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WINTER 2015

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EDITOR'S NOTE

Could Elizabeth I have been a man? Was Shakespeare actually a woman—and a relative of a recorder dynasty? Theories abound in both cases, but the approaching Shakespeare anniversary has provided an excuse to look at the latter question. **David Lasocki**, a Bassano family expert, gives us recorder-specific background and looks at a new book proposing that **Emilia Bassano Lanier wrote Shakespeare** (page 11).

It's been a while since readers have heard about new or expanded collections at the **Recorder Music Center**. With the repository now 10 years old, **Mark Davenport** gives us an update on recent acquisitions at this valuable resource (page 8).

A goal of the ARS for many years has been to provide resources to help you become a better recorder player. Now the **Traveling Teacher Program** is available to offer support to bring a specific teacher to give lessons to you and your friends (page 4.)

Some of us would never even consider playing the recorder in a competitive situation—much less at age 7 and after only a couple of years of recorder playing and instruction. The charming story (page 26) of **young Júlia's** preparations for the contest at Open Recorder Days Amsterdam 2015 is recounted by her Suzuki teacher **Renata Pereira** and by her supportive parents. You'll have to read the story to see how Júlia did!

Gail Nickless

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

A M E R I C A N RECORDER

VOLUME LVI, NUMBER 4

WINTER 2015

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and the Writer Known as Shakespeare. 11

By David Lasocki



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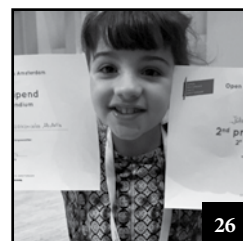
*ARS President David Podeschi remembers how he
entered the fantastic musical world of the recorder*

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ON THE COVER:

Bassano, Francesco
(1549–92). Boy with
flute, c.1580–85.

Kunsthistorisches
Museum;

photo: Erich Lessing/
Art Resource, NY

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Recorder Society



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Statement of Purpose

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

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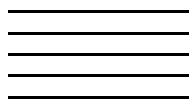
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PRESIDENT'S MESSAGE



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



I love hearing origin stories about how people came to the recorder. Yet I had not heard that story from my friend and fellow Dallas Chapter member **Alice Derbyshire** until reading her Board greeting in the Fall *ARS Newsletter*. What a great story about first hearing recorder while hiking the Appalachian Trail—and I really liked her comment: “I’d found my people.”

I first became interested in recorder upon hearing the tenor in the Jefferson Airplane song “Comin’ Back to Me” from *Surrealistic Pillow*, www.youtube.com/watch?v=oNdvMT32skw. I was taken with the haunting and

I couldn’t believe there was this musical and social milieu where adults came together to learn and to play recorders in ensemble.

melodic lines produced by the instrument and vowed to learn to play it someday.

My goal went on that mental list we carry around waiting for someday to arrive. Motivated by hearing a friend play with a quartet, I tried to teach

myself in the ’70s while living in a small town in Illinois. But without access to a chapter or a teacher or a way to find good instructional materials, I became frustrated and gave up.

Fast forward 38 years in a retail grocery career, to a bucket list conversation with that same person I had seen in a quartet so many years before. I mentioned I still wanted to learn recorder and play in a consort. The response was, “You’d better get started” and so I did.

I Googled “recorder,” found the American Recorder Society, the self-instruction materials on the web site, and the local Dallas Chapter. This led me to the Texas Toot and the whole workshop scene.

I couldn’t believe there was this musical and social milieu where adults came together to learn and to play recorders in ensemble. Like Alice, I’d found my people, including my first recorder teacher **Jennifer Carpenter**, also on the ARS Board.

The ARS was my entry into this fantastic world and I am passionate about our mission: “to promote the recorder and its music” and our goal: “to be the organization that recorder players naturally want to join.” I am proud to serve on the ARS Board and humbled to have been elected president.

My dream is that I can help ARS bring the pleasure in playing recorder to as many people as possible. Do you have a dream? Please send an e-mail, and we’ll see what the ARS can do to help you follow that dream as you enjoy recorder playing.

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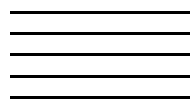
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*ARS Traveling Teacher Program;
checking in with the Recorder Music Center*

ARS Initiates Traveling Teacher Program

Do you and others in your recorder community want to take your playing to the next level? Does that solo piece you have been practicing need a critical ear? You need a teacher!

However, for many recorder players an experienced teacher is a distant dream. The ARS wants to help you bring in a recorder teacher to enable you to reach your goals. We are proud to launch a program that will provide funds to defray the costs of bringing in a recorder teacher. The **ARS Traveling Teacher Program** is inspired by the successful Circuit Rider Program of the **Viola da Gamba Society of America (VdGSA)**.

The ARS recognizes that many areas in North America do not have access to professional recorder teachers. A quick scan of the list of teachers on the ARS web site underscores the uneven distribution, with the majority of teachers located in some major urban centers.

Likewise, not all of our ARS members have a local chapter that affords the learning benefits of regular meetings.

Recorder players may travel to workshops throughout the year in order to receive excellent instruction. Workshops offer invaluable opportunities to meet other recorder players and be inspired by remarkable teachers and performers—but what if one of these teachers can be brought to you?

The ARS wants to help you establish a long-term relationship with a specific teacher so that your progress can be



***What if one of these
teachers can be
brought to you?***

monitored and advanced methodically. This program is not intended to subsidize existing workshops or long-distance learning (Skype-based, for instance); it will complement or provide instruction to those who may not be able to seek it otherwise.

Such programs seem to work. The VdGSA receives strong endorsement of their program, which has involved 24 of the top viol performers and teachers in North

America since 2008.

Here are some quotes from their members:

"...participation in the Circuit Rider Program ... has engendered a strong sense of community and family among us, enabled us to coalesce as a viol community, and has emboldened us to tackle ambitious projects. ..."

"We've had great teachers and learned from every one."

How does it work?

The ARS has asked professional recorder players with strong teaching credentials to apply to participate and be willing to travel to you.

Local groups of underserved players:

1. choose a teacher from a list on the ARS web site
2. select a mutually-convenient set of dates
3. agree to pay the teacher's fee for several visits
4. provide accommodation and local transportation for the traveling teacher.

The ARS provides funds to defray the teacher's travel expenses (*see below*). For 2016, a limited program is available to pave the way for a full-scale program in future years.

- Loosely defined, an **underserved area** lacks access to a professional recorder teacher within a reasonable driving distance. The ARS is less likely to approve funds to bring a teacher to Boston, New York City, San Francisco or Montréal—but is likely to help teachers travel to areas without known access to recorder professionals.
- The ARS will provide up to **\$400 per visit** for transportation. The participating group must supplement costs higher than \$400. For the trial year (2016),

Photo: William Stickney Photography



\$800 will be provided for two visits. In the future, we hope to provide up to \$1600 per year to cover four visits by the same teacher. **Teachers must be members of the ARS.**

- Participants can organize a group of nearby players who will guarantee to be involved in (and pay for) **10 hours of teaching at \$50 per hour, for a minimum of \$500** to be paid to the traveling teacher. These hours should be spread over a **two-day visit**. The instruction can be for individuals or groups, with payment apportioned accordingly. A minimum of **three members of the local group must be ARS members.**

Deadline: **January 1, 2016.** More information and the application are at www.americanrecorder.org under Traveling Teacher Program. The ARS Executive Committee will appoint a task force to screen applications on the basis of merit. Gather your recorder-playing friends, submit your application, and begin a new journey!

Tony Griffiths and Jennifer Carpenter, ARS Board

More Circuit Rider Program Testimonials

The features that make it work, in my opinion, are:

- The clients organize what they want and need, and make their proposal. They decide if they want consort coaching or private lessons or combinations. The clients also choose the teachers.
- That means that the participants all buy into the scheme—they pledge to do their part and pay their share—and, presumably, they practice for the sessions!
- In addition to specified hours of teaching, the teacher has always given us “free” playing sessions in the evening after a group dinner. This opportunity for social interaction has enhanced the cohesion of the group as well as the relationship of the group to the teacher. Although often individuals play well, we think the *group* needs help getting better as an ensemble.
- Why is this better than a workshop? Because of the continuity among the sessions and the commitment of both students and teachers to really improving playing at a local level. Workshops are all too often days of entertainment—good in themselves, but sometimes without continuing effect. This is not for hordes of people—probably hordes won’t make the commitment—but for people who *really* want to get better.

Suzanne Ferguson, Ft. Myers, FL

We were the first group to have a circuit rider (before the program had been officially approved), so the first year was a trial. We had only six people, a minimum to make a visit viable. We sponsored a session for people who wanted to try out the gamba—mainly from our ARS chapter. They met twice for an hour on two successive days; after that short time, they could play a six-part piece together. One of those people stuck with viol, and is active in our group now.

Having private lessons is a huge motivator, even if it’s only four times a year. They provide an incentive to prac-

tice—not just mindless practice, but practice with a purpose and with a goal in mind, the next lesson as well as the desire to make beautiful sounds: that is, music. As you practice, questions can come to mind. Answers can be explored by you and the traveling teacher. The teacher gets to know you, discovers how you learn. You are improving technique, building on the skills you had through lessons repeated over a longer time frame (as opposed to a short-term workshop).

For an ensemble, having a coached lesson means not just comments from local friends, but rather from a professional outsider. Also, if the ensemble has a problem that is too touchy to deal with on its own—for example, ensemble etiquette or intonation—an outsider can more easily effect a resolution. It means the opportunity to gain insight into matters of ensemble, interpretation, and all the other

aspects involved in music-making in a group. Working together with someone from the outside helps the group to share equally when practicing without the coach.

Actually, the original ARS traveling teacher was Martha Bixler. She was invited here to give lessons and coach ensembles in the late 1980s. She also presented a Saturday mini-workshop. For a number of years she

came monthly (ideal, but probably impossible now). It’s amazing that she continued coming, at least a couple of times each year, until 2006. Even now, when a workshop leader comments on the proficiency level of our members’ playing, we realize that much of that was due to her skillful teaching and the motivation she provided.

Liz Seely, Rochester, NY

There were more gambists in my part of Florida than there were recorderists. Suzanne Ferguson taught gamba to a group of college students—I couldn’t beat them, so I joined them. We used John Mark Rozendaal’s *Dojo* books: a lot of playing on open strings. Next thing I knew, I was playing in a weekly group, thrown from playing open strings straight into Jenkins and Lawes. Even though I have played violin

***The teacher
gets to know
you, discovers
how you learn.***

Bits & Pieces

The **recorder as an instrument of civil disobedience?** It started when police told Leif Solem to stop playing his guitar on an Albany, NY, sidewalk. He returned a few days later, with nine fellow musicians, most of them strangers—this time with the blessing of the city, which had determined that busking requires no permit. Solem was joined by drums, a trumpet with a singer, and others including a “hobo folk clown vaudevillian” playing guitar, kazoo and harmonica—and **Laura Hagen** with her recorder. The Dutch city of Utrecht had a law allowing street performers as early as 1649; Albany was settled by the Dutch: www.timesunion.com/local/article/Busker-s-melodious-return-6520329.php.

Recorderist **Martin Bernstein** (age 17, and mentioned several times recently in *AR*) played two pieces on **From the Top**, recorded in June for September release. The NPR show, featuring “America’s best young classical musicians,” was taped at Chautauqua Institution, www.fromthetop.org/musician/martin-bernstein-2. He played *Sonata in F major, Op. 5, No. 11*, by Arcangelo Corelli and *Sonata No. 2* by Giovanni Battista Fontana.

The **Claudio Monteverdi Trilogy** operas (*Orfeo*, *Ulisse*, *Poppea*) mounted at the 2015 **Boston (MA) Early Music Festival (BEMF)** were recorded in performance and can be heard at www.wgbh.org/articles/The-Monteverdi-Trilogy-at-the-Boston-Early-Music-Festival-11079. Cast lists and librettos are also posted. Visit www.BEMF.org for photos and rehearsal video.

Two BEMF recordings won the **ECHO Klassik Award**, given annually

Imagine what this could do for recorder players!

professionally most of my life, a gamba bow behaves quite differently. I developed a whole list of bad bowing habits.

We had our first Circuit Rider “intervention” with Gail Ann Schroeder. In private lessons over two years, she exclusively worked on bowing—I was not the only one with bad habits. After her visits the first year, I actually started to sound like a gambist; our group rose a level in its sound.

Our next Circuit Rider was Mary Springfels. One of her conditions was that we present a concert at the end of her year. This was motivating for all of us, and it went quite well. Mary worked us on articulation and dynamics—not only how to get a gorgeous *pianissimo*, but when to do so.

The third year, Mary Springfels came twice; Joanna Blendulf came the other two times, and continues with us this year. I really started to feel like an accomplished gambist. Our group became much better listeners, and we stayed together without the need of anyone reading a score.

It is fairly easy to learn the basics of recorder on one’s own, as I did. During my first workshop, I was told that my thumb was not working correctly and was slowing me down dramatically. With real, serious, and experienced teachers visiting parts of the country that have no teachers, more players would learn to not just play, but to play with good technique—beautifully, using dynamics, articulations, phrasing, and the list goes on.

Imagine what this could do for recorder players!

Sue Groskreutz, Estero, FL and Kankakee, IL

by the Deutsche Phono-Akademie since 1994. Honored were Marc-Antoine Charpentier’s *La Descente d’Orphée aux Enfers* and *La Couronne de Fleurs* (both offered in 2013) as **Opera Recording of the Year—17th-18th Century**; the pair also won a 2015 Grammy Award. Agostino Steffani’s *Niobe, Regina di Tebe* (the 2011 centerpiece opera) won **World Premiere Recording of the Year**.

Videos posted by **American Bach Soloists (ABS)** at www.americanbach.org/youtube include a recent 30-minute documentary, *Bach’s Mass in B Minor: Anatomy of a Masterwork*.

Footage from the 2014 ABS Festival & Academy (a summer festival in San Francisco, CA), the film includes interviews with ABS Music Director **Jeffrey Thomas**, violinist **Elizabeth Blumenstock**, flutist **Sandra Miller**, oboist **Debra Nagy** and others.

Happy 10th anniversary to the **Baroque Chamber Orchestra of Colorado (BCOC)**, www.bcolorado.org/news/video.php. BCOC offered its first program of improvisatory music of the 17th and 18th centuries in fall 2005 (and was part of the 2014 “RecorderFest in the West”). Founder/artistic director/harpsichordist **Frank Nowell** (*second row from top, in photo of part of BCOC*) leads the group with violinist **Cynthia Miller Freivogel** (*at his right, lower*). Recorder players **Linda Lunbeck** (*at Norwell’s left*) and **Michael Lightner** are among its 10 or so wind players.



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All Things Recorder:

The Recorder Music Center celebrates 10 Years

By Mark Davenport, Denver CO

The **Recorder Music Center (RMC)**, at Regis University in Denver (CO), celebrated 10 years of operation in service and support of the recorder world, since first opening its doors to the public in July 2005. The banner year kicked off in September 2014 at “**Recorder-Fest in the West**,” an international festival and conference hosted by the RMC and Regis, and co-sponsored by the **Denver Recorder Society** (celebrating its 50th anniversary), and the **American Recorder Society** (celebrating its 75th anniversary)!

A capacity assemblage of participants, from 24 states and three countries, worked with some of the country's finest recorder faculty who led them in four exciting days of coached playing sessions, technique classes, recorder orchestras and master classes.

Two sold-out concerts capped the festivities: the **Baroque Chamber Orchestra of Colorado**, with guest recorder soloist **Paul Leenhouts**; and the **Festival Faculty Concert**, which provided a performance opportunity

for the full faculty. Highlights of the faculty concert can be viewed online (www.YouTube.com, search for “CollegiumChannel” with no spaces). Selections there include *Tico Tico no Fubá* by Zequinha Abreu, and Bob Dorough's *Eons Ago Blue*, possibly the first American jazz piece written specifically for recorders (1962) for a commission by Bernard Krainis, a pioneer in the 20th-century American recorder movement.

Two special exhibits commemorating the occasion offered four display areas in the Dayton Memorial Library at Regis, with selected materials from RMC archives. Exhibit highlights included a display of recorders in the RMC Recorder Instrument Collection, including **Erich Katz's** two Peter Harlan recorders he used in Freiberg, Germany, during the 1930s; historical photographs and issues of *American Recorder*; and the launch of **Martha Bixler's** *The American Recorder Society and Me: a Memoir*, describing the inner workings of the ARS through historical records, letters, photographs and the author's personal recollections (free download at www.americanrecorder.org/docs/ARS-And-Me-140820_FINAL-2.pdf).

The Archives and Special Collections presented *All About “Love”*: an exhibit of covers and scores from the **David Goldstein** Collection of Popular Music. **Stephanie Douglas**, a technical Services Assistant who selected the materials, writes that “the lyrics from the 1920s and '30s reflect the changes in many cultural attitudes about sexuality, gender roles, motherhood, and a relaxed view of domestic abuse. However, through artwork, lyrics and scores, the joy of romance reigned supreme!”

The leadership of the **Denver Recorder Society (DRS)** in running the conference activities of “*Recorder-Fest in the West*” helped to ensure that the event was a financial success as well, with the chapter board of directors voting to donate 100 percent of its festival profits to the Center. In gratitude, the RMC presented its very first “Special Recognition Award” to the DRS for its co-sponsorship of the festival, its generosity, and for supporting the efforts of the RMC in “fostering the education, preservation, and recognition of the recorder in America.” The award was presented to **Jon Casbon**, DRS president, at the group's semi-annual “Rocky” recorder workshop in Estes Park, CO, in May 2015.

Also in May, **Dr. Reeves Shulstad**, an Associate Professor of musicology at Hayes School of Music in North Carolina, conducted research in the

Do you have recorder music, recordings or instruments that you would consider donating to the RMC? For information about donating or about the RMC, please contact:
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Archival Recorder Music Collections of the RMC, working with the Katz Collection and the institutional records of the ARS. She is currently working on a book about microtonalist composer **Tui St. George Tucker**. Tucker was associated with the New York recorder scene in the 1940s-60s and composed several works for recorder. She even published a chart for the alto recorder that demonstrates quartertone fingerings. In an obituary that appeared in the September 2005 issue of *AR*, Bixler remembers Tucker as “a truly remarkable woman—talented, creative, clever, funny, generous to a fault, and marvelously kind.”

In July 2015, the RMC awarded its “Special Projects Grant” to **Fredrika Gilbert** (*photo, previous page*), a Dean’s List student at Regis working towards a dual degree in vocal performance and French. For her summer grant, Gilbert completed the year-long project of inventorying the large **Shirley Robbins** Collection. Robbins was a leader in the Southern California recorder movement; for a time, she directed the longest-running recorder workshop in the U.S.: Canto Antiquo Early Music and Dance.

A significant new acquisition is the **Joel Newman** Music Collection.

Newman, who passed away at the age of 96 on December 17, 2014 (see the Spring 2015 *AR*), was a major figure in the early years of the recorder movement in America and in the ARS. He first studied recorder with Krainis in 1950 and then became a prominent musicologist and long-time faculty member at Columbia University. He edited the *ARS Editions* for many years, and in 2007 was presented with the **ARS Distinguished Achievement Award**. The recorder world will perhaps remember Newman best as co-owner of the **Provincetown Bookshop**, which held one of the largest inventories of published recorder music.

In June 2015, I traveled to Massachusetts to help Newman’s nephew, **Philip Swayze** (*left, with me at right*), sift through and package the large collection of sheet music, still housed in the backroom offices of his celebrated bookstore. We shipped eight large boxes to the RMC. The process to inventory this important collection has only begun.

Other significant donations have included a Roland digital harpsichord and 15 additional boxes of music from former ARS president **Connie Primus**, to be added to her existing collection. Luckily for the RMC,

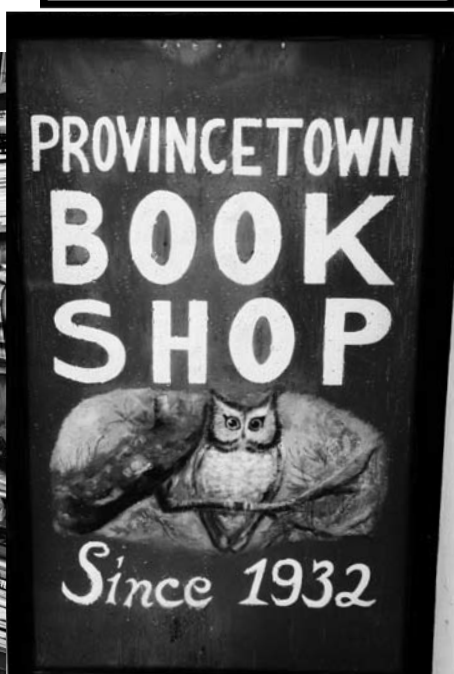
Friends, are you **just sick** of being insidiously and invidiously bombarded by unconscionable and unscrupulous advertisers telling lies to scare you into buying their despicable dystopian products and **conforming** to some revolting idea of what **real women & men** ought to be? Yes? OK, then one more can hardly matter to you:

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“Ridiculously mellifluous, ridiculifluous?”—
unidentified VGRT user



the alcove and lending stacks on the third floor of Dayton Memorial Library were expanded last year to accommodate the growing amount of cataloged recorder music.

ARS members are encouraged to take advantage of the services provided by the RMC. The catalog of recorder music can be accessed at www.libguides.regis.edu/library (click on “Books & More” and search using the keyword “recorder” to get started). Of course, the cataloged editions (about 1,400 items) only represent a small fraction of approximately 18,000 scores. Of these, about 5,000 have been “pre-inventoried” by student staff members. There is currently an initiative to make the inventory more accessible; we are working with members of the ARS Board to develop this.

Dr. Mark Davenport is the founder and director of the Recorder Music Center at Regis University, where he is an Associate Professor and director of the Collegium Musicum, the performing arm of the RMC.

Passing Notes

Francisco Rosado died September 23 of a heart attack. The recorder professor taught in his native Portugal, and organized numerous events and festivals—the last one set to start a few days after his untimely death. Known for his kindness, he was always more interested in teaching and promoting the recorder than in his own career.

At the age of only 19, he had to leave his country for France because of his opposition to the Marcelo Caetano dictatorship. After the peaceful coup called the “Carnation Revolution” ousted Caetano, he was able to return to Portugal. He remained a foe of social injustice, poverty and power abuses.

In North America, recorder players may have known him mostly by his Facebook posts. He was also a frequent contributor of interviews and reports to the *The Recorder Magazine* in the UK.

Adapted from a memory by Marie Dominique Berthier, recorder teacher, Paris, France

Tom Zajac (1956–2015)

The “RecorderFest in the West” festival faculty concert will be remembered with bitter sweetness among colleagues and friends of **Tom Zajac**, who passed away on August 31 after battling Grade II Atypical Meningioma for three years; the 2014 festival marked one of his last events.

Tom studied early music with my father, LaNoue Davenport, at Sarah Lawrence College in the 1980s. My father adored Tom, and I came to do the same. He went on to become one of the most versatile and accomplished early music performers as a long-time member of Renaissance wind band

Piffaro (recipient of the 2015 ARS Distinguished Achievement Award), as well as a frequent guest with the **Folger Consort**, **Newberry Consort**, **Boston Camerata**, and others. With his own group **Ex Umbris**, Tom played 14th-century music at the Fifth Millennium Evening in the Clinton White House and 18th-century music for the score of Ric Burns’s historical documentary for PBS, *New York*.

Tom’s appetite for learning new instruments was insatiable. In addition to recorders, double reeds, brass and percussion, he also played hurdy gurdy for American Ballet Theater, bagpipe

for an internationally-broadcast Gatorade commercial (and as a pre-recorded wake-up call for astronauts on a 2001 space shuttle mission), and serpent in a PDQ Bach work on NPR’s *A Prairie Home Companion*.

I know I speak for all of us in the recorder world when I say that Tom was a dearly loved treasure who will be deeply missed.

Mark Davenport, at right below, with Zajac to his right and other “RecorderFest” faculty (l to r) Anne Timberlake, Vicki Boeckman and Cléa Galhano. More info is at www.facebook.com/lilli.nye/posts/510418529112808.



THE BASSANO FAMILY, THE RECORDER, AND THE WRITER KNOWN AS SHAKESPEARE

The Bassano family played an important role in the history of the recorder in the 16th and 17th centuries as performers, instrument makers, and composers. Recent research by John Hudson has placed the family closer than you can imagine to the plays and poems of William Shakespeare, in an astonishing way.

Let's take a look first at the Bassano family and their involvement with the recorder. In 1531, the brothers **Alvise, Anthony, Jasper and John**—going by the last name “**de Jeronimo**” (sons of Jeronimo)—paid an initial visit to the English Court of Henry VIII (ruled 1509-47), serving in the “sackbuts,” a consort that played both sackbuts and shawms. The musicians probably stayed only a year or two, then returned to Venice.

In 1538, Anthony Bassano must have gone back to England, because he was appointed by the king as a “maker of diverse instruments.” A year later, Alvise, Jasper and John arrived in England again, along with two more brothers, **Jacomo** the eldest and **Baptista** the youngest. Alvise wrote later that in leaving Venice, they “lost their entertainment and [were] in jeopardy of utter banishment from thence.” Although Jacomo returned to Venice within a few years, continuing the Venetian branch of the family, the other five Bassanos were appointed to the English Court in 1540 “in the science or art of music.” From this time on, the family used the last name Bassani, then Bassano.

The reason the brothers would have lost their “entertainment” (service or employment) and been unable to return to Venice is revealed in a letter written by Henry's agent in Venice, Edmond Harvel. The Venetian authorities denied the Bassanos a license to

leave, but “putting also any displeasure or damage [that] might ensue unto them aside, [they] are departed ... with all their instruments.” After praising the Bassanos as “all excellent and esteemed above all others in this city,” Harvel goes on to suggest “it shall be no small honor to His Majesty to have music comparable with any other prince or perchance better and more variable.”

What would the Bassanos have added to the musical establishment at Court? Not only Anthony but several other members of the family were important instrument makers. On the performing side, besides a violin band, two wind consorts existed at the Court: “sackbuts” and “flutes” (flutes and cornetti). Although the Bassano family had concentrated on shawms and sackbuts in Venice as well as during their first visit to England, my research has shown that in 1540 the brothers made up a third wind consort of “recorders.”

In 1550, when Alvise's son **Augustine** was old enough to join, the consort expanded to six members.

Recent research by John Hudson has placed the family closer than you can imagine to the plays and poems of William Shakespeare.

Astonishingly, this consort lasted until the reorganization of the Court wind musicians into a single group by Charles I in 1630—exactly 90 years. Of the 19 members of the consort during this period, and one man who was used as an extra, no fewer than 13 were Bassanos. In addition to the six already listed, the consort included Alvise's son **Lodovico**; Anthony's

By David Lasocki

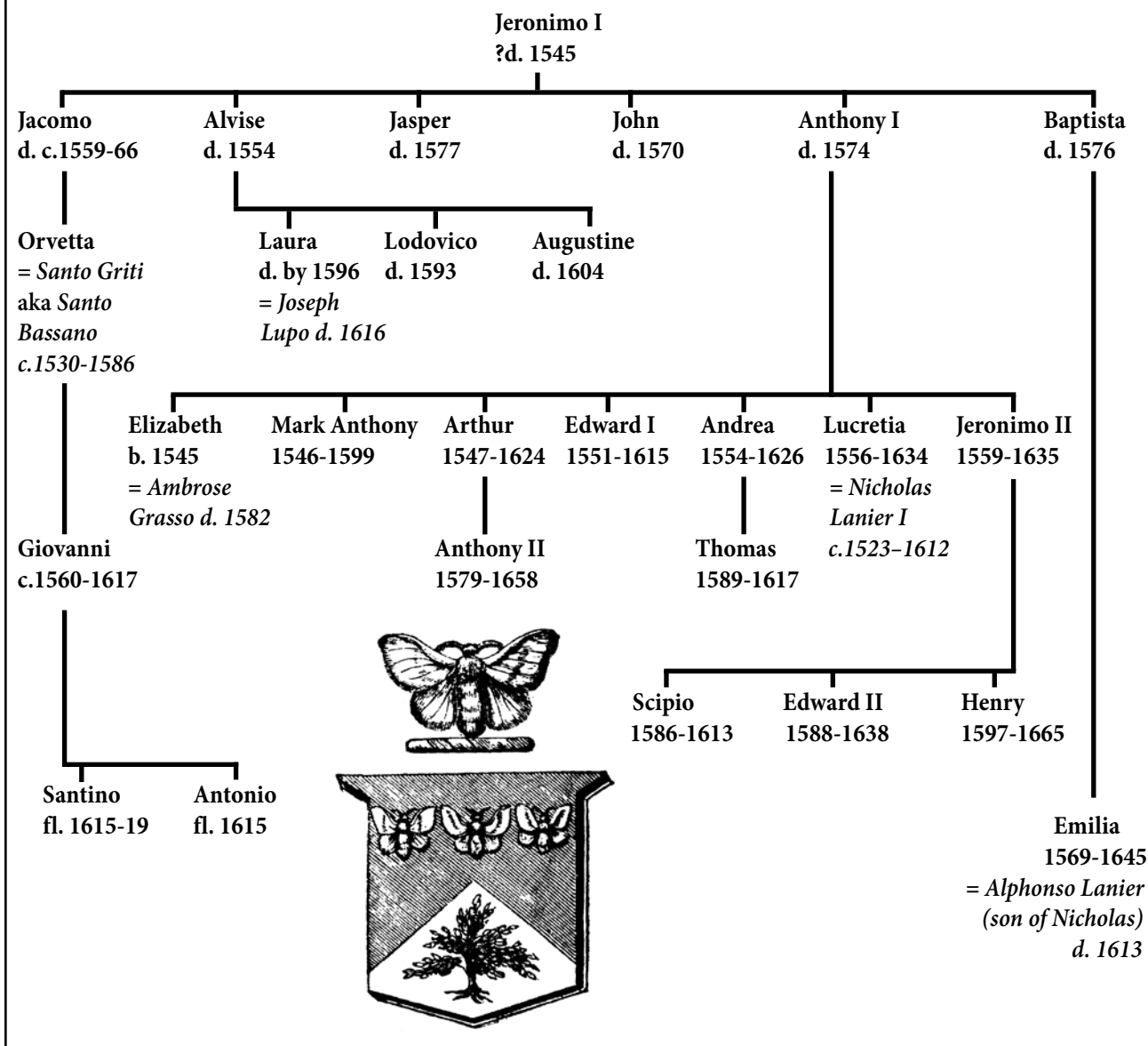
*The author writes about woodwind instruments, their history, repertory, and performance practices. His book with Richard Griscom, *The Recorder: A Research and Information Guide*, published by Routledge, received the 2014 Vincent H. Duckles Award from the Music Library Association for best book-length bibliography or reference work in music. Now in its third edition, this collaborative book incorporates Lasocki's annual reviews in AR of research on the recorder. Among his other books, he wrote a definitive study of the Bassanos with Roger Prior.*

In 2010 he received the ARS Distinguished Achievement Award. He is also the recipient of the 2010 Frances Densmore Prize from the American Musical Instrument Society for the most distinguished article-length work in English for his two-part article, “New Light on the Early History of the Keyed Bugle.”

Since he retired from his position as Head of Reference Services in the Cook Music Library at Indiana University in January 2011, he has been devoting himself to many unfinished writings and editions, to his own publishing company Instant Harmony, and to the practice of energy medicine. See his web site, www.instantharmony.net.



Family Tree of the Musical Members of the Bassano Family



sons **Arthur**, **Edward I**, **Andrea** and **Jeronimo II**; Arthur's son **Anthony II**; and Jeronimo II's son **Henry**. (See

family tree above and chart of consort on p. 13.) Three of the outsiders—William Daman and Alphonso and

Clement Lanier—were related to the Bassanos by marriage.

Henry VIII himself played the recorder. A chronicler reported that the summer Progresses of 1510 found him “exercising himself daily in shooting, singing, dancing, wrestling, casting of the bar, playing at the recorders, flute, virginals, and in setting of song, making of ballads, and did set two goodly Masses.” A case of seven walnut recorders from the royal instrument collection was signed out in 1542-43 “to the King’s majesty’s own use.”



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Origins of the Family

Jeronimo I, father of the six brothers, had moved by 1506-12 from the town of Bassano to Venice, where he became a member of the six *trombe e piffari* (sackbut and shawm players) of the Doge. Bassano is situated in the foothills of the Alps, below Monte Grappa, in the Veneto region of northern Italy and at that time a dependency of Venice. Lorenzo Marucini, a Venetian doctor and man of letters, wrote in 1577 that Jeronimo was “called ‘il Piva,’ inventor of a new bass wind instrument, excellent *pifaro* ... his excellence also in making recorders was great; whence those instruments marked with his stamp are held in high esteem among musicians and are very expensive when they are found.”

“Il Piva” meant “the bagpipe”—or a dance of the 15th and 16th centuries, presumably originally danced by peasants to the bagpipe. This appellation for Jeronimo has been traced in the Bassano archives. In 1502, the city Council hired Magister Hieronymus Piva or his son, Magister Jacob Piva, to tune and maintain the organs of the church of San Francesco. In 1481, the

One of the functions of

the recorder consort

was to play dance music.

prior of the Sancte Crucis (Holy Cross) monastery had given “about four fields” of forested land near Crespano (10 miles east of Bassano) to Baptista Piva (son of the late Andree Crespano), Baptista’s unnamed wife, and their sons Zanantonio and Hieronimo. This document furnishes the names of Jeronimo’s brother, father and grandfather, previously unknown, and suggests that the family was living in Crespano.

Because Jeronimo’s father was already known as “il Piva,” Roger Prior speculated that the family “originally worked as traveling bagpipers in the villages around Bassano.” The silkworms and mulberry trees on the family’s coat of arms also suggest that the family were at one time involved in the silk industry, which was well-established in Bassano and Venice at that time. How and when they became involved with wind-playing and -making remains to be discovered.

The Recorder Consort

What was it like to be a member of a recorder consort at Court in those days? The musicians were attached to the Presence Chamber, a part of the main living area of all the various royal palaces—Westminster, Greenwich, Richmond, Hampton Court, and Windsor—that was open to anyone who was entitled to appear at Court. Augustine Bassano, threatened with removal from his rented house in 1564, stated in a legal case that he was “one bounden to give daily attendance upon the Queen’s Majesty”—or in other words, be on call every day.

Judging by its surviving repertory, as we will see, one of the functions of the recorder consort was to play dance music. Elizabeth was herself a keen dancer. Towards the end of her reign the French ambassador said she told him that “in her youth she danced very well, and composed measures and music, and had played them herself and danced them.” As late as 1601, Virginio Orsino wrote of his meeting with the Queen, then in her late 60s: “Her Majesty was pleased to dance, which is the greatest honor that she

Places in the Court Recorder Consort

Alvise Bassano 1540-1554	Lodovico Bassano (1554) 1568-1593	Robert Baker senior 1594-1637	Robert Baker junior (by 1625) 1637-1642
Jasper Bassano 1540-1577	Jeronimo Bassano II 1578-1635	Henry Bassano (1622) 1635-1665	
John Bassano 1540-1570	Arthur Bassano 1570-1624	Anthony Bassano II (1609) 1624-1658	
Anthony Bassano I 1540-1574	Edward Bassano I 1575-1615	Anthony Bassano II 1615-1624	William Noke 1624-1631
Baptista Bassano 1540-1576	William Daman 1576-1591	Alphonso Lanier 1593-1613	John Hussey 1613-1629
	Augustine Bassano 1550-1604	Clement Lanier 1604-1661	

Dates in parentheses show when the member began serving as a substitute before being officially appointed. In 1630, the wind musicians became part of one large group, but they retained their nominal membership in one or more consorts until their death. Anthony Bassano II held and was paid for two places in the recorder consort.

could do me, according to the word of those informed of this court.”

Dance music was used not only to accompany dancing: some of the pieces, especially the contrapuntal ones or those with irregular structures, were probably used as entertainment or dinner music. Lupold von Wedel wrote of dinner with the Queen (1585): “her musicians were also in the apartment and discoursed excellent music” (shades of *Hamlet!* see p. 23). The transcriptions of vocal music commonly played by wind musicians would also have been used as entertainment or dinner music.

In the early 17th century, documents relating to the recorder players show they took part in special ceremonies. These included the installation of the Duke of York (the future Charles I) as a Knight of the Garter in 1611; the marriage of the Elector Palatine to James I’s daughter Elizabeth at Windsor in 1613; and the arrival of Henrietta Maria, Charles I’s wife, from France in 1625.

Recorders seem to have played little part in Court masques, although they may have been intended by the term “soft music,” as in the theater. A Spanish visitor who attended a masque in 1611 reported that “When their Majesties entered accompanied by the princess and the ambassadors of Spain and Venice, flageolets played and the curtain was drawn up.” “Flageolets” is probably an erroneous version of recorders.

Although Court documents called the Bassano brothers and their successors “recorders,” this consort may have played other instruments, too. Mixed consorts of one or more recorders with plucked and bowed stringed instruments as well as keyboard instruments are documented in Europe.

The Bassanos did keep up their chops on other wind instruments: four descendants of Anthony I (**Mark Anthony**, **Andrea**, **Edward II** and **Henry**) served in the sackbuts; and Anthony II and **Thomas** were associated with the flutes.



Instrument Making

The Venetian doctor Lorenzo Marucini reported Jeronimo I’s excellent reputation as a recorder maker. The “new bass wind instrument” he is said to have invented was presumably the curtal (dulcian). Marucini’s comment about Jeronimo’s maker’s mark suggests that it may have been different from those of his descendants. So he may have used the marks HIE.S, HIER.S, and HIERO.S, found on 31 surviving wind instruments (nine cornetti, eight dulcians, and 16 recorders, as well as a recorder case). The three marks are presumably contractions of the Latin name Hieronymus, the equivalent of the Venetian Jeronimo. The modern recorder maker Adrian Brown (*photographer of these maker’s marks on museum instruments, below*) has concluded, however, that the marks are more likely to have been German than Italian.

The four brothers who went from Venice to England in 1539 brought “all their instruments”—perhaps stock-in-trade as well as those they played. We can be sure that Alvisé was a maker, because he had a “working house” as well as a dwelling house in the family’s living quarters in the Charterhouse in 1545. Anthony also had more accommodation there than Jasper, John and Baptista, but in any case, all the brothers would have had ample space for working as well as living.

When the brothers were turned out of the Charterhouse, Anthony, Jasper and John lived together in Mark Lane in the City of London, on a property containing several houses and pieces of land, formerly called The Bell and thus perhaps a disused inn. It was close to the River Thames and the port of London, therefore ideal for the export of instruments. Baptista’s choosing to live apart from them could mean that he had a separate workshop or else was not a maker.

A surviving legal document from 1571 states that Jacomo, the brother who returned to Venice and a known wind-instrument maker, was “in fraterna existentis”—a business relationship—with his brothers. Another passage refers to “the property . . . of the brotherly company of the said late Jacomo and John Bassano.” Perhaps instruments went in both directions between London and Venice, and

Jacomo would probably have supplied his brothers with music for their use in London as well as for resale.

The breadth of the instrument-making of the first generation of the family in



England may be grasped from an inventory of “the instrument chest made by the Bassani brothers” that contained “instruments so beautiful and good that they are suited for dignitaries and potentates.” The inventory was made in 1571 by Johann (Hans) Jakob Fugger, superintendent of the music at the Bavarian court in Munich. The chest contained: (1) a set of six unidentified wind instruments, possibly bombards (large shawms) or quiet shawms; (2) a set of seven *Pfeiffen* (pipes), which may have been flutes; (3) a set of 10 cornetti and a fife; (4) a set of 12 crumhorns of named sizes; and (5) a set of nine recorders (*Fletten*). An accompanying letter mentions a chest of six viole da gamba and a chest of three lutes made by the Bassanos in London.

The well-known inventory of Henry VIII’s instrument collection at Westminster after his death in 1547 includes 16 cornetti, 18 crumhorns, 13

The making, and particularly the repairing, of instruments was continued by members of the Bassano family’s second generation in England.

dulceuses, two fifes, 77 flutes, a tabor pipe, 76 recorders, 18 or 19 shawms, a Venice lute, and 19 viols. Another inventory from 1542 duplicates 53 items in the 1547 inventory almost word for word. Yet in the five intervening years, the collection had gained 11 of the crumhorns, the dulceuses, the fifes, 12 of the flutes, 36 of the recorders, the lute, and 14 of the viols. Many, if not all, were presumably made by Bassano family members.

The inventory made in 1566 of the instruments belonging to another Fugger family member—Johann Jakob’s youngest brother Raimund

Fugger junior, an Augsburg banker and patron of the arts—includes “a large case, in it twenty-seven recorders, large and small. Made in England.” Although the inventory does not say so, perhaps some of the cornetti, crumhorns, *fagotti* (probably curtals), flutes and shawms listed were also made by the Bassanos.

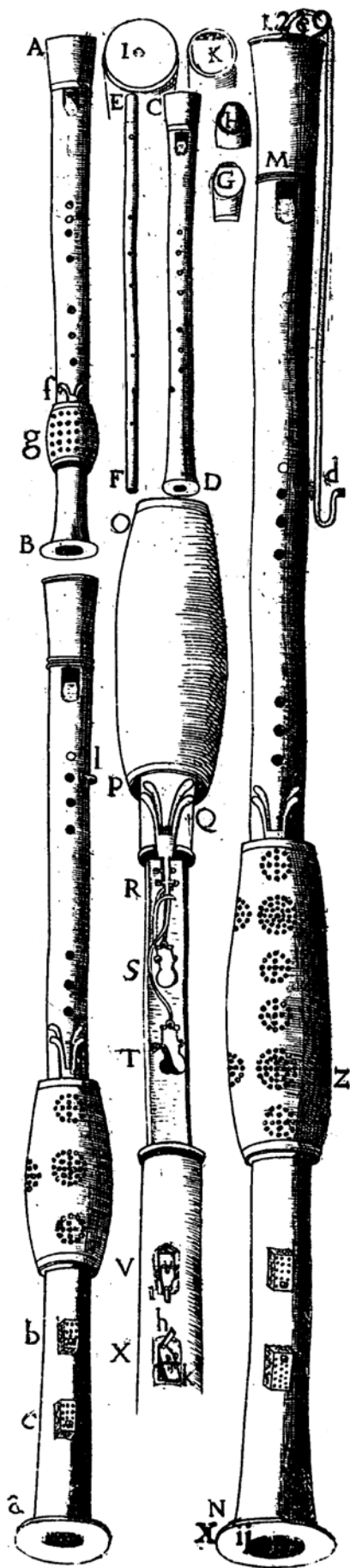
Bassano instruments also show up in Spain. In 1567 Ciudad Rodrigo cathedral asked Felipe II’s ambassador in England to help them in acquiring recorders and crumhorns for their *ministriles* (instrumentalists). In 1626, the chapter minutes of Huesca cathedral included a reference to a case of eight “very good recorders” in the sacristy, and another, “large and very good recorder” stored separately that served as a *baxon* (bass curtal), and may therefore have been a great bass in F or even an extended great bass in C.

The making, and particularly the repairing, of instruments was continued



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It was probably Anthony II who made one of the most famous sets of recorders in history.

by members of the Bassano family's second generation in England. Arthur bequeathed to his son Anthony II in 1624 "all my instruments, working tools and necessities belonging to the art of making of instruments which shall be remaining in the capital mesuage [large house] where I now dwell ... in Mark Lane...." No other member of the third generation seems to have been associated with instrument making or repairing, so it was probably Anthony II who made one of the most famous sets of recorders in history. In his *Harmonie universelle* (Paris, 1636), Marin Mersenne says that the three sizes of recorder most common in the 16th century (discant, tenor and bass) "make the small register, as those that follow make the great register; but they can all be sounded together, like the great and small registers of organs." He shows an engraving of two smaller recorders and two larger, remarking, "The large recorders that follow have been sent from England to one of our kings." (See illustration, left.)

Mersenne shows the largest recorder's fontanelle removed to expose the keywork needed to play its low notes, "so that our makers could make similar ones [keys]." That recorders played at the French court had been made in England by the Bassanos could be the origin of *flûte d'Angleterre* (English flute), one of the French names for the recorder, first reported by Mersenne.

Anthony Bassano II may also have made some or all of the woodwind instruments bought for the English Court in the early 17th century, including cornetti, shawms, and a "treble recorder" (discant in G) in 1636.

As we have noted, the oldest brother, Jacopo or Jacomo, went back to Venice by 1544. He and his descen-

dants constituted the Venetian branch of the family, who performed and made instruments there into the early 17th century. In 1559 Jacomo and his son-in-law **Santo Gritti** made a contract with three *pifferi* of the Doge of Venice to provide cornetti, crumhorns, curtals, flutes, recorders and shawms, partly for the musicians' own use, although they also acted as agents for the makers.

Because of the draw of the name, Santo changed his name to, or became known as, Santo Bassano. He was the probable inventor of the bassanello; Michael Praetorius describes it as a quiet double-reed instrument with narrow conical bore, made in three sizes, and having an innovatory construction allowing the joints to be pulled apart to vary the instrument's pitch.

Santo's son **Giovanni** became a member of the Doge's *piffari*, then *maestro di canto* at the ducal seminary of St. Mark's cathedral, and finally director of instrumental musical at St. Mark's. He wrote several methods as well as both sacred and secular music.

As members of both branches of the Bassano family made instruments—and they seem to have been prolific makers—one would expect some, perhaps many, of their instruments to have survived. But none of the maker's marks on extant instruments can be ascribed to them with certainty. I put forward a theory, which has been generally accepted, that both branches after Jeronimo I used some version of the !! mark, formerly described as "rabbit's feet," occurring singly or in twos or threes. (See photos on p. 14). This mark is found on no fewer than 121 surviving wind instruments, including 45 recorders.

Three arguments link the !! mark with the Bassano family. First, given the family's coat of arms, it could well

be a schematic version of a silkworm moth with open wings—that is, the wings only, without the body. Second, the mark is found on surviving examples of all the instruments the family are known to have made, and it is by far the most common mark on such instruments. Third, the cornetti at Christ Church Cathedral, Oxford, which have the triple mark, are known to have been bought for that cathedral, presumably from makers in England. The same mark is found on a cornetto in the Castle Museum, Norwich, which is likely to be of English provenance (perhaps used by the Norwich waits).

Standard of Performance

Some sense of the quality of performance the Bassanos would have brought with them from Venice can be deduced from Venetian and other Italian sources. Sylvestro Ganassi's famous treatise on recorder playing, *Opera intitulata Fontegara* (Venice, 1535), was written by a recorder player employed by the Doge of Venice at the time the Bassano brothers were in that city and perhaps similarly employed; they would presumably have been among those leading recorder players of the time that Ganassi says he had studied and played with. Ganassi described, and Jerome Cardan confirmed c.1546, an expressive style of recorder playing based on imitation of the human voice and achieved by good breath control, alternate fingerings, a variety of articulations, and diminution technique.

Compositions

No surviving English compositions from the 16th or early 17th centuries are marked specifically for recorders. The performing of transcriptions of vocal music by flute and recorder consorts was known in France in the 1530s and had spread to Germany by the 1550s; it may also have been a common Venetian practice that the Bassanos would have brought to England. A

Fantasia a 5, No. 2 (first point of imitation)

Jeronimo Bassano II

group of more than 30 wordless motets and madrigals found in the Fitzwilliam Wind Manuscript, which bears the coat of arms of James I in the early 17th century, continued this practice.

Although the Court recorder consort consisted of five, then six players, the earliest music for it (1540–60) would have been in a maximum of four parts (canto, alto, tenor and bass), consort music for a larger number of parts being as yet unknown in England. The extra player or two in the consort might have doubled, say, the bass at the octave below, a practice that makes the whole consort sound an octave lower.

Around 1560, composers began adding a quintus part between the tenor and bass. Finally, around 1575–80, composers created six-part

consort music by adding a sextus part, which was in effect a second cantus; the practice of pairing and crossing those two parts was introduced from the Italian madrigal of the day.

About 19 16th-century pieces by Augustine and Jeronimo Bassano II (as well as one by William Daman) survive in consort versions and/or lute or keyboard arrangements, which seem to represent part of the repertoire of the recorder consort over a period of 50 years. As one would expect from their having been composed by members of the second generation of the Bassano family, these pieces are in four to six parts. (See *Fantasia by Jeronimo II* above, and a *five-part Galiarda by Augustine Bassano* following this article.)

*The family coat of arms,
on which is displayed
three silkworm moths
and a mulberry tree,
refers to a trade that Jews
introduced into Italy
and in which they were
involved for a long time.*

Were the Bassanos Jewish?

A wealth of circumstantial evidence, of which we have space to cite only a little, suggests that the Bassanos were of Jewish origin, passing for Christians and perhaps practicing Judaism in secret. The family was close colleagues of Jews, lived with them, and married them. For example, Augustine's sister **Laura** married the Venetian violinist and composer **Joseph Lupo**, whose father Ambrose was imprisoned in 1542 for being a "New Christian" (converted Jew). Laura and Joseph were living with Augustine by 1571.

The family coat of arms, on which is displayed three silkworm moths and a mulberry tree, refers to a trade that Jews introduced into Italy and in which they were involved for a long time.

When the five Bassano brothers settled in London, they were given lodgings in the London Charterhouse. The public execution of the Carthusian monks who had lived there had scandalized Catholic Europe in 1535 and caused open expressions of outrage in Venice. Yet only a few years later the Bassanos, who had just arrived from Venice with their wives and children, were living in the monks' abandoned cells and using other rooms as workshops.

Mark Lane, where three of the brothers settled next, was home to London's Portuguese Jewish community. A member of this community, Erasmus Añes, was Augustine's "servant" in 1564. The head of the Portuguese Jews, Dr. Hector Nuñez, lived with his extended family in a *posada* (inn), an arrangement that sounds like that of the Bassanos at Mark Lane. The Nuñez family was reported to observe Jewish rites at home but to publicly attend Protestant churches.

In 1576, the Earl of Oxford took the singer Orazio Cuoco, aged about 16, back to England with him from Venice. After 11 months as Oxford's

page, Cuoco returned home, where he was summoned to the Holy Inquisition. When asked, "Was there anyone in England who wanted to make you read prohibited books and to teach you the doctrine of heretics?" Cuoco cited Ambrose Lupo as well as "five Venetian brothers who are musicians of the Queen and make recorders and bowed stringed instruments." If we take Cuoco's comment literally, he would have known Anthony's five sons. Normally the "heresy" then found in England would have been Protestantism. But the heretical books the Bassanos pressed on Cuoco were likely in Italian, or perhaps Latin, so they are unlikely to have been Anglican tracts.

Did Emilia Bassano Lanier Write Shakespeare?

Emilia (Amelia, Aemilia) Bassano (1569–1645) was the younger daughter of Baptista Bassano and probably his common-law wife, **Margaret Johnson**. Baptista lived separately from his brothers in Spitalfields, outside the City of London, in a sketchy area that housed the main theaters as well as makers and weavers of silk. In 1597 Emilia told the astrologer Simon Forman that her father died when she was seven, and even before that he suffered financial misfortune. Stephen Vaughan the Younger, a silk merchant, lived next door and later became the overseer of Margaret's will.

After her father's death in 1576, Emilia was brought up as a surrogate daughter by **Susan Bertie**, the widowed Countess of Kent, who would have lived with her brother, **Peregrine Bertie**, **Lord Willoughby**, a celebrated general. The family connection may have been Vaughan's daughter Anne Locke, inventor of the sonnet sequence, who dedicated her book to the Duchess of Suffolk, mother of Susan and Peregrine Bertie.

Living with an aristocrat would have given Emilia an education available only to a privileged few in England, including history, logic, rhetoric, Greek, Latin, literature and the classics. Willoughby could well have taken Emilia on his voyage to Denmark in 1582, where he stayed at Elsinore Castle and encountered Rosencrantz and Guildenstern.

When Susan Bertie remarried that same year and headed to Holland, another living situation had to be found for Emilia. She became the mistress of **Lord Hunsdon**, thought to be an illegitimate son of Henry VIII. Among other official posts, he eventually served as Lord Chamberlain, in charge of the English theater. Hunsdon not only lived in London but also monitored the northern border of England with Scotland. Emilia told Forman that Hunsdon treated her well, and showered her with money and jewels.

The much older Hunsdon, separated from his wife, may have welcomed Emilia as an English example of the *cortigiana onesta*, or “honest courtesan.” In Italy such women were known for their knowledge of languages and literature, their wit, and their skill at music and in the bedchamber.

When Emilia became pregnant in 1592—perhaps by an affair with the playwright Christopher Marlowe rather than by Hunsdon—she was married off for the sake of appearance to her cousin **Alphonso Lanier**, a member of the Court recorder consort. Lanier was the son of **Nicholas Lanier I**, a flute and cornetto player from Rouen, France, who arrived in England in 1561 and created a musical dynasty similar to the Bassanos, even marrying into their family himself.

Emilia told Forman that in five years Alphonso had already squandered her fortune. Living away from the Court, she would have set up a household and been concerned with domestic matters.

Emilia moved to Cookham Dean near Windsor around 1604, helping to tutor the Countess of Cumberland’s daughter, Anne Clifford, later Countess of Dorset. In 1611, Emilia published a book of poems, *Salve Deus Rex Judaeorum*, the last of them a “Description of Cooke-ham.” The title of the book may be a parody of “Ave rex Judaeorum,” addressed to Jesus on the cross. Emilia and her book have become celebrated among modern feminist scholars and the subject of numerous articles.



Henry Carey, Lord Hunsdon (1526-96), by Steven van Herwijck (c.1530-1565/67). Among other official posts, he eventually served as Lord Chamberlain, in charge of the English theater.

Emilia came to instant fame in 1973, when the historian A. L. Rowse ... proclaimed that she was the “dark lady” described in Shakespeare’s Sonnets numbers 127-154 ... a black-haired, black-eyed woman of notorious promiscuity.

Alphonso Lanier died in 1613. Four years later, Emilia set up a school, uncommon for a woman, where “for her maintenance and relief,” she “was compelled to teach and educate the children of divers persons of worth and understanding.” In the 1630s, representing herself in court, she fought a protracted legal battle with Alphonso’s brothers to obtain his share of their royal grant of fees for the weighing of hay and straw brought into the London area.

She was buried in 1645 at the age of 76, described as a “pensioner.”

Emilia came to instant fame in 1973, when the historian A. L. Rowse, after reading about her in Forman’s casebooks, proclaimed that she was the “dark lady” described in Shakespeare’s Sonnets numbers 127-154, which have as their principal theme the poet’s tormented love affair with a black-haired, black-eyed woman of notorious promiscuity.

**The “Chandos”
portrait
(c.1600-10)
of William
Shakspeare,
possibly painted
by a fellow player
and later passing
through possession
by the Duke of
Chandos.**



Rowse made some factual errors, which hindered the acceptance of his argument by literary scholars, but Roger Prior demonstrated that Emilia was close to Shakespeare and certainly a good candidate for the dark lady, including physically. Her cousins, arrested in 1584 for what modern English law would call loitering with intent, were described as “a little black man” and “a tall black man.” And a year later, during the war with Spain, another cousin was mistaken for a Spaniard on the streets of London and almost killed by soldiers.

William Shakspeare, the actor whose name appears in about 60 different spellings in family documents, was a glove-maker’s son from Warwickshire with an elementary education. He was charged with murder as an associate of the gangster Francis Langley and lived far from where the Shakespeare plays were performed.

Disbelief that he could have written the plays and poems published under the name Shakespeare began even in his lifetime. For example, he acted in Ben Jonson’s *Every Man out of His Humour* (1598), which parodies him as the country bumpkin Sogliardo who has the comic coat of arms and motto “not without mustard” (poking fun at the motto on Shakspeare’s coat of arms, *Non sanz droict*, “not without

right”). Jonson, introducing the First Folio, Shakespeare’s collected works, in 1623, described the author as a “matron.”

About 80 other candidates for the author have been proposed so far, notably the Earl of Oxford, Christopher Marlowe, Francis Bacon, Queen Elizabeth, the Earl of Derby, the Earl of Rutland, and the Countess of Pembroke.

New Research on Emilia

Research on Emilia Bassano Lanier has recently experienced a new and exciting turn. The Shakespeare scholar and dramaturge **John Hudson** has made an excellent case for her having written the works herself, or at least been the principal author. The circumstances of Emilia’s life, the knowledge she could have picked up from them, and aspects of her own writings fit numerous features of the plays and poems well.

Hudson’s case moves along six major trains of thought:

- (1) The vast and broad knowledge displayed in the works, including Hebrew, Italian, and Jewish literature, literature for girls and women, cooking and homemaking, medicine, northern English dialect (little from Shakspeare’s Warwickshire), music and instruments, power struggles at Court, generalship and soldiery, shipping, the law, astronomy, falconry, silk weaving, the cities of Bassano and Venice, and Elsinore Castle. Many of the 2,000 neologisms (newly-invented words) in the works are translated from Italian.
- (2) The religious allegories in the works, which demonstrate a strong anti-Christian stance. Even more surprisingly, there is a focus on the Flavian Caesars and the First Roman-Jewish War (66-73 AD) from a Jewish perspective.
- (3) The little we know about William Shakspeare the man and how unpromising a candidate he is as the author of the works.

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- (4) The fit between Emilia's biography and the knowledge displayed in the works.
- (5) The fit between the characteristics of Emilia's poetry and the works.
- (6) The "literary signatures" left in the works: the common name Emilia; the characters Bassanius and Emillius in *Titus Andronicus*; and the image of a swan dying to music, Ovid's symbol of a great poet, associated with four names: Aemilia and Willough(by), Bassanio, and Johnson (John's son)—Emilia's first name, the last name of her adopted family (Countess of Kent), her father's last name, and her mother's last name.

Why Hudson Thinks Emilia Wrote Shakespeare

Briefly summarizing Hudson's version, Emilia Bassano was the daughter of the youngest of five Bassano brothers, who emigrated to England in 1538-39 and were probably secret Jews. Growing up in a musical household, she picked up some practical knowledge of music and probably learned to play the lute and keyboard. She was also introduced to Hebrew, Judaism, and Jewish history, which she kept up by contact with her cousins later in life.

After her father died when she was seven, she was brought up in the household of the Countess of Kent, a Calvinist sympathizer, and given a privileged education. After the age of consent, she became the mistress of Lord Hunsdon, a prominent courtier in charge of the English theater. In her early twenties she had an affair with the playwright Christopher Marlowe.

After she became pregnant, by Hunsdon or Marlowe, she was married off to a relative of the Bassanos, another Court musician, Alphonso Lanier, continuing her exposure to music practice. A trip to Italy with her cousins soon afterwards enabled her to become familiar with Bassano, Venice, and the *Commedia dell'Arte*. The influences of the Countess of Kent, Lord Hunsdon, Marlowe, and Italy gave her the knowledge of the world and of writing that she needed to create plays and poems.

Simon Forman recorded that Emilia told him "tales of invoking spirits" with which she had intended some kind of "villainy"—hardly the stuff of orthodox Christianity. If she wrote them, she used literary techniques to hide beneath the plays' surface a heretical Jewish story about Christianity, waiting for a time when "eyes not yet created shall o'er-read" it (*Sonnet 81*). She used "literary signatures" to claim her authorship.

But to protect herself, in case the true meanings of the plays were discovered during her lifetime and she were imprisoned, tortured and executed, she used a play-broker, the actor William Shakspeare, to conceal her identity. The plays were published under the name William Shakespeare,

which besides being more or less the name of Shakspeare, may have denoted Pallas Athena, the goddess of poets, known as "a shaker of the spear."

Hunsdon could even have placed Shakspeare in the Chamberlain's Men to ensure a supply of fine material for his company. Shakspeare brokered the plays, ignorant of the dangerous heresies they contained, even claiming that his "fair copies" were his original drafts.

Despite Ben Jonson's satire, Shakspeare was never exposed, and retired to his mansion in Stratford upon Avon, wealthy perhaps partly because of payments for the plays, and his fraudulent reputation intact. Emilia continued to modify and revise the plays after Shakspeare's death in 1616.

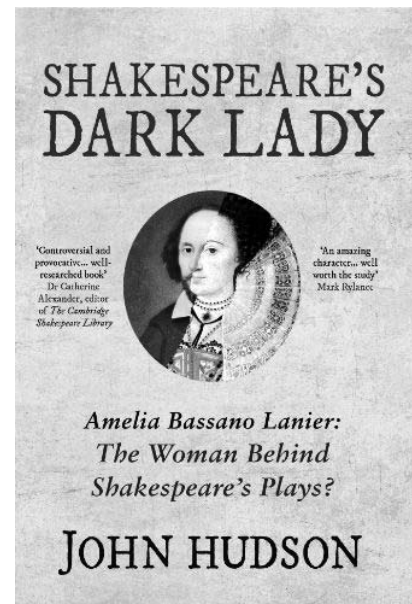
Hunsdon could even have placed Shakspeare in the Chamberlain's Men to ensure a supply of fine material for his company.

The Recorder in Shakespeare

In Shakespeare's *A Midsummer Night's Dream* (1590-97), Act 5 scene 1, the recorder appears in a play within a play. Commenting on the Prologue to *Pyramus and Thisbe* performed by the "mechanicals" at her wedding, Hippolyta compares Quince's acting to a child's inability to control a recorder: "Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government." This beautiful quotation suggests a tutor's intimate knowledge of the recorder in education, not to mention the understanding that the recorder is more difficult to "govern" than it may seem.

Act 3 Scene 2 of *Hamlet* (1599-1602) includes a celebrated scene for recorders. The first published edition of the play, the First Quarto of 1603, contains only about half the text of the later editions, and may be a reconstruction from memory by one of the actors. The recorder scene is not fully realized, and the "pipe" is not even named, but Hamlet's ironic reference to the instrument as "a thing of nothing" is thereby spelled out more clearly than in the later versions.

Hamlet's childhood friends Rosencrantz and Guildenstern have been sent by King Claudius (his uncle and



stepfather) and Queen Gertrude (his mother), to spy on him.

HAMLET

I pray will you play upon this pipe?

ROSENCRANTZ

Alas, my lord, I cannot.

HAMLET

Pray will you?

GUILDENSTERN

I have no skill, my lord.

HAMLET

*Why look, it is a thing of nothing.
Tis but stopping of these holes,
And with a little breath from your lips,
It will give most delicate music.*

GUILDENSTERN

But this cannot we do, my lord.

HAMLET

Pray now, pray heartily, I beseech you.

ROSENCRANTZ

My lord, we cannot.

HAMLET

*Why, how unworthy a thing would you make of me.
You would seem to know my stops, you would play upon me,
You would search the very inward part of my heart,
And dive into the secret of my soul,
Zounds, do you think I am easier to be played
On than a pipe? Call me what instrument
You will, though you can fret me, yet you cannot
Play upon me....*

“Stops” here means fingerings as well as how his friends are impeding him. “Fret” means torment or annoy, but also refers to the frets on stringed instruments, switching the musical metaphor.

In the Second Quarto edition published only a year later, this passage has become part of another play within a play, *The Mousetrap*, framed by two references to “players” (actors) with recorders. The musicians attached to the London theaters of the day acted minor parts in the plays.

In this subplay, a man murders a king; his loving wife, initially inconsolable over the king’s death, marries the

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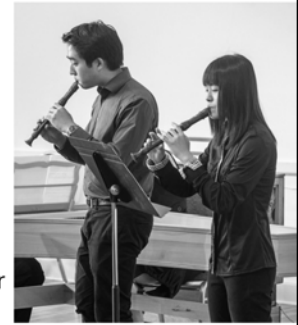
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murderer—the very scenario that has taken place at the Danish Court, and Hamlet wants to let Claudius and Gertrude know that he is aware of it. He tells them: “This play is the image of a murder done in Vienna: Gonzago is the duke’s name; his wife, Baptista.”

He is clearly taunting, because the Gonzagases were dukes of Mantua, in Italy—but the wife’s name is highly significant for our purposes, especially as it is roughly equidistant in the text from the two stage directions for players with recorders, a form of “literary signature” for Emilia’s father Baptista. (Hudson has shown that the entire play is built upon a complex matrix of allegories arranged like the lines in a polyphonic score.)

When the players return, Hamlet’s first comment refers to how hunters move to the windward side of animals to drive them into a net, but it also puns on the wind needed to blow the recorder. Then he seizes on the recorder, an instrument that seems easy but needs some “skill” to “command,” as a metaphor for how his friends are pumping him for information: Guildenstern cannot play the recorder, so he certainly cannot “play” Hamlet.

Reenter the PLAYERS with recorders

HAMLET

*... Oh, the recorders! Let me see one.
(aside to ROSENCRANTZ and GUILDENSTERN)
To withdraw with you, why do you go about to recover the
wind of me, as if you would drive me into a toil?*

GUILDENSTERN

O my lord, if my duty be too bold, my love is too unmannerly.

HAMLET

I do not well understand that. Will you play upon this pipe?

GUILDENSTERN

My lord, I cannot.

HAMLET

I pray you.

GUILDENSTERN

Believe me, I cannot.

HAMLET

I do beseech you.

GUILDENSTERN

I know no touch of it, my lord.

HAMLET

It is as easy as lying.

Govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

GUILDENSTERN

But these cannot I command to any utterance of harmony. I have not the skill.

HAMLET

Why, look you now, how unworthy a thing you make of me! You would play upon me. You would seem to know my stops. You would pluck out the heart of my mystery. You would sound me from my lowest note to the top of my compass. And there is much music, excellent voice, in this little organ, yet cannot you make it speak? 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me.

How much more poetic this metaphor has become! And as Christopher R. Wilson and Michela Calore put it, “The verbal imagery of this speech is reinforced in performance by the presence of the recorder as a visual signifier.”

The Shakespeare text implies a familiarity with the instrument that becomes more explicable if it was written by the daughter of a professional recorder player (Baptista Bassano)—

“The verbal imagery of this speech is reinforced in performance by the presence of the recorder as a visual signifier.”

whose name is even invoked—and wife of another (Alphonso Lanier).

In *The Two Noblemen Kinsmen* (1613–14), a collaboration between Shakespeare and John Fletcher, Act 5 scene 1, the stage directions call for “Still music of record[er]s.” Amazingly, the music introduces the prayer of a character named Emilia—that, of her two suitors, the one who loves her should conquer her. Love and the supernatural were the recorder’s main associations in the Jacobean theater of the time.

Emilia, the Recorder and the Writer Known as Shakespeare

Hudson’s persuasive argument that Emilia Bassano Lanier was the principal author of the plays published under the name of William Shakespeare gives us a new view of the recorder in those plays and ties in neatly with the important recorder-playing history of Emilia’s families of birth and marriage.

What better present for us as recorder players as we approach 2016, the 400th anniversary of the death of Shakespeare?

Reading List

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www.darkladyplayers.com/the-dark-lady.html and www.youtube.com/watch?v=tyn-3GN0d7w.

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Christopher R. Wilson and Michela Calore, *Music in Shakespeare: A Dictionary* (London & New York: Thoemmes Continuum, 2005).

Editions

Augustine Bassano, *Pavans and Galliards in 5 Parts for an Ensemble of Recorders (Flutes/Viols/Shawms/Cornetts and Sackbuts) S.A.A./T.T.B.*, ed. Peter Holman, The Royal Wind Music, I (London: Nova Music, 1981); only available as an e-edition from <http://instantharmony.net/Music>.

Jerome Bassano, *Four Fantasias in 5 Parts for an Ensemble of Recorders (Flutes/Viols/Shawms/Cornetts and Sackbuts) S.S.A.T.B.*, ed. Peter Holman, The Royal Wind Music, II (London: Nova Music, 1981); reprinted by Spartan Press, Scotland, 1999; www.spartanpress.co.uk/spweb/details.php?catno=NM202.

William Daman, *Fantasia de sei soprani for Six Treble Instruments*, ed. Peter Holman (London: Mapa Mundi, 1980); [www.mapamundi.com/mapamundi.html](http://www.mapamundimusic.com/mapamundi.html).

Galiarda

Augustine Bassano

Soprano Recorder

Alto Recorder

Tenor Recorder

Tenor Recorder

Bass Recorder

The first system of the musical score for 'Galiarda' features five staves, each representing a different recorder part: Soprano, Alto, Tenor, Tenor, and Bass. The music is written in a 3/2 time signature with a key signature of two flats (B-flat and E-flat). The Soprano Recorder part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto Recorder part starts with a half note G3, followed by quarter notes A3, B3, and C4. The Tenor Recorder parts have more complex melodic lines, with the upper Tenor Recorder featuring eighth and sixteenth notes. The Bass Recorder part provides a steady bass line with half and quarter notes.

6

The second system of the musical score continues the five-part setting. It begins with a measure rest for six measures, indicated by the number '6' at the start of the system. The music then resumes with the same five recorder parts. The Soprano Recorder part has a half note G4, followed by quarter notes A4, B4, and C5. The Alto Recorder part has a half note G3, followed by quarter notes A3, B3, and C4. The Tenor Recorder parts continue their melodic development. The Bass Recorder part maintains its bass line. The system concludes with a double bar line and repeat dots.

12

The third system of the musical score begins with a measure rest for twelve measures, indicated by the number '12' at the start of the system. The music then resumes with the same five recorder parts. The Soprano Recorder part has a half note G4, followed by quarter notes A4, B4, and C5. The Alto Recorder part has a half note G3, followed by quarter notes A3, B3, and C4. The Tenor Recorder parts continue their melodic development. The Bass Recorder part maintains its bass line. The system concludes with a double bar line and repeat dots.

18



This system contains measures 18 through 23. It features five staves: four treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a homophonic style with various note values including quarter, eighth, and half notes, as well as rests. A double bar line with repeat dots appears at the end of measure 23.

24



This system contains measures 24 through 28. It features five staves: four treble clefs and one bass clef. The key signature has two flats. The music continues with a mix of note values and rests. A double bar line is present at the end of measure 28.

29



This system contains measures 29 through 33. It features five staves: four treble clefs and one bass clef. The key signature has two flats. The music concludes with a final double bar line and repeat dots at the end of measure 33.

EDUCATION

How to foster positive experiences in a competition: concerns in preparing a Suzuki contestant

By Renata Pereira

Translated by Gustavo de Francisco

This article includes viewpoints from a teacher, Renata Pereira, and the parents of young Júlia Abdalla, a Suzuki Method student who decided to enter the category for students up to 11 years in age in the recorder competition at Open Recorder Days Amsterdam (ORDA), held in May 2015 and sponsored by The Royal Wind Music.

The jury members for the ORDA international recorder competition were Bert Honig, Susanna Borsch, Robert de Bree, Eva Gemeinhardt, Filipa Pereira and Marion Verbruggen. More information is at www.openrecorderdays.com/en.

The preparation for the contest spurred this article, where teacher and parents alike outline their concerns as well as their positive experiences, as they all encouraged Júlia to participate and supported her preparation.

The Brazilian recorder player Renata Pereira began her recorder studies at age eight, while she was also involved in other musical studies.

When she reached adolescence, she says, "I did not choose the recorder, but it chose me."

She earned the Bachelor of Music degree in recorder at EMBAP (Escola de Música e Belas Artes do Paraná) in 2004, and her Doctor of Music degree at São Paulo University in 2009. She started to teach using the Suzuki Method for recorder in 1998.

In 2011, she founded the Suzuki Education Music Center in São Paulo and became a recorder teacher-trainer certified by the Suzuki Association of the Americas in 2014.

Both Renata Pereira and translator Gustavo de Francisco are founding members of the Brazilian recorder quartet Quinta Essentia, www.5eofficial.com, and have written previous articles for American Recorder.



A Teacher's Challenge

I have taught using the Suzuki method for 17 years, and I always try to supplement the daily lives of my students with information and opportunities related to the recorder. This means that I talk with them about ongoing concerts, courses, events, master classes, opportunities to play with an orchestra, travel—and why not, contests?

I know some teachers are against the participation of their students in competitions. I've heard a number of comments related to negative experiences of children—and especially of Suzuki students, who are taught about the joy of playing and to respect and encourage other students rather than to compete against them. This inevitably changes as the students become old enough to audition for instrumental ensembles and master classes.

I began to change my mind in 2001. Before that, I was also mostly against this type of activity, until experience demonstrated the opposite: we can learn a lot in competitive situations, especially if we know how to choose the right event and prepare in accordance with work already being done.

In 2001 I attended a recorder contest with different categories in southern Brazil. At the time, I took a student I had taught for six years. It was a very positive experience for her and for me. We both shared the preparation for the contest and also shared the results.

I remember that my impression of entering contests improved at the time, because I learned that preparation was the most important part of the whole process. The repertoire selection, rehearsals, classes, and even having the chance to watch the other participants

Júlia Abdalla (7 years old) accepted the challenge.

at the competition—all of these situations seemed to be worth much more than any prize (or unsuccessful results) from a competition.

Nevertheless, I have remained wary about possible negative experiences in contests, and especially the effect on the emotional state of a child: expectations, frustrations, comparisons, etc. I always take great care when I place my students in competitive situations.

For this reason, let me share with you the most recent experience in the participation of one of my students in an important recorder contest.

The Contest

When I received information about **Open Recorder Days Amsterdam (ORDA)** for 2015, I forwarded it to all my students and their families. Many of them had technical and musical skills advanced enough to participate and were of sufficient age to enter one of the categories. I thought the major difficulty would be financial. Travel to another country, with the unfavorable exchange rate, is almost unfeasible.

Families had different reasons for not going to ORDA. In addition to financial, for some it was not the time for the student to risk such an

investment of time and money; other families preferred to avoid competitive situations for their children.

My approach at times like this is always to talk about the event with the parents and students. They decide whether to participate, not me. And even if the answer is no, I continue talking about future events. It is important for parents and students to know that there is life for your instrument outside the classroom or the immediate music community.

For ORDA 2015, the family of **Júlia Abdalla** (7 years old) accepted the challenge. Júlia would be able to participate in the category for children up to 11 years old. She might be the youngest competitor, but it would be a great experience.

Why did I share the information about ORDA? Because it was not just a recorder contest, but also a great recorder event happening in The Netherlands—a country known for its superb recorder players.

The ORDA schedule included lectures, concerts and an instrument exhibition, as well as various contests in different categories of the competition. Júlia could fill her eyes and heart with music for the recorder. This may be the best scenario to present to a recorder student, and the ideal opportunity to enter a competition without the burden of its being *only* a contest. The many other activities may serve to diminish the importance of the competition.

Preparation

Júlia's parents, **Thiago Abdalla** (a professional guitarist with Quaternaglia Guitar Quartet, which often tours the U.S.) and **Gabriela Vasconcelos Abdalla**, are also musicians; they know the importance of such an event in the life of a music student. When they decided Júlia would compete, I began my strategy to help her prepare.

For ORDA, Júlia would have to play 10 minutes of music—a big challenge for a person who has studied an instrument for 18 months!

In addition, since the financial investment would be significant, I had to prepare her in such a way that she had a chance of success in the contest. For me the goal of success meant: selecting a repertoire technically and musically suitable for her age and skills, and that can be easily memorized by a student who does not yet sight-read fluently—and playing this repertoire musically.

What was needed to achieve this?

- 1) **Repertoire:** the choice was not an easy task. A contest repertoire should be well-thought-out. It should show off the player's skills and must be within the contestant's capabilities. It must present a certain challenge to the player, who must work hard for a long time on the same pieces. It must be attractive for the jury, which could be tired of hearing similar pieces during the long contest. Here were my strategies:
 - We chose something she had already played: Larghetto from the Handel *Sonata in F Major* (a movement she had completed in *Suzuki Book 2*).
 - Because I think it's not artistically appropriate to play only part of a larger work, I challenged Júlia to play the Gigue from the same sonata. She would learn this movement later in her studies, in *Suzuki Book 3*.

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• To fill out the 10 minutes of repertoire, I asked what Júlia could offer to an audience and jury that is unique. Brazilian music was a great choice! My challenge was to find original Brazilian music for recorder that was within the capabilities of a *Suzuki Book 2* student. I chose a set of five Brazilian miniatures by Edmundo Villani-Côrtes (b. 1930).

- 2) **Preparing the entire program**, “without stopping, without haste” (*Shinichi Suzuki*): this took place in the period from February to April. Our choice was to meet for extra lessons to have time to prepare everything, without procrastinating. Working gradually and with tranquility produced a resulting calm later, when Júlia needed it.
- 3) **Practice at home**: I had the help of parents who knew what to do because they were already accustomed to the process. We decided that she would play the contest repertoire accompanied by her father on the guitar, which would give her more security when she played in a foreign country.
- 4) **Preparation and emotional practice**: I talked to her parents about Júlia’s performing the contest repertoire before ORDA—in different settings, to different audiences. Simulating the contest situation was extremely important in the process. Partially we worked on dealing with emotions, but also on navigating instrument changes (condensation, temperature, usual recorder concerns), tuning and on-stage presence.

It was vital to involve Júlia in the preparation process. For this, we made a schedule where Júlia kept track of the extra recitals, extra lessons, rehearsals—and the travel dates. At the end of each day, Júlia pasted a sticker on her calendar, a concrete way to show the passage of time and completion of tasks.

We set up three recitals before the contest. As one of them approached, Júlia had a fever. She was not feeling well in the morning; we thought she would be ill. By the time of the recital, the fever was gone and she was fine the following day. What became very clear to the adults (parents and teacher) was that the Júlia’s illness was caused by her emotional reaction.

At this point, I was sure that we were on the right track, because we were also working on dealing with her emotional skills.

My philosophy was always to convey to Júlia what it meant to participate in a contest. The outcome of the competition would be an opportunity for good performance, plus the experience she would learn playing in a contest in another country. Her parents reinforced the same ideas; all of us were speaking the same language.

The next recital was set in a bookstore for children, which sent out announcements about the recital and about Júlia’s story. Thus, a few journalists came to us to interview Júlia and report on her adventure.

Now Júlia’s attitude was so positive that—when interviewed by *Folha de São Paulo*, a large media company in Brazil—she replied, when she was asked what she thought she would find in The Netherlands, “I imagine a lot of people who play well together. And an audience in a circle, so that you can see the musicians everywhere.”

“Whoever plays better is going to win a trophy, but the best award for me is to go to Amsterdam.”

In reading her responses, I felt even more that our work up to that time had been successful: her expectations were not whether she would win or lose. Her attitude was more one of: I’ll take whatever I can, so long as I go!

(The full interview in Portuguese, plus a video, is at www1.folha.uol.com.br/folhinha/2015/05/1626072-flautista-de-7-anos-sera-a-unica-brasileira-em-concurso-na-holanda.shtml.)

The Contest

Júlia arrived in Amsterdam with her father and participated in the preliminary round. I received many e-mails and messages from professional colleagues who were there and saw her performance. Everyone was delighted! She enjoyed every experience possible, and she played beautifully. For all of us, the results there, combined with the preparation we had at home, were already amazing.

When she went to the finals, her parents told me they did not imagine she would get this far.

I knew she was well-prepared, but never mentioned anything about expectations beyond the process we had followed. I could not predict what would happen there. Which children would be in her category? How well would these other children be prepared? What contest criteria would be used to choose the best recorder player?

...the best award for me is to go to Amsterdam.

Back at Home

Júlia came back super-motivated. She learned a lot about her instrument in such a short time and in the best way: by hearing good examples. Now she carries this amazing experience, having observed the interpretations of others and the relationship of different players with the instrument. She shares this energy wherever she is, infecting the other students with the same joy of making music by playing recorder.

She even said to me, "I can not stop playing!!"

I asked another student (age six) if he had caught Júlia's virus, and was also playing the recorder all day long. He answered: "I think that all your students have the same virus!"

After this uplifting experience, now it time for Júlia's parents to describe their feelings about everything that happened.

Thoughts from Júlia's Parents

Júlia is a child who had the opportunity to experience music and rhythm games very early, possibly even during pregnancy. She could listen to her mother singing, her father practicing guitar. Recordings and videos that include music from different periods and styles certainly influenced her sense of the natural process of learning music.

Since early childhood, she has used musical language elements in her play—singing, dancing, and composing rhythms and melodies.

Beyond this, we as parents encouraged her to learn to play piano and guitar (the instruments we already play at home). However, she lacked the discipline and motivation to practice, at her young age.

We heard about Renata Pereira, and knew that she taught music classes to a girl of the same age as Júlia. We had the opportunity for our daughter to begin the study of another instrument: the recorder. Her motivation and study discipline significantly improved.

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Since then, she has made progress, after hundreds of repetitions to learn good posture and to develop beautiful sound, tuning and interpretation of different musical styles (phrasing, articulation, breathing and other elements of interpretation). Following the Suzuki Method used by Renata, we established the link of parent-teacher-student, supporting Júlia in what we consider to be an excellent technical and musical development.

The experience at Open Recorder Days Amsterdam encouraged her to practice a specific repertoire, using the following guidelines:

- Focused lessons
- Daily practice with her mother monitoring
- Regular rehearsals with her father, who would accompany her on the guitar during performance.

Since the moment Renata encouraged Júlia to apply to ORDA, we also encouraged our daughter to decide herself whether or not to participate, keeping in mind the 10-week intense study period that would be necessary.

Júlia attended recorder lessons two times a week, to absorb all the details needed to interpret the new repertoire. The practice routine became more intense at home. The deadline, which at first looked quite tight, gradually became feasible.

At home, we listened to a variety of music—different versions of pieces by Handel, plus historical and aesthetic interpretations of the *Five Miniatures* by Villani-Côrtès. To know the context of Brazilian musical styles, as well as to improvise on their sounds, were strategies used in our home study. The more we played, the more Júlia liked to practice.

Small recitals, to “warm up” before the trip, took place in different venues in São Paulo: the British Center, the bookstore Nine Seven, and São Paulo State Music School-Tom Jobim. In her regular school, Júlia played to



At ORDA 2015: Júlia and her father in a concert audience framed by recorders onstage (left) and performing (below), photos © Yat Ho Tsang; Júlia shows her prize certificates to her father (bottom)

classmates. After a while, it became a little routine, which she loved, involving the teacher and the other students.

For us, the goal had already been achieved: Júlia felt great pleasure in making music!

During ORDA in Amsterdam, Júlia was able to watch other children and teenagers masterfully playing music ranging from Renaissance to contemporary, in different ensembles including the recorder. Every day, when we returned to the hotel, she digested the positive activities of that day. An accelerated development was inevitable, given her immersion in the recorder universe.

Besides watching the performances in the contest, there were concerts and an instrument exhibition with numerous recorder makers and businesses, where she might try many different instruments without restrictions. The entire festival team gave a lot of care and attention to the participants.



And the Winner is ...

Júlia returned victorious! She was the second prize winner in her age category and received a cash prize. Even more important, she had intense experiences—and in the end, played a challenging repertoire in a manner that was correct in its musical context. Afterwards, we all feel that Júlia is still the same child—but now the recorder holds its own place in her musical life.

COMPACT DISC REVIEWS

Reviewed by Tom Bickley,
tbickley@metatronpress.com

**DISGUISINGS. DAPPER'S
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Disguisings is the second CD released by Susanna Borsch and Adrian Brown as Dapper's Delight, and it continues the jovial approach that characterized *Indoors*, their first disc (2011). The duo is a formalization of the pleasure these musicians experienced playing music for their own entertainment on cycling holidays.

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The 14 tracks cover a relatively wide range of music—yet all in this context emulate performance practice appropriate for pleasantly rowdy, rather intimate venues à la small cafes, vaudeville or music halls. These offerings would fit very well in a folk festival or as a fringe event for an early music festival. There's a transgressive joy in hearing this music through the procrustean bed of Anglo concertina and recorders.

The sources (listed on pp. 16-18 of the booklet) draw from John Playford, *The Beggar's Opera*, Morris dances, Broadside ballads, Cecil Sharp's collection that accompanied the folk-song revival in England in the early 20th century, and others. Thus the range goes from 16th–20th centuries (the last represented by their version of Ian Drury's *There Ain't Half Been Some Clever Bastards*). To my ears almost all work winningly. I was surprised at how easily the music hall song (*A Great Big Shame* from 1895) fits, and how much less well is the fit for their cover of the Drury song.

Even as Dapper's Delight develops its audience, the individual accom-

plishments of Borsch and Brown have a continuing positive impact in the recorder world. Brown is well-known as a recorder maker. His web site (www.adrianbrown.org) has links to a database of detailed measurements of 290 historical recorders, a bibliography of his scholarly research, (see some of his photos of Bassano makers' marks on historical recorders, on page 14 in this issue) and information about the recorders he makes.

Brown made the recorders used on this recording to match the concertinas he plays. Details on the instruments are on pp. 20-21 of the booklet.

Borsch (www.susannaborsch.com) has earned a reputation as a recorder performer of both early and new music, often venturing into theatrical aspects of performance. Her work with ensembles Hexnut and Elektra combine and move among genres in a more technologically intense manner than does Dapper's Delight, but with a similar freedom and energy.

On *Disguisings* the playing and singing is uniformly well done, and the CD sound is appealingly balanced. Commentary on the project, and notes on each track (as well as the source listings) make entertaining and informative reading. Their approach brings to life the vernacular aspects of this repertory.

Fans of the folk-related bands Pentangle, the Incredible String Band and others—as well as the City Waites, Hesperus and the remarkable sound of Jantina Noorman's voice with Michael Morrow's *Musica Reservata*—will find a great deal of pleasure in *Disguisings*. Other audiences will as well.



**NICHOLAS MARSHALL:
SONGS AND CHAMBER
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TENOR; HARVEY DAVIES,
PIANO/HARPSICHORD;
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Métier MSV28552, 2015, 1 CD, 74:54. Available from www.divine-art.co.uk/CD/28552info.htm or www.smile.amazon.com (CD \$15.99 + S&H on either site); \$9.99 for mp3 downloads from www.iTunes.com.

John Turner's elegant playing figures prominently in five of the eight works on this recording. The compositions by English composer Nicholas Marshall carry on the lyrical, pastoral lineage so audible in Ralph Vaughn Williams's music. Turner conveys the beauty and substance of that lineage with much grace.

This may be a greater accomplishment than first appears, as it would be tempting to fall into sentimentality in this music. Marshall's work does not deserve that, nor do the performers here need to resort to a saccharine interpretation.

Tenor James Gilchrist sings with wonderful diction, such that the lyrics are crystal clear. His voice works marvelously with Turner's recorder (as well as the playing of the other musicians) in settings of poetry by well-known poets

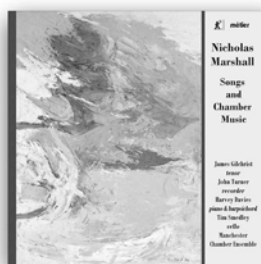
The compositions by English composer Nicholas Marshall carry on the lyrical, pastoral lineage so audible in Ralph Vaughn Williams's music. Turner conveys the beauty and substance of that lineage with much grace.

(e.g., Thomas Hardy and W.B. Yeats) and the less-familiar James Reeves.

Virtuosic playing shines in the *Recorder Concerto* and *The Nightingale (Fantasia on a Welsh folk-song)*, both scored for alto recorder and string quartet. Settings of four familiar folk songs for tenor, recorder and piano conclude this tour of Marshall's work.

This recording works best in the higher sound quality of the CD, rather than the mp3 files. The accompanying booklet is helpful in grouping the tracks together into the eight larger works, as each movement is its own track. The inclusion of the lyrics supports the enjoyment of the songs, as do the brief notes on the compositions and the performers. Fortunately, the iTunes download includes the digital version of the CD booklet as well.

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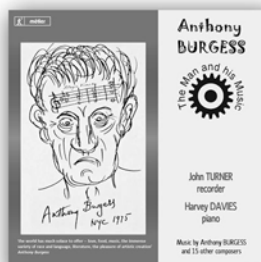


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The Royal Wind Music repertory has some overlap with that of Dapper's Delight, but with a very different approach. While the duo album has a rightly music-hall feel to it, *Sweete Musicke of Sundrie Kindes* suits a more formal, concert hall setting.

That is not to say that it is less lively or engaging! As with the Royal Wind Music's other recordings, this

The 22 tracks give a marvelous sonic image of the range of consort music from those centuries in England.

disc provides a high standard that can be a model for larger recorder ensembles seeking to emulate this pathway of historically informed performance practice.

The music ranges from three- to six-part consort music from England in the 16th and 17th centuries. There is depth of emotion, both in poignancy and exuberance, in this repertory. Much of it was composed for use in staged entertainments, some are more sophisticated versions of social dance forms, and a few are abstract instrumental works. The 22 tracks give a marvelous sonic image of the range of consort music from those centuries in England.

An ensemble of 12 recorder players may seem a bit small to be called a recorder orchestra, but that seems an

apt description. In this recording the musicians play only Renaissance-style recorders, patterned after the Italian makers Bassano and built by Adriana Breukink and Bob Marvin. The instruments range from sopranino in g⁶ to subcontra bass in B¹. The sound is rich, full and organ-like, and the arrangements of the pieces (by Paul Leenhouts) exploit articulation to strong musical effect.

Particularly ear-catching are *Galliard* by Brade (with diminutions by Leenhouts); *Susanna Galliard* by Dowland, *Hackney* by Woodcock, *Heigh Ho Holiday* by Holborne (diminutions by Eva Gemeinhardt), *The Bull Maske* by Bull and the anonymous *Anti-Masque* (diminutions by Hester Groenleer).

The thoughtful commentary by Leenhouts in the accompanying booklet argues strongly in favor of purchasing this as a CD rather than downloading the mp3 files (*n.b.*, in this case, the iTunes download does *not* include a digital booklet). The chart on page 7 of the booklet identifies the players and instruments by part on each track. In itself this is a lesson in arrangement/orchestration of this music.

Additionally, the higher quality of the CD sound yields rewards for your ears.

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MUSIC REVIEWS

TRIO F-DUR, BY SCHICKARDT,
ARR. ULRICH HERRMANN. Noetzel
Edition N3938 (www.edition-peters.com), 2009. SAT. Sc 12 pp, pts 4-5 pp
ea. \$18.75.

Johann Schickardt (c.1682-1762) was a German composer and instrumentalist who worked in a variety of cities in Germany, The Netherlands and Scandinavia, as well as in London, England. He composed and published at least 30 sets of compositions, with a large number of pieces for the recorder.

This arrangement for soprano, alto and tenor recorder trio was originally written in B major and originally composed for alto recorder, oboe, viola da

This piece would be appropriate for intermediate players (likely with a more advanced player on the soprano).

gamba and basso continuo. It is printed with large, clear notes in an easy-to-read format on high quality paper.

The virtuosic top line is upper advanced level when played up to tempo. The other two lines are intermediate, though requiring a sensitivity to their changing roles in the arrange-

ment. The soprano and alto lines usually interact as a duet, while the tenor line provides the basso continuo, occasionally taking a more melodic role.

The first movement, Adagio, is rather plain and simple with a series of dotted-eighth and 16th-note patterns. It needs ornamentation that would be developed by the performers.

The Allegro is very active by contrast, with long 16th-note runs and arpeggios in the soprano part, occasionally joined by the alto. It is followed by a short, 17-measure Vivace movement with the two lower lines providing a chord underlay for the fast, primarily 16th-note, upper line.

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The next movement, Adagio, provides a contrast by returning to the slow and simple mood of the opening movement. The final Chaconne has the tenor providing a four-measure walking bass, with occasional variations. The top two lines play back and forth with each other until halfway through—when the tenor drops out for eight measures, leaving the alto to provide the bass line. Then the soprano bows out for eight measures, allowing the lower lines several measures of glory. All come back together in close rhythm, leading to a 16th-note duet between the soprano and tenor. The movement then gradually winds down with notes of longer length, recalling the mood of the Adagio movements, and slowing down for a sedate ending.

This piece would be appropriate for intermediate players (likely with a more advanced player on the soprano) wanting to explore more challenging Baroque literature without being overwhelmed with technical difficulties.

Note: The *Grove Dictionary* spells this composer's surname with an additional letter, "Schickhardt." The spelling Schickardt is used on the cover of the work.

Bruce Calvin started playing recorder in college some unspecified years ago, and has reviewed videos and books for professional library publications over the years. He and four others meet weekly in the Washington, D.C., area to play recorders. The group enjoys Renaissance through contemporary music, performing occasionally for special church events.

SONATA IN D MINOR, OP. 23, NO. 4, BY JOHANN CHRISTIAN SCHICKHARDT, ED. DAVID LASOCKI, KBD REALIZATION BERNARD GORDILLO. Instant Harmony (<http://instantharmony.net>), IH0009a, 2012. A, bc. Sc 19 pp, pt 8 pp. 'Cello/viol pt 6 pp, rec & bc double pt 10 pp. \$10.

Readers of this magazine hardly need an introduction to David Lasocki. He is a leading researcher on the recorder and other wind instruments. He has written prolifically about the recorder for *AR* (see his article in this issue) and many other publications, and is the author or co-author of some 11 books and 40 bibliographies. He is a recipient of the ARS Distinguished Achievement Award. In "another life," he is an energy healer and a practitioner of "matrix energetics," a system of consciousness-raising done in person and online.

I had an interest in reviewing Lasocki's edition of this sonata by J. C. Schickhardt for several reasons. As stated by Lasocki in his preface, although Schickhardt's Opus 23 is "weaker than his earlier sets" [of recorder sonatas], No. 4 is "stronger than the rest...and well worth playing."

This is one of the early publications by Instant Harmony, which sells music online. First, one orders the music online, as in an e-book or e-edition, and your payment is made

***With a simple yet
soulful Adagio,
a sprightly Allemanda,
a non-threatening Vivace,
and a lively Giga, it is
a little gem of a piece.***

via PayPal. Downloading music in the public domain online is not so unusual, but ordering music and paying the composer, editor or publisher directly for it is. It's a great way to buy music, and the fact that the person doing the work of composing or editing actually gets paid is highly commendable.

Another new thing is the practice of publishing a part with the solo and continuo lines printed together. Lasocki calls this a "double part." For years I have longed for published music with the solo part and the continuo on the same page so that my students could see both (and presumably *listen* to them) together. The little notes on the full score are too small for some eyes, and trying to teach a solo sonata without the continuo being visually available to the soloist is often quite frustrating. This double part is now being used by other publishers as well.

The sonata's unusual continuo realization is by Bernard Gordillo. I have to admit that I had never seen anything like this realization before. Gordillo (who has done a number of continuo realizations for Lasocki) says it is "modeled after a general Italo-German approach from the first half of the eighteenth century." The "Italo-German" approach turns out to be a much, much fuller chordal realization of the continuo than I have seen in other editions, whether they be contemporary or written out by an "informed" modern editor.

At first glance the continuo part looks like the singularly "uninformed" editions of the 1950s, which consisted of heavy, clunky chordal material that



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drowned out the soloist. So I was surprised to learn that this is a perfectly authentic period style that is taught at universities and described in 18th-century treatises by Johann Heinichen and Francesco Gasparini.

And in spite of my misgivings, I found that the realization works perfectly. Gordillo states in the preface to the edition that “special attention was given to the harmonic interplay between the topmost voice of the right hand and the recorder line ... and the realization is designed to give the clearest possible picture of the harmony and texture....” He beautifully accomplishes both aims—and what a joy it is to see both solo and continuo parts, as the 18th-century soloist did, while playing!

When properly played the chords fill in the harmonies in a way that is not possible by a very spare continuo part. Gordillo’s admission that “the original figures are not necessarily taken in the harmonies” seems to be OK too—it all works.

Is the acquisition of yet another Schickhardt recorder sonata worth our while? It is. This work is non-virtuosic, easily accessible to the intermediate recorder player. With a simple yet soulful Adagio, a sprightly Allemanda, a non-threatening Vivace, and a lively Giga, it is a little gem of a piece.

Martha Bixler has long been active in the ARS. She has been a member of the Board and twice been President of the Society, and served for 10 years as editor of the ARS Members’ Library Editions. She is a teacher/performer on recorders, piano, harpsichord, sackbut and gamba. Prominent early music ensembles with which she has performed include New York Pro Musica, Musica Sacra, Bach Aria Group, and Berkshire Bach Society.

**JOHANN CHRISTIAN
SCHICKHARDT: SIX SONATES,
OP. 5, FOR TREBLE RECORDER,
2 OBOES, VIOL AND CON-
TINUO, VOLS. 1 & 2 (OF 3).**

ED. NICOLA SANSONE. UT Orpheus FL12 and FL19 (www.utorpheus.com), 2010 and 2012. A, 2 oboes, viol, bc. Vol. I: Sc 36 pp, 5 pts, 10–11 pp ea. Vol. II: Sc 29 pp, 5 pts, 4–8 pp ea. \$32.95 & \$26.95.

Born in Braunschweig, Germany, Johann Christian Schickhardt enjoyed a long and successful international career as a professional woodwind player. During his early years working in Amsterdam, The Netherlands, he began a long-term association with the publisher Estienne Roger.

Nicola Sansone notes in the preface to this edition that Schickhardt had published at least 10 sets of works for recorder and oboe in various combinations before moving to Hamburg in 1711 or 1712. His Opus 5, published in 1710, features both of his favorite instruments alongside a solo bass viola da gamba and continuo—a distinctive and unusual combination. (A facsimile of the original Roger print is available from Performers’ Facsimiles, no. 183, published in 1997.)

Schickhardt’s mastery of both recorder and oboe shines through clearly in these works, each of which

***Schickhardt’s mastery
of both recorder and
oboe shines through
clearly in these works.***

comprises four or five movements in a mixture of forms. Most movements recall the Roman-style chamber concerto favored by composers such as Alessandro Scarlatti or Johann Christoph Graupner, with the recorder as primary soloist, the oboes taking on the role usually assigned to the violins, and the viol playing a decorated version of the continuo line.

But Schickhardt ensures that the other instruments also get their moments in the spotlight: in each of the first two sonatas, the viol joins the recorder as co-soloist for a Menuet, alternating with a Trio showcasing the oboes. Other movements give equally virtuosic parts to all four solo instruments.

The music is attractive and tuneful. As in many of his other works, Schickhardt tends to stick close to the home key throughout each piece, relying on orchestration, form and tempo to provide variety. The technically challenging passages for recorder and oboe produce satisfyingly flashy-sounding results while lying well under the fingers, as one would expect in

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music written by a composer who played the instruments well.

This Ut Orpheus edition divides the set of six sonates into three volumes, of which I received the first two for review. There is no realization of the continuo provided. The continuo part book is figured, the typesetting is clear, and the paper is nice and opaque.

Surprisingly, in this era of editions where the parts are computer-generated, there are some significant errors in the part books (including missing measures of rest and of music in several movements), which must be corrected by referring to the score.

9 RICERCATAS FROM IL DOLCIMELO, BY AURELIO VIRGILIANO, ED. NICOLA SANSONE. Ut Orpheus FL22 (www.utorpheus.com), 2014.

A in G. 22 pp. Abt. \$21.

Il Dolcimelo (c.1600) is something of an enigma. Written by a composer about whom nothing else is known, it

is an unfinished manuscript in three parts. Italian musician Aurelio Virgiliano apparently intended it for eventual publication: the dedication page begins *ALL' ILLUSTRISSIMO ET* (To the Most Illustrious and...), followed by several inches of blank space to be filled in once a patron were secured.

Part 2 of the manuscript comprises 16 extensive ricercatas for solo instrument, nine of which specify *flauto*; plus a single division on a madrigal, although the title page suggests that more of the latter were planned.

The sole surviving copy is damaged, with water marks and extensive ink smears. Add to this the many blanks, scribbles and corrections inherent in a work-in-progress, plus Virgiliano's somewhat eccentric notation system, and you have a serious editorial challenge.

A beautiful color photo-reproduction of *Il Dolcimelo*, provided by the Biblioteca del Liceo Musicale di

True musical detectives will want to scrutinize the critical commentary and refer to a reproduction of the manuscript.

Bologna, is available for download free of charge at www.imslp.org. Facsimiles are available from Studio per Edizioni Scelte (1979) and Fuzeau (2001), with Fuzeau's newer digital clean-up job producing a very legible result. The 13 ricercatas for high instruments, including the nine for *flauto*, were edited by Bernard Thomas as Volume 1 (1980) of London Pro Musica Editions' estimable *Ricercate e Passagi* series. Thomas presents the music in modern clefs, with barlines, and with an additional transposed version for C fingerings.

What does this new version add to the conversation about these unusual and tantalizingly virtuosic compositions?

In this new transcription, editor Nicola Sansone presents the nine ricercatas that Virgiliano designates for *flauto* in the original clefs and without barlines. The occasional dots and crosses that indicate beat groupings are included, even though Sansone speculates that they may have been added by a later hand. Virgiliano's original beaming groups are also preserved, providing clues about articulation and conceptual organization.

A few other aspects of the original—including some that Sansone speculates may have meaning—have been modernized; true musical detectives will want to scrutinize the critical commentary and refer to a reproduction of the manuscript.

Reading the music with these original visual cues in place really does provide a different experience and a richer understanding of the text. However, the music is notated entirely in soprano clef (middle C on the bottom line), except for Ricercata 12, which switches frequently among soprano, alto and tenor clefs. I can't

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help wishing that Sansone had taken a cue from Thomas and included an alternative version in a more familiar clef, and possibly also a transposed version for C fingerings, making it accessible to many more recorder players.

Gwyn Roberts co-directs and performs with Philadelphia (PA) Baroque orchestra Tempesta di Mare, which has released its ninth CD on Chandos. She is professor of recorder/Baroque flute at Peabody Conservatory, Director of Early Music at the University of Pennsylvania, and she directs the Amherst Early Music Festival Virtuoso Recorder and Recorder Seminar programs.



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**PAVANA PHILIPPI, BY JAN
PIETERSZOOM SWEELINCK.**

ED-R00301, 2003. SATB/gB
(gB printed on back of B pt).
Sc 15 pp, 5 pts 2 pp ea. \$12.

**ENGELSCH FORTUYN
(VARIATION ON 'FORTUNE
MY FOE'), BY JAN PIETERSZOOM
SWEELINCK.** ED-R00302, 2003.
SATB. Sc 8 pp, 4 pts 1 p ea. \$9.

Jan Pieterszoon Sweelinck (1562-1621) was hugely influential and famous as a composer and keyboardist in his lifetime, which was lived almost entirely in Amsterdam. Many students came to him from Germany and so his influence on the North German organ schools, which ultimately gave us J.S. Bach, was profound.

He composed vocal music (all of which has survived) as well as keyboard music (none of which has survived except through copies made by his students). He was renowned for his improvisational skills, creating increasingly elaborate variations on themes, often on a popular tune.

The variations reviewed here are just two examples from a genre that dominated the musical scene of the

early 17th century. I confess to a great love of "theme and variation" music of any kind, and these two transcriptions are wonderful.

Charles Coldwell did a good job in allocating the musical material from a keyboard piece among the four recorder parts. In the introduction, he writes "... some passages that appear to belong to a single voice in the keyboard version have been segmented and distributed between voices to produce a dialog effect, as well as assure that all of the recorder parts have a balance of interest and activity." Otherwise, he says, the transcription follows the original "pretty closely." This segmentation and distribution of voices means that everyone in the group needs to be able to play 16th-note passages well and for several measures at a time. Even the bass or great bass player gets a turn to shine.

The *Pavana Philippi* may have been composed in honor of the English composer Peter Philips's 1593 visit to Sweelinck in Amsterdam. It has three sections, each repeated with ornamentation.

Engelsche Fortuyn was a popular tune in Holland, found in many Dutch sources of music from 1603 through the early 18th century. There are three variations for this tune. This transcription has a possible short *divisi*

for tenor and bass, if there is more than one, implying that a small but skilled recorder orchestra might attempt this arrangement.

These are delightful pieces. As the variations increase in difficulty, a group could satisfactorily tackle the challenges while enjoying the creative transformations originally created by Sweelinck. These two pieces can be heard on the Dolcimelo web site.

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

**MEIN JUNGES LEBEN HAT
EIN END', BY JAN PIETERSZOOM
SWEELINCK.** ED-R00103, 2001.
SATB or TBgBcB or viols (separate
pts for viols). Sc 13 pp, 8 pts 2 pp ea.
\$14.

Charles Coldwell states in his preface that the original piece "has been recognized as a masterpiece of the variation form since it was first published in 1894. James Joyce even refers to it in his celebrated novel *Ulysses*." The tune used for the original keyboard variation was a German *Kirchenlied* (church song). It is based primarily upon a descending scale and

carried a sorrowful text: the title translates, “My young life has an end.” Because of the English predisposition for common practice voice-leading in keyboard music, and because the original composition stays predominantly in three or four voices, this piece lends itself to a four-part recorder arrangement without the necessity of extensive doubling or excessive rests in any one part. The original keyboard piece has an improvisational character that is not entirely lost in the arrangement.

The quartet opens with a mostly homophonic Variation I, stating the main theme in the soprano part. Harmonically, there is an interesting mixture among D minor, F major, and D major, all within the first phrase.

Variation 2 becomes more contrapuntal. Variation 3 introduces more divisions and thus all four parts play 16th-notes at some point, with 16th-notes grouped in septuplets in the soprano part.

Variation 4 moves on to dotted-rhythms, triplets and afterbeats in the inner parts. The afterbeat rhythms at the beginning of this variation can be very tricky to place accurately; thus, an *ossia* is included for the soprano that would remove the dotted rhythms (which were not in the original) and make the afterbeats much easier to place. Later on, dotted rhythms with afterbeats appear without any *ossia*, but these dotted rhythms were in the original.

Variation 5 remains very active with 16ths in all parts and 16th-note afterbeats that are even more challenging to place correctly. The sixth and final variation calms down and brings the piece to a graceful conclusion.

I was fortunate to be able to play this piece with both recorders and gambas, and I liked it with both groups—but preferred it with recorders.

I was fortunate to be able to play this piece with both recorders and gambas, and I liked it with both groups—but preferred it with recorders. I liked the fact that eight parts are supplied for ease of clef reading for recorders and gambas. But what I *really* liked was that the original keyboard composition is included in the score. I’d love to see this practice more often in arrangements derived from keyboard originals.

This is an upper-intermediate piece for either recorders or gambas.

Sue Groskreutz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-Schulwerk certification from DePaul University. Playing and teaching recorder are the greatest musical loves of her life. For 10 years she was president of the American Recorder Teachers’ Association.

PRAEAMBULUM IN G—WV 73, BY HEINRICH SCHEIDEMANN. ED-R00702, 2007. SATBgB. Sc 5 pp, pts 4 pp ea. \$12.

Heinrich Scheidemann (born c.1595) was a leading organ composer of the North German school in the 17th century. The church of St. Katharinen in Hamburg funded him to study with Dutch composer and organist Jan Pieterszoon Sweelinck in Amsterdam.

After three years, he returned to Hamburg and took over his father David’s position at St. Katharinen, where he worked until his death from the plague in 1663.

The organ there was one of the most famous of its time. It’s not surprising that most of Scheidemann’s compositions are for that instrument. This *Praeambulum* was arranged for recorders from an organ piece, and the original three-staff organ version is included underneath the recorder parts in the score.

It is a freely composed piece—that is, not based on a pre-existing *cantus firmus*. The work is in three sections: free chordal style at beginning and end, with a contrasting imitative section in the middle.

There is an inherent difficulty in adapting keyboard works for an instrumental ensemble: keyboard composers are not limited to a specific number of lines at any given time. To add another voice in a chord, put down another finger (or in the case of organ music, a foot).

In order to cover all the parts, Coldwell arranged the piece for quintet, although much of the time there are only four parts sounding. He writes, “Thus, the bass recorder (4th voice) ends up doubling either the tenor recorder or great bass recorder parts at times. The part that is doubled was often selected based on which voice would benefit from strengthening.”

Although I see his point and concede that the arrangement works as a teaching piece, I have a particular prejudice against doubling parts in an ensemble and would choose to eliminate much of it for performance, even though it would result in lengthy rests in the lower parts.

Both score and parts are well-edited and legible. The great bass part appears in both treble and bass clef.

It is easily playable by an intermediate-level consort, proceeding mostly in quarters and eighths with an occasional brief 16th-note passage.

Anne Fjestad Peterson has a Bachelor of Arts in music education from Concordia College, Moorhead, MN, and a Master of Music in music history from the University of Colorado. She has taught private and class recorder in Boulder, CO, since 1974 and has performed since 1980 with the Boulder Renaissance Consort, for whom she arranges music.

SONATA 15 À 4, BY DARIO CASTELLO. ED-R00106, 2001. SATgB(B). Sc 8 pp, pts 2 pp ea. \$11.
SONATA 16 À 4, BY DARIO CASTELLO.. ED-R00703, 2007. SATB. Sc 9 pp, pts 2 pp ea. \$11.

Little is known about Dario Castello, not even his birth or death dates. In the title pages of his publications, he described himself as "musician of the most illustrious Signoria [a governing body] of Venice," and leader of a company of wind instruments in Venice, Italy.

The Castello family included a number of musicians who worked in Venice during the first half of the 17th century. It is thought that Castello may have died during the Great Plague of 1630, as he published no new music after that date.

Both of these sonatas are taken from Castello's second collection (1629) of sonatas in the "modern style" of the early Baroque.

Both of these sonatas are taken from Castello's second collection (1629) of sonatas in the "modern style" of the early Baroque, and have been transposed from works originally intended for strings. Each consists of a

single movement with several sections of different tempi and meter. In order to accommodate the narrower range of recorders, the arranger has transposed some passages up or down an octave or interchanged them between parts. Both score and parts note all such revisions.

Sonata 15 opens with a section in the older canzona style before it ventures into the more modern style with sections in varying tempi. Meter changes may pose some difficulties in interpretation. Measure equals measure is indicated when changing from 4/4 to 3/2 and back; however, taking the triple time section twice that fast gives a livelier result.

In *Sonata 16*, all the meter changes keep the same beat—quarter note equals quarter note. Several sections in the middle part of the piece use trumpet-like repeated-note passages reminiscent of the older "battle" pavane pieces. Again, clear contrasts between slow and fast sections make for a livelier performance.

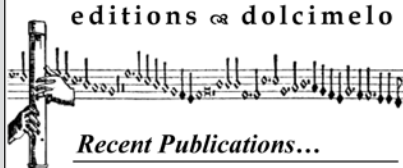
The music printing is very clear and easy to read. It should be noted that *Sonata 15* has parts for either bass or great bass recorders, with the great bass part in two versions—one in bass clef, one in treble clef. The arranger's comments at the beginning give a

clear explanation of his editing process, as well as information about the composer.

These two pieces should be suitable for an advanced ensemble that is prepared to accept some challenges. There is enough difference between the two that they are both worthwhile additions to the ensemble's repertoire.

David Fischer is a member and past president of the Kalamazoo (MI) ARS chapter, and director of their annual fall recorder workshop. He has studied with Judy Whaley and holds the ARS Level III proficiency certificate. He is a member of the Troubadours ensemble.

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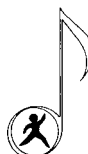
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DANSERYE: 32 DANCES FROM HET DERD E MUSYCK BOEXKEN (1551), BY TIELMAN SUSATO, ED. ANDREW ROBINSON. PAR620/621, 2013. ATTB or other instruments. Sc 44 pp, pts avail. Sc and pts abt. \$32.

Tielman Susato's *Danserye* is one of the best-known collections of instrumental music from the Renaissance. It consists of 57 short dance pieces in four parts, several based on popular vocal works that represent a cross-section of the dances of the period.

Andrew Robinson's edition presents 32 of the dances rather than the whole set. There is no rationale given as to why these particular pieces were chosen, but the selection is a good one.

Robinson's extensive notes offer a background to Susato and the *Danserye*, the basis in Renaissance music theory for the choice of added accidentals (*musica ficta*), and even a note on Thoinot Arbeau's contemporary treatise, *Orchesography*, and Arbeau's observations on the various dance types. Robinson is somewhat liberal with his suggestions for *ficta* resulting in some especially colorful cross-relations on occasion, but the choices are clearly-marked as editorial, so performers can experiment with various possibilities.

Edition 620 gives the majority of the pieces in their original key and can be played ATTB, while Edition 621 transposes them for SATB recorders. Parts are available but were not submitted for review. Some of the pages in the review copy of the score for 620 are badly misordered, but perhaps that can be fixed in the next print run. (I have not seen 621, so don't know if this problem is replicated in that score.)

This is an important and enjoyable collection and any edition that makes it accessible is welcome, especially one as

thoughtful as this. For those wanting to explore the complete set, London Pro Musica offers a similarly careful edition that includes all 57 dances edited by Bernard Thomas.

AIRS AND DANCES, BY GWILYM BEECHEY. PJT174, 2013. SATB. Sc 13 pp, pts 3 pp ea. Abt. \$10.50.

Gwilym Beechey is known as an editor of many fine editions of recorder works, but he also composes music for the instrument as well as music for the church.

Most of the six short pieces in this set are inspired by dances of the Renaissance and Baroque.

Given his familiarity with the music of the past, it is no wonder that most of the six short pieces in this set are inspired by dances of the Renaissance and Baroque. The first two are a Pavane and Galliard followed by a Minuet, Sarabande, Air and Gigue.

Beechey is such a skillful composer that, along with echoes of the older styles, the music also has a great deal of his own voice. This is especially true of the Sarabande and Air, which are quite moving—the Sarabande with striking harmonies and the Air's spare textures.

In general, Beechey's style is solidly tonal, with a penchant for sudden modulations. All the pieces except the Galliard and Gigue are on the slow side, giving the collection a thoughtful, even melancholy, character that is somewhat different from what one might expect, considering the title of the collection.

As long as the players have no fear of accidentals, the collection would be quite comfortable for an intermediate ensemble. An advanced group will also enjoy exploring the depth of expression in many of these pieces. The presentation is accurate and easy to read.

RECORDER CONCERTO, BY DAVID BEDFORD. P482, n.d. S'oSATB (one player), pf. Sc 36 pp, pt 14 pp. Sc abt. \$26, pt. abt. \$15.

David Bedford (1937-2011) was the brother of conductor Stuart Bedford and a very active musician in his own right. As a composer, he was commissioned to write works for ensembles such as the London Philharmonic and the Scottish Chamber Orchestra. He orchestrated music for films such as *The Killing Fields*; and was an arranger for popular musicians such as Mike Oldfield and Elvis Costello—all the while performing himself as a vocalist and keyboardist.

Bedford's *Recorder Concerto* was written for Piers Adams in 1993-94. It has a simple but effective construction in five thematically linked movements—one for each of the five recorders progressing from bass to soprano—performed without a break and lasting approximately 18 minutes.

Bedford's style is reminiscent of minimalist pattern music in its use of repetition, ostinato and prevailing consonance, but it is freer than a strict pattern piece would be. This is especially true of the solo part, which is sometimes tightly enmeshed with the accompaniment, but which sometimes ranges more widely. The piece has an impressive variety of textures that seem to flow into one another very naturally, and the individual movements take their character quite effectively from the size of recorder each one features.

The writing in the solo part is extremely virtuosic and requires the highest level of technique. Although Bedford is known for his avant-garde gestures, the *Concerto* does not involve any extended techniques aside from some transitional passages that require the soloist to play two instruments at once. Instead, there are just plenty of fast notes covering the entire range of the recorder! This is especially true of the final two movements, for soprano

and soprano, which are as difficult and as brilliant as anything ever written for the instrument. There are also frequent changes of meter, sometimes at great speed. A performance with piano reduction would require a pianist of similarly virtuosic technique.

There is a recording of Adams playing this work on the NMC label, and the first and last movements are available at www.youtube.com/user/Redpriestbaroque with Adams in live performance. The accompaniment is for strings only and Bedford writes in his notes to the recording that he has taken care to maintain a suitable balance between soloist and orchestra, but this is still likely to be problematic especially in the movements using bass and tenor. In the video, Adams appears to be using amplification.

While few players will be able to tackle this piece, it is important that it should be available for those who can. It is a work that should be heard more frequently and one that allows a recorder player to perform with a modern symphony orchestra in a most enjoyable and impressive manner.

Scott Paterson, a former ARS Board member, teaches recorder and Baroque flute in the Toronto (ON) area, where he is a freelance performer. He has written on music for various publications for over 25 years, and now maintains his own studio after over 30 years at the Royal Conservatory of Music of Toronto.

FLOW, BY EILEEN SILCOCKS. P437, 2012.

SoSATTBgBcB. Sc 16 pp, 9 pts 3 pp ea. Abt. \$21.

British composer Eileen Silcocks conducted this piece at the 75th anniversary of the UK's Society of Recorder Players (to whom the piece is dedicated) at the National Festival in Surrey in 2012. This single-movement piece is built on a short theme (two-bars, four chords) that repeats numerous times. It begins in minor, moves to major, shifts to 3/4 meter, and then reprises the second section.

Parts for the great bass are published in both treble and bass clef. The bass recorder part moves into *divisi* in the fourth section.

While Silcocks has done a good job of adding variety into a very simple theme that carries on for 16 pages, this isn't "great" music. The YouTube performance I listened to affirmed that: www.youtube.com/watch?v=9srcdshomtw. However, it looked like the German orchestra playing it was made up of young people; it was a live recording made from an audience seat far from the performers. This would be an excellent school or beginning recorder orchestra piece.

In *Peacock Magazine* (Summer 2013), Christopher Burgess said, "Inexperienced players dipping a toe in the deep waters of the recorder orchestra will take comfort in the frequently repeated phrases; and the rhythmic indication beneath the initial marking of 'Allegro facile' to play the quavers [eighth notes] in a swung rhythm may be a useful

introduction for the uninitiated to the modern version of *notes inégales*—a possible teaching point of comparison with French baroque. Altogether this should prove a worthwhile and attractive item for easy orchestra sessions and concerts."

I agree.

OCTET-PARTITA (À LA CHASSE), BY FRANZ

KROMMER, ARR. JOANNA BROWN. P495, 2013.

SAATTBBgBcB. Sc 38 pp, 9 pts 7 pp ea. Abt. \$30.

Franz Krommer (1759-1831) was a Czech composer and contemporary of W. A. Mozart. He worked in Austria and Hungary as a violinist and organist, then gradually began composing. Later, he held the position of court composer for the Imperial Court of Austria, eventually publishing at least 300 works, including several symphonies. He wrote primarily for strings and especially string quartets. Today, he is best known for his wind music.

Joanna Brown has arranged the *Octet-Partita*, a wind octet in the key of E^b major, for recorders, moving the key to G major. *À la chasse* means that this was originally conceived to mimic a hunt; thus the original orchestration involved horns, oboes, clarinets and bassoons. Indeed, the opening motive is much like a hunting fanfare.

The movements are Allegro vivo, Menuetto, Adagio, Polonaise with Trio, and Allegro vivo-Rondo.

At tempo, this will be a challenging piece for all nine parts, but well worth the effort. A good recorder orchestra will find this 15-minute piece a nice addition to a program.

CELTIC SUITE, BY MARG HALL. P507, 2013.

SAATTBBgBcB, Sc 12 pp, 8 pts 2-3 pp ea. Abt. \$30.

TAKE 8, BY MARG HALL. P497, 2013. SAATTBBgBcB.

Sc 8 pp, 8 pts 2 pp ea. Abt. \$13.

Marg Hall came to the recorder as an adult. She has taught recorder in the Edinburgh, Scotland, area for many years, including working at schools with both children and adults. *Celtic Suite* and *Take 8* are two of her recent compositions.

Celtic Suite, based on original tunes "inspired by the wealth of traditional material from Scotland and Ireland," is in four untitled sections, each focusing on a different tune. *Take 8* gives a nod to the famous Dave Brubeck piece *Take Five*, though Hall is quick to point out the eight refers to the number of parts, not the beats in the bar. She also describes it as a "light-hearted swing-style composition" of her own creation.

Both of these would be good for a beginning recorder orchestra or even a school group, if one is lucky enough to have the players for all the parts. As with any instrument or ensemble, one needs lots of repertoire to keep interest and build skill. These pieces fill that need nicely.

Valerie Hess

LUSTSPIEL-OUVERTURE (QUINTET VERSION),
BY BÉLA KÉLER, ARR. JOANNA BROWN. P487, 2013.
SATBB. Sc 18 pp, pts 4 pp ea. Abt. \$13.

Béla Kéler (1820-82) was a Hungarian violinist, composer and conductor. He studied in Vienna, Austria, playing in the Vienna Theatre orchestra, and also composed violin solos plus dance and orchestral music. This fun and energetic piece, which will remind you of a calliope, works well as a five-part arrangement.

***This fun and energetic piece, which
will remind you of a calliope, works
well as a five-part arrangement....
a well-arranged and rowdy composition.***

The opening Andante Maestoso begins with a fanfare, like one would expect from a circus band announcing a new performer. The fanfare is followed by the alto playing the theme over chords in the lowest three lines. The melody is passed up to the soprano, while the alto joins the accompaniment before the movement ends with a final fanfare.

The Allegro vivo, in 2/4, begins with the tenor and bass lines in a classic oom-pah accompaniment. Above the accompaniment, the alto and soprano trade the theme back and forth every four measures until the alto closes the section with a descending triplet passage.

In the next section, the theme is tossed among the four top lines, with an ostinato bass line providing a steady pattern underneath. This time the soprano gets the showy triplet line to end the section.

In section B of the Allegro vivo, the two basses state a new eight-measure theme before the soprano and alto take it back. The tenor picks up the previous theme in section C, with the other parts providing the oom-pah accompaniment, until the soprano carries it high into a descant line.

In section D, the alto and the tenor toss the melody back and forth, while the other lines are passing 16th notes around, and bass 2 holds long notes.

After a transition, the second theme is brought back in the top three lines, ending with the soprano and alto playing together on the now-familiar triplet descending passage.

Section F repeats the material from section B, with the two basses beginning. However, this time the soprano and alto move high into their range. In section G, the material from section C is restated, with the alto leading, and the soprano resting—until the end, where it flies to the top of its range, including a high C, as a descant line.

Section H has the alto start a new variation; the soprano adds flourishes before taking over the theme, until it transitions into a final grand fanfare.

We found that each line of this piece was interesting to play, as the role of each line varies throughout the piece. Intermediate players and higher would have fun with it. The numerous 16th-note passages are all in comfortable fingerings.

The one frustration with this printing is that all of the parts, other than bass 2, have impossible page turns. A photocopy solves this problem, but the publisher could prevent the necessity of the photocopy by laying out page turns more carefully. Otherwise, this is a well-arranged and rowdy composition.

SEVILLE, BY RONALD WILSON. P498, n.d.
SATTB. Sc 3 pp, 5 pts 1 pp ea. Abt. \$8.

Ronald Wilson was born in 1932 into a musical family in England and started playing oboe at age 11. He retired from his academic career in zoology at Bristol University in 1990 to focus on composing, playing recorder and oboe, conducting a small choir, and singing in the Shrewsbury Choral Society.

This composition has a beautiful, mildly contemporary, moody sound, which our group enjoyed. The first clue that the piece contains contemporary harmonies is that the soprano line is written in the key of C, while the lower four lines are in F. The first two measures set the mood—the three middle lines slowly move up, then down, over the bass on a low D. Then the bass starts the Spanish rhythm of a repeating 16th-eighth-16th pattern used throughout the piece by all the lines, a slow heartbeat. The soprano line has the melody, while the bass line continues the rhythmic pattern.

The three middle lines—which play together, usually with identical rhythms throughout the piece—provide rich chords to accompany the melody. There are regular shifts between faster sections with 16th notes and slower sections using quarter notes until the soprano line drops out. The low parts end the piece in the way it began.

The tempo for the 2/4 piece, with $\text{♩}=40$, is a problem. Since each beat is so far apart, it was impossible for the group to feel precisely where the next beat will fall. Then in mm. 36-38, the composer wants a *poco ralandando* before returning to the original tempo. If the written note values were changed to half notes, with four beats to a measure and the $\text{♩}=80$, it would be easier to maintain a clear and steady tempo.

Another problem was with the profuse dynamic markings throughout the piece, everything from *pp* to *f*. Was this perhaps originally written with different instruments in mind, which actually have a dynamic range without all of the complications of recorders staying in tune? There are other surprises, such as D^b and G^b , to keep the players awake.

Bruce Calvin

RECORDERUMBA, BY ANDY MEYERS. P493, 2012. SSA A/T TB. Sc 9 pp, pts 3 pp ea. Abt. \$14.

Andy Meyers heads the music department of Homefield School in Sutton, UK, conducts the Kingston Chamber Orchestra, and teaches conducting at Kingston University. He has published numerous works, mostly for recorder ensemble.

This very accessible piece provides lots of rhythmic fun. It uses almost no note values shorter than an eighth, yet the rhythms are interesting enough that they tripped up a couple of my experienced group members once or twice on first reading. Most of the ranges are easy—though accidentals do occur—and the tenor parts, in particular, employ lots of repeated notes. The bass part, though, calls for quite a bit of jumping about (and has a tricky page turn).

The piece features an abundance of articulation markings to work on, and I particularly enjoyed the question-and-answer section, during which the same question elicits a different answer each time.

A SCOTTISH LINSEY-WOOLSEY, BY DARYL RUNSWICK. P496, 2013. SATBgBcB. Sc 7 pp, 6 pts 1-2 pp ea. Abt. \$11.

Daryl Runswick (1916-92) was a British musician who wrote more than 100 compositions and arrangements for recorder ensembles. Peacock Press has arranged with The Leicester Society of Recorder Players to make some of them available.

The notes say that Runswick has “interwoven”—as rough wool is woven into a linen wrap to make linsey-woolsey—nine traditional Scots tunes. After presenting them separately, he combines them so that several are played at the same time.

The fun is increased by some tunes being in compound duple meter while others are in simple duple, so that both can be heard simultaneously. This feels

delightful, not contrived—in our read-through, it caused no hiccups.

Some of the transitions from one tune to another we found slightly more challenging, as they use extra beats and tempo changes. A little attention to those spots, and the result will be a rollicking good time.

Page turns are carefully managed, and an extra, seventh sheet provides the great bass part written in treble clef, in addition to the regular bass clef version.

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

PEACOCK PRESS EARLY MUSIC SERIES, www.recordermail.co.uk

These five publications of Renaissance ensemble music, all edited by the American recorder player SUSAN IADONE, give a beginners' group an excellent introduction to part playing. The notes and rhythms are easy, the large print is legible (great for that seniors' group!), helpful breath marks are indicated, and each one provides multiple copies of the score.

These are practical, not scholarly, editions: the only editorial information provided is the dates of the composers. There are no written notes as to source, no background information, and there are no incipits indicating original key or time signature. A few of the pieces have their last lines stretched out to fit the space, a mildly annoying feature typical of some music-writing software.

AVE VIRGO, BY ANONYMOUS. PEMS045, n.d. SATB. 4 scs, 2 pp ea. Abt. \$7.50.

There is text underlay in the soprano and tenor lines of this sacred motet, with the verses numbered in such a way that took my group a moment to figure out the form.

Repeat signs for the second half, before the *da capo*, would make clear what I believe is the correct ABBA sequence.

For this piece in particular, since it's anonymous, some background information would be helpful.

INNSBRUCK, ICH MUSS DICH LASSEN, BY HEINRICH ISAAC. PEMS043, n.d. SATB. 4 scs, 2 pp ea. Abt. \$7.50.

No text is provided for this well-known popular song. The soprano and alto parts are quite low and could easily be played on alto reading up and on tenor, respectively.

IM MAIEN, BY LUDWIG SENFL. PEMS044, n.d. SATB. 4 scs, 2 pp ea. Abt. \$7.50.

This German *lied* (song) has the text underlaid only for the melody, which is in the tenor line. One happy feature of the tenor *lied* arrangement is that a female singer can perform the vocal line and be in the correct octave relationship with a recorder consort.

FORTUNA DESPERATA, BY JOSQUIN DES PRÉS. PEMS046, n.d. S A/T B. 3 scs, 2 pp ea. Abt. \$6.

The middle line of this, the lone trio in the group, works better on tenor, but is playable on an alto with a good low F. No text is provided.

GUILLAUME SE VA CHAUFER, BY JOSQUIN DES PRÉS. PEMS041, n.d. 4 scs, 2 pp ea. Abt. \$7.50.

The musically-monotone King Louis XII of France supposedly asked Josquin (although my sources say the authorship is debatable) to write a piece in which he could sing. The tenor line, labeled “vox regis” (the voice of the king), consists entirely of whole notes on D. The bass line plays half notes on G and D throughout, and the upper two voices repeat the same phrase over and over in canon. The result is either the best musical joke of the Renaissance or its most boring piece, depending on your point of view—but it is a fun bit of music history trivia.

Anne Fjestad Peterson

SUITE 20 FROM BANCHETTO MUSICALE (1617), BY JOHANN HERMANN SCHEIN, ARR. JORIS VAN GOETHEM. Heinrichshofen N2598 (www.edition-peters.com), 2008. AATB. Sc 16 pp, pts 4 pp ea. \$21.

Dance music has occupied a place of interest during the early music revival. Audiences and players alike enjoy the easy accessibility of the rhythms and melodies of dance music.

Scholars have long wondered why any of this music has survived or who would have purchased these editions. There are no easy answers to these questions. Likely buyers might have been the emerging middle class.

Nearly all of the music is based on earlier sources. Even the earliest collections, like Tielman Susato's *Danserye* of 1551, seem not to have been composed by Susato himself, but compiled from other sources.

Likewise the *Il primo libro di balli* of 1578 by the Udine monk Giorgio Mainerio was most likely compiled from local *commedia dell'arte* dances. Thus we find some irregularities in rhythms and structure from time to time.

It wasn't until the opening years of the 17th century that we find professional composers turning their attention to dance music as a form. Expatriate English composers like William Brade and Thomas Simpson (and, to an extent, the earlier *Lachrimae* collection by John Dowland) pushed the boundaries of the various dances

Johann Hermann Schein was the first really notable composer to produce dance music. (Michael Praetorius's monumental collection *Terpsichore* mainly comprised tunes and arrangements by French dancing masters.)

until they could scarcely be imagined as danceable.

Johann Hermann Schein was the first really notable composer to produce dance music. (Michael Praetorius's monumental collection *Terpsichore* mainly comprised tunes and arrangements by French dancing masters.) Schein's instrumental music occupies a very slight proportion of his output. However, his main contribution to musical history is the development of the instrumental suite, made up of stylized dances.

Schein was born on January 20, 1586, in Annaberg, Germany. After the death of his father, Schein's family moved to Dresden. He joined the choir of the elector of Saxony as a boy soprano. It was here where his musical talent was recognized and trained by composer and teacher Rogier Michael.

Later Schein studied law at Leipzig University, after which he taught music privately at Weissenfels—where he first met Heinrich Schütz

and probably Samuel Scheidt as well. Schein and Schütz were responsible for introducing many of Monteverdi's compositional techniques to Germany.

Schein was appointed Kapellmeister to the ducal court at Weimar in 1615. But only 15 months later he won the position of Kantor at St. Thomas's in Leipzig. This position is the one he would occupy until his death at the relatively early age of 44. (Incidentally, J.S. Bach would hold the same position some 100 years later.)


Despite lifelong personal tragedies and chronic ill health (his first wife died at an early age; seven of his nine children died in infancy), he was a prolific and innovative composer. Schein succumbed to tuberculosis, gout, scurvy and a kidney ailment on November 19, 1630, in Leipzig.

Schein's only instrumental collection was *Banchetto Musicale* (Musical Banquet), published in 1617. Although frequently recognized as the originator of the instrumental suite, Paul Peuerl's *Neuwe Padoan/Intrada. Däntz unnd* [sic] *Galliarda* from 1611 was the first organization of dances into suites.

Schein's real contribution was to give the suite a formal structure by combining two dance pairs, the pavan-galliard and the allemande-tripla (or *Tanz-Nachtanz*) and adding the courante between those pairs.

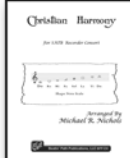
The suites are arranged with odd-numbered suites written in low clefs and the even-numbered suites in high clefs, with the exception of numbers 10 and 11, which seem to have been switched. Another curiosity is that, while the allemande-tripla pairs are always in four parts, the rest of the dances were written for five instruments.

The title page of the publication gives the intended instrumentation: *Banchetto Musicale/Newer anmutiger/Padouanen, Gagliarden/Couranten und Allemanden à 5/auff/allerley Instrumenten/bevor aus auff Violon, nicht ohne sonder-/bahre gratia, lieblich*

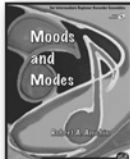


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und lustig zugebrauchen./Mit fleiß Componiret und gesetzt/ Durch/Johan. Hermanum Schein/Grünb. dieser zeit bestalten Cantorem und Musicum/zu Leipzig.... Clearly strings were the instruments Schein expected to play these dances, but the word “viol” could refer either to viols or the violin family. It is possible that the low clefs were intended to be read by viols, while the high clefs were intended for violins.

The title page also implies that Schein’s models for his pavan-galliard pairs were not the French or English types, so frequently seen, but rather the Italian dances. Schein’s collection differs markedly from other contemporary editions by such virtuosos as Brade and Simpson. Schein’s style is spare in contrast to those composers. There is little figuration for its own sake; Schein’s pieces are each one a small masterpiece where every note has a purpose.

This new edition of *Suite 20* is a fascinating and invaluable look at the arranging techniques used by a member of one of the world’s premiere recorder quartets. Although the music is wonderful in its own right, comparing this edition with one that adheres more closely to the original is quite illuminating. I compared this Flanders Recorder Quartet (FRQ) edition with the London Pro Musica edition from 1993 (LPM MP5). The original is, of course, more suitable for strings than recorders.

In deciding how to arrange this for recorders, one must look at the ranges. If sopranos are to be used on the top lines, then the high tessitura quickly becomes a problem. As Kenneth Wollitz points out in his wonderful *The Recorder Book*, the high chirping of the SATB quartet rapidly wears on both the audience and the players alike.

However, if the ensemble chooses to play this music at written pitch, then other problems arise. An alto at pitch would work on the top line, followed in order by two tenors, a great bass, and a contra bass in F. Clearly not every ensemble has access to these larger instruments. The effect of such an ensemble is very murky. The larger recorders speak more slowly and don’t easily lend themselves to rapid articulation.

Joris Van Goethem of the FRQ has solved these problems brilliantly in this edition. In the Renaissance, it was common to transpose problematic works like these, either by a fourth or a fifth. Van Goethem transposes this music up a minor third to fit an ensemble of AATB recorders. The overall effect works perfectly. If played in the original edition on sopranos (in organ terminology, at 4’ pitch), the result is too screechy; if played an octave lower (8’ pitch), the music is too murky. This transposition might be termed playing at 6’ pitch. All details may be heard with clarity.

The only quibble with this arrangement is that the fifth part is missing. I realize that the arrangement is intended for a quartet, so arranging five-part music for four instruments means a loss of some musical material. In most cases, Van Goethem merely removed the tenor part. The loss of this is

noticeable, particularly in the Padoana (pavan). The missing part creates a gap where the three upper parts tend to float above the bass line, which is an odd effect. This effect is less obvious in the faster dances.

I highly recommend this edition. Van Goethem is to be commended, not only for bringing Schein to a recorder audience, but also doing so in a highly satisfying and artistic way.

This edition is suitable for intermediate to advanced ensembles with two strong lead players. Although the bulk of the music is not especially virtuosic, the Courante contains “echo” passages with flurries of 16th notes passed between the two upper parts.

A very user-friendly edition, its music is large, clear and easy to read. Page turns are not an issue. There is a short preface in German, English, French and Japanese.

Frank Cone studied the recorder with the late Ellen Perrin, the viola da gamba with Carol Herman, and the cornetto with Larry Johansen. The California multi-instrumentalist has been a member of the Orange County Recorder Society since 1985.

150 GEMS OF IRISH MUSIC FOR TIN WHISTLE WITH SUGGESTED ORNAMENTATION AND PHRASING, BY GREY LARSEN. Mel Bay MB98215BCD

(www.melbay.com), 2013. Tin whistles in all keys. Sc 139 pp + 2 CDs. \$29.99. Also available as an e-book, same price.

A couple of notes before we begin: first, I acquired my first tin whistle about three weeks before this book was sent to me for review. Second, the front cover indicates that this volume is a companion volume to *150 Gems of Irish Music for Flute*. And finally, Grey Larsen has also published *The Essential Guide to Irish Flute and Tin Whistle* and *The Essential Tin Whistle Toolbox* (Mel Bay Publications, 2003 and 2004 respectively), which are close companions to this volume. I am not familiar with these. More information on these publications and recordings can be found at Larsen’s web site, www.greylarsen.com.

I quickly got the sense that Larsen is a master teacher as well as player. His biography states he studied early music and composition at the Cincinnati College–Conservatory of Music and Oberlin Conservatory of Music. Later he studied traditional Irish music from elder Irish immigrant musicians. The introduction lays out Larsen’s purpose for the book (here I quote Larsen):

- To provide 94 tunes that fit the tin whistle like a glove, that match its range, that favor its natural capabilities and steer clear of its limitations (Section One).
- To provide 28 tunes of non-wind origin (Section Two)...
- To provide 28 tunes that fit beautifully on whistles in keys other than D (Section Three)...
- To illuminate the tune transcriptions with suggested

ornamentation and breathing places.

- To provide informative chapters on ornamentation, breathing, phrasing, modes and notation.
- To encourage learning by ear....

The three chapters referred to are titled: Ornamentation and Its Notation, Modes and Other Notation Matters, and Breathing and Phrasing.

The ornamentation in the book is notated using the system he developed and first published about 10 years ago. It is covered briefly, with reference to *The Essential Guide to Irish Flute and Tin Whistle* for a more thorough discussion of that system. He attempts to give Irish whistle players a way to talk about ornamentation that doesn't use the same terms used by classical musicians. As they are not the same types of ornaments, Larsen seeks to avoid aural confusion.

All three of the chapters have numerous musical examples. The instruction is self-described as "encyclopedic" and I would agree. In the three sections of music, the corresponding CD track is noted under each piece.

The CD provides a 45-second excerpt of that piece, giving one a chance to look at the ornamentation notation and breathing/phrasing marks while listening to it. In the back, Larsen indicates that the breath marks are suggestions; on the CD,

he didn't always observe his own suggestions.

There are helpful indices in the back related to the music on the CDs, and tune sources and types. Also included is a list of books and recordings by Larsen.

I am thrilled to have this book. Certainly, having just gotten a whistle, I claim no expertise on it—but this book feels very thorough. I believe it will help me learn, through attentive practice and listening, to play a tin whistle.

Valerie Hess

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