



*An American Recorder Society  
Composers/Arrangers Special  
Music Edition for*



# **ARS Play-the-Recorder Month 2018**

*and Play-the-Recorder Day, March 17, 2018*

## ***Fantasia*** *on a shape-note hymn* *for SATB recorders*

**By Eric Haas**



*Published as a Supplement to American Recorder for the  
members of the American Recorder Society Winter 2017*



# Fantasia

on a shape-note hymn

Eric Haas  
(b. 1956)

$\text{♩} = c. 63$

Recorders part: soprano, alto, tenor, and bass recorders. Measures 1-5. The music is in 6/8 time and features a mix of quarter and eighth notes with some rests.

Vocal part: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measures 6-10. The vocal lines are in 6/8 time, with the bass line providing a steady accompaniment.

Vocal part: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measures 11-15. The vocal lines continue with similar rhythmic patterns.

Vocal part: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measures 16-25. The vocal lines conclude with a final cadence.

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30

System 1: Measures 30-34. Soprano (S) starts with a quarter note, followed by eighth notes. Alto (A) has a long note with a slur. Tenor (T) has a long note with a slur. Bass (B) has a long note with a slur.

35

System 2: Measures 35-39. Soprano (S) has a quarter note, followed by eighth notes. Alto (A) has a long note with a slur. Tenor (T) has a long note with a slur. Bass (B) has a long note with a slur.

40 45

System 3: Measures 40-44. Soprano (S) has a quarter note, followed by eighth notes. Alto (A) has a long note with a slur. Tenor (T) has a long note with a slur. Bass (B) has a long note with a slur.

50

System 4: Measures 45-49. Soprano (S) has a quarter note, followed by eighth notes. Alto (A) has a long note with a slur. Tenor (T) has a long note with a slur. Bass (B) has a long note with a slur.

55

System 5: Measures 50-54. Soprano (S) has a quarter note, followed by eighth notes. Alto (A) has a long note with a slur. Tenor (T) has a long note with a slur. Bass (B) has a long note with a slur.

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60

S  
A  
T  
B

65

S  
A  
T  
B

70 75

S  
A  
T  
B

80

S  
A  
T  
B

85 90

S  
A  
T  
B

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## A SPECIAL MUSIC EDITION FOR PLAY-THE-RECORDER MONTH 2018!



By Eric Haas

**F**antasia on a shape-note hymn is based on *Solitude in the Grove*, a beautiful hexatonic tune first printed in the second edition of Ananias Davisson's *Kentucky Harmony* (Harrisonburg, VA, 1817). The late Robert Mottingdorfer first brought the hymn to my attention more than 20 years ago and I composed a fantasia for three bass viols for Janet Haas, Donna Fournier and Lisa

Terry in 1995. When I was asked to contribute a work to celebrate Play-the-Recorder Month, I decided to revisit this haunting melody and recast the viol trio for recorder quartet.

The *Fantasia* reuses some of the musical ideas from the earlier viol trio—harmonies drawn from Vaughan Williams and the English pastoral composers, cascading parallel chords, canonic and imitative treatment of the melody, the striking abrupt modulation in measure 43, and the canon with augmentation near the end—but reworked for recorders. The work opens with a consideration of the ascending fifth, which outlines the theme followed by descending parallel chords. The melody is introduced by the alto (passing to the soprano for the third phrase) rounded by a descending Dorian scale passed among the lower three parts.

A freely imitative treatment of the first phrase rises to suddenly modulate up a minor third with a return of the descending parallel chords. Beneath an undulating accompaniment the bass states the theme, passing to the tenor (doubled in octaves by the soprano), the section rounded with more tumbling parallel chords to settle on G.

In the final section the bass plays the melody in augmentation accompanied by a canonic treatment in the upper parts, settling through a series of "horn fifths." The final cadence freely quotes Samuel Barber's *Adagio for Strings*.

The overall tempo can be somewhat flexible, but should not be too much slower or faster than about ♩ = 63-69. The prevailing ♩ ♩ ♩ motion should have a lilting feel, with slightly stronger quarters and lighter eighths; be careful not to give the second beat of each measure too much weight.

Stepwise motion and the undulating passages such as mm. 51-56 should be very smooth and legato. The cascading parallel chords should be phrased with the second and third eighth notes moving to the downbeat (and a 2, and a 1, etc.) and can press forward slightly. Measures 21, 63, and the alto part in mm. 66-67, should be phrased in 3/4.

Eric Haas has taught at New England Conservatory, Tufts University, Brandeis University and Wheaton College, as well as numerous early music workshops, including Amherst Early Music, Pinewoods, and the Mideast Workshop. He served for many years as Music Director of the Boston Recorder Society and has managed the retail division of the Von Huene Workshop, Inc. for more than 25 years. Haas is well-known for his many transcriptions and arrangements for recorders and performs on recorders and early flutes with lutenist Olav Chris Henriksen as *Pentimento*.

## MARCH 2018 IS PLAY-THE-RECORDER MONTH

March is **Play-the-Recorder Month (PtRM)** when recorder players from across North America celebrate March as **Play-the-Recorder Month (PtRM)**. Plan your 2018 PtRM celebration now!

Here are some of the activities happening next March and other ways you can participate:

- ARS chapters, consorts and recorder orchestras plan special concerts and events to illustrate the versatility and beauty of this wonderful instrument.
- **March 17, 2018**, is designated "**Play-the-Recorder Day!**" Recorder players around the world are encouraged to play this year's composition entitled *Fantasia* by Eric Haas. This four-part piece was composed especially for this occasion, and is now published and mailed as a standalone piece, similar to the way we present our *Members' Library* Edition music.
- Chapters, consorts and recorder orchestras are eligible to win great prizes. Submit a PtRM Contest Entry Form describing your activities. Forms are available on our web site—the contest deadline is **April 15, 2018**.
- As in many years, in 2018 ARS is offering a half-price special for new or lapsed members. For anyone who has never joined, or who hasn't renewed for the past five years, the many membership benefits are at a discount for the new member's first year.
- "**American Recorder Rally**," a new year-long program of half-day concert events, some of which are scheduled in March, was created by **Matthias Maute**, renowned performer, educator, and composer. (See the article in this newsletter for more details on event locations, dates, and how to register.)
- Also in March, celebrate "Early Music Month." This outreach program was begun in March 2016 by Early Music America. Visit their web site for more info: <https://www.earlymusicamerica.org/endeavors/early-music-month>.
- March is also "Music in Our Schools Month" (MIOSM), started in 1985 by MENC, the National Association for Music Education: [www.nafme.org/programs/miosm](http://www.nafme.org/programs/miosm).

To see our resources for planning your events—a timeline, press release, and public service announcement—and for more information about Play-the-Recorder Month, see the American Recorder Society web site or use this link: [https://americanrecorder.org/play\\_the\\_recorder\\_month.php](https://americanrecorder.org/play_the_recorder_month.php).

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*Play-the-Recorder Month and Play-the-Recorder Day grew out of a one-day worldwide event on April 1, 1989, during the 50th anniversary year of the American Recorder Society. Its success caused the ARS to declare an annual celebration starting with Play-the-Recorder Day on March 28, 1992. The single day was later expanded to monthlong activities plus a focus on one day, which have been observed each March since then.*

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**Special Compositions  
commissioned or  
designated by the  
American Recorder Society  
for Play-the-Recorder Month**

*Year Composer and Title*

- 2003 Peskin, Carolyn, *We're ARS*  
2004 Gilbert, Adam, *ARS Fantasia Super Knight*  
2005 Goldstein, David (1918-2003), *Lullaby*  
2006 Rose, Pete, *Dynamo*  
2007 Seibert, Peter, *Deep Blue Sea*  
2008 Maute, Matthias, *Recorder Rally*  
2009 Peskin, Carolyn, *Thank you, ARS*  
2010 Higgins, John, arr., *Koinobori*  
(with MENC The National Association for Music Education)  
2011 Shannon, Glen, *The Harmonious Blockflute*  
2012 Fischer, Mark W.F., arr. David W. Fischer, *Reverie*  
2013 Ayton, Will, *Porque Llorax*  
2014 Davenport, LaNoue (1922-99), "Arrival" from *A Day in the Park*  
(1954 Associated Music Publishers, Inc.—BMI. Used by Permission.)  
2015 Gazlay, Gary, *Excellentia*  
(Honorable Mention, Quartet Category, "ARS is 75!" Composition Contest)  
2016 Maute, Matthias, *Steamed Bass and Fischmaul*  
2017 Chaudoir, James, *Waltz*  
2018 Haas, Eric, *Fantasia on a shape-note hymn*

Back issues of *American Recorder* posted on the ARS web site contain the earliest Play-the-Recorder Month compositions (January 2003-Winter 2013). Works commissioned after that are available online in the *ARS Newsletter*.

Available from the American Recorder Society  
P.O. Box 480054, Charlotte, NC 28269-0054 U.S.A. ♦ 844-509-1422  
[www.americanrecorder.org](http://www.americanrecorder.org)



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