

AMERICAN RECORDER

SEPTEMBER 2004

PUBLISHED BY THE AMERICAN RECORDER SOCIETY, Vol. XLV, No. 4



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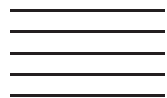
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EDITOR'S NOTE



I've been a fan of minimalist music since I was in music graduate school in the early 1980s—a time when anyone studying composition could absorb and process styles from world music of many cultures, easily available through recordings and live touring performances; to classical “new music” that included highly expressionistic performance art with music, improvisation and minimalism.

I found the minimalist music of Philip Glass, Terry Riley and Steve Reich to be straightforward, yet elegantly devised—music that couldn't be taken at face value, both to play and to hear. I thought of it as music to listen “through” rather than “to.”

Glass started writing music in the 1970s (and remains very active as a composer; his most recent commission was *Orion*, a 90-minute work premiered in June at the Cultural Olympiad 2004 in Athens, Greece). For many, the Glass work that made a big impression was his landmark 1976 opera *Einstein on the Beach*. During a 1984 trip to New York City, NY, I heard the last live performance in a three-month run of *Einstein* during that year's Next Wave Festival at the Brooklyn Academy of Music. Lasting nearly five hours, and with no intermissions, the performance was enthralling: almost no one in the packed house left for any sort of break.

This was the work that also influenced **Bart Spanhove** to embrace minimalism, as he tells in his article on Belgian composer **Frans Geysen** (page 10). Geysen has also composed a **new work** for ARS members (placed on page 21 so that you can lift it out of this issue; thanks to Anne Chetham-Strode for typesetting it).

It's gratifying that one of Reich's flute works has been transcribed for recorders by **Reine-Marie Verhagen** (page 5). New minimalist works are also being composed specifically for recorders; see **Music Reviews** (on page 31, including the review of a minimalist piece by Caldini on page 35).

While minimalism might seem to be a repeating motive in this issue, there's a lot more to read—including a useful article on **photographing musicians** by **William Stickney** (page 25). Enjoy!

Gail Nickless

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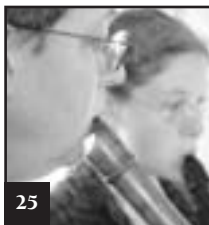
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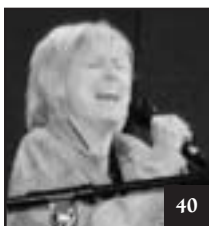
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ON THE COVER:
Photo
by
William Stickney.

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Steve Reich for recorders; early music played at Ground Zero in New York City, NY; the recorder in bathroom and vest design; and the recorder during the EMA conference and fringe festival in Berkeley, CA (on page 40)

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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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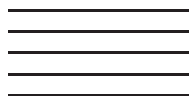
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PRESIDENT'S MESSAGE



Blogs

One of the new cultural phenomena spreading through the internet these days is the blog. According to the Webopedia, <www.pcwebopedia.com>, a blog—short for Web log—is “a Web page that serves as a publicly accessible personal journal for an individual. Typically updated daily, blogs often reflect the personality of the author.”

Besides being a noun, the term can also be used as a verb, meaning “to author a Web log.” The person who authors a blog is called a blogger.

There are only a few blogs with early music coverage, and to the best of my knowledge, there are no blogs with any significant recorder content. I think recorder players need to start blogs. Just as Samuel Pepys documented his life and his musical activities (which included the recorder) through his diary, blogs may be the way for us to document and comment on our lives and musical activities.

For example, if a recorder blogger had gone to the Early Music America conference in Berkeley, CA, from June 10-13, the person would have described the rich array of concerts, panel discussions, breakout sessions and lectures. Our blogger might have described in great detail the fabulous ARS benefit concert that featured **Judy Linsenberg** and **Charles Sherman**; **Frances Feldon** and **Kay Stonefelt**; **Adam Gilbert**, **Rotem Gilbert**, and **Mahan Esfahani**; **Tibia** (**Frances Blaker** and **Tish Berlin**); and the Farallon Quartet (**Blaker**, **Berlin**, **Louise Carslake** and

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Hanneke van Proosdij). The blogger would have been excited to report that all of the proceeds from the benefit concert support ARS scholarships.

Or, maybe the blog would have described the exceptional master class with Geert Van Gele on Friday morning or the exciting Great Recorder Relay on Saturday morning that included performances by **Tibia**, **Rotem** and **Adam Gilbert**, **Eileen Hadidian** and **Natalie Cox**, **Tom Bickley** and **David Barnett**. After a delicious lunch at one of Berkeley's eclectic restaurants, the blogger might have offered reflections on the Saturday afternoon round table discussion on maintaining a career as a professional recorderist, or the Saturday afternoon play-in led by Glen Shannon and myself (*photo below*).



It is unfortunate that this blog does not exist. However, there is no need to despair since many of the conference events are described in this issue of *American Recorder*.

If some of the ARS Board members had blogs, you would be able to see the evolution of the plans for the first ARS Conference. The conference, with sessions on recorder pedagogy and chapter leadership, will be held July 28-31, 2005, at Regis University in Denver, CO. It will coincide with the dedication of the Recorder Music Center located in the Dayton Memorial Library at Regis. The conference announcement appears in the September ARS Newsletter, and further details will appear in the November issue.

I am grateful that AR appears in my mailbox and on my computer screen five times a year, filled with all of this information. Although recorder blogs could be interesting, informative, quirky and funny, AR is a much more reliable source of recorder-related information.



Wishing you a musical autumn,

Alan Karass, ARS President
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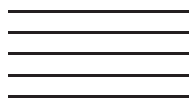
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TIDINGS



Arranging Reich, mandolins meet recorders,
and recorder decorating and fashion ideas

Ensemble Breve: Good Friday at Ground Zero

Ensemble Breve offered a program of music at St. Paul's Chapel in lower Manhattan of New York City, NY, on April 9. In many ways, the program reflected the spirit of the location and of the day.



St. Paul's Chapel and nearby Trinity Church are adjacent to the 9/11 ground zero site of the 2001 terrorist attack. In addition to sharing this melancholy link, they also share a mid-day concert series, hosting a

broad spectrum of performers and performances offered without charge to those who care to listen.

Indeed, the Breve performance was presented as a "sound installation" for Good Friday. Numerous hangings along the chapel walls and balcony provided an almost overwhelming visual remembrance of 9/11. Throngs of people from all walks of life passed slowly, and mostly respectfully, around the exhibit in the sanctuary while the music was performed.

Breve has reconfigured recently and now includes **Deborah Booth**, recorders and flute; **Jay Elfenbein**, gamba; and the redoubtable **Morris Newman**, recorders and rackets. The latter instrument is a "buzzy" double reed, producing a deep sound from a narrow tube folded many times to fit in a relatively small cylinder.

The group opened the program with a set of "golden oldies" from Flanders—an anonymous early-16th-century setting of *Jay pryse amours* (I have taken love) and several settings of *O Venus bant* (O shackles of Venus), including versions by Josquin and Isaac. Booth used recorders and flute in this section, while Newman played rackets and recorders. Shifts of instruments afforded differences of coloration for the multiple versions, as did Elfenbein's use of plucked as well as bowed strings on the gamba.

The second section of the program again featured music from Flanders.

I especially liked the contrast of movements between the Brumel and the Morales versions of *Missa L'Homme arme*. Brumel keeps the theme primarily in the *cantus firmus*, with the other two voices rather independent. The Morales version seemed more complex, but was equally compelling.

Other composers on this part of the program included Agricola, Ghiselin, Barbireau and Anon. Here I especially liked the mass movement from Agricola's *Missa in myne Zyn*, lovely writing and playing—a reminder that in the breath and fingers of gifted musicians, vocal music fits well and sounds "right" on recorders and viol.

The latter part of the program brought us musically to Renaissance England, and then to Baroque France. I really loved *Somewhat musing*—a little gem of a piece by Robert Fayrfax, tenderly and expertly offered. Breve then gave us three elegant examples of late Renaissance fantasias (White, Tomkins and Lupo) with the coloration of each differentiated by choices of instruments as well as of articulations.

The segue to J.B. Boismortier and French Baroque style was not as jarring as such a juxtaposition might suggest. The second movement of the *Ballet de Village en trio*, "Doucement," was both sweet and a bit sad, and the final movement, a chaconne, also conveyed a sense of melancholy to 21st-century ears.

The St. Paul's Chapel acoustic swallowed some bottom notes of the larger recorders, bass and C bass, although the viola da gamba sound was quite clear, perhaps because of the spatial orientation of the viol vs. the "big" recorders. But overall the emotional span of music, from *Missa L'Homme armé* to *Somewhat musing*, spoke clearly for itself—and for the emotions of the day and the site, proving once again that music can convey to the listener the remembrance of things past, while giving us hope for the future.

For more information, see Breve's web site, <www.breveboxwood.org>.

Nancy M. Tooney



Bits & Pieces

During April, **ONI**, The Netherlands' oldest mandolin orchestra, came to Texas for concerts. Their trip was arranged by ARS member **Alice Derbyshire**, and sponsored in part by the Texas Toot, Dallas Recorder Society, Mesquite Arts Council, and Texas Commission on the Arts.

ONI consists of six mandolins, three mandolas, a mandocello, three acoustic guitars and an upright bass. They concentrate on a repertoire written expressly for the mandolin orchestra. Although this is mostly 20th-century music, it is more Romantic than modern in sound.

At two points during the program, the orchestra was joined by recorder players.

Peggy Turner joined **ONI** on stage as a recorder soloist, playing the Baroque style *Concertino Veneziano*, by Ralph Paulson-Bahnsen. The slow middle movement featured a particularly haunting melody.

During the second half of the program, **ONI** was joined by a recorder trio—**Turner** on soprano, **Derbyshire** on alto, and **Karen Ferrer** on bass (*l to r in first row, photo above*)—playing *Concerto in D minor* for mandolin orchestra and recorder trio by Hermann Abrosius. It was the most "modern" sounding piece of the program, with a decidedly oriental cast to its harmonies and rhythms, writes Ferrer.

L'Ensemble Portique, founded and directed by recorderist **Lisette Kielson**, will be in residence at Calvary Presbyterian Church in Milwaukee, WI, for its 2004–05 season. Built in 1868, Calvary Presbyterian's innovative space and welcoming ideas will provide a fitting home for the ensemble's devotion to a fusion of early and contemporary repertoire.

Kielson will make Calvary her site for Milwaukee-area performances, workshops, classes and lessons. The chamber group's season includes three programs of Baroque and contemporary music, featuring world premieres of works by Wisconsin composers **Julie Brandenburg**, **Michael M. Bell** and **David Drexler**.

Seven Times Salt, with recorderist **Daniel Meyers**, plays English consort music of the 16th and 17th centuries. Their June live radio performance on WGBH's *Performance Today* was entitled "Pilgrims' Progress" and used music to

trace the footsteps of the original Plymouth Colony Pilgrims—beginning with English consort and theater music, traveling to Holland (where many Separatists lived for years before the journey to the New World), and ending with music representing Plymouth daily life, c.1620. The program included Morley, Simpson, *The English Dancing Master*, Robert Johnson, *'t Uitnemet Kabinet*, Merula and others.

The program was also performed four times under the auspices of the Boston-area (MA) **Society for Historically Informed Performance** (SoHIP) concert series—in Weston, Ipswich and Boston, and at Plimoth Plantation, a recreation of the original colony at Plymouth, MA.

The name **Seven Times Salt** comes from Shakespeare's *Hamlet*, but refers in a broader sense to the "melancholic music" popular in Queen Elizabeth's court.

Dale Higbee was the featured recorder soloist on March 23 in the monthly concert series at Catawba College, Salisbury, NC. He was assisted by Adam Ward, organ, and Rosemary Kinard, soprano.

The program opened with the *Sonata in B minor, Opus 1, No. 9, HWV 367b*, played on "Sixth Flute" (soprano recorder in d", pitched a sixth higher than alto recorder in f'). Then followed *Andante in C, K.315*, by Mozart, originally for flute and orchestra, but performed on alto recorder in f'; Higbee says, "it suits perfectly."

An almost exact contemporary of Handel, Willem de Fesch (1687-1761) was represented by his *Sonata in G major, Op. 8, No. 4*, played on soprano recorder ("Fifth Flute" in c"). After this came a movement from *Sonatina for Recorder* (1939, originally scored with piano) by Peggy Glanville-Hicks (1912-1990). The

program ended with "Meine Seele hört in Sehen," HWV 207, from Handel's *Neun Deutschen Arien*. "The unspecified obbligato to treble instrument in these lovely *Nine German Songs*, composed 1724-27 on texts by Barthold Heinrich Brockes about the beauties of nature, was probably violin, but they are fine additions to the recorder repertory," said Higbee.

Among the finalists in Early Music America's Medieval/Renaissance Music Competition is **Ciaramella** with **Adam and Rotem Gilbert**, recorders. The six finalists compete in an October 6 concert in New York City's Corpus Christi Church as part of the New York Early Music Celebration.

See page 40 for coverage of the Early Music America conference and fringe festival held in Berkeley, CA, in June.

Reich work receives premiere during 2004 Amherst workshop

With six ARS Board members present during the **Amherst Early Music Festival 2004**, several ARS-sponsored activities took place. A booth with materials, magazines and information about the Society was set up during the instrument exhibition July 17 and 18—a perfect spot for recorder players to gather, join the ARS, buy a lapel pin, get a free pencil and bookmark, and ask questions of the board members staffing the booth.

An ARS play-in was held on July 18. Furniture was moved to accommodate the musicians, stands, and instruments, plus borrowed folding chairs, in the living room of Stokes Dorm as 35 recorder players gathered. Coach Cléa Galhano (a former ARS board member) arrived just in time, despite a shuttle delay from the Albany, NY, airport, and enthusiastically led the group through a variety of music, including Renaissance double choir works, Bach, and jazz. Despite the heat and somewhat cramped space (the legal limit for this room is 45), everyone enjoyed the reading session. ARS materials were distributed, and players were encouraged to join or renew their memberships.

A July 19 reception honored past and present ARS scholarship recipients, including 2004 recipient, Missouri high school student **Rachel Siegel**, who was a first-time Amherst attendee. ARS Board members provided information about ARS scholarships, including deadlines, eligibility (anyone can apply) and applications. Rachel's parents also attended.

The peaceful rural atmosphere and panoramic vista of Bennington College (VT) provided the perfect venue for Steve Reich's expansive work *Vermont Counterpoint*. **Reine-Marie Verhagen** gave the U.S. premiere of her recorder transcription to a full house during the July 2004 Amherst Early Music Festival.

Vermont Counterpoint was written in 1982 and scored for flute soloist with pre-recorded 11-part flute "ensemble." Each of the four movements is in a different key, with the third also in a slower tempo, and each movement merges into the next. The composition builds canonically, with changing tonalities, rapid tempos, and complex rhythmic patterns combining into a unified texture. The solo contains the same rhythmic and melodic motifs as the ensemble parts, and is amplified by microphone to be heard over the ensemble.

In her transcription for recorders, Verhagen replaced the piccolo parts with soprano recorders, the C flute parts with soprano and tenor recorders, and the alto flute part with bass recorder. In her Bennington performance, she brought her own recording of the ensemble, against which she played the solo part on recorders ranging from soprano to bass. The composition alternately shimmered and sparkled, as various patterns and motifs emerged from the texture. The recorders provided a greater spectrum of sound colors, which gives a different effect than when the piece is performed on modern flutes.

In 2003, a live ensemble (with Verhagen as soloist) premiered the recorder ver-

sion at the Royal Conservatoire at The Hague during the Steve Reich Festival. An advance performance provided a unique experience for the composer, who up to that point had not heard his work performed live. Verhagen reported that Reich laughed with delight at the spectacular entrance of the soprano recorders.

At the Bennington concert, Verhagen performed the 10-minute piece, then gave a short explanation of the composition and the issues involved in scoring it for recorders and performing it with a live ensemble. She felt that *Vermont Counterpoint* fit well into an early music festival, given that it explores counterpoint, uses instruments from the same family, and continues the tradition of flutes and recorders sharing repertoire. "Would you like to hear it again?" she asked, and got a resounding, "Yes!"

Modern recorder repertoire is enriched by Verhagen's transcription. Contact Verhagen, <rverhagen@planet.nl>, for more information or to inquire about availability of the piece.

Rebecca Arkenberg



Reine-Marie Verhagen, and a shot of the Vermont campus. (Photos by William Stickney)

Department of Curiosities

A Pipe of a Different Color

Recently ARS Board member Rebecca Arkenberg visited with Joseph Peknik III, Principal Technician of the Department of Musical Instruments at The Metropolitan Museum of Art in New York City, NY.



Those visiting Joe Peknik's New York apartment would expect to see musical instruments—and, in fact, his collections of rattles, mouth harps, whistles, tuning forks, bells, pitch pipes, stuffed exotic birds, and bird calls cover the walls. He owns 25 Tarahumara fiddles from Mexico, and collects musical ephemera, including photographs and autographs of opera singers and musicians. He even has two vintage photos of Arnold Dolmetsch, one of which is signed.

Peknik is an artist himself, and a regular exhibitor in the employee art show at The Metropolitan Museum, where his multimedia and assemblage works explore musical and artistic themes, and sometimes incorporate actual sound, like the New York-China-town Bird of Paradise that plays four tunes.

Visitors to his bathroom might be surprised to see a selection of soprano recorders on the wall.

RA. Is this an extension of the musical instrument installations in the rest of your apartment?

JP. The recorders represent the musical instrument section of my bathroom gallery. I presently display eight recorders; besides the blue, pink and green Yamahas, there are brown, black, and white recorders, and an assortment of reds.

RA. I've been in New York apartment bathrooms, and for the most part they are not exactly spacious. Was it difficult to get this shot of your artwork?

JP. Yes, I had to balance on the rim of the bathtub. I felt it was important to include the toilet paper roll to give a sense of the location.

RA. What about the location? What inspired you?

JP. A few years ago, when I saw the translucent Yamaha recorders, I had to order one in each color. I was inspired by the recorders, but also by the plumbing configuration in my bathroom. I wanted to explore the motif of pipes—plus, the plastic recorders are impervious to moisture, that is a plus.

RA. Does the symbolic aspect of the recorder come into the picture here?

JP. No, let's not go there.

RA. OK, on a practical note, are the recorders permanently attached?

JP. No, I can take one down to play in the shower, if I want to get special water effects.

RA. So you play the recorder, too?

JP. I once had a Moeck Rottenburgh alto, and when I lived in Chicago I played with a small early music group. We mostly played Praetorius and Christmas music in hospitals.

RA. What got you interested in the instrument?

JP. When I was living in Chicago, I heard a concert by New York Pro Musica at the Howard School Auditorium in Wilmet, IL. This was March 19, 1964, and I still have the program. It was LaNoue Davenport, Judith Davidoff, Shelley Gruskin, and others. Then in 1973, when I was living in Boston, I took a class at the Camerata School of the Boston Museum of Fine Arts. One of the teachers was Friedrich von Huene, who taught woodwind history and construction. It was a bargain at \$38 a course!

RA. Do you plan to keep adding colored recorders to the installation?

JP. It's a budding collection; eventually I would like to cover the whole wall. And yes, I will accept donations of funky or unusual plastic recorders.

RA. Is your installation open to the public?

JP. Viewing is by appointment only.



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What easier source of heat than one's own body? Janice Arrowsmith (shown at right, wearing vest with recorders inside) of Trenton, NJ, hand-sewed four socks to the inside of a bulky cotton vest so that the entire soprano recorder and the head-joints of the alto, tenor, and bass would stay warm and convenient. Close-up shot at left shows the vest wrong-side out.



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Q & A

Question: *I would like to know when and where the first recorders were made in connection with an article I am writing about my Junior Recorder Society students.*
—Sue Roessel, Rogersville, AL

Answer: This subject is discussed in detail in two articles by Anthony Rowland-Jones in *AR* (November 1999, pp. 10-14, and November 1997, pp. 7-13) and in an article by Nicholas Lander on the web site <www.carolinaclassical.com/nickl/medieval.html>. My answer is compiled from those three sources.

Before answering your question, I need to define what a recorder is. The recorder belongs to an ancient family of wind instruments known as “duct flutes,” i.e., flutes with a windway, which directs the player’s breath against a sharp edge. Archeologists have discovered duct flute fragments made of bone in Paleolithic sites well over 10,000 years old, and duct flutes

made of clay, bamboo and wood are found in many folk cultures scattered throughout the world, but those instruments are not recorders. The recorder differs from other duct flutes in having seven finger holes, which make it fully chromatic, and a single thumbhole, which allows the upper registers to be blown gently.

Where and when was the first recorder made?

The recorder doubtless evolved from a folk instrument, but nobody knows exactly when or where. Information about early recorders has been obtained from three important sources—archaeological digs, works of art, and written documents—but the information obtained so far has not allowed us to determine with certainty when and where the first recorders were made.

Two recorders believed to date from the

1300s have been discovered by archeologists. One, the so-called Dordrecht recorder, was found in the 1940s in a moat surrounding a Dutch castle, which had been occupied from 1335 until destroyed by a flood in 1423. The other was found in 1987 in a deep latrine in the north German city of Göttingen. Both of them are now in museum collections and have been studied and copied by recorder makers. Two years ago, fragments of a third 14th-century recorder were reported to have been excavated from sediment in the mill channel of a monastery in the South German town of Esslingen (near Stuttgart). No earlier instruments unambiguously identified as recorders have been found.

Identification of early musical instruments depicted in works of art is difficult because Medieval artists were more interested in the symbolic value of an instrument than in an accurate representation of its construction, and the whole instru-



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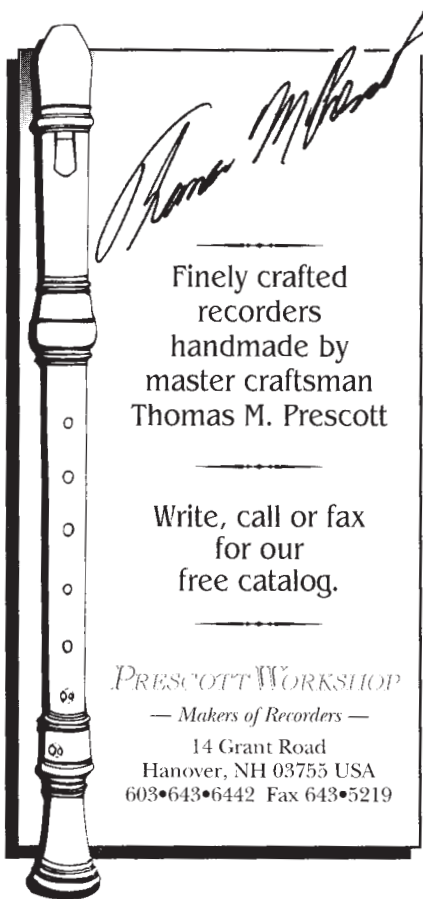
ment was not usually shown. If the mouthpiece area is not clearly depicted, a duct flute cannot be distinguished from a reed pipe, and it is not always possible to determine the number of finger holes or discern the presence of a thumbhole. According to Anthony Rowland-Jones, the earliest known work of art unambiguously depicting a recorder is the center panel in Pere Serra's *Altarpiece of Our Lady of the Angels* (c.1390), now housed in the Museum of Catalan Art in Barcelona, Spain.

Further information about the age of early instruments comes from their mention in written accounts. According to Rowland-Jones, the earliest known use of the word "recorder" to describe our instrument occurred in an entry dated 1388 in the household accounts of Henry, Earl of Derby (later King Henry IV).

Where and when was the first recorder made? All of the current evidence strongly suggests that it was made somewhere in western Europe some time during the 14th century, but we cannot pinpoint the time and place more accurately than that.

Carolyn Peskin

Send questions to Carolyn Peskin, Q&A Editor,
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THE RECORDER MUSIC OF FRANS GEYSEN



Frans Geysen

by Bart Spanhove

transl. Maria
van der Heijde-Zomerdijk

It was July 1983. I had just finished teaching a weeklong workshop for young players. Exhausted, I left for a vacation in Italy with a car full of family and friends—an 800-mile trip. About halfway, in the 10-mile Gotthart tunnel in Switzerland, my composer friend Peter Pieters played a tape of Philip Glass's *Einstein on the Beach* for me. At that point, I had never heard of American minimalist music. As a recorder player, I had been preoccupied with early music.

That introduction to minimalist music has stayed in my mind ever since. The Gotthart tunnel—dark, seemingly endless, narrow, oppressive, mysterious—combined with the striking, driving sounds of Glass's music, affected me deeply. It was like heaven on earth. I fell hard under the spell of minimalist music.

Belgium has a brilliant minimalist composer, **Frans Geysen** (born 1936),

although perhaps I should not compare him to American minimalists such as Glass, Steve Reich, Terry Riley and La Monte Young.

Thanks to his recorder works, Geysen is known around the world. As a judge at the 1972 Musica Antiqua competition in Bruges, Belgium, Frans Brüggemans was so taken with Geysen's recorder quartet *Periferisch-Diagonaal-Concentrisch* (see below) that he had it published at once by Schott in London. The work was performed at the competition by the Huelgas Ensemble with Paul Van Nevel, which at that time was still a recorder consort.

Since 1975 Geysen has written compositions for many recorder players, starting with commissions by the Amsterdam Loeki Stardust Quartet (ALSQ), the Flanders Recorder Quartet (FRQ) and Geert Van Gele. Over the last 20 years, other internationally known recorder ensembles, including Frullato (Spain), Flautando (Cologne, Germany), Malle Symen (The Netherlands), and Carré (Belgium), have performed and loyally supported his music. His recorder works are now deservedly known worldwide.

**Musical Example 1: Two pages from
Geysen's manuscript for
*Periferisch-Diagonaal-Concentrisch***

Twenty years ago, Geysen was my music theory and harmony professor. I remember when he came into the classroom one rainy day, telling us how struck he had been on the way to school by the ratio produced by the windshield wipers and the turn signals of his van (three to two).

He is also intrigued by sounds of the sea. Rather than hearing just a high-pitched shimmer, he hears a simultaneous broad sound spectrum. He can listen for hours to the stories the sea tells him. "The screeching of sea gulls is not necessary to give meaning to this listening."

He also testifies that "the monotony of the landscape in Flanders and Limburg [where he grew up], with its unvarying pine forests and row upon row of trees along canals and rivers, uninterrupted by mountain tops and deep valleys, is incredibly fascinating—especially from a speeding train, when one sees how these canonic rows of trees in their different arrangements form counterpoints, overlapping astonishingly, reflected in the bordering waters."

As a teacher, his motto was: "A powerful concept will always sound good!"

A great architect

Geysen's acute perceptions of the sounds of nature form the basis for his compositions. His style is not like any other. Starting with a striking simplicity and a strong structure, he invents ingenious musical schemes that seem unpredictable, creative and inexhaustible.

For a performer, a thorough understanding of his ways of thinking and of organizing his ideas is essential to reaching a well-informed interpretation. He searches for music that does not express anything and that does not *want* to express anything: sober music that does not try to charm, impose, convince or affect, but just wants to exist—without frills or sensationalism, avoiding psychological or dramatic explorations.

According to Geysen, a pursuit of purposely monotonous music opens fascinating aural possibilities. Geysen's music requires a special kind of listening. It is constructed in an idiosyncratic manner, but can produce pure amazement and enjoyment about what music is, or can be.

Geysen was born in almost the same year as Glass, Reich, Riley and Young. Like

The centuries-old duality between dissonance and consonance, alternating tension and relaxation, is no longer present.

them, but independently of them, he began to use repetitive structures.

Beyond this initial similarity, there are many differences in their approaches to composition. Geysen is a solitary thinker who—once the work has been committed to paper—leaves everything up to the performer. He creates his own idiom, based on a variety of very specific repetition techniques, but often avoiding exact repetitions.

In contrast, the American minimalists often are performers as well as composers, and develop their musical ideas through improvisation. They work rather intuitively and compose generally simple, consonant, repetitive music that tries to influence the consciousness of listeners and change their state of awareness, very different in style and aesthetics from Geysen's ideas and processes.

Some characteristics of Geysen's music are strongly related to European serialism. Geysen often uses the 12-tone rows found in serial music, although he does not serialize all the parameters (rhythm, dynamics, etc.) as other serialists have done.

Using 12-tone rows, references to a key are generally avoided. Thus intervals such as thirds and perfect fifths are not used, as they could be heard tonally. Minor seconds are avoided as well, to avoid suggesting a leading tone. There is no mutual attraction between any of the pitches. The centuries-old duality between dissonance and consonance, alternating tension and relaxation, is no longer present.

The serialists perceive themselves as architects, or engineers, of sound. Although Geysen doesn't adhere to the strictest elements of serial music, he is like them in his quest to achieve as much rational control as possible over his compositions.

Geysen's use of structure, together with the way he writes his own exercises as an aid to composing, strike me as his most important qualities. His mental process involves devising schemes and determining the different possible combinations of notes that can be used in his music. (See musical example 2.)

Geysen perceives himself also as a remote successor of the Flemish poly-



MAM Frans Geysen

MAM Frans Geysen

Musical example 2: MAM

Geysen's manuscript is in a different key from this teaching version (set with and without bar lines by the author, for use with his students), a key change recommended by the composer himself: "Transposed a minor third lower, to 2 alto recorders and 2 bass recorders." I find MAM to be a real puzzle; the longer you look at it, the more you see.

Note especially:

- The equal treatment of all 12 tones
- The vertical chords created every five pulses
- Numerous canons and mirror structures
- The relationship between the first and the third voice, and also the first and the second voice (e.g., the first voice read backwards is the second voice read forwards)

Geysen's plan in this piece is brilliant, imaginative and incredible. However short, MAM is a precious, well-thought-out composition. The idea is to perform it as a loop: immediately after the last note in the third voice, MAM can be played again.

phonists in the 15th and 16th centuries, specifically in his music's strong tendency towards constructivism. He has in fact created a new kind of polyphonic style that harks back to the old polyphonic compositional techniques, such as fugal and canonic structures—but couples them with rhythmic manipulations such as augmentations and diminutions. The way his music tends to be divided into countless small fragments often obscures the canonic structure, creating a purely abstract sound show—almost a form of "inaudible" polyphony.

Geysen pays much attention to canonic and mirroring structures. The tone row that he uses as the basis for each piece can be changed from its original form in various ways:

- a row can be read backwards (retrograde)
- the direction of the movement of intervals can be altered (inversion)
- a row can be read backwards and the direction of interval movement altered (retrograde inversion)
- the entire row can be transposed

Indirectly, Geysen is also influenced by cosmic ideas: music as a reflection of the perfect order of the universe. The composer does not believe in a universe that was created suddenly and evolved in such a way that it will cease to exist at some point, as described in the Big Bang theory. Rather, he subscribes to more recent theories: the universe has always existed, but is constantly changing through the movement of its most important component, "plasma." The cosmos follows its own, but not a purposeful, direction.

This theory is also in line with the ancient Greek thesis of Heraclite, "Panta Rhei" (everything flows). Visual artists have expressed this in the so-called "Möbius strip" (a curved surface with no beginning and no end, created when a twisted loop is joined after giving one end a 180-degree twist—as made popular in the art of M.C. Escher).

In Geysen's works, the element of time does not create a sense of purpose. Each moment is part of the overall structure, but is also an independent unit. It is as if the music was poured into a mold, but also exists without the mold; as if it were sounding before the first note and keeps going after the last note. On the other hand, the music can change or stop at any moment.

To me, Geysen resembles a great chess master, who carefully thinks through every action in his compositional process

**Musical example 3: Lichtspleten
(Cracks of Light), mm.187-192
(Used with kind permission of
Microprint Musikverlag Münster/Germany)**

and rationally weighs every move. He says: "For me, creating art remains an awesome business.... Rationally I lay out the textures I want to use, but the order in which they will be strung together is completely random, intuitive, and unpredictable. This means that the overall form and structure of a composition is almost never fixed beforehand. As I compose, musical ideas are developed in a strict fashion; this is where different sections originate. Afterwards these are put in a definite order, strictly intuitive and without any pre-determination."

**To me, Geysen resembles
a great chess master,
who carefully
thinks through
every action in his
compositional process...**

Another striking characteristic of his music is the creation of palindromes. A palindrome is a word, phrase, verse or sentence that reads the same backward or forward. Every language includes palindromes: "kayak" or "radar" in English; "parterretrap" in Dutch; and "Retrowörter" in German.

Palindromes are not limited to words; there are also palindrome sentences. In Dutch, for instance: "Nee, editor, las u dus al rot-ideeën?" (This means in English, "No, editor, did you read terrible ideas already?" I hope this article doesn't fall into that category!) In German, for instance: "Eine treue Familie bei Lima feuerte nie" (in English, "A faithful family in Lima never fired").

I learned an example in English from students that I taught at the Long Island, NY, recorder workshop last spring: "Able was I ere I saw Elba" (Napoleon's supposed lament).

There are also palindrome numbers, such as 12321; and palindrome dates, such as 10.11.01.

Geysen creates many palindromes, horizontally as well as vertically (where the notes of a chord, read from top to bottom or bottom to top, are in the same order), and even rhythmically. *Musical example 3* shows a horizontal and rhythmic palindrome.

Musical example 4: Lichtspleten (Cracks of Light), mm.144-183

Hats off to Geysen for his strong use of Fibonacci numbers. This is just one of many examples from his recorder works. The rhythmic organization follows the proportional pattern 1-2-3-5. The basic cell of this section is two eighth notes + one eighth rest (first alto, m.144). The factor of augmentation increases with every lower voice (times two in the second voice, times three in the third voice, and times five in the fourth voice). The proportional canon, entirely based on Fibonacci numbers, determines the rhythmic aspect as well as the melodic. The voices move in intervals determined by the same proportions: the first alto descends a minor second (one half step), the second alto descends a major second (two half steps), the first bass descends a minor third (three half steps), and the second bass descends a perfect fourth (five half steps). Geysen proves to be a brilliant architect in the way he has incorporated this material into the entire composition. (Used with kind permission of Mieroprint Musikverlag Münster/Germany)

Geysen's preoccupation with Fibonacci numbers as a structural element is also remarkable. Leonardo of Pisa, also known as Fibonacci (literally, "son of Bonacci"), lived from about 1170 to 1250. Besides introducing the Arabic numeral system to a Europe that still used Roman numerals, his claim to fame is the number sequence that bears his name, in which every number is the sum of the previous two numbers. This infinite sequence begins with:

1, 1, (1 + 1 =) 2, (1 + 2 =) 3, (2 + 3 =) 5,
(3 + 5 =) 8, (5 + 8 =) 13, (8 + 13 =) 21,
(13 + 21 =) 34, (21 + 34 =) 55... 89,
144, 233, 377, 610, 987, 1597, etc.

This sequence was the answer to a word problem that Fibonacci posed for readers of his 1202 *Liber abbaci* (*Book of Calculating*): a farmer buys two young rabbits, a male and a female (1 couple). The first month no offspring are produced, but in the second month two rabbits are born: a male and a female (2 couples). In each of the following months, this first pair of rabbits produces two rabbits, a male and a female (3 couples). But the descendants of this couple, at one month of age, begin to reproduce (5 couples) and also deliver a pair of rabbits each month. The problem was to calculate how many pairs there would be in a year.

While somewhat unrealistic as an example of reproductive science, this problem that seems to be only mathematical has many applications in other disciplines such as biology, architecture, music and the visual arts. The best-known example is the sunflower, whose seeds are arranged in the flower in two sets of spirals. These spirals usually contain 34 and 55 seeds—but sometimes there are 55 and 89, or 89 and 144—all Fibonacci numbers.

From my classes with Geysen, I remember that Béla Bartók's music is full of Fibonacci numbers. Geysen also uses them frequently (see musical example 4).

As a composer, Geysen leaves a lot of freedom for performers...

Performing Geysen's Recorder Works

The many CD and radio recordings of Geysen's works show striking diversity in the way the compositions are performed. As a composer, Geysen leaves a lot of freedom for performers to suggest creative solutions, with their particular instruments in mind or drawing from their own musical sense.

It seems like a paradox: music that is conceived in such a rational manner but performed in such an intuitive way. In fact, Geysen indicates only the pitch and duration strictly, but leaves many other parameters free. For example, some works can be performed at any tempo from very fast to very slow. Rarely are factors such as dynamics, articulation, tone production or phrasing indicated in the score. In short, the score as a source of information has been kept to a bare minimum.

So far, very little has been published about his compositions. To achieve a true and consistent performance, his music first needs thorough analysis. A clear understanding of his construction—including mirror images, palindromes, Fibonacci numbers and canonic structures—is a start towards achieving a consistent performance.

I am currently involved in research that includes the exchange of ideas among musicians, musicologists and composers, aiming for a new understanding of, and increased satisfaction in, performing Geysen's recorder works. Suggestions, creative solutions, and possible innovations

for performance of his recorder music could include:

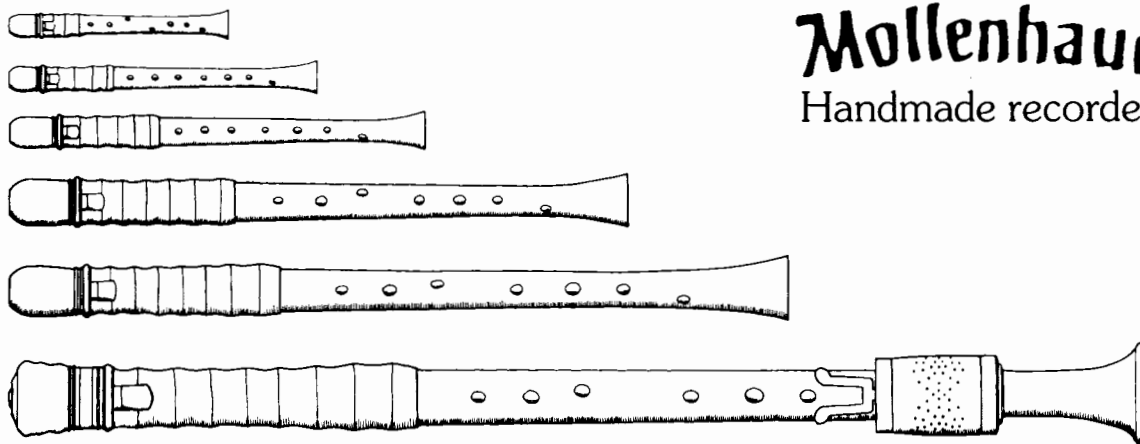
- Use of sound technology. Geysen's own answer: "The biggest advantage of electronics is its autonomy: it is what it is, and the resulting product is irrevocable, untouchable and everlasting. Indeed, to me, this seems ideal, provided that someone knows how electronic equipment actually works. Through digital, computer-aided conversion of my written compositions, some people achieve a sound reproduction that stimulates live performances. This very closely approaches the ideal I mentioned."
- Combination of Geysen's music with poetry reading or visual art (which, as it happens, are often his sources of inspiration)
- Use of light effects
- Combination of his music with repetitive dance or movement
- Addition of avant-garde techniques. Geysen does not think these techniques are a necessity, but he does not reject their use. From various recordings, it is clear that almost every recorder player uses these techniques, a practice with which I also strongly agree. Such techniques—including flutter tongue, sputato, white noise and vibrato—help to create an evocative language that adds another dimension to Geysen's music
- Use of his music as a source of inspiration for improvisation
- Use of recorder choirs for instrumentation





Kynseker-Renaissance

nach Hieronymus F. Kynseker, 1636 - 1686 in Nürnberg.
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The Recorder Magazine

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www.recordermail.demon.co.uk

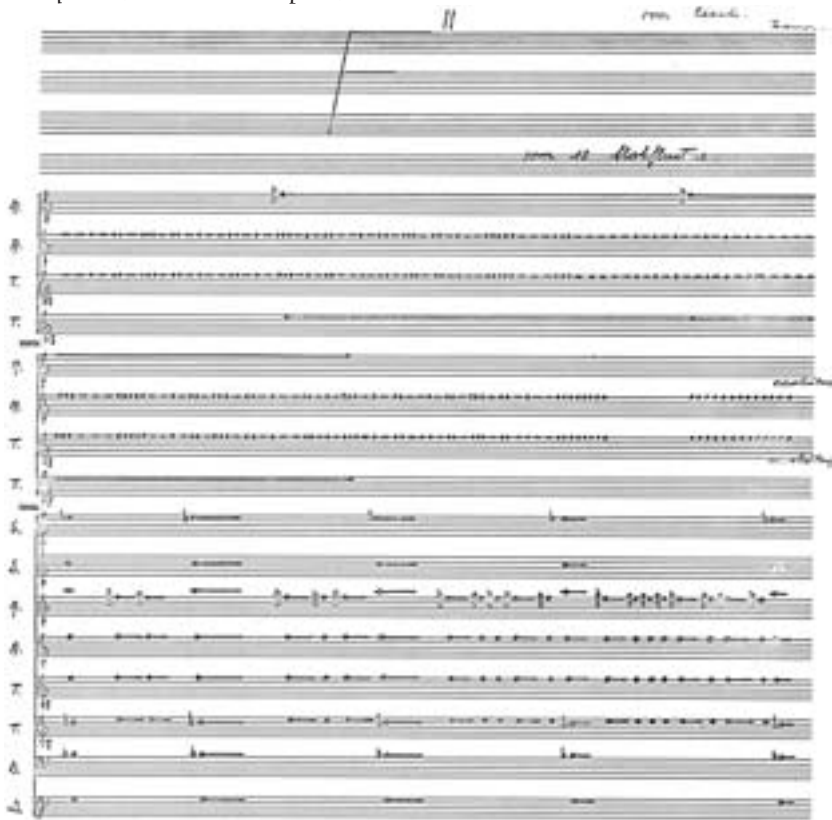
Geysen wrote his early works in his own notation in order to get away from the strict metrical-rhythmical framework that does not apply in his music. Notes are represented without stems or flags, but instead as sound impulses that are not arranged in any meter; there are no bar lines. He thinks that the name "pulse notation" best describes this system.

His notation is similar to the notation of Renaissance polyphonic music in its lack of bar lines. Dotted lines represent rests, of the same length as the sounding notes. Arches between the different "pulses" indicate notes that are to be held. Geysen makes clear what rhythmic unit he is using as the basis from which all of his values are deduced. In using this notation, he tries to avoid metric accents that might shape the rhythmical layering in his music.

About that, Geysen says, "I have always considered this notation to be a more truthful representation of the auditory reality than traditional notation. Of course, traditional notation is, for various reasons, more practical, especially for group playing. This pulse notation proved especially fruitful to me, because symmetrical structures, which are very difficult to indicate in traditional notation, became

quite clear. This pulse notation has no relation to graphic notation, since the composer does not use aleatory [chance] techniques." (See musical example 5.)

Musical example 5: Excerpt from F^{II}; example in Geysen's hand of his "pulse notation"

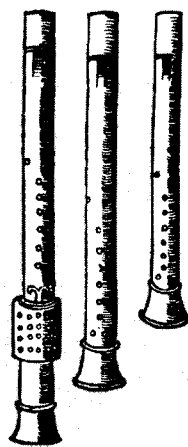


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For amateurs, I highly recommend *Groot Kwartetboek* (see musical example 6), a set of 15 different character pieces, each lasting less than one minute. The rhythmic and melodic material is very accessible, and allows flexible performance.

Revelations continue

There is still much to be discovered in Geysen's music. From a pedagogical and artistic viewpoint, the language employed in his music is fascinating. I find it a never-ending quest in which I continue to find new, interesting things. In *Op de fles*, he hid part of a Brandenburg Concerto, divided over four voices!

I made a striking discovery by accident in *Installaties*: play the first page of the first *Installatie*; turn the first page upside down, and it becomes the composition's second page (see musical example 7).

Occasionally I am able to meet with the composer. Recently I discussed with him the interesting titles he uses for his works. One of his works for solo alto recorder,

Geproesterol (in English, this might be *Laughesterol*) is dedicated to Geert Van Gele. The title also represents an anagram of "Erop los Geert," which in Dutch means something like, "Geert, go for it."

The recorder is very much alive in 2004. Never before have we seen so many professional players, and never have technical and musical levels been higher. There are so many musical styles available to this instrument, and so many quality instruments for sale. Numerous competitions, events, festivals, lecture demonstrations and concerts are organized.

Never before has there been so much interest in contemporary music. The Web site <www.blokluit.nl>, maintained by Walter van Hauwe and Paul Leenhouts, includes a comprehensive database of contemporary recorder music and stands as proof of this vitality.

I hope that this article will spark more interest in contemporary music in the U.S. My experiences in Long Island, NY, last March, when I devoted all of my workshop classes to Geysen, were very positive (see Nancy Tooney's report, May 2004 AR). I emphasized that Geysen is a great architect, and the students proceeded to discover more features of the structures

than I could ever have wished for. At the end of the workshop, there were 30 new architects. The future looks bright!

Searching for Geysen's constructions and thought processes is a true *ricercare*. I hope you will enjoy his latest recorder quartet, *Noodzaak van Ommekeer–Ommekeer van Noodzaak* (Necessity of Reversal–Reversal of Necessity), a composition written especially for ARS members and published in this issue.

Bart Spanhove is professor of recorder at the Lemmensinstituut in Louvain, Belgium, and a performing member of the Flanders Recorder Quartet. His recent book, *The Finishing Touch of Ensemble Playing*, is published by Alamire and available through several ARS Business Members. He is open to any ideas and reactions you have relating to the music of Frans Geysen. He may be reached at <bart.spanhove@pandora.be> or <info@flanders-recorder-quartet.be>. See "On Tour/In Concert" in the September ARS Newsletter calendar for upcoming activities of both Spanhove and the FRQ.

Composer Frans Geysen may be reached at: Rozenlaan 3, 3360 Korbeek-Lo, BELGIUM.

Musical example 6: From *Groot Kwartetboek* (Used with kind permission of Mieroprint Musikverlag Münster/Germany)



Musical example 7: Installation No. 1
Page one is shown full size; the second page
(shown smaller at right) is the first one
turned upside down. (Used with kind
permission of Moeck Musikinstrumente
und Verlag e.K. Celle/Germany)

Frans Geysen
Installaties
für Blockflötenquartett

1

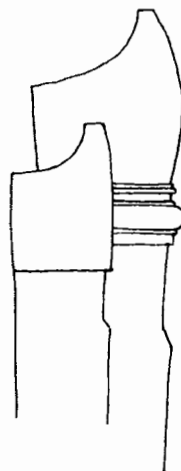
1983

Sopran-
blockflöten

The image displays a musical score for Soprano Block Flutes, titled 'Installation No. 1' by Frans Geysen. The score is written for a quartet of Soprano Block Flutes, indicated by the label 'Sopran-blockflöten' and the four staves. The music is in 4/4 time and consists of a single melodic line. The notation is written on four staves, with the first staff being the highest and the fourth staff being the lowest. The music is characterized by a series of eighth and sixteenth notes, creating a rhythmic pattern. The score is divided into measures by vertical bar lines. The first page is shown in full size, and the second page is shown smaller at the right, which is the first page turned upside down.



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List of Frans Geysen's Recorder Works

As of 2004, Frans Geysen has written 250 compositions, of which 30 require one or more recorders. Much of Geysen's music is published by Mieroprint, Germany.

Key: Title (year—arranged chronologically), instrumentation Publisher, if known (those manuscripts that are privately owned are designated "MPO"), publication number; additional pertinent information

Solo recorder

Kleine vegetatie (1974) for alto recorder
Ascolta, The Netherlands, ASC 345

Solo (1992) for alto recorder
Ascolta, The Netherlands, ASC 346

Geproesterol (Laughesterol) (1994) for alto recorder
Ascolta, The Netherlands, ASC 348; commissioned by Geert Van Gele; recorded on CD by Geert Van Gele, *Flemish Contemporary Recorder Music* (Vol. II), Vox Temporis Productions CD 92 031 (available through the ARS CD Club)

City of Smiles (2001), 20 solos for one recorder player, playing soprano to bass
MPO; commissioned by Frank Algoedt

Ehrung an M.C.E. ($E=mc^2$) (2001) for alto recorder
MPO

One recorder and keyboard

Woekering tot aan de grens (1992) for recorder and piano or harpsichord
Ascolta, The Netherlands, ASC 347

Prille ontmoeting (Erste Begegnung) (1995) for tenor recorder and piano
Mieroprint, Germany, EM 1048

Tijdsrekking (1999) for alto recorder and piano or harpsichord
Cebedem, Belgium; commissioned by Axion Classics (competition for young musicians in Belgium)

Met gekend elan (2002) for tenor recorder (or oboe or flute) and organ
MPO; commissioned by Ben Van Nespen (Geysen scholar in Belgium pre-eminent for his organ compositions)

Two or three recorders

Wingerd in een natte zomer (1974) for two recorders
De Monte, Belgium, *Adrians Compendium, Volume II*

Vier korte stukken (1976) for two recorders
Eigentijdse Muziek

Kokon (1990) for two recorders
MPO

Nevel tot leven (2002) for recorder trio
Mieroprint, Germany, EM 1097; commissioned by Apsara

Four recorders

MAM (1972)
MPO

Nonak (1972)
MPO

Periferisch–Diagonaal–Concentrisch (1972) for recorder quartet
Schott & Co, Ltd., London, *The Modern Recorder Series* TMR 4, RMS 1376; commissioned by Huelgas Ensemble; recorded on LP by ALSQ in *Muziek voor een piek*, BFO 6814-482; recorded on CD by Flautando Köln, *La Spiritata*, Ars Musici "Essence" 3027-2, 1996

De Stockmansinstallaties (1983)
Moeck Verlag, Germany, Ed. 2806 [published as *Installaties*]; commissioned by ALSQ; recorded on CD, *Quatrolog* by Blockflötenquartett Springflut(e), Midas LC 8230

Langs hoeken en kanten / Langs Ecken und Kanten (1990)
Mieroprint, Germany, EM 1044; commissioned by FRQ; recorded on CD by FRQ, *Flemish Contemporary Recorder Music* (Vol. I), Vox Temporis Productions "Novecento" CD 92 004

Groot kwartetboek / Das Grosse Quartettbuch (1992)
Mieroprint, Germany, EM 1042; commissioned by FRQ; recorded on CD, *Kasseler Avantgarde–Reihe II*, Mieroprint, Germany, EM 6003. DDD LC 4960 (seven of 15 movements recorded); recorded on CD by FRQ for recorder method *Easy Going* by Sieglinde Heilig, Heinrichshofen, Germany N 2551 (three of 15 movements recorded)

Lichtspleten (1996)
Mieroprint, Germany; commissioned by Carré

Op de fles (2001) for four players and 16 bottles (performance also possible with four players and 16 recorders)
MPO; publication in near future by Heinrichshofen, Germany; commissioned by FRQ

Noodzaak van ommekeer–ommekeer van noodzaak (April 2004)
Published in *American Recorder*, September 2004; commissioned by the American Recorder Society

Various combinations up to eight

Omtrent ABC (1984) for five recorders
MPO; commissioned by Antwerps Blokfluitenconsort

Digitaal–Analoog–Identiek (1986) for recorder duo, trio and quartet
Stichting SONBU, Utrecht, The Netherlands (which also commissioned it); recorded on CD by FRQ, *Flemish Contemporary Recorder Music* (Vol. I), Vox Temporis Productions "Novecento" CD 92 004; recorded on CD by ALSQ, *Time and Time Again*, SONBU Stemra C 6824

Ottoflotto (1995) for double recorder quartet
Mieroprint, Germany, EM 1043; commissioned by FRQ and ALSQ

Twelve recorders

F' (1970)
MPO

Met zijn twaalf (2001)
MPO; commissioned by Mechelse Blokfluitdagen (Bart Spanhove)

Chamber music

Slegov Erar (1972) for recorder, violin, 'cello and piano
MPO; commissioned by Koen Dieltiens

Niet elke minuut duurt even lang (1993) for recorder and marimba
MPO; commissioned by Frank Algoedt

Energie ter plekke 1 (1997) for four recorders and string orchestra (or string quartet)
MPO; commissioned by FRQ and the Rubio String Quartet

Noodzaak van ommekeer-ommekeer van noodzaak (Necessity of reversal-reversal of necessity)

[Click for a PDF and MIDI file](#)

Frans Geysen (born 1936)

For the American Recorder Society (2004)

Recorder 1
Alto

Recorder 2
Alto

Recorder 3
Alto

Recorder 4
Alto (Tenor)

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Copyright © 2004 Frans Geysen. All rights reserved.

A MIDI playback of this piece is available in **Recorder On-Line** at www.recorderonline.org.

ARS members may make photocopies of this music for their own use.

33

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Play measure 3X

Play measure 3X

Play measure 3X

Play measure 3X

40

Rec. 1

Rec. 2

Rec. 3

Rec. 4

(c# may also replace c# in mm.47-53)

48

Rec. 1

Rec. 2

Rec. 3

Rec. 4

To Tenor

To Tenor

56

Rec. 1

Rec. 2

Rec. 3

Rec. 4

64

Rec. 1

Rec. 2

Rec. 3

Rec. 4

To Tenor
(Alto)

To Tenor

72

Rec. 1

Rec. 2

Rec. 3

Rec. 4

80

Rec. 1

Rec. 2

Rec. 3

Rec. 4

88

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Play measure 3X

Play measure 3X

Play measure 3X

Play measure 3X

95

Rec. 1

Rec. 2

Rec. 3

Rec. 4

103

Rec. 1

Rec. 2

Rec. 3

Rec. 4

111

Rec. 1

Rec. 2

Rec. 3

Rec. 4

119

Rec. 1

Rec. 2

Rec. 3

Rec. 4

(To Alto)

(To Alto)

(Repeat entire piece as desired)

A Picture is Worth a Thousand Notes: Photographing Musicians

Text and photos by William Stickney

This article addresses the photography needs of publications like *American Recorder* as well as newsletters, concert brochures and programs, workshop brochures, and press releases for ensembles or organizations. These needs primarily include documentary coverage of performances, workshops, master classes, and events including receptions and award presentations (“grip and grins,” as they are known in the trade). Other editorial needs are photos of ensembles, and individual portraits (“head shots”).

Occasionally a photo from one of these situations may be used as a publication cover, but usually such photos provide visual interest to accompany articles in a publication like AR. Exceptional images also provide valuable visual “grabbers” for workshop or concert presenter publications, or to accompany press releases.

I am often asked, “what kind of camera do you use?” and then, “what kind of camera should I get?” My answer inevitably starts with, “Well, it depends...”, quickly followed by, “The most important part of photography is the creative mind—the “eye”—behind the camera.”

There are some similarities between photography and recorder playing. It's easy to take a picture, but it's much more difficult to take a really good picture—rather like the first scales on a recorder as compared to a virtuosic performance of a Telemann sonata.

What to look for in a camera

I won't go into the brands and models of cameras, as they are constantly changing. Any specific recommendations would be hopelessly out of date by the time this is published.

First, I strongly suggest using a digital camera. With most commercial printers and many publications, a film image must be turned into a digital one for publication, so producing a digital image from the start produces fewer quality issues.

There are some technical specifications that are good to keep in mind for the kinds of photography under discussion. A four- or five-megapixel camera is more than adequate for brochures, public relations photos, and photos on the inside pages of magazines, and may even be good enough for a full cover in some cases.

Of the criteria you might use to decide which camera to purchase, the most important ones are **lens speed** and **response time** (or shutter lag).

Since much event photography is done under rather poor lighting conditions, a lens that admits a lot of light is important. This means a maximum aperture of f2.0 or f2.8 (known as a “fast” lens). Most digital cameras allow selection of sensitivity, or ISO. A high ISO setting is like choosing a “fast” film and helps to insure taking a usable photograph by minimizing the effects of camera shake and subject movement.

The time it takes a camera to actually take a picture after the shutter button is pressed is also important. “Shutter lag” refers to the delay between pressing the shutter and making the exposure. A fast response time is vital when photographing situations that can change rapidly.

Flash photography isn't often appropriate, but, when it is, I have found that a built-in camera flash isn't very satisfactory. In these circumstances, the capability of attaching a more powerful flash unit may also be important.

Considering these factors will probably rule out most inexpensive “point and shoot” cameras. For the kind of photography that will produce high-resolution photos necessary for publication, the next step up in cameras is a better choice. These are often called “prosumer” cameras because they would sometimes be useful to professionals as well as amateurs (“consumers”).

For example, I use an Olympus E10 camera (an older model, now available as an E20) that I often find more suitable for this kind of work than my high end Nikon D1x. An added plus is that these cameras operate almost silently.

One last point that I would suggest, regardless of which camera is used: read the instruction manual, learn about the camera's capabilities, and practice using it before getting into a “real” situation. A visit to the library, or a search for “beginning photography” or “digital photography” on a site like <www.amazon.com>, would provide background for more general topics. Photography courses are offered widely at local high schools, colleges, and even sophisticated camera stores.

There are some similarities between photography and recorder playing. It's easy to take a picture, but it's much more difficult to take a really good picture—rather like the first scales on a recorder as compared to a virtuosic performance of a Telemann sonata.

Technical Factors

What do editors and publication designers need? Some basic technical criteria must be met in an effective photograph.

It seems almost too obvious to mention, but photographs submitted for publication must be in focus. A classic example of this is when two subjects are photographed side by side, and the camera automatically focuses on the wall behind the two people. To get around this, focus on one of the people, hold that focus (usually by partially depressing the shutter button), move the camera back so that the shot includes both subjects (“recompose the shot”), and take the picture. Read the camera manual and practice this one—it’s a very useful trick.

The photographs should be exposed properly—they should be neither too dark nor too light. In many situations, this requires setting the exposure manually rather than using an automatic setting. This is necessary when the subject is lit very differently from the background—for instance, a spot-lit subject on an otherwise dark stage, or a person in front of a bright window.

If your camera has a date stamp feature, turn it off so that this doesn’t require your photographs to be cropped.

With digital photos, the file size of the

Photo showing poor timing, subjects in motion, back of one person’s head.

image has a lot to do with how it will reproduce. This could spin off into a whole separate article, but setting the camera to produce a high quality JPEG file is a good starting point.

Photos for inclusion on the interior pages of *American Recorder* generally need to be 3”x4”x300dpi or greater. Check with your local media to find out their specifications (JPEG or TIF format), and how they prefer to receive photos (by e-mail, CD or diskette, as hard copy, etc.).

Know your subject

Once past the technical issues, we enter the realm of creativity—the eye behind the camera, of which I wrote earlier. Images with dynamic visual interest are the most effective for grabbing a reader’s interest. Think *National Geographic*, and trust your own knowledge of music and the recorder. Interesting compositions that combine creative arrangements of the subjects in the photo with effective use of lighting and contrast are an editor’s dream. Good action, expressions and gestures add greatly to the visual impact and the message being communicated. Try to avoid shots of the backs of heads—faces are far more interesting.

What can you do, then, when reality rears its ugly head? Many chapter meetings are held in relatively dim living rooms and church basements. Workshops and master classes are frequently held in fluorescent-lit classrooms. Early music performances, even on a professional level, are often in abysmally lit churches—lots of atmosphere, and maybe good acoustics, but very little light with which to work.

This is where one must be both technically and aesthetically creative. Using a camera with a “fast” lens and a high ISO setting—and then finding creative ways to hold it still enough for a crisp image, while paying attention to interesting compositions—is a juggling act that only gets easier with patience and practice.

A trick of the trade is to take lots of shots of every situation, deleting the bad ones later. People are very unpredictable, and, the more people in the shot the greater the degree of unpredictability. Take as many shots as circumstances permit. Try for many similar shots of each scene—wide angle shots and close-ups, changing composition, taking both horizontal and vertical versions of the shot. There’s no “wasting film” in the digital world!

Another trick of the trade is to learn to anticipate what’s going to happen. With



candid and documentary situations, take a bit of time to observe the subject and learn that person’s characteristic gestures and expressions. This helps to capture a bit of the subject’s personality or energy, and makes the photo more interesting. If photography during a performance is possible, listen to the music, watch how the performers move, and take the picture at the end of a phrase or when there is a long held note.

Photography can be highly distracting to participants and the audience in some situations. During events (the “grip and grins”), scheduled “photo-ops,” and casual musical get-togethers, the photographer can be fairly conspicuous—even downright pushy—in moments when the photography is expected.

Other situations must be handled with varying degrees of tact and discretion. Workshops, master classes and performances fall into this category. In addition to the technical and creative aspects, the photographer must be constantly aware of the impact his or her presence is having on the situation being photographed. The first rule is never to use flash—it’s too distracting in candid situations. This is another reason for a fast lens and a high ISO setting.

A trick of the trade is to take lots of shots of every situation.

It’s important to check with workshop faculty and participants to make sure you have their consent to photograph them—and then to be subtle, courteous, and, above all, inconspicuous while taking photos. Get the shots needed, and then leave quietly.

Performances are an even more delicate situation. Most professional musi-

Examples of photos using selective focus.



cians with whom I've spoken have told me that photography during a performance is simply not appropriate. Permission must be obtained from the performers, and often also the venue management—any photography during the performance will be highly restricted, if it's permitted at all. It may be necessary to do the photography during a rehearsal or warm-up.

If a couple of shots must be taken during a performance, they should be done in a manner that won't disturb either the musicians or the audience—shoot from the back of the hall or a balcony, where there are few people; time shots for the loud moments, cadences, or the bows; and make sure any camera sounds are turned off. And, as mentioned, never use flash.

In the end, there are other considerations that are far more important than the technical issues. How one approaches the situations and subjects is really where the true art of editorial and documentary photography comes into play.



Four photos (above) of Charles Coldwell (left) and Rachel Berkowitz, showing different angles, selective focus, and horizontal and vertical shooting.



Vertical and horizontal photos of Han Tol (standing) conducting the 2004 Amherst Early Music Festival recorder orchestra.



In the end, there are other considerations that are far more important than the technical issues.

All of this can be summarized as follows:

- Use a digital camera with more than “point and shoot” capabilities and an image size of at least four megapixels.
- Read the manual; become completely familiar with the camera before going on assignment. Educate yourself through photography books and courses.
- Take lots of shots, both for insurance and for variety. Learn how to anticipate the action.
- Learn how to use the camera effectively without using flash. Ambient light may be more difficult to work with, but the results are often more rewarding.
- And, above all, be a thoughtful, considerate and inconspicuous photographer.

William Stickney started playing the recorder at age eight. Over the years, he has accumulated a collection of Medieval, Renaissance, Baroque and modern recorders from sopranino through contra bass. He played the clarinet and the saxophone in concert bands, orchestras and various rock bands in high school and college. He also plays Renaissance and Baroque flutes.

Stickney is active in several early music ensembles in the Seattle, WA, area and has performed with Baroque Northwest. He has played in recorder master classes with Peter van Heygen, Eva Legêne and Vicki Boeckman, and studies Baroque flute and recorder with Kim Pineda. A current board member of several Seattle early music organizations, he has also served as president of the Seattle Recorder Society.

He has been a professional photographer for 35 years, including serving as staff photographer at the Morton Arboretum and at Tellabs, both in Lisle, IL. He is currently self-employed, doing commercial and editorial photography in Seattle. His images have appeared in numerous issues of *American Recorder*, including the cover of this issue.

Stickney shot the September AR cover with his Nikon D1x with a Nikkor 28-105 zoom lens (exact exposure data not recorded). It was photographed in the Gribskov Forest, Denmark, in overcast after-

noon light. Recorders by Ture Bergström and Tom Prescott, provided courtesy of Wood’N Flutes (Vicki Boeckman, Gertie

Johnsson and Pia Brinch Jensen).



Look for a photo composition that includes interesting angles, as in the top photo of flutists Rebecca Arkenberg and Abe Santiago, and the lower photo of the gesturing Michael McCraw. The top photo is also an example requiring compensation for a bright window in the background.



Simplifying the Terms

F stop, or lens “speed”

This is a mathematically derived number that represents how big an opening the lens has to let light in. This opening is adjustable in order to let just the right amount of light into the camera for a “good” exposure. F2.0 is a wide opening which will let through a lot of light; f8.0 is a small opening. Lens “speed” is photo jargon for the size of this opening; f2.0 is a “fast” lens, and f8.0 is a “slow” lens. With the low light levels that we usually have in musical situations a “fast” lens is a good thing.

ISO

A standardized representation of how sensitive the image sensor in the camera is. The higher the number (ISO400, for example), the more sensitive it is and less light is required to make a photograph. A high ISO setting will allow shorter shutter speeds, or will let us get away with

“slower” lenses. There is a tradeoff, however. A higher ISO setting will result in a lower quality photograph, usually seen as a grainy effect.

JPEG (or TIF)

Joint Photographic Experts Group (JPEG) or Tagged Image File Format (TIF) refer to standard formats used in digital photography, as well as in other computer images. A JPEG (or JPG, using the file extension acronym) employs a file compression method that tends to make the file size smaller, so is often desirable both for storing and e-mailing photos. Check your camera’s manual to set the parameters for file type, resolution and size.

Megapixel

A pixel is the basic unit of a digital image. In simple terms, the more pixels, the better an image will be. A four-megapixel camera produces images made up of about four million pixels and is quite adequate for the purpose described here.

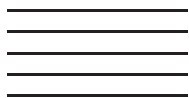
Response Time

A reference to the time between pressing the shutter button and when the camera actually takes the picture. In less expensive cameras, this can be a significant amount of time; that expression or gesture you were trying to capture is long gone.

Shutter Speed

This refers to how long the shutter is open when a picture is taken. If the shutter is open too long and either the camera or the subject move (or both), the picture will be blurry. For example, 1/125 second is comfortably short enough to minimize the effects of motion; 1/8 second, on the other hand, will usually result in blurry or shaky photos unless the camera is held very still and the subject doesn’t move much. Unfortunately, we must often work with fairly long exposures, like the 1/8 second example, so a lot of care must be used. Learn to brace yourself (against a wall, if possible) and hold your breath.

RESPONSE



Reconstructed Flute Concerto

I was pleased that you mentioned the "new" Tchaikovsky flute concerto in the May issue of AR. You were quite correct in saying that I was the one who reconstructed Vivaldi's RV312r flautino concerto in the 1990s. But the sketches for the Tchaikovsky flute concerto were in fact discovered by the flutist James Strauss, who will give the first performance of his own reconstruction of the work.

Yours sincerely, Jean Cassinol

Keeping up with Thalheimer

May I correct an error in David Lasocki's "The Recorder in Print 2002" (AR, May 2004, p.11)? Reviewing my article, "The Hindemith Trio – Seventy Years On," David states I "was apparently unaware of Peter Thalheimer's pathbreaking article...". I can assure readers I was and am aware of the article referred to by David Lasocki.

Yours, Alec V Loretto, Auckland, NZ

Moveable Thumb-Rests

In my recent book *Introduction to the Recorder* (Ruxbury Publications/Magnamusic), on p.65, I advocated the use of a molded piece of "Blutack" as a temporary thumb-rest, to be taken off and replaced with a permanent thumb-rest when the player has had enough experience to know for certain exactly where he wants to position his right thumb for accurate and comfortable finger-hole covering. I did not realize that Blutack is not known by that name in America, although it is in Australia.

Blutack is a malleable plastic adhesive that can be rolled into any shape and sticks on to almost anything (except your fingers!), but it does not completely harden as a permanent fix. I am told that the American version of this product is colored pink, and is known under another name.

I had foolishly overlooked that there is another alternative. A Japanese firm called FCN make plastic thumb-rests in three sizes, to fit soprano, alto and tenor recorders. They are very cheap, and are simply clipped on to the recorder. At risk of some very slight scratching of the wood,

they can be moved up or down the barrel of the recorder, or pulled off altogether. Although not particularly comfortable, they may serve as permanent thumb-rests. They are a great deal less unsightly than a lump of Blutack or whatsoever. These thumb-rests are distributed in America by Rhythm Band.

Blutack is a malleable

plastic adhesive that can

be rolled into any shape...

Bass recorders are of course mainly supported with an [easily adjusted] sling, [which is some players'] preferred method for supporting even a tenor or alto. Large basses rest on the floor. Some basset basses have spikes so that they too can rest on the floor. As there is then little adjust-

*Correction and clarification,
and do-it-yourself thumb-rests*

ment, the height of your music stand becomes critical.

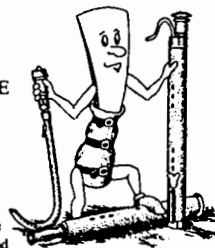
But whatever the means of support, the exact placing of the right thumb remains crucial to good recorder playing.

Anthony Rowland-Jones, Cambridge, UK

Responses from our readers are welcomed and may be sent to *American Recorder*, 7770 South High St., Centennial, CO 80122.
Letters may be edited for length and consistency.

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ON THE CUTTING EDGE

Exploring Antarctica

I have received some additional news pertaining to my January 2004 column, where I mentioned a new type of recorder designed by **Ragnar Arvidsson**. He has been kind enough to send along the following information:

"This new recorder is fundamentally of Renaissance type; it has a rather wide, almost cylindrical bore, and the finger-hole spacing conforms to that of a renaissance recorder. The sound is close to the renaissance recorder. My invention is to introduce a sharp step reduction of the bore diameter at a special point in the low end of the instrument. This arrangement makes the lowest tone and its first harmonic flat, so to counter that the low end of the instrument must be shorter compared to a corresponding Renaissance type.

"For the second and all higher harmonics of the lowest tone the step in the bore acts as a mirror or end stop of the pipe. With the step at the right point, the pitch of the higher harmonics will be

moved upwards on the order of a semitone to resemble the situation in a baroque recorder.

"The highest tones in the second octave on a Baroque recorder are produced by a resonance phenomenon in the whole length of the instrument, where the second and third harmonics of the lowest tone play an important role. By achieving the same harmonic situation, but in a different way, the high-end Baroque fingering will apply on this modified Renaissance recorder. The instrument still has a resonant first harmonic on the lowest tone which makes it stronger and more stable than on a Baroque recorder."

From Arvidsson's description, it is evident that he has sought the ideal of a powerful low end (Renaissance recorder) and a responsive and in-tune high end (Baroque recorder).

Recordings that feature these instruments (soprano and alto) played by Swedish professional recorderists include *Kerstin Froedin continua*, a solo CD released by dB Productions Sweden, <www.db-productions.se>, and *Goeran Maansson: Inland*, a CD of Swedish folk music released by Drone Music Sweden, <www.drone.se>.

In Germany this past May, DeutschlandRadio Berlin broadcast a production of a remarkable "Music-Theater-Performance Project" entitled *Kathryn und Peter durchqueren die Antarktis*. This is a post-modern radio play with music. **Michael Wolters** and **Marcus Dross** are credited with its conception, composition, text and realization.

Opera director Dross (born 1968) and composer Wolters (born 1971) have based the "radio opera" on the Antarctic Expedition of explorer Robert Scott in 1911 and 1912. The work includes a mini-song cycle that uses texts from Scott's expedition diary (in English) as well as interviews with participants in the production.

The Kathryn and Peter of the title are **Kathryn Bennetts** and **Peter Bowman**, an English-Australian recorder duo (whose CD *A Journey Among Travellers* is available through the ARS CD Club). Throughout almost the entire 53-minute work they play a microtonal duet in which

each part mirrors a particular geographic diagram of the 5250 kilometer journey of the Scott expedition. During interviews that occur from time to time, the recorder duo explains that both quarter-tone (24 notes to the octave) and eighth-tone (48 notes to the octave) scales are used.

The recorder duet is essentially a series of long tones, interrupted by quick breaths (circular breathing does not seem to be employed) that accompanies the narration of the Scott expedition. Other music in the work includes an introductory chorus and, in a scene set in a pub, a punkish rock band.

Included in the cast are the recorderists' son **Tim Bowman**. What the recorders depict is an actual (or perhaps a virtual) journey, and the son increasingly worries about his parents' safety.

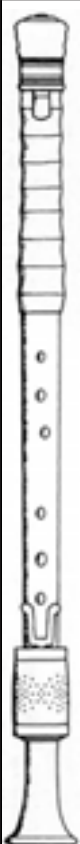
There is German narration, but as mentioned, a large chunk of text is in English. Reports of the progress of the journey—both Scott's expedition and the recorderists'—occur throughout the opera, and are also literal descriptions of what is being played on the recorders.

Needless to say, this is all quite something. As a fan of radio theater, I found the work spellbinding. The production from DeutschlandRadio is first-rate. There are powerfully evocative sound effects: an Antarctic storm, the ambience of the pub, the donning of protective outerwear in preparation for leaving the base, walking on ice, and the power plant at the base. The voices are situated in realistic acoustic environments, and the scenes flow smoothly into each other.

Fans of microtonal music may be fascinated by the recorder parts, but I suspect many readers of this magazine may find the strangeness quotient rather high. Nevertheless, this is an impressive achievement in the world of music/theater/performance—and highly rewarding, especially for those fluent in German.

Special thanks go to harpsichordist and pianist **Paul Klecka**, who facilitated contact with DeutschlandRadio Berlin, and to **Dr. Goetz Naleppa** of DeutschlandRadio, who generously provided a CD of the broadcast.

Tim Broege <timbroege@aol.com>



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MUSIC REVIEWS

*Planning ahead for Christmas, an FRQ arrangement,
and modern music of Braun, Dorwarth, Caldini and Blom*

CAROLS FOR RECORDER OR VIOLS,
ARR. WILL AYTON. Self-published
AWP0003 (Magnamusic), 2002. SATB
(or viols). Sc 87 pp. \$25.

This collection is dedicated to the Rhode Island Recorder Society, of which compiler Will Ayton is a member. It is a straightforward collection of mostly Christmas carols, though it includes two for Advent (*O Come, O Come, Emmanuel*, and *Nun komm der Heiden Heiland* [Savior of the Nations Come]) and two more general carols, *Lord of the Dance* and *Tomorrow Shall Be My Dancing Day*.

If one remembers that, traditionally, a carol was a kind of circle dance and that its themes were not restricted to Christmas, then these latter two pieces fit the collection. In the *Oxford Book of Carols*, edited by Percy Dearmer, R. Vaughan Williams, and Martin Shaw in 1928, *Tomorrow Shall Be My Dancing Day* is a three-part carol with the text of the first part considered "General," the second part considered appropriate for "Lent: Passiontide," and the third part appropriate for "Passiontide, Easter, and Ascension." *Lord of the Dance* is not in the 1972 edition of the *Oxford Book of Carols*, and is a general carol recalling all of the events of Christ's life.

Ayton has done a good job of collecting a broad range of pieces in standard four-part harmony: carols both ancient and modern, sacred and secular, familiar and less familiar, American and foreign; and, with *In dulci jubilo* and *Ein Kind geboren*, multiple settings by Bach and Praetorius. There are several tunes from shape-note hymnals like *The Sacred Harp* and *Southern Harmony*, and both the modern and the original versions are included of *Coventry Carol* (written as part of the Medieval Latin liturgical drama for the Feast of the Holy Innocents on December 28).

A question I had was about the carol on page 32, which is entitled here, *He is Born, The Holy Child*. I believe that it should be titled, instead, *He is Born, the Divine Christ Child*. Ayton's words, which may be a direct translation from the French, do not fit

the tune and are not the words we have come to know in the English-speaking world.

While this is a good book for beginners who need to have four parts written out on individual lines, it would also be a good book for a more advanced group called upon to provide music at a holiday event, either as background music or to accompany group carol singing. No words are provided so those would need to be found separately.

I recommend this if you are looking for an extensive, easy collection of carols in four-part harmony for a group of recorders and/or viols.

MARY DANCED: A CHRISTMAS CANTATA, MUSIC BY WILL AYTON, LYRICS BY MARCIA ANDERSON. Mariwill Publ. AWPWMW01 (Magnamusic), 2001. SATB with T & B viols (or viol ensemble) and solo voice (mezzo soprano suggested). Sc. 59 pp, pts for narrator, vocal score, and instruments with various no. pp. \$40.

To quote from the introduction, "...this Cantata, for solo voice, and early instruments, explores the familiar story surrounding the nativity in an unfamiliar way. For most of my adult life, I have been fascinated by the person of Mary, the mother of Jesus. From the beginning of my involvement with the music of the Middle Ages and the Renaissance, I have been impressed by the volume of music devoted to Mary...I am always brought back to the verse in the book of St. Luke, 'But Mary kept all of these things, and pondered them in her heart.' I have always asked myself, 'what did Mary think of all of this?'"

Ayton goes on to say that this cantata was written for the early music group Amici Musicae. In adapting the narration from both the gospels and the Christian Apocrypha, lyricist Marcia Anderson wanted to "reflect universal humanistic sentiments, not bound by time, culture or tradition. The instrumental settings are intended as aural visualizations of the various situations associated with this story."

I was initially very excited to see this

work. My group, the Trinity Consort, is associated with a church, and I am always on the lookout for music that can be offered during the Advent and Christmas Seasons. This work appears to be about 25 minutes long, and I had hoped it would be perfect for a Christmas Eve service.

However, in attempting to not be "bound by time, culture or tradition," some very odd things have been done to the text. For one thing, the words, except for the traditional Latin texts of the "Magnificat" and "Ave Maria," are not terribly inspiring.

Most problematical, however, the work has the Wise Men (or Three Kings) showing up before the shepherds's arrival. The Biblical record indicates that these sages appeared in Jerusalem (and later in Bethlehem) up to two years after Christ's birth, whereas the shepherds came within hours. Also in this composition, the massacre of the children of Bethlehem (commemorated by the Church on December 28) comes before the shepherds' arrival.

It is one thing to take textual liberties where an account is based largely on oral tradition, as has been done with the traditional story of Mary's birth to Joachim and Anna, and her dedication to the Temple in Jerusalem at age three. It is another thing to completely change an accepted order of events. This is a major reason I would probably not program the work. Revising history makes people uncomfortable, even taking into account various faith orientations.

The music is mostly interesting and easily attainable for an intermediate to advanced group. As the introduction mentions, "This cantata was written for a [mixed] consort of early music instruments and Mezzo Soprano voice." There are purely instrumental pieces like the Prelude and Postlude, "Mary's Dance," and the "Shepherd's Song" that can be used independently. The "Song of the Wisemen," also an instrumental piece, has a wonderful exotic flavor, as one might hope. The "Magnificat" and the "Ave Maria" could also be used on their own in

other settings, though the step-wise motion of the vocal line is not memorable.

I applaud Ayton and Anderson for offering such a work, even as I wish I had found it more appealing. There is a need for larger works like this, as can be attested by those of us who offer our gifts in churches and/or do seasonal concerts. If nothing else, I hope this work inspires others to tackle such a project.

HIMNOS, BY ANTONIO DE CABEZON, TRANSCR. BY CHARLES NAGEL. Cheap Trills, TR 42 (Magnamusic), 2003. ATTB or TrTnTnB/TrTnBB viols. Sc 8 pp, pts 2 pp each (Note: viol parts are printed in appropriate clefs on the back of the corresponding recorder parts.) \$5.50.

Organists are familiar with Antonio de Cabezon (1510-1566). Blind from infancy, he was organist to Queen Isabella of Spain and later to her son, King Philip II. While he composed a large amount of music, it was his son Hernando who published most of it in 1557.

Nagel has given us transcriptions for a recorder or viol quartet of four *himnos*, which are keyboard fantasias on sacred tunes: *Himno XV* (Christe Redemptor I), *Himno XVI* (Ut Queant Laxis), *Himno XII* (Ave Maria Stellis IX), *Himno XIII* (Ave Maria Stellis X).

The sonority is rich, and while the abundance of half and quarter notes make the pieces look easy, one must remember that much improvisation by the player was expected. The reason some may find early music boring is that they don't realize that composers gave a melodic, rhythmic, and/or harmonic outline, upon which performers displayed their musical knowledge, sensitivity and prowess with added ornamentation and rhythmic inequality. Organists will know that embellishments such as *quiebros* and *redoubles* were commonly added to Spanish Renaissance music, depending on whether the line is ascending or descending. For example, a step-wise passage from G-A-B^b-C-D and back down may have been played as G(F-G)-A-B^b(A-B^b)-C-D(E-D)-C-B^b(C-B^b)-A-G.

This is a lovely set and would be a good initial foray into Spanish Renaissance ornamentation for a group. The basic piece can be learned first, and then members of the group can experiment ornamenting on longer notes or simple scale-wise passages. However, ornamenting as a group brings about challenges different from the challenges when ornamenting as a solo organist. Maybe this could be a topic for a chapter meeting!

TWO CHRISTMAS PASTORALES, BY J. S. BACH, ARR. CHARLES NAGEL. Cheap Trills TR39 (Magnamusic), 2002. SATB. Sc 7 pp, 4 pts 2 pp ea, \$5.

Arranger Charles Nagel writes in the introduction to these two delightful pieces, "Given the popularity of the genre of 'Christmas' concerti in Italy during the period in which J. S. Bach was composing, and his interest in Italian models, it has always been surprising to me that a Christmas Concerto has not been found among his vast oeuvre. Not surprisingly, however, a typical 'Pastorale for the night of the nativity' is found as a terzetto in one of his cantatas for Christmas day, BWV 122. In that section, the hymn tune, 'das neugeborne Kindelien [sic]' ('The newborn child') appears as a cantus firmus...."

Although Nagel says that this *Cantata*, BWV 122, was written for Christmas Day, my understanding is that it was written for the Sunday after Christmas, for which the Epistle lesson is Galatians 4:1-7 and the Gospel is Luke 2:33-40. Bach is presumed to have written the libretto, but it is not what you expect to sing nowadays in church. This cantata deals with Christ's birth as the way to save our souls from damnation. (Merry Christmas, everyone!)

This particular movement—originally scored with alto soloist singing the chorale melody, and the tenor and soprano soloists singing an aria around that *cantus firmus*—focuses on deriding Satan: "If God is reconciled and our friend, happy for us [O wohl uns] who believe in him: what can the evil enemy do to us? His rage cannot rob us of our consolation. Despite the devil and the gates of hell, their fury will be of little use to them, the little Jesus is our stronghold. God is with us and wants to protect us."

Nagel has done a nice job of arranging "O Wohl Uns" for four recorders...

Nagel has done a nice job of arranging "O Wohl Uns" for four recorders, and the lilting 6/8 rhythm leads one to feel it is a nice pastorale for the Christmas season (especially if you don't mention the text)—or for any season, for that matter.

The second piece in the set is from the *Cantata for the Feast of the Holy Trinity* [the Sunday after Pentecost in the Western Church], BWV 129, "Gelobet sei der Herr" ("Praised be the Lord"). The Epistle and

Gospel readings for Trinity Sunday are Romans 11:33-36 and John 3:1-15. Again quoting from Nagel's introduction: "Similarly, the sweet aria for alto voice and oboe d'amore... would not be out of place as the final movement of a 'Christmas Concerto.'" This too is a lilting 6/8 piece that flows nicely and fairly generically.

These are good pieces to have for general use for an intermediate-level group. My consort played "O Wohl Uns" in church after last Christmas.

VOX IN RAMA, BY CLEMENS NON PAPA. Hawthorns Music RS 105 (Magnamusic), 2001. STTB. Sc 4 pp, 4 pts 1 p ea, \$8.

Commonly known as "Clemens non Papa," Jacob Clement (c.1512-c.1556) wrote this piece for the Feast of the Holy Innocents (December 28), which commemorates the murder of all boys age two and under in Bethlehem by King Herod (enraged that the Wise Men were looking for another king). The prophecy for this event is found in Jeremiah 31:15 and is also quoted in Matthew 2:18: "A voice is heard in Rama, weeping and wailing; Rachel crying for her children. She does not wish to be comforted, because they are no more" (quoted from the music).

As a lamentation, this piece has lots of half-note sections, making it good for less experienced players—but it is not boring, due to the contrapuntal writing in other places. While there is Latin text throughout, with short instrumental interludes in between, this can be performed purely as an instrumental piece with the players using the text for phrasing.

The next time December 28 falls on a Sunday, I will look forward to my consort group playing this during the service.

Valerie E. Hess

ESTAMPIE, ANON., ARR. BY JORIS VAN GOETHEM. Heinrichshofen (C. F. Peters) N2593, 2003. SATB or ATB. Sc 19 pp, 5 pts (additional alto part for trio version) 4 pp each. \$22.

The title of this publication, *Estampie*, brings to mind the monophonic pieces of that name from late 13th-century French and Italian manuscripts, which are often performed by solo recorderists. This new Heinrichshofen edition, however, is based on a keyboard piece found in the Robertsbridge Codex, c.1320 [modern transcription in Timothy J. McGee's *Medieval Instrumental Dances*, 1989].

Originally in two basic voices with occasional three-voice chords, here it has been cleverly arranged for three or four

recorders by a member of the Flanders Recorder Quartet. The pieces in this early manuscript were undoubtedly intended for organ, so the transcription to recorders is quite appropriate soundwise. I had the privilege of hearing this *Estampie* read through by a quartet from Ft. Collins, CO, who played it an octave lower on tenor, bass, great bass, and contra bass recorders—what a wonderful sound!

This piece follows the usual estampie form: AXYAXZ, BXYBXZ, etc. It has four *puncta* (A, B, C and D). The refrains (X) are marked “return,” and the first and second endings (Y and Z) are marked “overt” and “clos.” All four recorders play the *primus punctus*; alto and bass play the *secundus punctus*; soprano, tenor and bass (which has a very long held note) play the *tertius punctus*; and alto, tenor and bass play the *quartus punctus*. All join in on the refrains and the first and second endings.

If you are looking for something Medieval to play, try this interesting piece.

Therefore this four-part arrangement relieves the repetition by using a variety of forces. For the trio version, the soprano part is omitted, and the alto plays all the way through, so there is less variety.

The publication is enclosed in an attractive, heavy glossy cover, and both the score and parts are printed in large enough notes to be read, if need be, two players on a stand. There is a short preface in three languages and a description of the Flanders Recorder Quartet, along with its picture, on the back cover.

If you are looking for something Medieval to play, try this interesting piece. It is not difficult, but the frequent perfect intervals require perfect intonation!

Constance M. Primus

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=harpsichord; P/H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name.

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Portion of your income derived from music: ☐ All ☐ Some ☐ None

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If all or some, what kind of recorder activities are involved? (Check all that apply.)

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Chapter Handbook. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20 (updates free after initial purchase).

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Recorder Power, educational video from the ARS and recorder virtuoso John Tyson. An exciting resource about teaching recorder to young students. ARS members may borrow a copy for one month by sending a refundable \$10 deposit to the ARS office along with the address to which the tape should be shipped.

Discography of the Recorder, Vol. I (1989). Compiled by Scott Paterson and David Lasocki.

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HEXENTANZ, BY GERHARD BRAUN.

Edition Gravis EG 870 (<edition-gravis@t-online.de>), 2003. 3 players (see below), Sc. 8 pp. Abt \$12 + P&H.

KRIMI, BY AGNES DORWARTH. Moeck ZFS 773 (Magnamusic), 2003. A/B (one player) & piano. 2 sc., 4 pp each. \$7.

These fanciful compositions are aesthetically linked in that they are both weirdly expressionistic and wildly comical. The two composers employ a similar vocabulary of pitches without tonal reference, noises that require special techniques and notations, and visual theatre.

Hexentanz (Witches Dance) by Braun is a work for three performers who play soprano and tenor recorders, speak (often into the body of a tenor recorder sans head joint), move in a strictly choreographed way, and play percussion instruments. In addition to the music, the score includes details for staging and lighting. The spoken text is based in part on the opening scene from Shakespeare's *Macbeth*.

The piece begins as the players enter, playing a fanfare of flatulent-like noises produced by buzzing their lips into decapitated tenor recorders. The opening lines of *Macbeth* (in German) are spoken into the recorders, and the players produce a clatter of ticks and tocks on woodblocks and Chinese temple blocks. This continues, until Shakespeare writes, "There to meet Macbeth," when Braun changes the subject to toads (part of the witches' brew recipe) and has the trio play on clicker frogs (I think that's what they are called).

I witnessed a performance of *Hexentanz* a few years ago. The players were in costume, but they looked more like they had come from Mardi Gras in New Orleans than like witches. Nevertheless, they did look weird and funny, and their appearance seemed to fit the music perfectly.

Dorwarth's *Krimi* (Thriller), for alto and bass recorder (one player) and piano, is of a similar stripe. Though she may or may not have been directly influenced by Braun, her various devices are certainly reminiscent of his music. Even her most shocking idea—ping pong balls bounced on the piano strings—appears in Braun's *Nachtstücke* (Edition Moeck 5139) written in 1973 (and perhaps in other pieces).

Hexentanz and *Krimi* have somewhat similar endings, at least in concept. In *Hexentanz* there is a flurry of fast, dense activity that is called to a sudden halt as one of the players suddenly blows on a police whistle. A similar flurry is heard at the end of *Krimi* and it too comes to a stop when the piano player shoots a blank pistol.

Braun's *Hexentanz* was written for a student ensemble when he taught at the Hochschule in Karlsruhe. It is suitable for a professional group or pre-professional conservatory ensemble. Dorwarth's *Krimi* was composed with her young students at the Academy in Freiburg in mind. She suggests that it be used "in a creative manner" and that it may be changed in order to adapt it to the playing level of the student.

The editions are excellent, but three copies of *Hexentanz* are needed for a performance. Both works are interesting, entertaining, and definitely worth trying.

BEBOPALOOBOPAWOPBAMBOOM, BY DIANA BLOM. Orpheus Music OMP 098 (<www.orpheusmusic.com.au>), copy-right by the composer 2002. SATB, Sc 6 pp, pts 1 p each except A, 2 pp. Abt. \$12.50 + P&H.

FADE-CONTROL, BY FULVIO CALDINI. Edition Moeck 2823 (Magnamusic), 2003. SATB, Sc 9 pp, pts 4 pp each. \$24.

These pieces are written in idioms that are currently quite popular with recorder players: jazz and minimalist music. Interestingly, both styles originated in America.

Australian composer Diana Blom's *Bebopaloobopawopbamboom* is a catchy number that general audiences will surely like, and is typical of a certain kind of recorder work that is not real jazz, but "jazz-influenced." Its simple ABA form is based on compositional ideas rather than on a chord progression. The A sections feature a funky ostinato bass line with attractive riff figures simultaneously overlaid upon it. The B section is homophonic, but also features measure-long improvised solo breaks for each instrument. For these, Blom supplies both the gamut and ordering of pitches so that the only thing the player has to make up is rhythm.

The beginning and end are delightful. The composition is least successful in the homophonic section, where Blom's block chords are not sonorously attractive.

Fade-Control, a lengthy hypnotic minimalist work by Italian composer Caldini, is extremely difficult, but not in a flashy way. Were it not for the fact that it is in the repertoire of the fashion-setting Amsterdam Loeki Stardust Quartet, few groups would be interested in tackling it.

The piece has three uninterrupted sections. In the first, isolated staccato eighth notes are introduced, and the texture very gradually progresses from extremely sparse to fairly dense. This leads seamlessly to a four-part canon beginning with the alto part. The soprano enters a fifth higher

one eighth note later, and the tenor is next in the same key as the soprano. On the next eighth, the bass starts in the same key as the alto. It is a one-measure-long canon at the fifth repeated over and over. Here and there a part drops out to play a sustained note or two, but then falls back into the canon. Long notes occur with greater frequency until the long notes dominate and the canon is reduced to an occasional remnant, then disappears.

Most of *Fade-Control* is based on a pentatonic scale (C D E G A), each note being gradually introduced as the piece progresses—until measure 152, when the tenor recorder introduces the note F. One would expect the note B to follow at some point, but it doesn't. Perhaps Caldini wanted to avoid the tritone interval with its strong cadence polarity (F pulling to E and B to C). That makes sense in the context of this harmonically static work.

In the final section, with all six pitches introduced, Caldini has the four players play different even-beat rhythms against each other (at one point the players are performing four beats against five against six against seven!). The piece ends with all players performing the same slow rhythm on a single chord.

Both editions are very good, though *Bebopaloobopawopbamboom* has a few dotted eighths that are missing their dots. *Fade-Control* contains a long introductory note in English, German and French using a somewhat confusing pedantic tone (at one point the composer delves into metaphysics).

The Blom piece could be successfully performed by good amateurs. *Fade-Control* requires a major effort in concentration and rhythmic precision by a professional or high-end conservatory group.

Pete Rose

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CHAPTERS & CONSORTS

ARS chapters and individual members from California to Canada joined to observe **Play-the-Recorder Month** (PtRM) last March. Hundreds of recorder players entertained thousands of listeners at creative concerts, workshops and demonstrations designed to educate and inform the public about the recorder and its music.

Congratulations go to the winners of ARS competitions for the most imaginative events, and for the largest percentage increase in chapter membership. The Chapters & Consorts Committee chose the winners from many event reports.

Co-winners of the grand prize for the Most Imaginative Event were the **Tucson (AZ) Recorder Society** and the **Ann Arbor (MI) Recorder Society**, each receiving a packet of recorder music from the **Boulder Early Music Shop**.

The **Ann Arbor Chapter** presented five concerts: a worship service including Buxtehude and Bach at an Episcopal Church; a largely English Renaissance concert at a Farmers' Market, where the players sat near the fresh muffins and Danish; Japanese music at NSK-Motion and Control; a demonstration, history discussion and concert of a wide range of music at Ardis Elementary School, for over 250 first- to fifth-grade students; and a varied program at Brookhaven Manor Senior Residence for 40 residents ages 70 to 101.

The **Tucson Chapter's** busy March included 10 concerts in elementary schools for over 1600 children. With a theme of "A Trip Around the World and Back in Time," the concerts included music of many eras on all sizes of recorders, plus presentations about the recorder's musical and historical background. Flags for all countries represented in the music were displayed. The young audiences were encouraged to participate by beating rhythmic hoofbeats and singing along with rounds and other songs.

Receiving Honorable Mention awards for their activities during March were the **Eastern Connecticut Recorder Society** and the **Claremont (CA) Community School of Music**.

Play-the-Recorder Month 2004, music theory in practice

Eastern Connecticut received a soprano recorder from **Lazar's Early Music** for their work with the Connecticut Forest and Parks Association of Middlefield, CT, and the Cheshire (CT) Public Library, where they put together an exhibit of recorders, pictures from meetings and events, examples of music including early notation, a photo of a recorder group from the 1960s, and information sheets. They also presented a play-in at the Neighborhood Music School, a concert by **Cléa Galhano** and Baroque group **Belladonna**, and individual recitals by chapter members **Bruce Larkin** in Yalesville and **Barbara Duey** in Middletown.

Courtly Music Unlimited donated a soprano/alto recorder set that was awarded to **The Claremont School** for their several PtRM events. At the Folk Music Center, a Claremont (CA) store and instrument museum, 14 recorder students, ages seven through adult, performed a two-hour program. An ensemble of students ages 12-16 played recorder quartets, and over 40 younger students performed at the music school's pizza party. Over \$300 was raised for student scholarships.

The **Central Coast (CA) Chapter** had the largest percentage increase in membership during PtRM, and received a selection of recorder music provided by **Magnamusic Distributors, Inc.**

Many others reported events to the ARS and deserve mention for the energy and time that went into planning and presenting these activities.

A concert conducted by **John Eisenhauer** of Telemann, Hilling, Pärt and others—"Soft and Suite: Baroque and Modern Music for Recorders and Strings"—was played by the **Highland Park (NJ) Recorder Society** and guests at the United Methodist Church of New Brunswick.

Selections from Praetorius to Cohan were presented by 22 players from the **Princeton (NJ) Recorder Society** (photo at right) in the sunny atrium of the Princeton MarketFair, reported Janice Arrow-smith. "It was truly a spiritual experience," said bystander Florence Johnson. "When you look at the newspaper to-

day—the war in Iraq, all kinds of drug abuse problems, fatal car accidents on local roads—and then see a group of people making such beautiful music just for the pleasure it gives them, you have a feeling about the goodness of people."

The **Baton Rouge (LA) Recorder Society** held a "Play-Along" at a local library plus a "Fun to Listen, Fun to Play" concert, also using the event to promote upcoming free recorder classes. Selections included English country dance, and works by Purcell, Morley and Susato.

The **Greater Denver (CO) Chapter** coordinated a Recorder Faire at Tamarac Square Mall, which happily was also hosting a children's art show. Performing were a Renaissance band, some nine recorder ensembles, and a crumhorn quartet, with sackbut, percussion, harp, dulcimer, glockenspiel and gamba in some groups. A "Give a Toot" table was set up with recorders of all sizes to try out. Coffee drinkers outside a nearby store were heard to pause in their conversations to listen to the music wafting through the mall.

The **Metropolitan Detroit (MI) Recorder Society** gave its concert at the Rochester Hills Public Library—joined by the **Festival Players** recorder quintet and **Good Neighbors All**, which includes recorders, cornett, drum and gamba. The concert was videotaped for middle school class use.

The **Navesink (NJ) Chapter** offered an all-Irish program to celebrate St. Patrick's Day for PtRM at Seabrook Village, a large retirement community. Performers dressed in green and played selections including *Galway Piper*, *Danny Boy*, and *The Road to Lizzdoonvarna*.

Martha Bixler came to Little Rock, AR, for the third year to lead an early March workshop. The 22 participants included members of two ARS chapters in Arkansas, the **Bella Vista Recorder Consort** and the **Aeolus Recorder Konsort**, plus others from Texas and Missouri. Bixler conducted a master class on Friday evening for 10 players and five auditors.





On Saturday morning, her workshop fare included variations on *L'homme armé* in both secular and sacred settings. After lunch she led the group in Claude le Jeune's *Revey venir du Printans* and two springtime madrigals by Morley. The workshop ended with Adam Knight Gilbert's new piece from the January AR.

The day's events also included presentation of an Arkansas Traveler certificate, signed by **Governor Mike Huckabee** and **Secretary of State Gus Wingfield**, to Bixler (above). Following the presentation, Bella Vista Consort member Hildegarde Erle led that group in her own special arrangement of the *Arkansas Traveler*, report ARK members Don and Shelley Wold.

The **St. Louis (MO) Recorder Society's** concert at St. Mark's Episcopal Church included repertoire from Bach and Telemann to Tchaikovsky and Britten, and closed with "We're goin' round" from Scott Joplin's *Treemonisha*, performed by the massed SLURS Recorder Band.

Inga Funck conducted "a potpourri of recorder music" when members of the **Southern California Recorder Society** gave concerts at Mt. Washington Elementary School, Encino-Tarzana Library, and the Woodland Hills Library.

Consorts from the **Northwinds Recorder Society** performed at bookstores around the Petoskey, MI, area. **North Country Consort** played at Horizon Books, **Little Bay Baroque** appeared at McLean & Eakin Booksellers, and the **Sweetwood Recorder Ensemble** played at Between the Covers of Harbor Springs.

The **Montréal (PQ) Recorder Society** sponsored 12 mini-concerts collectively titled "La Fête des flûtes," which included adult recorder class ensembles and the large ensemble **Flutissimo**, directed by **Sophie Larivière**. Also performing were groups from a music-core primary school and a private music school. The concert was held at a public library, after 11 years of shopping mall events. Organizers were "happy to find a librarian who believes that music belongs alongside books."

The **Cleveland (OH) Chapter** also had a positive experience at the public library where they hold monthly meetings. The chapter planned a Play-the-Recorder Day event in the library after the reference librarian asked them to give a concert there—saying that library patrons enjoy hearing the soft music of the chapter meetings in the background, and that it also helps noisier young patrons settle down to

their studies. The chapter was pleased that the library

staff prepared a flyer that was sent to all libraries in the county system, and also contacted the media. As a result, a reporter and photographer attended the event, and an article with large photos and quotes from participants was run in several widely-read Cleveland-area newspapers.

Young recorder students of **Mary Halverson Waldo**, ranging in age from 5 to 15 years, performed at the March 20 Minnesota Suzuki Association Graduation concert at Orchestra Hall in Minneapolis (above). The large audience included families of children playing other Suzuki instruments.

"Sharing Music with Shut-ins" was the theme for the **East Bay (CA) Recorder Society**. Different ensembles played at the Matilda Brown Home of Oakland, Bancroft Convalescent Hospital in San Leandro, Sunrise Senior Living in Oakland, and the El Cerrito Royale Retirement Home. Repertoire included quartets, trios, duets and solos; one group was joined by 'cello, crumhorn and percussion. The EBRS also hosted a workshop led by **Pat Petersen**, attended by more than 40 recorders along with viols and louts—on March 13, Play-the-Recorder Day. Players included members of the local Junior Recorder Society.

The **Wireless Consort** (l to r below: *Lee Lattimore, Sara Funkhouser, Susan Richter, Cornell Kinderknecht*) performed March 28 in their home town, Dallas, TX. Their "Chamber Music for Recorder Quartet and Other Instruments" featured recorder works by Telemann, Byrd, Sweelinck, Boismortier, Frescobaldi and Poser, plus music for Baroque oboe, Baroque flute and harpsichord.

Sharon Howell reports that the **Jasmin Recorder Consort** entertained shoppers at The Fresh Market in Greenville, SC. They played a program of early music in a colorful location amidst the flowers and produce. One audience member told the store manager that "her blood pressure



went down 20 points when she stepped in and heard the beautiful music!"

During PtRM, the **Atlanta (GA) Recorder Society** holds its annual Consort Day featuring many individuals and small groups. It is publicized in the *Atlanta Journal Constitution* and the *Newsletter* of the Unitarian Universalist Congregation of Atlanta, the venue.

Lia Starer Levin of Los Angeles, CA, reports that March had to be stretched by one day, as her student group **Sempre Dolce** was invited to perform a public concert at Valley College on April 1. The six members played all sizes of recorders in music from the Renaissance to contemporary. The college presented them with a CD of the performance.



On March 21, 12 members of the **Kalamazoo (MI) Recorder Players** provided music for a Sunday service at the Second Reformed Church in appreciation for the chapter's use of their community room for monthly meetings. Part of the program was *ARS Fantasia* by Adam Gilbert, which Richard Johnson says was "especially effective in the bright acoustic of the large church sanctuary."

Folks from the Southern region finding their way to Chapel Hill, NC, on March 20 heard a lot more than the springtime serenade of songbirds. The **Triangle Recorder Society** met for its popular annual one-day early music workshop, which began as a weekend workshop more than 25 years ago, and has strongly continued ever since under co-directors **Patricia Petersen** and **Kathy Schenley**. Guest leaders were **Valerie Horst** and **Jack Ashcroft**. The group of 70 students and enthusiasts from four states sang or played recorder, viol and pennywhistle in music from the British Isles. For the final *tutti*, Horst led the entire group in Adam Gilbert's specially-commissioned *ARS Fantasia*. What better way to celebrate Play-the-Recorder Day than with good friends and good music on a beautiful spring day?

NOTES FROM LATITUDE NORTH 53

Edmonton may have had a break from the Canadian tundra's icy winds in March, but the **Edmonton (AB) Recorder Society** (ERS) blew up a storm for Play-the-Recorder Month. The climax of activities was a March 21 concert of Iberian music. David Wilson—associate conductor of Edmonton's largest choral society, the Richard Eaton Singers—chose music for recorder and voices, including Morales' *Circumdederunt me* and the rhythmically challenging *La Guerra* by Mateo La Flecha. There was enthusiastic audience response both for the music and for the readings of Spanish poetry by Edmonton poet E.D. Blodgett.

This was the third annual concert of the Edmonton Recorder Orchestra, whose first concert was conducted by Rachel Jean in Edmonton City Hall.

The first weekend of March had seen frantic tooting at a three-day workshop by **Verboden Vrucht**, a recorder trio based in Amsterdam. One of the trio members, **Terri Hron**, is an Edmontonian whom some remember when she was a child student of

Rachel Jean. She has been in The Netherlands for some years studying with Paul Leenhouts and others. She and fellow Netherlands-based **Laoise O'Brien** and **Anita Orme** coached small groups and gave master classes. They are born teachers and make insightful comments about performance.

During the workshop, they were joined by lutenist **Israel Golani** and soprano

Casey Peden in a concert of British music (British, rather than English, because it included some unusual songs by a Scotsman called John Mure). They went on to give workshops and concerts in Calgary, Victoria and Vancouver.

As if that weren't enough to prove that the ERS is in earnest

about our recorder playing, on the weekend before that, we had had a workshop with **Michael Schneider** of **Camerata Köln**, who had stopped in Edmonton on a concert tour. It was Schneider's second visit to the ERS, and his gentle encouragement and marvelous example were again an inspiration.

The ERS has been in existence since the early 1970s, when a Faculty Wives group of the University answered Louise Dawson's summons to toot around her kitchen table. For the society to reach its current level and intensity of activity required some special chemistry. The magician who waved the wand (or recorder) was **Herb Taylor**, who came to Edmonton as a soil scientist in the early 1980s. Whilst plumbing the earth beneath our feet, Taylor got ERS to sound the echoing air by expanding horizons and daring to invite in visiting recorder players including Amsterdam Loeki Stardust Quartet, Michala Petri, Marion Verbruggen, Piers Adams of Red Priest, Francis Colpron of Les Boréades de Montréal and The Plumbers' Union, plus Edmonton's Rachel Jean.

Taylor, with ERS past president Janet Couch, has also organized an annual recorder retreat—for the last three years held in idyllic surroundings in a lodge in the Rockies. When Taylor married Astrid Blodgett five years ago (a marriage of true recorderists, if ever there was one), they built a house specifically with recorder playing in mind. Rehearsals and workshops take place on the ground floor; the main floor can accommodate small recitals, and a library on the top floor provides a third space during workshops. Recorder players from all over Alberta attend.

Many ERS members bring back music and expertise from workshops in Colorado; Montréal, PQ; and Port Townsend, WA. Several have taken conducting lessons from Wilson, so there's been a lot of bootstrap activity. Annual events include a Christmas Toot 'n Food, a Toot 'n Canoe, a New Year's get-together, plus frequent small-group performances in churches, galleries, theaters, etc. ERS is nearly ready to become an ARS chapter.

Those people who think that Edmonton is a place of hockey players and shopping malls should know that Arctic blizzards are not the only winds blowing in Canada's most northerly large city.

Vivien Bosley



Verboden Vrucht plus lutenist Golani

Music Language and Theory Workshop at Princeton Recorder Society

A group of players from the **Princeton (NJ) Recorder Society** completed a six-part workshop in April on the language of music for recorders, presented by member **Judith Klotz**. The classes emphasized that an awareness of the components of

musical language adds enjoyment to playing and to musical expressiveness.

After the first two weeks—which focused on playing and hearing basic music theory elements such as scales, intervals and triads—the group explored consonances and dissonances, modes, suspensions, chromaticism, modulation and cadences.

The group played Renaissance, Baroque and Medieval pieces in two to four parts, including a Bach chorale and traditional English folk tunes. Klotz used both treble viol and piano to supplement the recorders. She noted that using the viol enabled her to face everyone and talk, while playing a Renaissance instrument that blends well with recorders.

This is the second time that PRS has held this workshop. Klotz developed it in part because it is difficult to see the relationship of scale tones, intervals, and

chords on the recorder—unlike keyboards or even fretted string instruments, where the visual element is helpful. While the terminology the group used was primarily that of the Baroque era and “common practice” of the 18th and 19th centuries, the class also covered recorder literature and musical styles, and featured elements of music theory that are mentioned by conductors visiting monthly PRS meetings.

(front row, from left):

Vera Schwartz, leader Judith Klotz;
(back row) **Norm Webster, Janice**

Arrowsmith,
Chuck Free
and Mary
Joan
Gaynor
(Photo by
Don Arrow-
smith)



CHAPTER NEWS

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NEW LISTINGS

LES SEPT SAUTS: Baroque Chamber Music at the Stuttgart Court. Matthias Maute & Sophie Larivière, recorders and transverse flute; Ensemble Caprice. Charming repertoire by Schwartzkopff, Bodino, Detri. Atma Classique. \$17 ARS/\$20 others.

TELEMANN: DUOS POUR FLUTE, Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders & transverse flute, Alexander Weimann, clavichord. Six Telemann duos & sonatas alternate with five fantasies for clavichord by Maute. Atma Classique. \$17 ARS/\$20 others.

IN STOCK (Partial listing)

THE AGE OF JOSQUIN: THE GRAND TOUR Highland Park Recorder Society & Chamber Orchestra, Robert W. Butts, conductor. RWB Productions. \$17 ARS/\$20 others.

AIRES AND DUETS FOR TWO FLUTES AND BASS Vicki Boeckman & Dorte Lester Nauta, recorder; Mogens Rasmussen, gamba; Viggo Mangor, archlute & chamber organ. Trio sonatas by Handel, Telemann, Braun, Merula, Rossi. Primavera. \$17 ARS/\$20 others.

ARIAS, DUETS & BALLET MUSIC FROM HANDEL OPERAS Carolina Baroque. Dale Higbee, recorders. Live recording of a variety of excerpts from operas of Handel, including *Alcina* and *Giulio Cesare* in *Egitto*. \$17 ARS/\$20 others.

ARCHIPELAGO Alison Melville, recorder & traverso. Sonatas & concerti by Hotteterre, Stanley, Bach, Boismortier and others. \$17 ARS/\$20 others.

BACH & HANDEL: BAROQUE MASTERS Carolina Baroque. Dale Higbee, recorders. Excerpts from several of the masters' operas and cantatas, recorded in 2002 concert. \$17 ARS/\$20 others.

BLOCKFLOETENSENSEMBLE WIEN Irmtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal & Prisca Loeffler, recorders. Ensemble works by Demantius, Monteverdi, Morley, Mozart, Scheremann, Kaeser, W. W. van Nieuwkerk, Pachelbel, Reichard. \$17 ARS/\$20 others.

CHARLESTON PRO MUSICA ON TOUR Marsha Evans, Lewis Fitch & others, recorders, gemshorns, guitar and voice. Medieval and Renaissance music with consort and singers. Millennium Music/Charleston SC. \$17 ARS/\$20 others.

CONCERTI DI NAPOLI Matthias Maute, recorders, and **REBEL**. Sonatas by Mancini, Roberto Valentini, A. Scarlatti. Dorian. \$17 ARS/\$20 others.

DREAMS INSIDE THE AIR TUNNEL Zana Clarke, recorder & composer. "Drawing on the music of the didjeridu & shakuhachi...beautiful & hypnotic..."—*American Recorder*. Orpheus Music. \$17 ARS/\$20 others.

ENSEMBLE PIACERE 2002 Ensemble Piacere, Irmtraut Freiberg, Eva Maria Kaukal, recorders. Sparkling performances of works from the Renaissance to the 20th century by Frescobaldi, Ortiz, Telemann, Fux, Keil and many others. Ensemble Piacere. \$17 ARS/\$20 others.

FLEMISH CONTEMPORARY RECORDER MUSIC Geert Van Gele, Former Flanders Quartet member records his first solo CD "live," with support from the Flemish Government. Works by JanPieter Biesemans, Frans Geysen & Jan Van Landeghem. Qualiton. \$17 ARS/\$20 others.

FOLIAS FESTIVAS Cléa Galhano, recorders; Belladonna. 16-17th-century music by Falconieri, de Tafalla, Merula, others. Dorian. \$17 ARS/\$20 others.

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. \$17 ARS/\$20 others.

THE GREAT EMU WAR Battala Famossa, a young ensemble, with first CD of Australian recorder music. Orpheus Music. \$17 ARS/\$20 others.

THE GREAT MR. HANDEL Carolina Baroque, Dale Higbee, recorders. Sacred and secular music by Handel. Live recording. \$17 ARS/\$20 others.

HANDEL: THE ITALIAN YEARS Elissa Berardi, recorder & Baroque flute; Philomel Baroque Orchestra. Handel, *Nel dolce dell'oblio & Tra le fiamme*, two important pieces for obbligato recorder & soprano; Telemann, *Trio in F*; Vivaldi, *All'ombra di sospetto*. Dorian. \$17 ARS/\$20 others.

IMAGINE II David Young, recorders. More contemporary interpretations of classic songs from the 1970s by Neil Young, Jim Croce, Carole King, and Moody Blues. Universe Music. \$17 ARS/\$20 others.

JOURNEY Wood'N Flutes, Vicki Boeckman, Gertie Johnsson & Pia Brinch Jensen, recorders. Works by Dufay, Machaut, Henry VIII, Mogens Pederson, W.W. Van Nieuwkerk & Maute—seven centuries. Kadanza Classics. \$17 ARS/\$20 others.

A JOURNEY AMONG TRAVELLERS (CD SHORT) Peter Bowman & Kathryn Bennetts perform Donald Boustead's 26-minute quarter-tonal piece for two alto recorders, which had its U.S. premiere at the 1998 Berkeley Festival. \$12 ARS/\$14 others.

LANDSCAPES David Bellugi, recorders; Ali Tajbakhsh & Chris Hayward, percussion. "Virtual" recorder orchestra created by Bellugi. Three centuries of ethnic music by Encina, Brouwer, Ortiz, Bartok. Frame. \$17 ARS/\$20 others.

LES AMIS DU BAROQUE Paul Nauta, recorder & Baroque flute; Koen Dieltiens, recorder. Music by Bassani, Corelli, Vivaldi, etc. Highlight Intl. \$17 ARS/\$20 others.

MANCINI: CONCERTI DI CAMERA Judith Linsenberg, recorders; Musica Pacifica. Seven Mancini sonatas, plus works of Durante, D. Scarlatti. "Highly recommended" citation, *2000 Vivaldi Prize, Giorgio Cini Foundation*. Dorian. \$17 ARS/\$20 others.

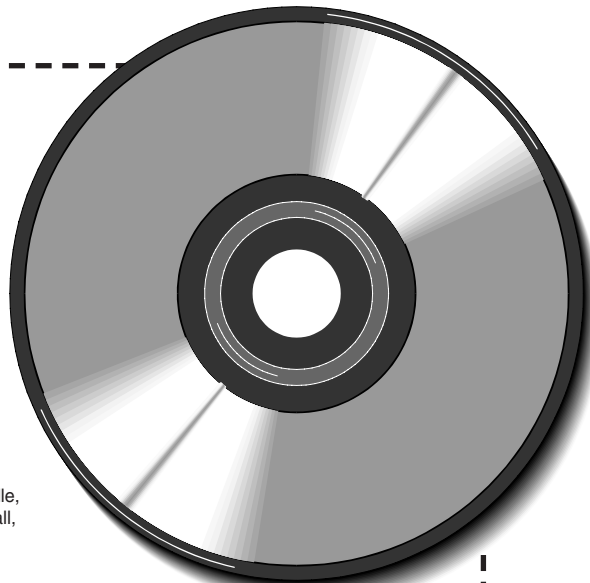
MIDNIGHT SUN Alison Melville & Colin Savage, recorders; Ensemble Polaris. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000. Dorian. \$17 ARS/\$20 others.

MY THING IS MY OWN: BAWDY MUSIC OF THOMAS D'URFEE Tina Chancey, Grant Herreid & Scott Reiss, recorders & other early instruments; Rosa Lamoreaux, soprano. Improvisations on tunes of love, sex & seduction in 18th-century England. Koch Intl. \$17 ARS/\$20 others.

PRIEST ON THE RUN Piers Adams, recorders. Concerti composed by the ensemble's namesake, flame-haired Vivaldi. Upbeat. \$17 ARS/\$20 others.

RECORDER JAZZ Warren Kime, recorder. Original jazz charts with a great groove. \$17 ARS/\$20 others.

REFLECTIONS—Music to Soothe and Uplift the Spirit. Eileen Hadidian, recorder & Baroque flute, with Celtic harp & cello. Celtic, traditional, Renaissance & Medieval melodies. Healing Muses Recordings. \$17 ARS/\$20 others.



SACRED & SECULAR CANTATAS OF J. S. BACH.

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A. SCARLATTI: CONCERTI DI CAMERA Judith Linsenberg, recorders; Musica Pacifica. Seven sonatas, various instrumentations. \$17 ARS/\$20 others.

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PHOTOS:
GAIL NICKLESS

The Marilyns: Marilyn Perlmutter (left) of Toledo, OH, and Marilyn Marquis of Danville, CA

The temporary demise of the summer 2004 **Berkeley Festival and Exhibition** (BFX), canceled last fall by CalPerformances due to fund-

ing shortfalls, spawned two simultaneous events held in Berkeley, CA, during the time when patrons might have been looking for BFX events: a conference sponsored by **Early Music America** (EMA), June 10-12, and **Berkeley Early Music on the Fringe**, June 9-13. (See page 43 for conference coverage.)

Either the conference or the fringe events would have kept one person busy, although those seeking recorder events found them to be mostly in the day and early evening, making possible attendance at evening non-recorder concerts.

The **American Recorder Society** (ARS) held its opening event before the activity level picked up, on June 9 at Far Leaves Tea House in Emeryville, CA. The warehouse of a tea room in Berkeley, the room was festooned with purple, red and yellow cloth hangings and lanterns. Its acoustics were good for the 30 audience members to hear the professionals who played to benefit ARS scholarships.

With eight recorderists performing in various combinations, the evening was pleasant in its variety. **Judith Linsenberg** opened, with harpsichordist **Charles Sherman** (playing on the Italian instrument loaned by **John Phillips Harpsichords**). The interesting chromatics of Giovanni Antonio Leoni's

Sonata in D minor, with its embellished rising chromatic scale, set a rising tone for the evening.

Joined by percussionist **Kay Stonefelt**, **Frances Feldon** offered *Music for Remy* by Lou Harrison. As with some of the pieces heard at the fund-raiser, this one also appeared in a performance later in the fringe festival—and it was well-played in both venues. Written in a harmonic minor key, the recorder part's Oriental mode was enhanced by Stonefelt's sensitive playing on cymbals, tom toms, tambourine and suspended cymbal.

Announcing the set that she played with recorderist **Adam Knight Gilbert** and harpsichordist **Mahan Esfahani**, **Rotem Gilbert** declared Pierre Danican Philidor to be her "favorite French composer." Playing his *Cinquième Suite en Trio, Op. 1*, the trio were obviously having fun. The two altos, scored in sonorous thirds, occasionally broke into short segments of counterpoint in the chaconne movement, showing off both players as they traded upper and lower voicing.

Tibia (Tish Berlin and Frances Blaker) played three duets: two written by Blaker during their 2003 Sitka Center (OR) residency, then the familiar *Sonata in F major* by Telemann. The bouncy character of Telemann's allegro movement contrasted nicely with the *moto perpetuo* modernity of Blaker's duet *Rain* ("it rained a lot" in Sitka, she explained).

At evening's end, **Farallon Quartet** (Berlin, Blaker, Louise Carslake, Hanneke van Proosdij) offered a nicely matched and balanced playing of *Contrapunctus I and XVIII* of J. S. Bach. They showed their sense of ensemble after a loose footjoint fell from Berlin's alto (twice—the first time being turned into a joke, while, after the second time, the consort waited briefly and then continued as if nothing had occurred).

Among those attending the fund-rais-

er, there was a representative number of past ARS scholarship recipients: **Rotem Gilbert** and **Tish Berlin** among the professional recorderists, ARS President **Alan Karass**, and young audience members **Morgan Jacob** and **Andrew Levy** (l to r in photo below).



Performances on June 10, during EMA pre-conference workshops, included "Celtic Spirit" presented by **Healing Muses**, and trio sonatas of the 17th and 18th century featuring recorderists **Geert Van Gele** and **Letitia Berlin**.

Playing in a full ensemble configuration, **Healing Muses** offered traditional Celtic and world music played by **Eileen Hadidian**, recorder and Baroque flute; Maureen Brennan, Celtic harp; Natalie Cox, Celtic harp; and Dan Reiter, 'cello. Their various combinations relied less on formula than on how best to express the music. The group was successful in pairings, from Hadidian's playing on recorders with Cox of the familiar *Daphne* of Playford and the more lively traditional *Childgrove*, to full ensemble renditions such as the traditional Scottish *Mary young and fair*. In the latter, the flute and 'cello unison melody was nicely in tune with both harps, no mean feat.

The crowd packed Trinity Chapel to hear the early evening concert of trio sonatas, especially liking **Berlin** and **Van Gele**'s rendition of Sybrand van Noordt's *Sonata in a*. Its ultra-high, quasi-fantasia first movement was gave way to a fugue-like movement that built excitement to almost delirious Vivaldi-like arpeggios in the last movement.

Van Gele was again in the spotlight for the June 11 master class (like the previous evening's performance, co-sponsored by **Bay Area Recorder Series** and **ARS**). He worked flexibly with a wide range of music, which was unknown to him before arriving at the class, played by well-prepared participants: **Jack O'Neill**



Professional recorderists and friends pose in front of a rosewood panel that served as the stage backdrop at Far Leaves Tea House: (l to r) Frances Blaker, Louise Carslake, Kay Stonefelt, Frances Feldon, Charles Sherman, Judy Linsenberg, Adam Gilbert, Rotem Gilbert, Mahan Esfahani, Hanneke van Proosdij, John Phillips, Tish Berlin.

Dana Vinicoff (right) and Jack O'Neill (below) were two of the participants in the master class with Geert Van Gele.



and **Dana Vinicoff**, both of San Francisco; **Wendy Oser** of Berkeley; and **Helga Wilking** of San Rafael. He found the best part of each person's playing and built from there, often singing or whistling as well as playing along.

With O'Neill, playing soprano recorder on Van Eyck's variations on *Onse Vader in Hemelryck*, Van Gele suggested that it is necessary only to think of the main theme's notes during variations—the theme will emerge without being accented. For faster variations, dare to double-tongue. First try double-tonguing with your voice—in the car, when you are bored—then try double-tonguing on only one note. If the syllables “duh-guh” don't work, try “diddle.”

To Oser, playing alto on the *Serial Theme and Variations* by Arnold Cooke, Van Gele said to “sing and enjoy” the melody, even though it is composed in a structured manner with even the dynamics dictated. “At a certain point, the piece becomes your piece—but never skip the first part where you obey the composer.”

Wilking's playing on alto, bass and soprano of two short works by Agnes Dorwarth (born 1953) was “far along” technically and in evoking atmosphere, he said. Each work represented a bird, and he asked that she “use the silences to lengthen the piece, but stay in the character of the bird” even during silences.

Vinicoff and Van Gele spent a few minutes discussing the character of G. F. Handel's *Sonata in C major, Op. 1, No. 7*: he found the piece to be jubilant, she more serene. “Being flexible helps you play with other ideas and people,” he told her as he followed her idea rather than his own. They searched together for

musical contrasts, even while maintaining the idea of playing with a serene quality—“like a slide show with different subjects” within a serene whole.

There was fine recorder playing in the fringe concert presented twice by the **University of North Texas (UNT) Baroque Ensemble**—first on June 8 and

then on June 11. The program, featuring music from 17th-century Venice and Rome, was directed by Lyle Nordstrom (also accompanying on Baroque guitar and theorbo) and assistant director Lenora McCroskey (providing continuo accompaniment on harpsichord and organ). This ensemble of highly-capable graduate and undergraduate students presented an exciting and entertaining performance at a truly professional level. It was obvious that the directors worked not on just the music, but also on creating an exceptional performance, including stage presence and, for the “operatic” works, dramatic presentation.

The ensemble's recorder player, graduate student **Jennifer Carpenter**, was heard in two of the extended vocal works: in the ritornelli of an excerpt from Rossi's *L'Orfeo*, and in Monteverdi's ballo, *Volgendo il ciel per l'immortal sentiero*. In the latter, Carpenter provided a dizzying stream of divisions on a *volta* and *canaire* (both of Praetorius), and a *bergamesca* (from Zaccagni) that were interpolated within the ballo as per Monteverdi's instruction in the score. Visiting after the performance, she noted the great resource of early instruments (over 200!) that UNT provides to students, including the Von Huene sopranino and soprano recorders she played on these concerts.

Carpenter provided a dizzying stream of divisions...

Letitia Berlin returned to perform again that afternoon, playing with John Dornenberg, gamba, and Katherine Heater, harpsichord, as **Blue Castello**. The crowd of over 50 heard good ensemble playing of Telemann, Louis de Caix d'Hervelois, Nicolao a Kempis and especially G. F. Handel. The Handel “Furioso” movement sported difficult scales played at a riproaring tempo by the continuo, alternated with similar motives on alto

recorder—all exciting without becoming “furious.” The performance was met with hoots, cheers and two bows.

A recorder of a different nature emerged in a cabaret-style program, “Wild Thing, You Make my Heart Sing,” offered in the early evening by **Frances Feldon** and an assembled multitude: Kay Stonefelt, multiple percussion; Karen Clark, contralto; Christy Dana, flügelhorn; Dean Lobovits, bass guitar; David Morris, 'cello; and Katherine Westine, piano. Ranging from jazz to contemporary (Pete Rose to Claude Debussy), and in various groupings, the program ended in Feldon's full-ensemble arrangements of two 1960s rock tunes: *White Rabbit* by Grace Slick (the “go ask Alice” tune made popular by Jefferson Airplane, *photo above*) and the familiar three-chord *Wild Thing* by Chip Taylor, with recorder playing the ocarina break heard on the version by The Troggs. To bring the enthusiastic crowd down, an encore was offered: Dana whistled one part of a Telemann *Canonic Sonata* while Feldon played the same on alto.

Across town, the audience filled the intimate chapel at St. Joseph of Arimathea to hear an overlapping event, “A Due Canti.” They were rewarded with a concert of seamless playing by **Rotem Gilbert** and **Adam Gilbert**, recorders, again with Mahan Esfahani on keyboard. The venue allowed the use of organ on the first four pieces, played on two soprano recorders. The first of these was Giovanni Battista Vitali's *Prima partita, Op. 7, No. 2*, where the playing was delicate and light in feeling, leading to equally pleasant performance on the others. It was a joy to watch the pleasure the performers got from playing, as they often seemed to be aspects of one whole organism. Later pieces with alto recorders and harpsichord were by P. D. Philidor, including a suite played earlier during the ARS scholarship fund-raiser. With enthusiastic playing, clear tone and perfect balance between the instruments, the concert and day were brought to a rousing and rhythmic conclusion.





ARS Great Recorder Relay participants from top left (l to r): Tom Bickley and David Barnett; Rotem and Adam Gilbert; harpist Maureen Brennan and Eileen Hadidian; Tish Berlin and Frances Blaker.



The **ARS Twelfth Great Recorder Relay** consumed the morning of June 12, as about 20 gathered early to hear **Tibia** (Frances Blaker and Tish Berlin). In addition to Blaker's well-composed duets heard at the ARS fund-raiser (which stand up well to a second

hearing), they offered pieces originally for bass viols by John Hingston. The florid lines worked well on bass recorders, and were smoothly played by **Tibia**.

Three Trapped Tigers, an ensemble comprising recorder players **David Barnett** and **Tom Bickley**, offered Landini to Bohuslav Martinu. In the Landini *Fa meter bando* it was nice to hear the sonorous open fifths, plus the resonance of the last unison note, held fearlessly longer than many recorderists tend to do. Bickley has wowed past Relay crowds with convincing performances of contemporary recorder music. This was no exception, as they played a duo improvisation based on Machaut entitled *Relais* (appropriate on a Relay event) that included amazing multiphonics produced by Bickley singing while playing tenor recorder.

A duo version of **Healing Muses** (Eileen Hadidian, recorder and flute, with Maureen Brennan, Celtic harp) offered "Reflections." Hadidian explained the process they follow when playing in hospitals and similar facilities, where

they match the music to the anxiety level of the people in the room, then gradually try to create a more calm state—in this program, going down, then back up again. The harp shimmered on Robert Burns's *Her bright smile haunts me still*, while the tenor recorder shone on the traditional Scottish *Mary young and fair*.

Adam and Rotem Gilbert, in their third performance over several days, closed the morning with more Philidor—plus two pieces by Adam, including their opening set of variations on "Mein junges leben hat ein end." Written in the style of Van Eyck, and played on two sopranos, the piece included divisions and florid lines. An audience member asked, "Where can we buy a copy?"

About 90 people heard an afternoon performance by **Farallon Recorder Quartet** (at right: Frances Blaker, Hanneke van Proosdij, Louise Carslake and the inexhaustible Tish Berlin). The rich acoustics of St. Mark's Episcopal Church were perfect for the works by Ludwig Senfl, J. S. Bach and Josquin Desprès. Mixed in was another successful piece by Blaker, *Southern Nights*, inspired by her experiences when visiting in the south and southeast: frogs and insects, a porch swing, fireflies. The crowd particularly liked its jazzy rhythms, shifting harmonies, and, in the final movement, rising chromatic fragments that built to a high crescendo. Ending with an almost barbershop-style *Someone to Watch Over Me* by George Gershwin, they were called back by the audience for three bows.

The afternoon of June 12 included dashing by two ARS events (a round table and the later play-in), with other fringe events sandwiched in between.

In an exciting concert of 16th- and 17th-century Spanish music, "Across the Pyrenees and Back: All's Fair in Love and War," graduate students from **Indiana University's** early music program enlivened Berkeley's International House auditorium with high-energy music for mixed ensemble and voice. The treble cast featured a powerful tenor, a demure soprano and two Baroque violins, while the large continuo had two dueling dulcians, bass gamba, violone, theorbo and harpsichord. Their promising performance was invigorating and confident, well-rehearsed yet spontaneous.

While not as polished as other groups and occasionally guilty of rushing, **Ensemble KrazyKat** (Harry Bower and Rick Wilson, 19th-century flutes; Alan Bostrom, 1857 Streicher grand piano)

offered a nicely-contrasted program of music by Friedrich Kuhlau (1786-1832) and Ernesto Köhler (1849-1907). Made from 1820 to 1915, the eight flutes played came from Germany, Austria and Russia, and have between four and 15 keys. Unlike recorders and Baroque flutes, these later wooden, multi-keyed flutes produce some dynamics, and have a character that can only be described as Romantic—and the music was fittingly poignant. Bower and Wilson were well-matched, playing with sweet sound and with runs nicely dovetailed on the familiar twelfth duo from Köhler's Op. 55.



Musica Pacifica's "Baroque Hits with a Twist" program was a hit that evening. The use of two harpsichords allowed both solo and continuo harpsichord to play on some pieces. Doubled harpsichords were used for the continuo of *Canzona "La Lusignuola"* by Tarquinio Merula, which particularly pleased the crowd of 200 in St. Mark's. It sparked, especially in the opening and closing sections consisting of rapid-fire repeated notes (first on alto recorder, then violin, then gamba, then harpsichords).

A well-done arrangement of Vivaldi's *Concerto in G major*, RV 435, officially ended the program (and for some, the fringe festival), with each soloist having time in the spotlight. In a well-earned encore, also by Vivaldi, the ensemble showed jigsaw precision, and maintained its energy right up to the last note.

Gail Nickless with contributions from Charles Coldwell, Thallie Hoyt Drake, Alan Karass, Marilyn Perlmutter, and Glen Shannon



June 12: Happy Birthday to both Charles Sherman and Judy Linsenberg (of Musica Pacifica).



"The Future of Early Music in America" was the theme of the conference sponsored by **Early Music America** at the Berkeley (CA) City Club in June. Unofficial attendance, not confirmed at press time, was 120-150 plus those who browsed in the free exhibition.

The opening session was appropriately titled, "The Current State and Future Prospects of Early Music in America." To discuss this important topic, a panel of people from various organizations was assembled. **Maria Coldwell**, EMA, was moderator, and participants were **Robert Cole**, CalPerformances, presenter of the Berkeley Festival that was canceled for 2004; **Kathy Fay**, Boston (MA) Early Music Festival; New York Early Music Celebration director **Gene Murrow**, who is also a past president of the ARS; **Alan Karass**, current president of the ARS; and **Benjamin Dunham**, editor of *Early Music America* and past editor of AR.

The general tenor of the discussion was that, although the last three years have been challenging for early music organizations due to the general economic downturn, the future is looking better.

Cole felt that we need to create institutions and groups for making contributions, pointing out that Europeans support artists in ways that Americans do not. Since we rely on individual rather than state support, it is imperative to build up philanthropy.

Fay was optimistic about the situation in Boston. Since the 1980s there have been good changes, so that early music is alive there. She and her board raised \$1.3 million for the 2003 BEMF and have cultivated future pledges. She felt it is important to keep our spirits up.

Murrow expressed ambivalence. He sees struggling musicians and graying audiences, and thinks we haven't done a good job of informing people about early music. He feels we need to raise awareness, which is the mission of the New York Early Music Celebration—55 concerts by 40 groups during October. We need to try to get large audiences, make the press aware of the movement, and help players earn a living wage.

Karass urged more education in academia about early music. He also stressed supporting amateurs, as they are important as audience members, class takers, instrument buyers, and donors. Marketing our product is vital.

Dunham pointed out that, in the past, everything appeared to be a discov-

ery; today performers receive a worked-over body of knowledge. There now seems to be a careerism aspect of early music, although it is still a new experience for the audience. He noted a Cleveland, OH, study showing that the economic impact of the arts is greater than that of professional sports—an upbeat ending to the discussion!

A highlight of the conference was the presentation of several awards at the EMA Annual Meeting: to Laurette Goldberg of the Bay Area, the Howard Mayer Brown Award for lifetime achievement; to Harvard Baroque Chamber Orchestra and Yale Collegium Players director Robert Mealy, the Thomas Binkley Award for outstanding achievement by the director of a university/college *collegium musicum*; and, to former ARS Board member **Peggy Monroe**, the "Early Music Brings History Alive" Award that honors ensembles or individual artists for excellence in educational outreach, as demonstrated in early music school programs at the elementary/secondary level.

Monroe's early music activities began in the early 1970s, when she started teaching recorder privately, mostly to children. She also began doing demonstrations and mini-concerts in schools, always with the idea of stimulating interest in early music and history. Her educational projects evolved from one-time school-room appearances into two-week-long residencies involving entire elementary schools in Medieval, Renaissance and colonial period studies. Her "Medieval Experience" residency has been offered at dozens of schools in the Seattle/King County (WA) area over the past 20 years.

In addition to recorder, her principal emphasis is historical percussion, which is reflected in the publication she authored for the ARS, *Adding Percussion to Medieval and Renaissance Music*.

Concurrent break-out sessions on various topics were held during the rest of the conference, with some of more interest to recorder players than others.

A break-out session titled "Presenting Successful Workshops for Adult Amateurs" was led by **Hanneke van Proosdij**, San Francisco Early Music Society. She was joined by **Valerie Horst**, Amherst Early Music Festival, retired; and **Ken Perlow**, Viola da Gamba Society of America. Each participant had several initial suggestions for presenting a successful workshop.

Perlow stressed the importance of using good facilities, offering high-quality

food and operating with-in a balanced budget.

Van Proosdij recommended that the

workshop experience include formal and informal elements—for example, adding casual gatherings to complement classes and lectures. She also said that it helps to provide alternative food options if the venue's choices are limited.

Horst suggested that the "faculty experience" should also be considered when organizing a workshop. In many cases, the faculty members are not paid much. In order to make the workshop enjoyable for them, they should be given choices about what they teach and how they can participate in the overall event.

All offered guidelines based on their experience. Honestly discussing expectations with administration and faculty is critical to running an effective workshop, especially when dealing with difficult students. Teachers need to discuss problems with workshop administrators, who can take appropriate action. It is important to remember that teachers and administrators are paid by the students to provide a service.

Class placement for lower groups can be especially difficult to manage. In these groups, each student has different needs; thus the range of ability levels in the lower groups can be greater than that in more advanced groups. An effective instructor must be able to creatively manage these differences while teaching good technique and musicianship.

At the session's end, the presenters offered some other issues to consider. It is important to explore wheel chair access at workshop sites, especially as more mature players attend workshops.

The "summer workshop market" is growing, even beyond music workshops. College facilities are becoming more competitive; directors should discuss a workshop's expectations with the college. European workshops are growing in popularity. Exotic overseas venues appeal to many, but poor exchange rates and costs can be prohibitive.

While scholarships are important to some students, it can be difficult to determine who genuinely needs financial

aid. One method for funding scholarships is to ask for additional money from attenders who can afford to give.

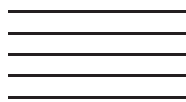
Speakers for "Creating Early Music Programs for Children" were **Mary Ann Hagan**, Seattle (WA) Baroque education program; **Joan Kimball**, early music band Piffaro; and **John Mark and Ron McKean**, the Bay Area's Junior Bach Festival.

Seattle Baroque targets middle school orchestras, where violinists and 'cellists demonstrate their instruments and give coaching sessions. Students attend a Seattle Baroque rehearsal, and can ask questions of the orchestra. Parents and students are also invited to attend a performance. The orchestra has found that students ask more sophisticated questions as their exposure multiplies.

Kimball reported that plastic recorders are introduced in the third to fifth grades as a "pre-band" instrument. Piffaro musicians go into schools to demonstrate the recorder's potential. Often their "Family Shows" include performance opportunities for small groups of grade school students, using a higher grade of plastic recorder. Although the young recorderists are featured, pitch differences (low vs. high pitch) prohibit them from playing with Piffaro during the presentation.

Now in its 52nd year, the two-week Junior Bach Festival is an annual festival of J.S. Bach's music. Up to 300 youngsters audition to play; a high proficiency level is required. Judged by experts, the competitions are open to students playing a wide range of instruments.

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