Herpes simplex*, the cold sore virus.

He suggested the following procedure for disinfecting a plastic recorder: dilute 1/3 cup of household bleach, such as Clorox Regular Bleach, with an equal volume of water. Dip the headjoint in the diluted solution and swish it around for a few seconds. Then take it out and wipe off the outside. Remove excess moisture from the windway by putting your mouth

on the window, covering the open end of the headjoint with the palm of your hand, and giving a vigorous puff to blow moisture out the beak end.

Let the headjoint dry and air out until the bleach odor has disappeared. When the odor is gone, the recorder is safe to play.

It is permissible to run a plastic recorder through the dishwasher's wash and rinse cycles.

Dr. Dessy takes a more cautious approach. Bleach is corrosive. It is a skin and eye irritant, is harmful if inhaled or swallowed, and releases toxic gases when mixed with household cleaners containing acids or ammonia.

Dessy has used diluted bleach to clean medical appliances made of polyethylene. He has found that thorough rinsing is required to completely remove the bleach odor. He feels that sodium hypochlorite (bleach) solutions are potentially dangerous—just how dangerous depends upon the care and deftness of the user. In normal disinfection, rinsing the windway with distilled water after treatment with the dilute bleach will help avoid any safety concerns.

Another possible recorder disinfectant, recommended by Mr. Collins and Dr. Dessy, is **Sterisol**, available from stores that sell band instruments. It is routinely used to sterilize woodwind reeds and brass mouthpieces. The active ingredient, hexetidine, belongs to a class of compounds known as "quaternary ammonium salts" (or "quats" for short), which are widely used as antiseptics, disinfectants and preservatives.

Sterisol is sold as a 0.94% solution. For disinfecting a recorder, you will need to dilute 8 fluid ounces to a final volume of 1 gallon, or 2 fluid ounces to a final volume of 1 quart (32 fluid ounces).

(Because minerals in hard water can react with Sterisol and diminish its effectiveness, dilute it with distilled water,

Keeping a clean recorder, and the lowdown on high F#

which you can buy at most grocery stores. Resin deionized water should not be used because the deionizing resins can inactivate quaternary ammonium compounds.)

Immerse the headjoint in the dilute solution for 10 minutes. Since hexetidine solutions can be irritating to sensitive skin, rinse the headjoint after disinfecting it. Then wipe off the outside, blow out the excess moisture, and let it dry.

If you intend to wash the headjoint with a dishwashing detergent before disinfecting it, be sure to rinse the piece very thoroughly before immersing it in a Sterisol solution. The active ingredients in dishwashing detergents are anionic (*i.e.*, negatively charged) surfactants, but quats are cationic (positively charged) surfactants. Contact with anionic detergents will deactivate the ingredients, leaving an undesirable residue.

Quats act mainly against bacterial and fungal infections. Hexetidine, for example, is known to kill microbes that cause infections of the throat and mouth such as "strep" throat, pharyngitis, laryngitis, tonsillitis and gingivitis. Its effectiveness against viral infections has not yet been proven.

However, Dr. Dessy informed me of studies showing that some quats do, indeed, kill viruses. Research at Baylor Medical College (in the 1970s) and the University of Tennessee College of



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Using mouthwash is not a good idea because mouthwashes are mixtures of various chemicals, some of which might prove harmful to the recorder.

Veterinary Medicine (2002) showed that benzalkonium chloride (BAC), a quaternary widely used in hospitals because of its ability to destroy “staph,” “strep” and other harmful bacteria, is also effective against polio virus and feline herpes virus. (Surgeons use BAC, commonly known by the name Zephiran chloride, for soaking their hands and cleansing patients’ skin before an operation, and it is also found in such over-the-counter products as mouthwashes, hand and face wipes, eye drops, and nasal sprays.)

A 1:750 solution of Zephiran chloride (i.e., 1 part BAC and 749 parts water) is available in 8-oz quantities from your local pharmacy as an over-the-counter item. (The pharmacist may need to order it for you.) To use it as a recorder disinfectant, dilute the contents of an 8-oz bottle with distilled water to a final volume of 1 quart (32 fluid ounces). Immerse the headjoint in the dilute solution for 10 minutes. Then rinse it, wipe off the outside, blow out the excess moisture, and let it dry.

You might ask why a recorder player wouldn’t just use a mouthwash such as Scope or Listerine to disinfect a plastic recorder. Using mouthwash is not a good idea because mouthwashes are mixtures of various chemicals, some of which might prove harmful to the recorder. While Scope does contain a quaternary ammonium compound, it also contains 10 inactive ingredients, including colors, flavors, emulsifiers and stabilizers. Listerine’s active ingredients are compounds obtained from plant oils, which have very limited disinfecting capacity. It is also about 22% ethanol, which might possibly loosen glue used in assembling the headjoint, and it contains other inactive ingredients as well.

I hope the above suggestions will prove helpful to you, and I welcome feedback from readers of this column.

Question: I am currently working on the Telemann G-major Fantasia for unaccompanied alto recorder. The high F# (F#^{'''}) appears three times in that piece. The standard way to play that note is to finger high G (g^{'''}) and close the recorder’s bell hole with your thigh. I find that awkward when seated and impossible when standing, which is my preferred way of performing. Is there a satisfactory alternative fingering that doesn’t require stopping the bell hole?
—G.R., Lexington, KY

Answer from Carolyn Peskin: Kenneth Wollitz, in *The Recorder Book*, calls the high F# the most problematical note on the alto recorder because there is no really satisfactory fingering for it. Yet that note occurs in Bach’s fourth *Brandenburg Concerto* and two of Telemann’s 12 *Fantasias* (G-major and A-minor) as well as in some contemporary compositions and arrangements that are part of the serious recorder player’s repertoire.

The standard fingering for F#^{'''} is 1 1 3 4 6 7 8, where 1 is the thumbhole, 1-7 the finger holes from top to bottom, and 8 the bell hole. (1 and 7 indicate half-holing with the thumb and right-hand pinkie. Numbers that are not underlined indicate closed holes.) Hole 8 is traditionally stopped, as you mentioned, by pressing the bell against the player’s thigh.

Stopping the bell hole while standing is, indeed, difficult, since you must briefly lift one foot off the floor. I have seen Marion Verbruggen do it gracefully, but most of us do not possess her superb agility. We find playing Telemann fantasias accurately and expressively to be demanding enough without the extra challenge of standing on one foot!

Therefore, I would urge you to play the G-major *Fantasia* sitting. If you are tall, you may want to cross your legs in order to bring the recorder closer to your leg. Just be careful to bring the recorder down to your leg rather than bringing your leg up to the recorder so that you don’t chip your front teeth! And be sure to mark each high F# prominently on your music so that you will be prepared for each one of them.

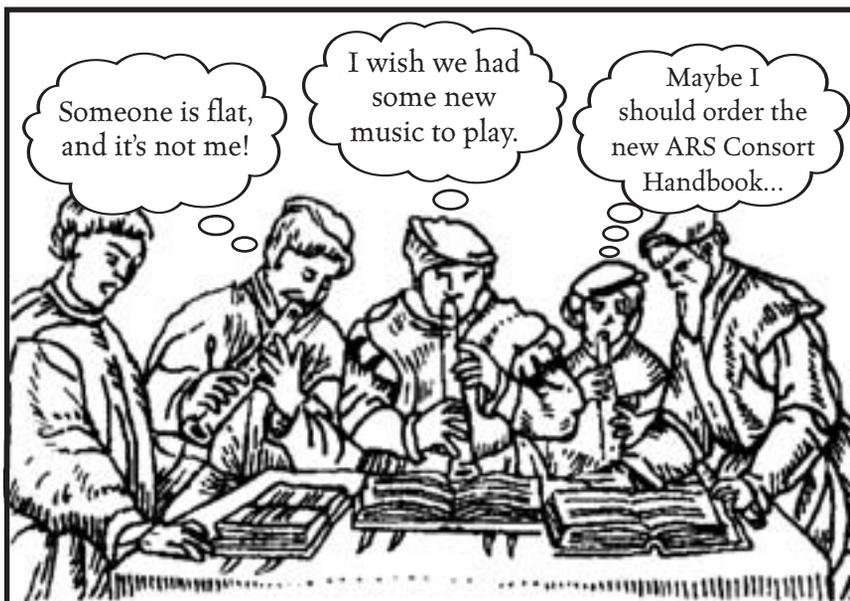
Various alternative fingerings have been suggested for F#^{'''}. Here are three that I found in method books:

1 1 2* 3 4 5 6 7 Franz J. Giesbert, *Method for the Treble Recorder*

1 1 2 3 4 5 6* 7 Andrew Charlton, *Charlton Method for the Recorder*

1 1 2* 3 4 5* 6 7 Kenneth Wollitz, *The Recorder Book*

Those fingerings are, however, more difficult to apply than the standard one because they involve leaking—i.e., slightly opening certain holes, indicated here by asterisks. If those holes are opened too



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much or not enough, you will get a wrong note or a multiphonic (two notes sounding simultaneously) instead of a clear F#.

Breath pressure is another critical factor. If too high or too low, you will also get a wrong note or multiphonic.

In addition, the above-mentioned fingerings produce a high F# that is too sharp. Also, they cannot be executed quickly enough to be usable in the Telemann G-major *Fantasia*, where high F# occurs on 16th-note runs in fast movements.

A stable high F# can sometimes be easily obtained by slurring it from the previous note. For example, in measure 38 of the final movement of the G-major *Fantasia*, a high F# is immediately preceded by high G.

The following fingerings have been recommended by editors: $\underline{1} 1 3 4 6$ for g^{'''} and $\underline{1} 1 3 4 5 6 7$ for F#^{'''}. Leaving the other fingers in place, you merely put down the middle finger and pinkie of the right hand for F#^{'''}. In this case, you cannot articulate the high F#. It will not speak unless you slur it onto the preceding note. (The high G obtained with the above fingering will be slightly sharp on most recorders because hole 7 is completely open, but the notes go by so fast that the faulty intonation is hardly noticeable.)

It is possible to avoid the bell-on-thigh problem by having your recorder fitted with a special key that will close the bell. In the 1950s, Carl Dolmetsch invented such a key, which was operated by the right-hand pinkie. The J. & M. Dolmetsch firm in England now makes bell keys for soprano, alto and tenor recorders and will fit them as an after-market addition to any make of recorder. They can be ordered in the U.S. through the **Antique Sound Workshop**, <www.stwltd.com>. However, they are quite expensive, so the demand for them in this country is low.

There are two special alto recorders currently on the market that can provide another possible solution to your problem. The **Mollenhauer "Modern" alto** was designed by Joachim Paetzold in collaboration with recorder virtuoso Nikolaj Tarasov. The **Moeck "Ehlert" alto** was developed by Ralf Ehlert, Moeck's chief designer. Both are "long-bore" recorders, inspired by a design developed in Germany in the 1930s.

(A detailed description of these instruments appeared in the "On the Cutting Edge" column in the January 2004 issue of *American Recorder*.)

***Just be careful to
bring the recorder
down to your leg rather
than bringing your leg
up to the recorder
so that you don't
chip your front teeth!***

Both recorders have an extended range in the third octave; a full, rich sound throughout their range; and user-friendly fingerings for the high F# that do not require bell-hole stopping, so that you could easily play the Telemann G-major *Fantasia* standing.

These recorders, which were intended to be played along with modern orchestral instruments, are especially suitable for repertoire from periods later than the Baroque, but will also work well with unaccompanied Baroque repertoire such as the Telemann *Fantasias*, or with

Baroque music accompanied by a piano and/or other modern instruments.

The Modern and Ehlert altos do not sound like conventional recorders. They have a timbre somewhere between that of a recorder and a flute. Comparing the two, the Ehlert is said to be somewhat closer in sound to a Baroque alto. You would have to try both of them and then decide which one best suits your needs.

In addition to the original model, **Conrad Mollenhauer** now makes a Modern alto with an E-foot, which extends the instrument's range down a semitone. Mollenhauer also makes a Modern soprano, and Moeck makes an Ehlert tenor. All of those instruments are available from **Bill Lazar's Early Music**, <www.LazarsEarlyMusic.com>. Lazar will send you a complete price list upon request. Some of them are also available from the **Boulder Early Music Shop** and **Courtly Music Unlimited**.

Send questions to Carolyn Peskin, Q&A Editor,
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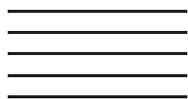
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BOOK REVIEWS



A useful “how to” book gets updated

INTRODUCTION TO THE RECORDER: A TUTOR FOR ADULT BEGINNERS, by ANTHONY ROWLAND-JONES. Ruxbury Publications (Yorkshire, UK), 2nd ed. with updating commentary, 2004 (originally pub. Oxford University Press, 1978). 100 pp. Paperback, \$22.95. ISBN 19048460706.

This is the second edition of a book originally published by Oxford University Press in 1978. This new edition is essentially a reprint of the first edition, except that the photographs have been updated, and there are 40 additional pages of new commentary following the original text.

The new photographs are all recent pictures of the author demonstrating various playing positions. The new commentary expands upon some of the original information: out-of-print and newly available editions are noted, expanded explanations are given, and in some cases, a change of mind is noted that disagrees with advice in the first edition.

The topic of “thumb-rests” is one example of the amplification found in the commentary. Page 5 in the original states: “Recorders should have thumb-rests fitted as soon as you have found the best and most comfortable playing position for the right hand.” The new commentary greatly

expands this topic and suggests using a temporary thumb-rest for a period of time before making it permanent. Also included is a photograph of a clarinet thumb-rest placed on a Dolmetsch alto.

To expand the thumb-rest discussion further, the author also discusses the alternative support system of holding the recorder with the right- and left-hand pinkies, although he makes it clear that he prefers using thumb-rests (pp. 65-66).

Due to the vast amount of updated information, I strongly advise readers to keep up with the commentary while reading the original text.

Instruction is organized into two stages. Like most methods for beginners, notes are introduced one at a time. The first stage includes 11 notes in the following order: e, d, c, a, g, f (both octaves), e♭, b, f♯ and c♯. What I really like about stage one is that all examples are transposed for both F and C recorders, so students can learn both fingerings simultaneously.

A thorough list of practice materials that are limited to notes introduced in stage one is given, and the commentary gives additional repertoire suggestions along with information about which of the older editions are out-of-print. Each example is also followed by information

regarding the rudiments of musical notation, making this a good tutor choice for beginners who are also inexperienced at reading music.

Stage two introduces the remaining notes up to g² on alto and c³ on soprano, and students are introduced to many staples of recorder literature. As each new note is added, short segments of solo or consort literature are given for practice, using the new fingering in the context of a great piece of music.

But this book is so much more than a collection of graded examples for students to practice! It takes many of the little motions that advanced players take for granted and describes these movements in elegant words that beginners can understand. Several times I was motivated to pick up my recorder and watch myself make these movements in slow motion.

Here are a few examples. To find each new hole on the instrument, “discover, press, relax, hammer,” and “a hit on target will be rewarded by a resonant woody note, like a muffled xylophone” (pp. 6-7). When first attempting to get from c to e on alto without any blips, “imagine you have an elastic band round fingers 2 and 3. Throw them upwards from their holes” (p. 13). To practice thumb movements, play an extended a¹ while repeatedly moving the thumb about a half-inch away and replacing it correctly (p. 31). In moving from f♯ to e on alto, “imagine that the ‘thumb on, second finger off’ movement is pivoting about the first finger which is stationary” (p. 27). Or, while playing the alto high a²-b² trill, imagine that you are playing a slow trill with fingers 5 and 6 on a keyboard instrument (p. 37).

Rowland-Jones gives other clever suggestions: “Play into the corner of a room so that all your sound is reflected back to you” (p. 15). He also describes an alternative method for half-holing number 6 that he learned from Edgar Gordon—a new idea for me, and after some practice, it may prove to be very useful (p. 91—see *The Recorder Magazine*, spring 2003).

Presented along with all of his really “on target” technical ideas is musical

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It takes many of the little motions that advanced players take for granted and describes these movements in elegant words.

advice: readers get a sense of mature musical expectations, even while playing tunes with only three notes. Early instructions include advice about how and where to breathe so as to not begin the next phrase behind the beat. Varied articulations and note lengths are discussed, especially among repeated quarter notes.

The author's musical advice sometimes includes vivid imagery, such as: "To start a piece off the beat ... imagine during the rests that the music has already inexorably started like a train, and jump on as it moves forward" (p. 21). Or, "... do not push the thumb-nail into the hole, just let it alight there on each move, like a bird upon a twig" (p. 37).

Finally, the author encourages players to discover the individuality of their own instruments by discussing fingering adjustments that may be necessary for some instruments. Rowland-Jones also includes some crucial admonitions that beginners sometimes do not learn before it is too late: "Never touch with your finger or anything hard the fipple area of the recorder ..." (p. 4).

This book is not meant to replace a teacher, but I feel that, in geographical areas where there are no teachers, reading this book can help prevent a lot of the more common bad habits. Students who read this introductory book will be a little less overwhelmed by the vast amount of information in Rowland-Jones's *Recorder Technique*.

I am very impressed with the fusion of practical, technical and musical concerns, and I believe that having read this book will make me a stronger teacher, because it has helped me to describe motions that I have long taken for granted.

For the reader, it might have been easier if all of the new information had been synthesized into the original text, so that it would not be necessary to constantly flip to the back for updated information. However, the quality of the content makes this worth the effort. I definitely recommend this tutor to beginners, intermediate students and teachers.

Sue Groszkreutz



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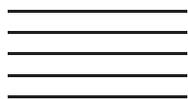
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COMPACT DISC REVIEWS



Renaissance dancing carols for the holidays

CAROLS FOR DANCING, RENAISSONICS. WGBH, 2005, 1 CD, \$20 (includes S&H), 58:49, <www.wgbh.org/article?item_id=2581650>, <www.renaissronics.com> or ARS CD Club.

This studio recording of the Boston-area ensemble **Renaissronics** is a welcome alternative to many recordings of music for Christmas. The recording is well-engineered presentation of material from the popular holiday program *Carols for Dancing* on WGBH Radio (next scheduled for December 20). This could be *the CD* to use to show uninitiated friends and family what a recorder sounds like and what wonderful music can be made using it.

Recorder players John Tyson and Myuki Tsurutani figure prominently throughout the disc. Lively, engaging ensemble interaction, using witty arrangements of well-known tunes, draw in the

listener. In addition to recorders, the eight members of **Renaissronics** use crumhorns, pipe and tabor, harps, lutes, virginal, percussion, violins and cello. This is an entirely instrumental recording.

In addition to very familiar carols such as *Good King Wenceslas* and the *Sussex Carol*, the 24 tracks include other early music favorites: *Tant que vivray*, a selection of gavottes, bransles and other pieces from Praetorius's *Terpsichore*. Among the tracks I've especially enjoyed is the medley combining *branle gay / branle de Poictou / Un Flambeau Jeanette, Isabella / Patapan*.

Hearing this disc, one wishes more instrumental settings of holiday music were done with this high degree of cultural literacy. That said, it is useful to note that these are not attempts at reproducing these pieces as they were heard in original times and places.

Many listeners and players puzzle over the brevity of the dances.

The fault is not in the music, but in our hurrying through the forms.

These are arrangements that can work for social dancing. As I listen with my feet as well as my ears, I wish the tracks were longer. Rarely on recording, or in concert, do we hear Renaissance dance music played with the numerous repeats requisite for dancing. Many listeners and players puzzle over the brevity of the dances. The fault is not in the music, but in our hurrying through the forms. Attend almost any country dance evening (find one through local folk music and dance communities), and you'll immediately understand the joy of repeating dance tunes to satisfy the dancers.

The latter-day model for performance practice of this genre of early vernacular music is the ending used by the Beatles in *Hey Jude*, and not an average three-minute top-40 pop song.

Renaissronics plays for a monthly Renaissance social dance (see their web site for details). I hope someday we'll hear a CD by this ensemble with just five Renaissance dances, each 10-15 minutes in length—just as they might play in these monthly dancing sessions.

Tom Bickley

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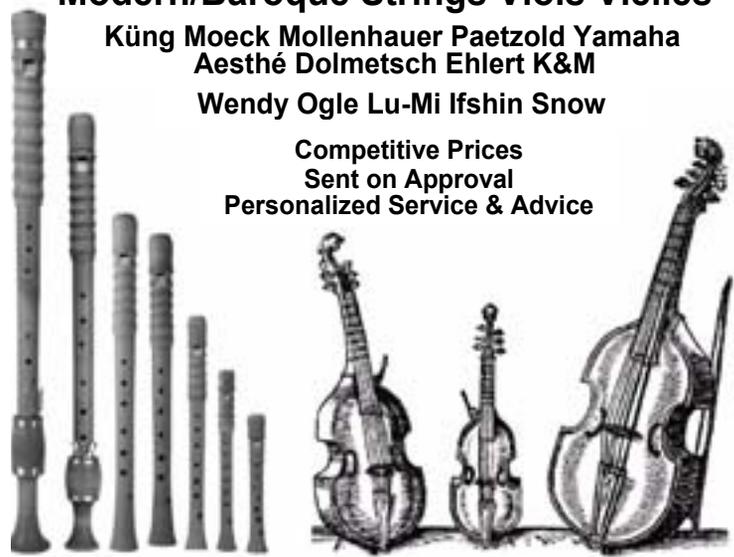
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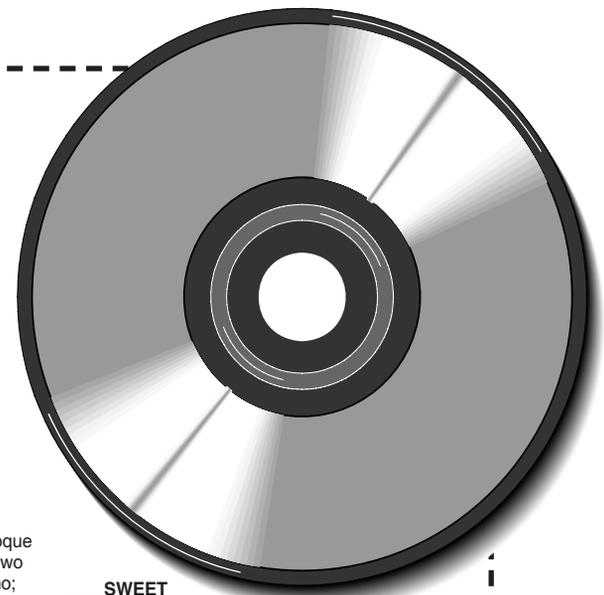
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IN STOCK (Partial listing)

ARLECCHINO: SONATAS AND BALLETTI OF J. H. SCHMELZER Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, gamba; Maria Grossman, harpsichord. Works by Schmelzer, Muffat, Vitali. Antes Ed.

BAROQUE RECORDER CONCERTI HESPERUS Scott Reiss and a Baroque chamber ensemble play works by Vivaldi, Telemann, Graupner, Naudot & Babel. All recorder, all of the time. Hesperus's first CD (1988/reissued 1999, Koch).

EARLY AMERICAN ROOTS Scott Reiss, recorders, and other HESPERUS members. Lively instrumental music from America's past—country dance tunes, cotillions, marches, divisions, common tunes, etc. Alto recorder solo on Daniel Purcell's *Ground*, recorder trios on shape-note hymns.

FOLIAS FESTIVAS Cléa Galhano, recorders; Belladonna. 16-17th-century music by Falconieri, de Tafalla, Merula, others.

THE FOOD OF LOVE—HESPERUS Early instrumental music of the British Isles, with works by Byrd, Gibbons & Simpson through Dowland, Playford & Coperario.

FOR NO GOOD REASON AT ALL Scott Reiss, Bruce Hutton and Tina Chancey sing and play over 30 early and traditional instruments. Hesperus's first crossover CD, fusing Medieval & Renaissance music with Appalachian, blues, Cajun, vaudeville, swing. Recorder heard as jug, blues harmonica, pan pipes—and, of course, recorder.

FRUIT OF A DIFFERENT VINE Alison Melville, Natalie Michaud & Colin Savage, recorders; A. Hall, piano. Works by Hindemith, Berkeley, Leigh, Staeps. 1994 ARS Professional Recording Grant CD. S.R.I.

GATHERING: HUI; folk melodies from China and 17th-century Europe, with crossover collaborations among Cléa Galhano, recorder, Belladonna Baroque Quartet, and guest Gao Hong, Chinese pipa. Ten Thousand Lakes.

HANDEL: THE ITALIAN YEARS Elissa Berardi, recorder & Baroque flute; Philomel Baroque Orchestra. *Nel dolce dell'oblio & Tra le fiamme*, two important pieces for obbligato recorder & soprano; Telemann, *Trio in F*; Vivaldi, *All'ombra di sospetto*.

LES SEPT SAUTS: Baroque Chamber Music at the Stuttgart Court. Matthias Maute & Sophie Larivière, recorders & traverso; Ensemble Caprice. Charming repertoire by Schwartzkopf, Bodino, Detri. Atma Classique.

MANCINI: CONCERTI DI CAMERA Judith Linsenberg, recorders. Musica Pacifica plays Marais's complete works for 2 treble lines and bass with varied instrumentation and orchestrations. 2CD set. EMI Records/Virgin Classics. \$30.

A MEDIEVAL PILGRIMAGE - A MUSICAL TOUR OF THE MIDDLE AGES American Recorder Orchestra of the West 2004. Excitement of rustic peasant dances, songs of the trouveres, troubadours & minnesingers, ethereal beauty of plainsong, charming melodies of the *Cantigas de Santa Maria*, intricate polyphony of Dunstable Machaut & Josquin des Pres, plus the songs of composer kings and much more.

MIDNIGHT SUN Alison Melville & Colin Savage, recorders; Ensemble Polaris. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000.

MY THING IS MY OWN: BAWDY MUSIC OF THOMAS D'URFEY Tina Chancey, Grant Herried & Scott Reiss, recorders & other early instruments; Rosa Lamoreaux, soprano. Improvisations on tunes of love, sex & seduction in 18th-century England.

RECORDER JAZZ Warren Kime, recorder. Original jazz charts with a great groove.

RENOVATA BY ERWILIAN Jordan Buetow, recorders *et al.* Recorder—Garklein to Bass—leads ensemble of exotic stringed instruments on a journey through both energetic and expressive melodies. Purely organic, acoustic experience, a sonic blend of traditional melodies with distinctly modern influences. Wood, Wind & Wire.

SACRED AND SECULAR MUSIC FROM RENAISSANCE GERMANY Ciaramella—Adam & Rotem Gilbert, Doug Millikan, Debra Nagy, recorders, with other winds, shawm, sackbut and organ. Medieval & Renaissance sacred music combined with reconstructions of folksongs & arrangements based on contemporary improvisation.

SAMMARTINI: SONATAS & CONCERTOS FOR FLUTE Ensemble Caprice & Rebel. Matthias Maute & Sophie Larivière, recorders & traverso. Extended concertos and sonatas by Sammartini & Maute. Atma Classique.

SCARLATTI: CONCERTI DI CAMERA Musica Pacifica, Seven sonatas for various instruments, "no poor relations to the composer's much more widely-known vocal output.... All recorder players should certainly have this...!"—*Early Music Review*.

SENFL (LUDWIG) Farallon Recorder Quartet (Letitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij). 23 lieder, motets and instrumental works of the German Renaissance.

SONGS IN THE GROUND Cléa Galhano, recorder, Vivian Montgomery, harpsichord. Songs based on grounds by Pandolfi, Belanzanni, Vitali, Bach, others. 10,000 Lakes.

SWEET FOLLIA, THE RECORDER ON TWO CONTINENTS Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders. Purcell, Morley, Van Eyck, Maute, Couperin, others. Atma Classique.

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TELEMANN: DUOS POUR FLUTES, Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders & transverse flute, Alexander Weimann, clavichord. Six Telemann duos & sonatas alternate with five fantasies for clavichord by Maute.

TRIO ATLANTICA Lisette Kielson, recorders. Works by Bach, Telemann, Montéclair, Leclair.

VIVALDI: LA NOTTE Concerti per strumenti diversi. Judith Linsenberg, recorder; Musica Pacifica. Award-winning CD, featuring five Vivaldi concerti, two sonatas.

VIVALDI: SHADES OF RED: CONCERTOS & SONATAS FOR RECORDER & STRINGS Matthias Maute & REBEL. Stylish, high octave readings of some of Vivaldi's most beloved pieces, including the popular and raucous *Concerto alla Rustica*, stunningly colorful *Sonata on La Follia*, and four exuberant recorder concerti. Bridge.

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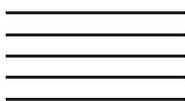
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ON THE CUTTING EDGE



*An olive laurel for a new CD,
and writing about the power of the recorder*

Kees Boeke, one of Europe's foremost recorder players—and a very accomplished composer as well—has a new CD out on his own Olive Music label (Olive Music 001). The disk is titled *Monografia* and contains four compositions of great interest. Performers include the **Ensemble Duix** (recorder players **Kees Boeke** and **Antonio Politano**), members of the **Trio O'Henry**, and the American soprano **Jill Feldman**, long active in European early music circles.

In the composition *4 in 3 in 2 in 1*, two recorders and two voices create a four-part texture modeled on Henry Purcell's *Three in One upon a Ground*. *The Unfolding* is a three-voice canon on the "In Nomine" *cantus firmus*. A novel tuning is employed for this work, in which the semitone is divided into seven equal microtones. The idea is to represent the Pythagorean idea that proportion refers to both time (duration) and interval size—intriguing stuff!

The composition *The History Dump n. 2351* is based on the last movement of J.S. Bach's *Double Violin Concerto*. Bach's music is "invaded" and taken over/replaced by a 12-tone theme.

The longest work on the CD, *VCS 7*, is based on the 13th-century English conductus, *Veni Creator Spiritus*. Scored for two bass recorders and voice, the music mixes bits of Medieval chant with the conductus and supports the mix with a background of vocal and instrumental sounds, stretched over a span of 29 minutes.

Visit the Olive Music web site, <www.o-livemusic.com>, for more information. The site has some lovely pictures of the olive groves on the Tuscan estate where Boeke lives. The estate even produces a fine olive oil called "Liquid Landscape." It is an extra-virgin cold-pressed oil, grown and produced with no chemical treatments or fertilizers.

The CD *Monografia* is available through the Olive Music web site or from <www.Amazon.com>.

Also worthy of interest is a fine article titled "The Power of the Recorder" by legendary New York recorder player and composer **Bob Margolis**. The article

"What many musicians do not expect to discover, but quickly do, is that the recorder is surprisingly challenging to play well."

centers upon the use of the recorder as a pre-concert-band instrument. Many insights are contained within the text, which has the dual merits of being concise and easily understood. I recommend the article highly to

teachers, music administrators, and recorder players who want to give non-players a better idea of what the recorder is all about.

Here's a quote from the article:

"What many musicians do not expect to discover, but quickly do, is that the recorder is surprisingly challenging to play well: It is unexpectedly responsive to subtleties of articulation and breath pressure. This responsiveness makes it an ideal teaching instrument, for there is so much to master that is directly related to mastery of essential musical skills."

Margolis is the director of Manhattan Beach Music Publishers. His article can be found in the book *Best Music for Beginning Band*, published by Manhattan Beach Music. The article is also reprinted in the premiere issue of the magazine *MBM TIMES*, available from Manhattan Beach Music. For ordering information, a full listing of publications, and sound files, visit <www.ManhattanBeachMusic.com>.

Tim Broege <timbroege@aol.com>

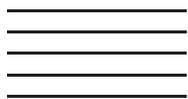
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EDUCATION



Drumming up new teaching ideas for recorder, and the Mother Tongue approach

The Education Committee is currently exploring ways that we might better support recorder players, and both private and school recorder teachers. One of our immediate goals is to expand and develop the education section of AR by including feature articles about special educational events such as the two courses described in these first-person reports—a workshop held during the Amherst Early Music Festival on teaching recorder in the classroom, and one outlining the experience of a private recorder teacher who recently began using the Suzuki recorder method.

Through this AR department, we will continue to identify teachers and performers (or institutions) who present successful and innovative recorder education activities. As part of this on-going process, we are soliciting information, through an on-line survey we are conducting of ensembles and performers who give educational presentations and workshops. Our goal is to compile a list of active performers who work in the field of music education—and, specifically, introduce the recorder, as well as its history and repertoire, to students. The results will be available for members looking for individuals or recorder groups for educational performances and presentations.

Mark Davenport
Chair, Education Committee



Mauricio Molina (standing at right with drum) and Nina Stern (bottom left) with students at Ella Baker School. Photos courtesy of The New York Collegium.

Flutes and Drums Around the World: A New Approach to Classroom Recorder Teaching was an exciting new course presented this summer at the **Amherst Early Music Festival** during July in New London, CT. The course was given by recorderist **Nina Stern** and percussionist **Mauricio Molina**, who teach inner-city children at the Ella Baker School in New York City, NY. At the Ella Baker School, Stern teaches weekly recorder classes while Molina teaches weekly drum classes, which are then combined for performances. Their work is a part of The New York Collegium Education Project.

The purpose of *Flutes and Drums Around the World* was to reach out to classroom recorder teachers to offer a new approach to instruction. In addition, the young virtuoso recorder students at Amherst were invited to spend the day with the program in order to explore the possibility of classroom teaching. Since the recorder is the most widely taught instrument in elementary schools, there is a need for skilled recorder teachers. Stern (at left) and Molina (above) wanted the aspiring professionals to think about this as a part of their future professional activities.

The course was designed as a full program consisting of four classes throughout the day. Participants who could not take advantage of the full program were also able to attend some of the classes during the day.

The course began with an extremely useful class in pedagogy, where partici-

pants learned teaching techniques used by both Stern and Molina at the Ella Baker School. Topics covered in this session included repertoire, classroom management, and selection of instruments.

Participants learned to effectively use non-verbal communication with students, and how to arrange music for classes with students having varying abilities, as well as how to incorporate improvisation. The importance of rhythm and the ability to learn a song by rote were stressed in the class.

Even the simplest songs taught to the children were interesting both rhythmically and melodically. The repertoire relies heavily on world music, as well as simple Medieval and Renaissance melodies. Class members were encouraged to share their experiences and ideas, thereby learning through contributions by many others to the discussions.

The next daily class offered was in percussion, where participants were given an excellent introduction to frame drum techniques. Drums are very appealing to children, and recorders and drums work well together. They are an excellent combination for world music, as drums and recorder-type instruments are used throughout the world.

The third class offered was a delightful recorder technique class in which participants worked on improving technique. They also took the techniques learned and applied them to the classroom setting.

The day ended with a class on traditional repertoires from around the world.

Melody instrument players were shown the importance of the underlying beat by playing the drum part. The class explored new repertoires that could be adapted to play on early music instruments.

Participants enjoyed playing Middle Eastern, Eastern European and Latin music while switching back and forth among various drums and recorder. Melody instrument players were shown the importance of the underlying beat by playing the drum part. The class explored new repertoires that could be adapted to play on early music instruments.

Flutes and Drums Around the World provided a wonderful opportunity for the teaching and the early music communities to connect and share ideas. All those who attended the program were very enthusiastic and look forward to a continuation. Amherst Early Music plans to sponsor a similar workshop next summer.

As a participant, I highly recommend this class to anyone who teaches recorder in a classroom setting.

Donna Basile teaches classroom music in grades 3-5 at the Thomas J. Lahey Elementary School in Greenlawn, NY. She is also the recorder instructor for the Orff-Schulwerk teacher training course at Hofstra University, Hempstead, NY.



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Why Suzuki Recorder?

This past summer, at the end of another rich, fun and inspiring **Suzuki Institute for Recorder**, teacher trainers **Katherine White** (*seated at front in photo below, with the author standing behind her*) and **Mary Halverson Waldo** met with teachers and parents to discuss ways to share our success with others.

As with any quality teacher training, the Suzuki Method requires an investment of time and money, but once teachers have experienced the Book 1 training, they are hooked and make every effort to attend future institutes for further training and inspiration. In the past two years, summer institutes have hosted recorder teachers from all over the U.S. plus international visitors (students and teachers) from Peru, Taiwan, Canada, Israel and even Iceland.

Why is this? As a recent convert to the Suzuki Method, I volunteered to write an article describing how this training changed my recorder teaching.

In 2001, I was in my eleventh year of teaching at the Community School of Music and Arts (CSMA) in Mountain View, CA. I was busy running a growing music theory program and teaching in local elementary schools. I also taught a few private recorder students at CSMA and in my home studio, using the traditional approach I had learned in my own voice and instrumental lessons.

In the January 2001 issue of AR, I read an article by British educator Nancy Daly, who had traveled from Great Britain to Ohio for Book 1 training. Two points in her article caught my attention.

First, the Suzuki Recorder® School CDs were recorded by Marion Verbruggen. Second, Daly described White successfully teaching children as young as age three, and also mentioned various intriguing tools and teaching techniques.

Meanwhile, CSMA was still sending me the occasional recorder student, and my private studio plodded along with an average of four students per semester. When I was occasionally scheduled to instruct students as young as five

or six, I quickly discovered that my traditional teaching approach did not work with this younger group.

In 2003, after seeing an advertisement in AR for a summer Suzuki Recorder Institute, I reread Daly's article and wondered if the Suzuki Method might help me teach younger students. I registered for training (receiving a generous scholarship from the ARS) and spent a very full session attending daily classes; observing student lessons, group classes and concerts; and playing ensemble music with other teachers.

Dr. Shinichi Suzuki modeled his "Mother Tongue" method on the way that young children acquire language—emphasizing aural learning (note-reading comes later), parent participation, and very small steps with lots of review. I learned how to break down the process of learning to play the recorder into such small steps that even a very young child can learn to play a song.

The techniques that Suzuki teachers have developed to teach those small steps are incredibly varied and creative. My teaching equipment now includes dice, corks, pinwheels, straws and many other unusual tools.

I was also given advice and instruction on how to set up a studio, how to work with parents, dealing with practice issues, and a host of other practical information. I learned as much from sharing ideas with other Suzuki teachers as from the more formal parts of my training.

Teachers, students and parents at the 2006 CSMA Suzuki Institute for Recorder.





Teacher trainer Mary Halverson Waldo (r), with student Ellen St. Thomas.

I made my first venture into the Suzuki Method the following spring by teaching a class for three- and four-year-olds and their parents. When my students entered the room the first day, some still in strollers and diapers, I wondered if I had lost my mind—but I went ahead, applying the principles that I had learned.

In the eighth week, a boy who would not turn three until the end of the semester played the first song in Book 1. After that, I continued with much more confidence. By the end of the semester, the parents and students were able to give a short concert.

When my students entered the room the first day, some still in strollers and diapers, I wondered if I had lost my mind.

Beginning in the fall of 2004, I required all of my new students to use the Suzuki Method. In the past two years, my private studio has grown steadily from four students to 20, with ages ranging from four years to retired adults.

Why did my studio grow so quickly? Adult students and older children sometimes know enough about the recorder to request it, but many of my current Suzuki families were not initially thinking about recorder and were simply looking for a way to give their children an early start in music. There has been much research published in recent years about the advantages to brain development and later success in school when children begin playing an instrument at a young age. CSMA directed those parents to my studio. My students then played for school talent shows or for their friends, and the word spread to other families.

Why do my students play so well? I think there are many reasons, but I notice particularly the benefit of having parents present at the lessons and supervising home practice sessions, the small steps with much repetition, the fact that students initially play by ear (no distraction of trying to read music while playing), and the focus on posture, beautiful tone and musical playing (with Verbruggen as our model).

Group lessons also help. They accustom students to playing in front of others and provide motivation for practicing.

The most radical new idea for me was that students never stop playing any of the songs they have learned. Review is emphasized with all students. This allows them to polish and add more sophisticated playing techniques to songs they already know well without hunting for notes. It also gives us a huge repertoire for group playing. As Waldo pointed out this summer, unison playing is challenging to do well and an excellent preparation for ensemble playing.

I was also surprised to discover that, when I introduce note-reading, students make rapid progress because they are already very comfortable with the instrument.

I highly recommend this training for current recorder teachers and also those planning to teach in the future. Suzuki Recorder provides a thorough curriculum designed to lead students systematically through the skills and repertoire of recorder playing. Articulation and phrasing are emphasized right from the beginning and simple ornamentation is introduced at the end of Book 1. By Book 2, students are playing Handel sonata movements; by Book 8, they are playing Vivaldi, Corelli and Telemann.

Because teachers are such important models for their students, Suzuki training also pays careful attention to teachers' playing technique. In subsequent summers, teachers can attend institutes to further their training and get new ideas from watching other teachers. Teachers are also invited to bring students and their parents, who receive great benefits from master and group classes.

In the summer of 2007, Book 1 Suzuki Recorder training will be offered in Mountain View, CA and Ames, IA. For more information and links to other Suzuki Recorder sites, please visit the web site for the 2007 CSMA Suzuki Institute for Recorder, <www.arts4all.org/Suzuki>.



Stylish students of Sally Terris at the institute play-in.

Sally Terris has an M.M. in Musicology from the University of Illinois at Urbana-Champaign. She is also a registered recorder teacher with the Suzuki Association of the Americas.

Terris has been on the faculty of the Community School of Music and Arts (CSMA) in Mountain View, CA, since 1990. She was music theory coordinator for 10 years and also developed the popular summer class series, *Musicianship for Singers*.

As a faculty member of CSMA's Music in the Schools program, Terris teaches fourth- and fifth-grade music (*Music in Action and recorder*) at local elementary schools. She is also responsible for teacher training and curriculum development, and is the co-author of the two titles in the Music in Action book series, *Music of the US* and *Understanding Cultures through Their Music*.

Terris teaches recorder privately and in classes at CSMA and in her home studio. She uses traditional and Suzuki approaches, and her students have ranged in age from three years to adults. She has been the director of the CSMA Suzuki Institute for Recorder since 2005.



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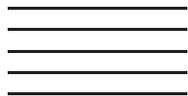
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MUSIC REVIEWS



*Music for the end of the Mozart year and for the holidays,
and getting down to Earth with grounds and chaconnes*

A BAROQUE CHRISTMAS: 12 ENGLISH CAROLS, ARR. JONATHAN DELOACH. DeLoach Editions DE3 (available from most ARS Business Members), 2006. AA. Sc 26 pp. \$9.95.

Here is a Christmas package you'll want to open long before December 25—a dozen beloved carols, elegantly wrapped in Baroque music! This new edition is a sequel to Jonathan DeLoach's *Joyeux Noël: 12 French Christmas Carols*, duet arrangements published in 1996 (DeLoach Editions DE1). I enthusiastically reviewed DeLoach's French carols for the September 1999 AR, so was delighted to receive a review copy of this new edition.

This time DeLoach has cleverly combined familiar English carols with recorder duets by English composers William Croft (1678-1727) and Robert Valentine (c.1680-c.1735). For instance, the version of *God rest ye merry, gentlemen* begins with a festive *Allemanda Allegro* by Valentine, in which both parts converse in 16th notes. Several measures later, the second alto begins the carol melody in eighth notes, while the first continues in counterpoint similar in style to Valentine's. The second phrase of the melody is then taken up by the first alto, accompanied in 16th notes by the second alto. The two parts then toss around phrases of the melody and accompaniment until the last several bars, ending with the final measures of Valentine's duet.

This publication also includes arrangements of: *Lully, lulla, thou little tiny child* (*Coventry Carol*) combined with a sara-banda by Valentine; *On Christmas night all Christians sing* with a giga by Valentine; *The Holly and the Ivy* with an adagio by

Here is a Christmas package you'll want to open long before December 25.

Croft; *We wish you a merry Christmas* with an allegro by Croft; and seven others.

Every holiday season I enjoy playing DeLoach's French arrangements, which combine old noëls with duets by Jean Baptiste Loeillet de Gant and Esprit Philippe Chédeville—partly because the melodies are less well-known. Now I find that these English duets are even more fun, because the familiar Christmas tunes pop out of the Baroque music so unexpectedly!

ARS Board member Marilyn Perlmutter played through these duets with me while on a trip to Colorado. She enjoyed them so much that she is ordering both volumes for performances during the holiday season. Thank you, Marilyn!

SONATA IN D MINOR, OP. 22, [NO.] 3, BY JOHANN CHRISTIAN SCHICKHARDT, ARR. ULRICH HERRMANN. Noetzel N3920 (C. F. Peters), 2000. AATB. Sc 10 pp, pts 4 pp each. \$12.95.

CONCERTO IN C MAJOR, NO. 5, BY JOSEPH BODIN DE BOISMORTIER, ARR. ULRICH HERRMANN. Noetzel N3956 (C. F. Peters), 2004. AAAT(A). Sc 12 pp, pts 4 pp each. \$15.95.

SINFONIE NR. 4, BY WILLIAM BOYCE, ARR. ULRICH HERRMANN. Noetzel N3979 (C. F. Peters), 2004. SATB. Sc 8 pp, pts 2 pp each. \$13.95.

DIVERTIMENTO NR. 14, KV270, BY WOLFGANG AMADEUS MOZART, ARR. ULRICH HERRMANN. Noetzel N3946 (C. F. Peters), 2004. ATTB. Sc 16 pp, pts 6 pp each. \$19.95.

Here are four more arrangements by Ulrich Herrmann of 18th-century multi-movement works, originally for various combinations of instruments (see AR reviews earlier in 2006, in the January and March issues). Herrmann is

a very prolific arranger for recorder, as seen by the list of his works published by Noetzel on the back page of these editions.

Schickhardt's *Sonata in D Minor*, which Herrmann arranged for AATB recorders, is the third sonata of six for two alto recorders with oboe and continuo, dating from about 1717-18. Schickhardt (c.1681-c.1762) was a professional flutist and oboist, but was well-acquainted with the recorder, as shown in his more familiar 24 sonatas for alto recorder and his six concertos for four alto recorders with continuo.

This sonata was originally in C minor; therefore the two alto recorder parts are now in an easier key, but extend a step higher to high F. Herrmann's transposition was made to avoid playing low A^b in the tenor and bass parts.

It has five movements: "Adagio," "Allegro," "Vivace," "Cantabile" and "Giga." In the first movement, the altos duet over a countermelody in the tenor and a walking bass. The second movement, in two-part form, features the first alto playing lively 16ths high in the range. The pace slows in the third movement with strings of running eighths.

The fourth movement, "Cantabile," is, surprisingly, a duet for only one alto with bass recorder. This movement provides a welcome change in forces, before returning to four parts for the final lively "Giga."

All of the recorder parts in this sonata are melodic and somewhat challenging. The tenor part, which takes the place of the oboe, would be best played on a loud reedy-toned recorder to compete with the two altos.

The Boismortier *Concerto in C Major* is an arrangement of the fifth of his VI concertos *pour cinq flutes traversières ou autres instruments sans basse*, Op. 15, of 1727. Boismortier (1689-1755) was a prolific and popular French composer and flutist. Many of his compositions, such as this one, were written for amateur players of various instruments in style at the time. The title "concerto," however, can be misleading. Rather than a work for soloist(s) and orchestra, its title refers

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpichord; P&H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name. Please submit music for review to: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444.

instead to a broader earlier meaning—a group of instruments “in concert.”

Herrmann has arranged this piece for AAAT recorders, transposing it from A major up to C major and reducing the number of parts from five to four, which avoids much duplication in the original lower two parts. In the first of three movements, “Allegro,” the top alto part stays in its high range but is quite playable. The lower parts are easier but have their share of 16th-note passages.

In the second movement, “Affettuoso,” the top altos have the melody in imitative style, while the lower parts play the harmony in quarter notes. In the last movement, “Allegro,” all parts—with intermittent solo and duo passages and imitative phrases—share the dotted-note fun. Modulations in this movement to G minor and C minor call for some tricky fingerings, but it is well worth a little practice.

Boyce (1711-79) is considered the foremost native musician working in 18th-century England. His *Symphony No. 4* was composed in 1751 as an overture to a pastoral opera, *The Shepherd's Lottery*. Later he revised this overture and other such pieces, and they were published in 1760 in a collection, *Eight Symphonies in Eight Parts, Op. 2*. (Trevor Pinnock with The English Concert has recorded these symphonies on authentic instruments, Archiv 419 631-2.)

The original orchestration of *Symphony No. 4* was two oboes, two bassoons, two horns, strings and harpsichord. Herrmann has kept the original key of F major in this arrangement for SATB recorders. There are three movements in the style of the Italian *sinfonia*: fast, slow, fast.

In the first movement, “Allegro,” all of the parts except the bass are high (soprano to high C, alto to high G, and tenor to high B \flat). In some places, alternative notes an octave lower are suggested. This movement scurries along in 16th notes and is fun to play.

The second movement, “Vivace ma non troppo,” is marked 3/8 but is really barred in 9/8. Its tessitura is lower than the first, and it is quite charming.

The work ends with a typical gavotte, marked “Allegro.” Here again, the parts lie mostly in their high ranges but are certainly not difficult.

This *Symphony* is a favorite with upper intermediate groups to which I have introduced it, but they advise that it is best played one-on-a-part.

“Mozart for Recorders? Of course, why not!” So starts Herrmann’s preface to the

“Mozart for Recorders?”

Of course, why not?”

Divertimento No. 14, KV270. This arrangement is not as far-fetched as that of the Boyce, which was originally composed for a small orchestra, because Mozart scored this piece for a small woodwind ensemble of two oboes, two horns and two bassoons. Herrmann goes on to say that it and four other such *divertimentos* by Mozart were used as “musical entertainment at banquets and in the open air.” So why not recorders?

Mozart composed this *Divertimento* in Salzburg in 1777 at age 21. Originally in B \flat major, it has been transposed by Herrmann to C major and the number of parts reduced from six to four (because the bassoons and horns often doubled or played in octaves). In this edition, the two oboe parts are played by the alto and first tenor recorders; the horn part by the second tenor; and the bassoon part by the bass recorder.

The top two parts work well on recorders; the tenor part lies low, but does not lack interest. Unfortunately, the bass has many repeated notes in the first movement, but the part becomes more active (even including some trills!) for the rest of the piece.

The first of four movements should be played as marked, “Allegro Molto.” It is in Classical two-part form, with a short development section and lots of variety in texture. The second movement, “Andantino,” changes to F major and has graceful 16th-note patterns in all parts. The third movement, “Menuetto, moderato,” back in C major, is in typical minuet/trio form and is the easiest of the four.

The last movement, “Presto,” is a rondo in 3/8 with the melody mostly on top. The lower parts, however, are active rhythmically and keep these players jumping at a presto tempo.

All of these arrangements are great fun to sight-read and excellent for working on ensemble techniques. The editions are presented in sturdy, brightly-colored covers, and the music appears in large black print. Care has been made to avoid awkward page turns—as shown especially in the Mozart, for which three pages of each of the parts are attached, printed on both sides, which fold out to fit on the stand. What a great idea!

Connie Primus

ROMPELTIER: THE EVOLUTION OF A 15TH CENTURY GERMAN SONG, BY ANONYMOUS, JACOB OBRECHT, PHILIP VAN WILDER, MICHAEL PRAETORIUS, AND T.J. BAYLEY, ED. JAMES MERRYWEATHER. Peacock Press PTYW 24-28 (Magnamusic), 2005. SAB/SATB/SATTB. Sc 10 pp. \$16.50.

This recent Peacock Press edition is a thematic anthology, exploring the use of the popular song “Rompeltier,” set by Jacob Obrecht and others over a period of 200 years. The settings range from that in the *Glogauer Liederbuch* (c.1480) to an arrangement from the *Piae cantiones* from 1625. As noted above, the settings range from three to five parts.

This is the kind of programming that would be useful for an ARS chapter meeting, as the settings are technically very easy and the rhythms are within the reach of players with limited experience.

The composers represented include Obrecht (c.1450-c.1505), a Netherlander of the same generation as Josquin Desprès; Philip van Wilder (d. 1557), a Franco-Flemish composer and musician who worked at the court of Henry VIII; and Michael Praetorius (1571-1621), the esteemed German composer and cataloger of most of the Renaissance instruments with which we are familiar.

All settings are clearly of vocal origin and are simple enough to have been sung by relatively untrained choirs. It would have helped the instrumental phrasing for the editor to have included a text underlay for these pieces.

This is a curious little volume, overall. It is published by the York Waites, an English Renaissance ensemble. I can surmise



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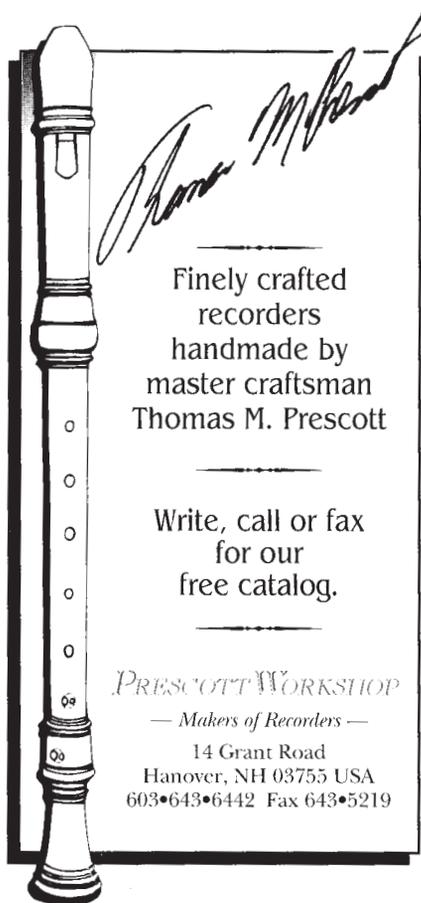
that it is used in a programmatic manner for concerts or other presentations, and it does have some attraction for that use. Also, from the differing numbers for each piece, it appears that each piece was issued separately and that this edition is a compilation.

In spite of the voicings given above, which were taken from the front cover, other arrangements of instruments have a better result. For instance, the Praetorius setting of *Parvulus nobis nascitur* works better as ATTB (alto up) rather than as SATB. If the suggested arrangement is used, the second line ascends up to a stratospherically high F while descending to a low D a few measures later.

The subtitle is misleading. The settings have little variation between them. The only real change is in the addition of parts, and that can be better seen in Praetorius's various settings on chorale tunes in his *Musae sionae*.

But the thematic unity involved here makes this volume useful for beginning ensembles and warm-ups of meetings or of groups.

However, there are no parts, and the Van Wilder piece runs to four pages, making a page turn necessary.



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CIACONA (1637), BY TARQUINIO MERULA, ED. JOACHIM ARNDT, CONTINUO REALIZATION BY CLAUDIA SCHWEITZER. Mieroprint (<www.mieroprint.com>), 2004. SS or TT with obbligato violone & bc. Sc, 6 pp, pts 2 pp. Abt. \$13 + S&H.

Merula was one of the leading exponents of the relatively new concertante style pioneered by Claudio Monteverdi and others in the second decade of the 17th century. Many scholars point out that he was of the generation born to the style and to whom it was no novelty.

He was born around 1595 in either Busseto or Cremona in Italy. (Merula was confirmed in 1607, presumably at the customary age of 12.) His peripatetic career took him from Cremona as far as Warsaw, where in 1624 he is described as being the organist of the church and the chambers to the king of Poland, Sigismund III.

He frequently had disputes with his employers over financial matters. He seems to have left a lucrative post in Bergamo under the cloud of an accusation that he manifested indecency toward several of his pupils. In spite of this, however, he retained the post of organist at Bergamo cathedral until his death, along with posts at Cremona cathedral plus organist and *maestro di cappella* for the Laudi della Madonna, which took place at the main altar of the cathedral on Saturdays and on vigils of Marian feasts.

Merula was known to have been a member of the Accademia dei Filomusi in Bologna. He died in 1655 in Cremona.

His works range from sacred songs and motets to purely instrumental pieces, notably variations on a number of ground basses, such as the chaconne noted here.

It is known that, in addition to being a fine organist, Merula was also an accomplished violinist. His instrumental writing shows a preference for strings. He was one of the earliest composers to specify string accompaniment to sacred motets.

Although stylistically his compositions show influences of more progressive Venetian composers such as Claudio Monteverdi, Merula remained his own man. His innovative writing style set the stage for the High Baroque to follow.

The piece in this edition comes from Merula's third book, *CANZONI/overo/SONATE CONCERTATE/per chiesa,e camera/a due, et a tre/del cavaliere*, published in 1637. Although Merula was a very progressive composer, he also used ground basses and ostinato figures from the past, such as the Romanesca and the Ruggiero (as common in chaconnes as the

This is delightful music (deserving of rediscovery!) that can be played by small ensembles of at least intermediate ability.

familiar Folia). Merula seems to have been fond of the bass line in this piece, since he reused it in others. The chaconne is a dance of Italian origin in which there are variations over a repeating bass line.

The original edition specifies violins and violone. This version is intended for recorders, the choice of which is up to the players. Due to the key and the range (middle C to high A), soprano recorders work best. The violone part can be played either on a bass gamba or a discreetly played 'cello. A true violone is not necessary for a successful performance of this piece, in spite of the editor's recommendation for a large bass viol with seven strings. Nowhere in the part does the range dip below low G on the bass clef, putting it in easy reach for gamba or 'cello.

The bass part does follow the basso continuo closely, but for 10 measures breaks into small variations of its own before returning to the ostinato line. The two upper parts require more dexterity, needing players with a good command of double-tonguing in order to negotiate the many small runs of 16th notes.

This is delightful music (deserving of rediscovery!) that can be played by small ensembles of at least intermediate ability.

I have not previously encountered publications by Mieroprint. Its extensive catalog has equal focus on new music for recorders and editions of Baroque masters, with emphasis on recorder and flute. Due to the lack of an American distributor, this music will be harder to find—in fact can be found only, at the time of this writing, on their web site noted above.

But the effort will be repaid. This edition is clear and easy to read, and the parts require no page turns. The continuo realization is simple and elegant.

My only quibble is that the editorial notes are all in German. This seems to be the practice of German music publishers, with Moeck the notable exception. Other publishers of early music, such as London Pro Musica, routinely provide notes in English and German, and often in French and Italian, making their editions accessible to a wider audience.

8 REÇERCADAS (1553), BY DIEGO ORTIZ, ED. MARTINA BLEY AND OLAF TETAPPEL, CONTINUO REALIZATION BY JÖRG JACOBI. edition baroque EBA 1120 (Magnamusic), 2004. S or T, bc. Sc 6 pp, pts 2 pp ea. \$25.

Although nearly a forgotten art today in the world of classical music instrumentalists, the art of ornamentation was an important topic to the performers of the Renaissance—and, by extension, to any modern performer wishing to play in a manner that could be considered “more authentic.” It is likely that Renaissance performances would have had more in common with jazz than with modern classical recitals, in that the performers of that era played freely in an idiom familiar to them, improvising and decorating at will.

There are numerous contemporary accounts of writers and *maestri di cappella* warning players to decorate tastefully and not to ornament while another player was ornamenting because of the dissonances. For example, on July 11, 1586, the Spanish composer Francisco Guerrero wrote of his two lead players Rojas and López in the Seville cathedral wind band (*ministriles*, but not “minstrels”) that they “shall always play the treble parts: ordinarily on shawms. They must carefully observe some order when they improvise glosses, both as to places and to times. When the one player adds glosses to his part, the other must yield to him and play simply the written notes; for when both together gloss at the same time, they produce absurdities that stop one’s ears.”

As an aside, the Spanish *ministriles* were expected to double on other instruments, particularly recorder: “At greater feasts there shall always be a verse played on recorders (*flautas*). At Salves, one of the three verses that are played shall be on shawms, one on cornets and the other on recorders, because always hearing the same instrument annoys the listener.”

The earliest surviving manual dealing with instrumental technique and problems of ornamentation is Silvestro Ganassi’s recorder tutor, *Opera intitulata Fontegara*, published in 1535 in Venice. He subsequently published a second book in 1542 aimed at viol players, *Regola rubertina*, and its second volume, *Letione seconda*, in 1543. Diego Ortiz followed in this tradition with his two-volume *Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (Treatise on the ornamentation of cadences and other types of passage in the music of viols), published in Rome in 1553.



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The *reçercadas* or *ricercars* (from the Italian, meaning "researches") contained in this new publication from "edition baroque" are taken from the second volume, which also contains solo *reçercadas* for bass viol and other *reçercadas* based on madrigals and chansons (*O felici occhi miei* by Jacques Arcadelt and the justly famous *Douce mémoire* by Pierre Sandrin) plus ground basses such as *La Spagna*.

Ortiz's book was published simultaneously in Spanish and Italian. The Italian version is so full of "hispanicisms" that many authorities suggest that Ortiz served as his own translator—which is possible, considering the time that he spent at Naples in the 1550s.

In fact, very little is known of Ortiz's life prior to 1553, when he surfaced in Naples. It is speculated that he was born around 1510 in Toledo. He is thought to have died around 1570 in Naples.

These pieces have long been known to viol players, but there have been few editions available to recorder players. Therefore this edition fills the need of bringing this music to a wider audience.

It has several features designed to make it as flexible as possible. First, there is a score, with the keyboard part printed in slightly larger type. The recorder part is printed in opposite fashion—the solo part larger, with only the bass line below.

There is also a separate bass part, with the bass line emphasized over the solo line. And for the truly adventurous, there is a bass part on a single page, consisting of nothing more than the individual bass lines with an indication of how many times the line should be repeated.

The music itself is of intermediate difficulty, with the main challenges being stamina (the *reçercadas* are long quasi-improvisatory pieces over repeated passamezzo basses) and phrasing the solo line in a musical way in order to avoid making it sound didactic. Any player seeking to improve his or her improvising and ornamenting ability would do well to master these pieces.

This edition is very clear, legible, and well-laid-out, with the solo parts requiring no page turns. The keyboard part has been nicely realized, with enough complexity to keep the player's interest, but not enough to swamp the recorder.

As with all editions from this publisher (and indeed from all German publications I have seen, except Moeck), all notes are in German.

Frank Cone

MERRY CHRISTMAS: FOUR CHRISTMAS SONGS, ARR. NICOLA TERMÖHLEN. Moeck 799 (Magnamusic), 2005. ATB. 3 scores, 4 pp ea. \$9.

The four “well-known” (according to Ms. Termöhlen) pieces here are: “Fröhliche Weihnacht überall,” “Macht hoch die Tür” (which is technically an Advent hymn, at least in the U.S.), “Was soll das bedeuten,” and “O Tannenbaum” (the only carol that will be familiar to most Americans, translated usually as “O, Christmas Tree”).

These are very nice pieces, and a welcome change for those of us who play in malls, bookstores and other venues during the holiday season—something new to stave off boredom from the usual fare our patrons assume we will play at these events.

The alto in three of the four pieces plays the *cantus firmus* (melody), so that it is kind of a sleeper part—but the arrangements are interesting enough that they could be performed not only as background music, but in a concert of carols from around the world.

Valerie Hess

CONCERTO II FOR A CONSORT, BY ARCANGELO CORELLI, ARR. JÖRG JACOBI AND OLAF TETAMPEL. edition baroque eba 1206 (Magnamusic), 2005. AA bc. Sc 15 pp, pts 4 pp ea. \$19.50.

CONCERTO VIII FOR A CONSORT, BY ARCANGELO CORELLI, ARR. JÖRG JACOBI AND OLAF TETAMPEL. edition baroque eba 1205 (Magnamusic), 2003. AA bc. Sc 19 pp, pts 6 pp ea, plus an extra page to avoid a page turn. \$19.50.

SONATA I & II, BY WILLIAM CORBETT, ARR. OLAF TETAMPEL. edition baroque eba 1220 (Magnamusic), 2003. AA bc. Sc 21 pp, pts 6 pp ea. \$24.50.

SONATA IN IMITATION OF BIRDS, BY WILLIAM WILLIAMS, and **THE IMITATION OF SEVERAL BIRDS**, BY ROBERT ORME, ARR. OLAF TETAMPEL. edition baroque eba 1205 (Magnamusic), 2003. AA bc. Sc 21 pp, pts 7 pp ea. \$23.50.

Even though Arcangelo Corelli (1653-1713) wrote relatively little, he had an amazing influence on the development of musical styles. He was the first composer to gain a reputation just for compositions of instrumental music, the first to depend on publishers for that reputation, and the first to produce instrumental works that were studied and admired throughout Europe for many years. G. F. Handel met Corelli in Italy and used his concerto

It is the famous Christmas Concerto in its entirety.

grosso compositional style in his own instrumental works.

In a concerto grosso, the concertino (small group of soloists) and the larger ensemble take turns playing. Each part of the concerto had a basso continuo (keyboard and a low-pitched solo instrument) playing along. This was a style of composition made especially popular by Corelli.

Corelli's *Concerto II* (Op. VI, No. 2) was published in London by Walsh in 1725 arranged for recorders. Corelli's concerto grosso collection for strings was originally published in Amsterdam in 1714. The Walsh edition implies that the concertino parts could be performed without the other orchestra parts. However, there are *solo* and *tutti* markings in the score and in the recorder parts of the first two movements, indicating that a group of one-on-a-part players could be used to contrast with a larger ensemble.

Concerto VIII (Op. VI, No. 1) is also among the concertos published by Walsh for recorders and basso continuo. It is the famous *Christmas Concerto* in its entirety.

The fast movements would be difficult for lower-level recorder players, but for intermediates they are fun and challenging. It is this concerto's familiar “Pastorale” movement that is most often arranged for recorders, but this is the first for two altos and continuo. This movement is the only one in *Concerto VIII* that includes the *solo* and *tutti* markings found in *Concerto II*.

Both of these editions are well-edited and clearly printed. They include figures for the keyboardists and have friendly page turns for all—in the recorder parts of *Concerto II*, an extra page is included to avoid a page turn within a movement. The only problem I encountered was that the measure numbers of the bass string part of *Concerto II* do not always match the other parts or the score. Some information about the pieces and the composer is included, but it is all in German.

William Corbett (c.1675-1748) was an English violinist, composer and collector. He wrote music for theatre and was known as a flamboyant violinist. While Corbett was still a paid member of the English Royal Orchestra, he lived in Italy, where he amassed a valuable collection of music and violins, including instruments

played by Corelli and Torelli. Some thought he was being paid to be a spy!

While he was in Italy, he also did his most interesting instrumental writing. His *Six Sonatas*, Op. 2, were published in Amsterdam in 1701 and in London in 1705. *Sonatas I and II* are characterized by melodic interest and strong rhythms.

There are a few ornaments suggested by the editor, but none indicated by Corbett. There are many possibilities for added ornaments, and the pieces would be appropriate for intermediate-level recorder players. These would make good study pieces for students just learning Baroque style.

William Williams (fl. 1677-1701) was a member of the Royal Band in 1695. He wrote songs for the London theatre and a small amount of chamber music. His style continues that found in the music of Henry Purcell. Since there were two farewell concerts after his death, he must have been well-regarded by his peers.

Williams's *Sonata in Imitation of Birds* was the last of a set of six published in 1700 by Hare & Walsh. Even though Williams stated that three of the sonatas were for two recorders, and three for two violins, he also wrote that they could be transposed for use by either violins or recorders. It is difficult, though, to imagine violins effectively sounding like birds! The introduction to the first movement is very bird-like in character and is well-suited to recorders.

As with much of Purcell's music, the style shows some French influence, nicely blending French and English styles. For those who dare to make the introduction section seem very birdlike, this sonata can be tremendously fun to play. Since it is not overly ornamented, its slow movements offer room for creativity. Altogether this is a fun ensemble piece for intermediate players on all the instruments.

This edition is a bit different from the Oxford version of the same sonata. Here the bass string part is assigned to a violone (it could also be played by 'cello or viola da gamba), and in the score it is an added part, rather than part of the basso continuo. In the second and fourth movements, the violone part is not quite the same as the basso continuo. A blank page

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has been added to eliminate a page turn, and there are cue notes in the parts during some long passages of rests.

The companion piece in this edition, *Limitation du chant de plusieurs oyseaux/The Imitatio (sic) of several Birds*, is by a virtually unknown composer, Robert Orme (?-1711). From the accompanying notes, we find he was amateur musician and composer from London. There is no other available biographical information.

In 1700, Orme published a collection of eight sonatas in Amsterdam along with a collection of pieces by Godfrey Keller. This sonata has three movements, the first of which is similar to that of the Williams sonata, sounding very bird-like and chirpy. It is generally easier than the Williams—but the slow movement in F minor might take some practice to play all the flats. This piece is quite charming and would be a nice complement to the Williams sonata in concert.

All the editions available for this review have clear, easy-to-read print, thoughtful editing, and some historical information. The only words of caution are for the keyboard player, who may need to thin the texture of the realization to better match the harmonic rhythm. Playing anything more may be too heavy for the soloists.

The pieces reviewed would provide challenges and enjoyment for intermediate players, and they would offer a wonderful introduction into the styles of these composers, both known and unknown.

It was quite a treat to have the opportunity to evaluate publications of this new publisher—edition baroque, begun by three professional musicians and teachers: Olaf Tetempel, Jörg Jacobi and Martina Bley. They founded the company three years ago and have been selling their editions for two years. In 2005, together with the Boston Early Music Festival, they published the opera score for the festival's centerpiece, Mattheson's *Boris Goudenow*. They now publish music for recorder, gamba, vocalists, chamber groups, harpsichord, organ, choir and orchestra. Their plan is to provide contemporary editions of music of the 17th and 18th centuries that has not been previously published. Thanks to 21st-century communication, we can easily check their web site (in German and English) to find about their publications: <www.edition-baroque.de>.

Rose Marie Terada has reviewed for AR in the past; her recent activities have included directing the Colorado Recorder Orchestra.

THE FAIRGROUND ORGAN, BY CHRISTOPHER BALL. Peacock Press PCB0025 (Magnamusic), 2000. SSAT or SSTT. Sc 13 pp, pts 5 pp ea. \$26.

ONE DEAF ANTECHINUS, BY ELISABETH MIDDLETON. Orpheus Music OMP 145 (<www.orpheusmusic.com.au>), 2005. SATB. Sc 5 pp, pts 1 p. ea. Abt. \$15 U.S. + S&H.

GÜNTER'S DANCE, BY MADELINE PHELAN. Orpheus Music YCS 012, 2002. SAT/S B. Sc 6 pp, pts 1 p ea. Abt. \$10 U.S. + S&H.

Christopher Ball (b. 1936) has composed many recorder works. He is also an accomplished recorder player, clarinetist, orchestral conductor and photographer. He describes *The Fairground Organ* as a miniature suite. It includes: "Merry-ground Waltz," "Pipe-organ Polka," "Lilting Lullaby," and "Out-of-step March."

The first three attempt to conjure up the sounds of what I assume must have been mechanical organs on merry-go-rounds. Our consort feels that he succeeded in this effort, but the result on recorders sounds more like a calliope. The final march is somewhat of a challenge, with measures of 5/4 thrown in here and there. Except for the march, these pieces are fairly easy to play and would be appropriate for intermediate consorts—particularly those with no bass instruments at their disposal.

From Taree, New South Wales, Australia, Elisabeth Middleton studied at the Sydney Conservatorium and at Sydney Teachers' College. She has taught music in high schools, keyboard for Yamaha, and recorder for community music classes and in an alternative primary school. She has been a member of the Victorian Recorder Guild for some years and has played recorder in various groups. (The above information is provided in the publication.)

Her *One Deaf Antechinus* is a clever take-off on "Three Blind Mice." Instead of three blind mice, though, we have one deaf marsupial mouse introduced "marsupially" with a series of half-notes in A minor. This is followed by a jazzy series of eighths where Middleton asks for "swing quavers." These are tossed back and forth among the four instruments.

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This would be a fun and somewhat challenging piece for a high intermediate consort. The group must have a good feel for jazz rhythms.

It continues with a key change and a short waltz, followed by a return to 2/2 and later to the original key.

This would be a fun and somewhat challenging piece for a high intermediate consort. The group must have a good feel for jazz rhythms, and the soprano is asked to flutter-tongue on a high G# near the end. Our consort considers this to be the best of the three works reviewed here and plans to include it in our repertoire.

The information provided with *Günter's Dance* states: "Madeline Phelan is a student at the Conservatorium of Music in Wollongong (Australia) where she is a member of the Recorder Ensemble. She also plays guitar and hopes to have a career in music in the future. She wrote *Günter's Dance* after being inspired by a friend's rendition of 'Günter had a little Lamb'."

Günter's Dance starts out "vivo leggiero" in 2/4 with SATB, then changes to "alla marcia funebre," where we must assume that a slower tempo would be appropriate. A sudden soprano solo appears, and the tenor player is asked to switch to soprano.

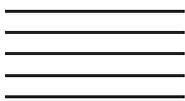
The piece then moves to a "piu mosso," in which the tenor player returns to tenor and another sudden solo appears—this time for the bass.

Günter limps to the end with an "allegro con moto" in 6/8: a strange sort of dance, in our opinion! This work would be appropriate for a high intermediate consort due to the two challenging solos, the required change of instruments for the tenor player, and the extreme soprano and alto ranges.

Our consort did not find this work particularly rewarding. The key is not comfortable, the soprano is asked to play high C and D and the alto must squeeze out high G. These difficulties can, of course, be negotiated by experienced players, but we question that this work is worth the effort. We suggest that this young composer might aim to write more recorder-friendly music, considering key and ranges.

Bill Rees

CHAPTERS & CONSORTS



Recorder Orchestra Corner

The **Colorado Recorder Orchestra** (CRO) has been busy preparing for its tour of Japan. The November 6-18 trip comprises 11 nights and 13 days (since the group passes the International Date Line both going there and returning).

The CRO itinerary includes an elementary school concert in Tsuruoka, plus two concerts in Yamagata and one in Tokyo. They plan to go sight-seeing in the latter cities as well as Kyoto, and possibly Hiroshima or Himeji Castle, and have been working to set up a tour of the Yamaha recorder factory. The recorder orchestra will represent the State of Colorado in Yamagata, Colorado's sister state.

CRO had a September 7-8 workshop retreat, led by **Frances Blaker**, to focus on ensemble technique, plus coaching for three small ensembles playing on the tour. Other preparations for the trip included cross-cultural training, plus an October 21 concert at the Early Music Colorado Fall Festival of Early Music.

The CRO Japanese concerts and school presentation includes music by American composers, Japanese traditional music, Renaissance dances, Baroque music, and a suite by 20th-century English composer Gustav Holst. The repertoire is arranged much as it would be for a wind band, making best use of the high and low sounds of the instruments, which include soprano to contra bass in F (occasionally reinforced by a bass viola da gamba).

CRO was formed as the "Front Range Recorder Orchestra" in summer 2004, and had its debut at the Early Music Colorado Fall Festival in October 2004. After changing its name and broadening its scope, in 2005-06 it performed many times in the Denver area and surrounding communities.

The 19-member volunteer orchestra, organized by leaders from three Colorado ARS chapters who serve as a governing board for the group, has as its goal to provide a challenging musical adventure for more advanced recorder players. The CRO is directed by **Rose Marie Terada**.

Recorder orchestra activities, and gathering for wine and song

Conducted by **Thomas Axworthy**, the **Los Angeles Recorder Orchestra** (LARO) performed two September concerts and featured the group's first concerto arranged for recorder orchestra, Vivaldi's *Concerto in C Major, P79*. Soprano soloist **Dieneke Kalsbeek** (photo, above right), a newcomer to LARO, grew up in the Netherlands and studied with Marion Verbruggen.

The program was entitled "Birthday Serenade," and celebrated the 250th anniversary of W. A. Mozart's birth year with his *Serenade No. 12 in C Minor*, one of his best-known chamber compositions. Also on the program were works by Anthony Holborne and Charles Ives.

Up the coast, the **Mid-Peninsula Recorder Orchestra** (MPRO) began rehearsals in September for its 2006-07 season. Repertoire for the December 2 concert includes arrangements of two choral lieder by Johannes Brahms, the *Siciliana* from Handel's oboe concerto in B \flat major with oboist Nicholas Vigil, a canzona by Florentio Maschera, and a six-part sonata for recorders and continuo by 17th-century Moravian composer Pavel Josef Vejvanovsky.

Along with the **South Bay Recorder Society**, MPRO has recently started a group for young players in Menlo Park, CA, modeling it after the successful East Bay Junior Recorder Society that is sponsored through the East Bay Recorder Society. The youngsters will meet monthly. **Margaret More** and **Stevie White** are its principal organizers, and adult members are invited to play larger instruments with the mostly-beginner young group.



Soloist Dieneke Kalsbeek and conductor Thomas Axworthy, with LARO. (Photo by Shelley Billik)

MPRO also sponsored the first of two workshops of its season on October 7, led by the Bay Area's **David Morris** (at left in bottom photo), known for his virtuosity on gamba and Baroque 'cello with groups such as Musica Pacifica, The King's Noyse and Sex Chordae Consort of Viols, as well as other ensembles throughout the U.S.

Morris dazzled an audience of 36 with his knowledge of music as it pertained to the periods—two moments in history separated by almost a century—that were the theme of the workshop: "From the Palazzo to the Proscenium: Late Renaissance madrigals and the theater music of Henry Purcell."

The morning was devoted to late-period Italian madrigals, which were in their final burst of glory during this period. Composers included Arcadelt, da Rore, Luzzarschi, Gesualdo and several of lesser-known fame.

English theater music by Purcell was the theme for the afternoon session, with selections from four suites: *The Fairy Queen*, *Double Dealer*, *Amphytrion* and the opera *Dioclesian*.

Participants were particularly interested to hear Morris explain why these two musical genres arose when and where they did. Madrigals flourished in the city-states of a not-yet-unified Italy, as aristocratic patrons rediscovered a classical heritage suppressed or ignored for centuries. Purcell composed in an England rebounding from repressions of Cromwell's era—





as a restored Stuart king, who was raised in France, encouraged theater and entertainment.

MPRO, like other groups, recently underwent a period of “much dischord due to a lack of disclosure causing an unpresidential amount of sturm und drang” (quoting a recent newsletter). In other words, they solved a potential leadership problem by having two co-presidents, **Grace Butler** and **Liz Brownell**.

Chapter Notes

Like MPRO, the **New York Recorder Guild** faces a transition as **John De Lucia** (music director for 10 years) and **Michael Zumoff** (unpaid executive director for 26 years) have each announced that this is his last year in the post.

On May 6, Arkansas recorder players (*photo above*) from **Little Rock** and **Bella Vista** joined with others from Oklahoma and northern Texas for the sixth annual spring music-making celebration at the **Wiederkehr Winery** at Altus, AR. With a full range of recorders represented, the day was spent playing a variety of music led by different group members present.

One highlight was an eight-part arrangement of Glenn Miller’s ever popular *Moonlight Serenade*. Another favorite each year is the enjoyable meal at the winery’s Weinstube. The centrally located

winery provides a free meeting room, and the chapter always looks forward to its continuing tradition of gathering there.

The **Bella Vista** chapter enjoyed other recent opportunities to publicize the recorder to both young and old.

In May, they participated in a Fine Arts Festival at Mathias Elementary School in Rogers, AR. They presented a program for two groups of eager, responsive fourth- and fifth-graders—many of whom had already started learning recorder, but had never seen the larger ones.

In July, chapter members contributed to a Senior Lifestyles Fair in Bella Vista by presenting an exhibit publicizing the ARS and providing background music throughout the well-attended event. The use of larger recorders, including contra, resulted in many inquiries and hopefully some recruits—and a photo that appeared on the front page of local newspaper *The Morning News*, showing member **Eileen Rees** playing the bass (*above right*), also garnered the group some publicity.

Nashville Metro Parks chapter members had their annual spring concert on April 28 at the feet of the statue of Athena in the Parthenon in Nashville, TN. The Parthenon is a full-scale replica of the Greek Parthenon as it was in its glory days. It was built as the centerpiece of the Tennessee Centennial Exposition of 1897 and was rebuilt as a permanent structure between 1920 and 1931. The 42-foot-tall statue of Athena, <www.nashville.gov/parthenon/Athena.htm>, was completed in 1990.

Three consorts performed. The first was a group of friends who play every Tuesday, offering a program including *Du lenze gut* (Thou springtime good) from *Glogauer Liederbuch* of 1480; *Marie-Golde* by Anthony Holborne; and Kenneth J. Alford’s lively arrangement of *Colonel Bogey*, which brought smiles to all present.



The second group, a consort called **Mon Ami**, consists of recorders, percussion and violone. Their offerings included *Ballo del Fiore* from *Il Ballarino* of Fabritio Caroso from 1581; *The Fairie-round* by Holborne; and a concluding new recorder quartet arranged by members of the consort, *Basse Dance/Pic aux Cailloux*—Medieval dance tunes blended with *Rocky Top*, a Tennessee bluegrass favorite by Felice and Boudleaux Bryant.

Centennial Recorder Consort, the third group to play, has been in existence since 1973 and still includes one of the original members. Their performance included Edgar Hunt’s arrangement of *March of the Priests* from *The Magic Flute* by W.A. Mozart; *La Primavera, III*, arranged by Erich Katz; and the amusing *Pineapple Rag* by Scott Joplin, arranged by Ken Andresen and Mary Stromsten.

On May 13, the Nashville Metro Parks chapter hosted **Letitia Berlin** for a day-long workshop, “A Happy Marriage of Music and Technique.” **Vanderbilt University’s Blair School of Music** helped underwrite the event, which attracted almost 40 participants from Tennessee, Alabama and Missouri. Of these, about half were middle-school age, providing a nice challenge to veteran recorder players as they sight-read “alto up” parts in Bach’s *Art of the Fugue*.

The Tuesday group from Nashville Parks (l to r): John Crispin, Ron Olson, Akiko Kagawa, Cathy Corral, and Carole VanderWal. (Photo by Ron Olson)



CHAPTER NEWS

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Berlin exuberantly led sessions in daily recorder technique, warm-ups, articulation, and ensemble repertoire of Isaac, Senfl, Bach, the court of Henry VIII, Sweelinck, Crecquillon, and Purcell. After lunch, there was a surprise: some Nashville ARS members entertained with the new recorder quartet, *Basse Dance/Pic aux Cailloux*, that premiered in April.

The workshop concluded with Berlin conducting a beautiful rendition of Purcell's *Scotch Tune*, delivering on her promise to merge music and technique in a happy day of recorder playing.

The newsletter of the **Princeton (NJ) Recorder Society** exhorted members to "take off your ruff and powdered wig. Grab your ABS recorders" for the October chapter meeting led by **Pete Rose**. Members also performed on October 28 at the second annual **Early Music Festival at the Grounds for Sculpture**, sponsored by the Guild for Early Music.

The **Recorder Society of Long Island (NY)** has changed its meeting format. Some monthly meetings will now include a guest conductor who leads advanced players to "really stretch their playing legs," while chapter music director **Rachel Begley** works with intermediate players to further develop their skills, and **Elise Jaeger** coaches novices, who may also choose to audit the meeting.

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The **Greater Denver (CO) Chapter** is also incorporating warm-up music in each meeting, regardless of its leader. They will play two "theme songs": *Eternal Father* (The Navy Hymn, by John B. Dykes) as arranged by Ken Andresen, who also conducts that work at the beginning of recorder orchestra rehearsals; and Palestrina's *Alleluia*. The ongoing ritual should build confidence in less-experienced players, plus let others try out less-familiar instruments, and work on intonation and ensemble playing.

Denver chapter members **Janet Handmaker**, **Mary Scott** and **Keith Emerson** were September 12 guests, promoting the recorder, on *Colorado & Company*, a show on Denver's NBC affiliate, Channel 9.

While Mt. Rainier loomed auspiciously in plain sight (rather than being cloaked in clouds), the **Cascade Recorder Consort** hosted **Moss Bay Recorder Society** members on May 13 in Enumclaw, WA. As usual at the annual gathering, 16 players performed for each other and played together under conductor **Wini Jaeger**.

More Play-the-Recorder Month News

On March 20, **South Bay (CA) Recorder Society** members played at an event in the renovated Saratoga Library. Four groups performed, one following the other, over a three-hour period: **The Cronos**, **Amaranta**, **The Cat's Meow** and **De Anza Circle**. There was a steady audience of people who visited the library that afternoon, and the library coordinator appreciated the public's positive response so much that the chapter was invited to repeat this community outreach activity next spring.

Shown at right are members of The Cat's Meow (l to r): Anne-Marie Wiggers, Donna Swanson, Kristin Carlisle, Margretta Dollard, Janice Trieglaff and Kelly Moore. In the background, Wiggers' young student Julia Wu and her mother Weifen are seated, listening to the music.

Wu gave her third annual recital in June for a small audience of family and friends at the Wiggers' home. She played Bach, Handel and Mozart duets with her teacher, the Scottish Annie Laurie, plus her own composition, Waterfall. Over three years, the young musician has taken on soprano, alto and tenor recorder, expressing a love for making music.



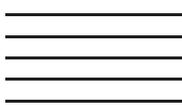
On March 15, the Olde Pipes Consort (left) of Charleston, SC, played a PtRM concert in the assisted-living area of the Bishop Gadsden Retirement Home, an Episcopal retirement complex with a wide range of services.

The Olde Pipes Consort is composed of 16 seniors that meet weekly for rehearsals and fun playing at the Lowcountry Senior Center, which is sponsored by Roper-St. Francis Health Care. The group has made good use since March of the recorders donated by Courtly Music and won by the group as a PtRM prize.

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ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN.	3
AMERICAN RECORDER SOCIETY.	20, 25, 33, 34
BEATIN' PATH PUBLICATIONS.	23
STEPHAN BLEZINGER.	8
COURTLY MUSIC UNLIMITED.	19
EARLY MUSIC AMERICA.	22
HONEYSUCKLE MUSIC.	29
KATASTROPHE RECORDS.	23
BILL LAZAR'S EARLY MUSIC.	24
LOST IN TIME PRESS.	8
KEITH E. LORAIN EARLY DOUBLE REED SERVICE.	18
MAGNAMUSIC DISTRIBUTORS.	BC
MOECK VERLAG.	IFC
MOLLENHAUER RECORDERS.	IBC
DAVID OHANESSIAN.	31
PRB PRODUCTIONS.	4
PRESCOTT WORKSHOP.	32
PROVINCETOWN BOOKSHOP.	39
THE RECORDER MAGAZINE.	36
THE RECORDER SHOP.	35
ST. LOUIS OCARINAS.	26
SCREAMING MARY MUSIC/GLEN SHANNON.	21
SWEETHEART FLUTE CO.	18
VON HUENE WORKSHOP, INC.	23
J. D. WALL PUBLISHING CO.	5
WICHITA BAND INSTRUMENT CO.	28
DOMINIK ZUCHOWICZ.	5