

SELECTED 20TH-CENTURY CONSORT MUSIC

by Carolyn Peskin

The recorder revival, which took place in the early 20th century after a hiatus of about 150 years, led not only to published recorder editions of Renaissance, Baroque, and folk music, but also to the publication of new works composed specifically for the recorder as a solo or consort instrument. One of the earliest 20th-century compositions for a recorder consort was Paul Hindemith's trio, written in 1932 for a one-day music festival in the town of Plön, Germany. After World War II, a number of other composers, mainly in Germany and England, began writing recorder ensemble music. These included pre-War students of Hindemith such as Arnold Cooke, Harald Genzmer, and Hans Ulrich Staeps, who made significant contributions to the recorder consort literature in the 1950s, '60s, and '70s. Their compositions were written in a conservative vein, applying modern harmonies to musical forms and textures derived from music of the 16th, 17th, and 18th centuries, and they treated the recorder as a conventional melody instrument.

During the 1960s, another type of recorder composition arose. The virtuosic "Dutch School" of recorder playing, founded by Frans Brüggen, led to the creation of avant-garde works featuring such "extended techniques" as glissandi, multiphonics, flutter-tonguing, and humming into the recorder. These techniques were at first used exclusively for their shock effect but were later integrated with conventional techniques for expressive purposes. New Jersey recorderist Pete Rose is the outstanding composer and performer of avant-garde recorder music in the United States.

By the end of the 20th century, published works for recorder consorts had appeared in a wide variety of compositional styles—Impressionist, pandiatonic, neotonal, atonal, serial, aleatoric, minimalist, etc. Some of these styles are better suited than others to amateur consorts.

While the leading centers of *professional* recorder training are in Europe, the United States, through the efforts of the American Recorder Society, took the lead in fostering *amateur* recorder playing. The Personal Study Program, developed by the ARS Education Committee, encourages amateurs to increase their playing proficiency, and the ARS Members' Library and Erich Katz Contemporary Music Series have added worthwhile new compositions for amateur players to the recorder ensemble literature.

The remainder of this chapter will be devoted to lists of 20th-century music suitable for amateur consorts. The pieces are grouped according to number of parts, ranging from two to six. I have also attempted to group them according to level of difficulty but have found an accurate assessment to be impossible. Not all the sources I consulted give that kind of information. Furthermore, in a multi-

movement piece, some of the movements may be considerably more difficult than others, and a piece that requires advanced players at the indicated tempo might be manageable by less experienced players at a somewhat slower but still reasonable tempo. In preparing these lists, I consulted the following three sources:

1. ARS Music Lists for Level II (intermediate) and Level III (advanced) players.

These lists, developed by the ARS Education Committee, are coordinated with *The Guidebook to the ARS Personal Study Program* and *The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing*. Level II requires mastery of stages 4-7. Level III requires mastery of stages 8-13. Players whose proficiency lies somewhere between stages 8 and 13 are called “upper intermediates.” The ARS Music Lists were first issued in the 1980s and are periodically updated. I have chosen pieces from the various revisions.

2. Kenneth Wollitz, Martha Bixler, and Joan Munkacsi in Chapter 9 of *The Recorder Book* (Alfred A. Knopf, 1982), and Morris Newman, “Contemporary Music for Recorders,” *American Recorder* (August 1962), pp. 9-10.

The pieces selected from the Wollitz book were taken from the “Intermediate” and “Difficult” sections. The Newman article includes brief descriptions, which give a rough idea of the level of difficulty.

3. *American Recorder* music reviews.

I looked at reviews in issues from 1960 through 2000. Some of them briefly mention levels of difficulty, and others include detailed descriptions, which proved helpful to me. I chose pieces that seem from their reviews to be geared towards intermediate, upper intermediate, or advanced players. I tried to avoid very difficult pieces intended for professionals and selected only a few that require extended techniques. While many of the older selections show the influence of Paul Hindemith, many of the newer ones are strongly influenced by ragtime, blues, jazz, folk music, and world music.

Because there was so much music to choose from, I decided not to include pieces that can be easily found in other ARS publications. With a few exceptions, Members’ Library and Erich Katz Contemporary Music Series editions are not included here. Those editions are listed on the “ARS Publications” page in every issue of *American Recorder*. (The Members’ Library pieces are intended for intermediate or upper intermediate players, and the Katz Series pieces have Level II, III, or II-III designations.) Some of the intermediate level pieces listed here which would be suitable for children’s ensembles are also listed in the *Junior Recorder Society Leader’s Resource Notebook*.

Some of the composers I included have written other good consort pieces in addition to the ones listed here. Andrew Charlton, for example, wrote a number

of fantasias on traditional songs and dances from the U.S.A., Canada, British Isles, and continental Europe. They are listed in music dealers' catalogues.

I have tried not to include music that is out of print. Almost all the pieces listed here can be found in the current catalogues of sheet music dealers that advertise in *American Recorder*, and many of them can be found in ARS chapter libraries.

DUETS

Selected from ARS Music Lists

ARS LEVEL II (INTERMEDIATE)

Burford, Freda. *Six Thumbnail Sketches* (1991). AA. PRB Productions, Contemporary

Consort Series 16.

Vignettes in a variety of styles and moods. Attractive and witty.

Charlton, Andrew. *Traditional Music of Many Lands*. SA, ST, AT, AB, TB. Jolly Robin Press, JR 00009.

Eighteen pieces by one of America's most prolific composers and arrangers of music for amateur recorder ensembles.

Charlton, Linde, Staeps, et al. *Five New Duos* (1969). Various combinations. Galaxy,

ARS 68.

Two also published in *A Recorder Sampler II*, ed. Lehmann & Newman. Galaxy, 1.3190 (1989).

Goldstein, David. *Duets for Basses*. BB. Polyphonic Press, PP61.

Goldstein was a New York pediatrician and composer of much recorder ensemble music as well as viol music.

Persichetti, Vincent. *Serenade No. 9* (1970). SA. Elkan-Vogel, 164-00085.

Six movements. Melodious and easy.

Poser, Hans. *Thirteen Canons*. SS. Moeck, MK 00250.

Poser was a student of Paul Hindemith.

Poser, Hans. *Variations for Two Alto Recorders*. AA. Moeck, MK 00312.

Staeps, Hans Ulrich. *Capriccio* (1982). AT. Unicorn Music Co., 1.0045.1.

Variations on a German folk song. Staeps was a student of Paul Hindemith.

Staeps, Hans Ulrich. *Zu Zweien durch den Tonkreis*. AA. Haslinger, HBR 8 (1983).

Originally published in 1954.

Thirty-two short duets covering all major and minor keys, arranged in order of increasing difficulty.

Strickland, Willy. *Six Duets in Modus Lascivus*. SA. Sweet Pipes, 2305.

Van Nieuwkerk, Willem W. *Intro* (1993). AA. Ascolta (Magnamusic) ASC 0110.
Attractive, syncopated, dance-like melody in top line, harmonized pandiatonically or with modal or polytonal ostinato figures. Influenced by Stravinsky. Accessible to upper intermediate amateurs. Van Nieuwkerk is a Dutch composer.

ARS LEVEL III (ADVANCED)

Badings, Henk. *Suite 3* (1958). SS. Harmonia-Uitgave, HU 1852.
Four movements by a Dutch composer.

Beeson, Jack. *Sonata Canonica* (1967). AA. Galaxy, ARS 63, 1.2389.
Two movements. American composer.

Bresgen, Cesar. *Seven Pieces* (1981). AT. Moeck, MK 00518-9.
Dissonant, neotonal sound. German composer.

Goldstein, David. *Southwest of Baroque* (1976). SA. Provincetown Bookshop Edition,
PBE 2.
Eight whimsical movements with humorous titles and descriptions. Neo-Baroque with a Western American flavor. Has tricky rhythms, many canons, some bitonality.

Serly, Tibor. *Menuet in Bi-modals* (1972). AA. Consort Music, CM 1016.
One lively movement, based on synthetic scales. Features shifting tonal center and bitonality. Serly, an American composer of Hungarian origin, was a student of Bartók and Kodály.

Staeps, Hans Ulrich. *Reihe kleiner Duette* (1950). AA. Schott, OFB 94.
Twelve short duets.

Waxman, Donald. *Duo Sonatine* (1972). AA. Galaxy, ARS 78.
Three movements—Rondoletto, Aria, Rondoletto. Vaguely influenced by Hindemith.
Aria
reprinted in *A Recorder Sampler*, ed. Lehmann & Newman, Galaxy, 1.3190 (1989).

Recommended by Morris Newman & Kenneth Wollitz

INTERMEDIATE

Katz, Erich. *A Miniature Suite* (1968). AA. Anfor, RCE 9.
Three short movements by a “founding father” of the ARS. First movement mournfully slow; second a tango; fast finale in 5/8 time. Upper intermediate.

Katz, Erich. *Six Short Pieces*. SS. Schott, ST 11826.

"Fun" pieces.

Reviewed in *American Recorder*

Bonsor, Brian. *Easy Jazzy Duets* (1995). SS. Universal Edition, UE 16586.
Five tunes featuring syncopation and swinging eighth notes. "Fun" pieces.

Maute, Matthias. *Bixler Beat* (1996). S/T, B. Ascolta ASC 0482 (Magnamusic).
Dedicated to New York recorderist Martha Bixler. According to reviewer Cléa Galhano, this piece contains "a lot of passion, poetry, swing, and sense of humor." Includes jazz, Renaissance, Baroque, and avant-garde musical elements. For advanced players. Maute is a German-born composer now living in Montreal.

TRIOS

Selected from ARS Music Lists

ARS LEVEL II

Britten, Benjamin. *Alpine Suite* (1956). SSA. Boosey & Hawkes, M060013898.
Six charming and amusing sketches portraying events and impressions of a Swiss skiing vacation.

Charlton, Andrew. *Merrie Old England*. SAT. Jolly Robin Press, JR 00010.

Davenport, LaNoue. *Variations on "The Three Ravens"* (1968). SAT. Anfor, RCE 8.
Six variations on an old English ballad.

Dela, Maurice. *Ten Miniatures*. SAT. Berandol, BER 1041.

Koch, John. *Songs and Dances* (1965). SAT. Galaxy Music Corp. ARS 54.

Moore, Timothy. *Suite in G* (1956). SAT. Oriel, OL 151.
Neo-Baroque dance suite in five movements. Upper intermediate. English composer.

Poser, Hans. *Tanzbüchlein*. SSA. Moeck, MK 00214.
Little dance book. Ten rhythmic pieces.

Staeps, Hans Ulrich. *Three Early Melodies*. SAT, opt. voices. Sweet Pipes, SP 2310.

Staeps, Hans Ulrich. *Triludi*. SAA/T. Doblinger, 04355.

Starer, Robert. *Ricercare for Recorders*. Sam Fox Publications, 391733.
Easy and lively. Suitable for school ensembles.

Recommended by Morris Newman & Kenneth Wollitz

INTERMEDIATE

Etler, Alvin. *Music for Three Recorders* (1962). SAT, AAT. Galaxy, ARS 44.
Three movements—"Pileated," "Mourning," "Pica Pica." Fun to play. Two movements reprinted in *A Recorder Sampler*, ed. Lehmann & Newman. Galaxy, 1.3119 (1986).

Katz, Erich. *Santa Barbara Suite* (1955). SAT. Associated Music Publishers, ARS 18.

Reprinted in 2000 as an ARS Members' Library edition. Four movements—Entrada, Canon, Tango, Rondo. Upper intermediate.

Katz, Erich. *Three Movements* (1964). SAT. Galaxy ARS 50.

Second movement, based on a Bolivian Indian tune, has some tricky rhythms. Last movement is in fast 7/8 time. High intermediate. Second movement was reprinted in *A Recorder Sampler*, ed. Lehmann & Newman. Galaxy, 1.3119 (1986).

Müller-Hartmann, Robert. *Suite* (1957). SAT. Schott, ST 11636.

"Not hard; another sweet suite." (M. Newman)

DIFFICULT

Angerer, Paul. *Wie lieblich ist der Mai (How Lovely is May)*. AAB. Haslinger, HBR 27.

Dorough, Robert. *Homophonic Suite* (1979). SAT. Anfor, RCE 35.

Four movements, with all three players moving and phrasing together. "Forties-style jazz and blues for recorder, by a composer who really knows the idiom and the instrument." (Ken Wollitz)

Genzmer, Harald. *Five Bagatelles* (1958). SAT. Moeck, MK 00230.

"Hard and very modern and good." (M. Newman) Genzmer was a student of Hindemith and was influenced by his style.

Hindemith, Paul. *Trio for Recorders* (1932). SAA/T. Schott, ST 10094A (score) and ST

10094B (parts).

An important work in three movements. Because of its neotonal harmony (i.e., non-tertian chords and shifting tonal center), it is hard to play in tune. Best suited to advanced players.

Linde, Hans-Martin. *Trio für Blockflöten*. ATB. Hänssler, HE 11.119.

The alto player switches to sopranino during two of the movements.

Woollen, Russell. *Sonatina* (1965). AAT. Bernadol, Ber 1047.

"Charming, well-written." (Wollitz)

Reviewed in *American Recorder*

Cooke, Arnold. *Sonatina* (1972). SAT. Moeck, MK 00412.
Five movements by an English student of Hindemith.

Cooke, Arnold. *Suite* (1974). SAT & opt. kbd. Moeck, MK 01513.
Six movements in style of Hindemith. For advanced players.

Friedrich, Matthias. *Enigma Blues* (1991). SST. Moeck, MK 00622.
Combines classical sonata form with twelve-bar blues. German composer.

Guess-Hanson, Suan. *Four for Three* (1993). ATB. PRB Productions.
Contemporary

Consort Series 27.

Four attractive, accessible movements. (Composer is an ARS member living in Illinois.)
Intermediate level.

Maute, Matthias. *Suite en Trio* (1995). TBgB. Moeck, MK 01566.
Three movements. Comical jazzy middle movement includes singing into recorder and
other vocal sounds. Technical notes included.

Nieuwkerk, Willem W. van. *Bye-Bye Blues (C-U Jesus)* (1993). ATB. Ascolta,
ASC

0171 (Magnamusic).

Based on tradition of early African-American music—blues, jazz, gospel, ragtime,
spirituals. Highly chromatic and rhythmically complex. For advanced players.

Nieuwkerk, Willem W. van. *Kadanza* (1990). ATB. Ascolta, ASC 0031
(Magnamusic).

Pleasant piece featuring a syncopated Cuban-like melody with ostinato accompaniment.
Has some tricky rhythms. Some extended techniques (*sputato* tonguing and singing into
the recorder).

Rose, Pete. *New Braun Bag* (1993). ATB. Universal Edition, UE 30190.
Commissioned by German recorderist Gerhard Braun. A challenging, jazzy work for
advanced players by America's foremost composer and performer of contemporary
recorder music.

Sieg, Sören. *Pina ya Phala (African Suite No. 2)* (1996). ATB. Moeck, MK
01570.

Three movements—Early Morning, Great River, Marketplace. Combines African
characteristics (syncopated rhythms, short phrases, repeated notes, pure major triads)
with classic European techniques—rondo form, variations over ground bass, etc.). For
advanced players because of unusual rhythms and brisk tempos. German composer.

Staeps, Hans Ulrich. *Saratoga Suite* (1966). SAT. Galaxy, ARS 56.

Five imaginative movements describing the beautiful region around Saratoga
Springs, NY. Written as instructive pieces after Staeps participated in an international
workshop at Skidmore College. Impressionistic style similar to Debussy, featuring tonal
ambiguity and rhythmic instability. High intermediate and advanced level. Two

movements are reprinted in *A Recorder Sampler II*, ed. Lehmann & Newman. Galaxy, 1.3190 (1989).

QUARTETS

Selected from ARS Music Lists

ARS LEVEL II

Hand, Colin. *Fenland Suite* (1973). SAAT. Schott, ST 11139.

Five movements. Attractive, accessible work by an English composer.

Lau, Heinz. *12 Dance Tunes*. SATB. Pelikan, PEO 0760 (score), 0760P (parts).

Pleasant and accessible. (German composer.)

Poser, Hans. *Rendsburger Tänze, op. 42* (1957). SATB. Sikorski, HL 50148940.

Eight attractive dance-like movements. Composed for a "music day" in Rendsburg, Germany.

Stone, Don. *Introduction, Air, and Country Dance* (1964). SAAT. E. C. Schirmer,

ARS 48.

The Air is based on a Hungarian gypsy minor scale with two augmented seconds. Two movements are reprinted in *A Recorder Sampler*, ed. Lehmann & Newman. Galaxy, 1.3119 (1986).

Recommended by Morris Newman & Kenneth Wollitz

DIFFICULT

Charlton, Andrew. *Three Movements for Four Recorders* (1970). SATB. Galaxy, ARS

76.

Three lively movements—March, Scherzando, Allegretto.

Staeps, Hans Ulrich. *Sieben Flötentänze* (1954). Haslinger, HBR5.

Each of the seven dances is named for a different folk flute. Appealing and quite challenging.

Reviewed in *American Recorder*

Alberts, Laurie. *Poinciana Rag*. SATB. ARS Members' Library Edition, MLIB013.

A rag in the familiar style of Scott Joplin. Rhythmically, melodically and harmonically interesting. Lies well under the fingers. (Composer is an ARS member living in Germany.)

Andresen, Ken. *The Boxwood Bounce* (1993). SATB. Polyphonic Publications, PP 64.

Jazzy piece for advanced players. Includes glissandi and tone bending. (Andresen is also an arranger, publisher, educator, music director, and past ARS Board member.)

Butts, Robert W. *Gargoyles* (1994). SATB. Arcadian Press, AP 046.

Five brief movements in neoclassical style with pandiatonic harmonies. (American composer.)

Charlton, Andrew. *Blues in Retrospect* (1972). SAAT. Anfor, RCE 19.

Has real blues feeling. Quite challenging.

Charlton, Andrew. *A Bouquet of Inventions* (1988). Jolly Robin Press, JR-11.

Four original pieces using four of Bach's *Two-Part Inventions* as an optional continuo part. (Bach scores not included.)

Charlton, Andrew. *Idyllwild Suite* (1964, revised in 1989). SATB. Provincetown Bookshop Editions, PBE 17.

Five movements, including jig, blues, and gavotte. Not all of equal difficulty.

Clark, Paul. *Many Happy Returns* (1994). SATB. Polyphonic Publications, PP 108.

Whimsical piece in 17/8 meter written for a friend whose birthday is August 17. The title is humorously illustrated by the melodic and rhythmical structure. A "fun" piece that should be played at a brisk tempo. (English composer.)

Cooke, Arnold. *Suite No. II* (1984). SATB. Moeck, MK 00539.

Five movements in style of Hindemith—Fanfare, Dance, Air, Scherzetto, Fugato. For advanced players.

Desmond, Paul. *Take Five* (1994). AATB. Arcadian Press, AP 007.

Adaptation by Stan Davis of a '60s jazz hit composed for the Dave Brubeck Quartet. Each player has a brief solo.

Fiala, George. *Pastorale and Allegretto* (1967). SATB. Berandol, BER 1056.

Prize-winning piece by a Canadian composer. Every part is interesting and challenging without making unreasonable demands.

Genzmer, Harald. *Quartettino* (1958). SATB. Schott, OFB 0031.

A skillfully crafted work by a student of Paul Hindemith.

Goldstein, David. *The Thirteen Colonies* (1996). SATB. Polyphonic Publications, PP

149.

Includes a rousing overture, a finale entitled "Departure," and thirteen short movements, each one depicting one of the original colonies. Imaginatively conceived and fun to play.

- Jenkins, Leonie. *Shoreline Suite for Recorder Quartet* (1989). SAAT, PRB Publications,
Contemporary Consort Series 3.
Four movements depicting ocean scenes—"Sandpipers" (featuring running eighth notes), "Tidepool" (in undulating 6/8 time), "Sand Crab" (a crab canon), "The Otter" (melody with oompah accompaniment). Enjoyable playing for those who love the ocean.
- Joplin, Scott. *The Entertainer*, arr. by Ross Winters (1985). SATB. Nova Music, NM
321.
Favorably reviewed by Jennifer Lehmann in the June 1991 issue of *American Recorder*. (A number of other arrangements of *The Entertainer* and other rags are also included in the same review article.)
- Joplin, Scott. *Pineapple Rag* (1993). SATB. Polyphonic Publications, PP 78.
An attractive arrangement by Ken Andresen and Marty Stromsten. Intermediate level.
- Maute, Matthias. *Rondeau* (1996). Flexible ensemble. Ascolta, ASC 584 (Magnamusic).
Can be performed by AAT or TTB, with eventual addition of a soprano. From the Medieval French rondeau form, Maute has created a contemporary piece manageable by good intermediate players. Has audience appeal.
- Muro, Don. Compositions for recorders and electronic synthesizer, published by Sweet Pipes.
They all received very favorable reviews from Gwen Skeens in the May 1995 issue of *American Recorder*, pp. 24-27. The four described here are all suitable for either school groups or intermediate level adult ensembles. (Also reviewed were a number of soprano recorder duets with synthesizer, intended for young beginners.) Each of the following editions may be performed by 1, 2, 3, or 4 recorders along with the tape.
- The King's High Road* (1979). S, SS, SSA, or SSAT plus cassette of synthesizer accompaniment. Sweet Pipes, RM1.
A stately processional reminiscent of Renaissance intradas.
- A Touch of Spain* (1981). S, SS, SSA, or SSAT plus cassette. Sweet Pipes, RM2.
Lyrical melodies accompanied by Latin rhythms. Various articulations and dynamics included.
- Capriol's Caper* (1982). S, SA, SAT, or SATB plus cassette. Sweet Pipes, RM3.
Three dances from Arbeau's *Orchesographie*, and a synthesizer accompaniment that sounds like authentic Renaissance percussion playing appropriate rhythmic patterns.
- Recorder Rock* (1985). S, SS, SSA, or SSAT plus cassette. Sweet Pipes, RM4.
Taped accompaniment is a combination of rock and disco. Rhythms are challenging.

Whitney, Maurice C. *The Bass Quartet* (1985). BBBB. Loux, LMP 10.
“A little gem. A pleasure to play and hear. Relatively easy music that exploits the possibilities of bass tone colors to the fullest.”

QUINTETS AND SEXTETS

Recommended by Morris Newman and Kenneth Wollitz

Baines, Francis. *Fantasia* (1956). SSSAAA. Schott, ST 10553.
“Well-written, charming.” (Newman)

Hand, Colin. *Fanfare for a Festival, op. 64*. SSATTB. Schott, ST 11814.
“Works well with many instruments.” (Wollitz)

Warlock, Peter. *Capriol Suite*, recorder arrangement by Stanley Taylor (1926). SAATB/T. Boosey & Hawkes, WRB2.
Modern suite based on Renaissance dances in Arbeau’s *Orchesographie*. Six movements of varying difficulty. Originally an orchestral work.

Reviewed in *American Recorder*

Bishop, Martha. *Recorders on Parade* (1993). SAA/ninoTB. PRB Productions, Contemporary Consort Series 26.
Prize-winning piece in seven sections: “Marching Band,” “Organ Grinder,” “Calliope,” “Dancing Ladies” (Belly Dancer), “Bird Cages,” “Waltzing Turtles and Frogs,” and “Bugle Corps.” The music really illustrates those imaginative titles. In “Bird Cages” the players imitate various bird songs by blowing into the headjoint alone while alternately covering and uncovering the barrel or window. A “fun piece” for advanced and high intermediate players, and a good introduction to extended techniques.

Broege, Timothy. *Meadows* (1994). SAATB. Polyphonic Publications, PP 83.
Attractive composition for advanced players. Four movements—“Intrada,” “Canonical Minute Waltz,” “Reticence,” “Pan Dance.” Last movement shows influence of early jazz. (Broege, an ARS member living in New Jersey, is current editor of *American Recorder’s* “Cutting Edge” column.)

Challinger, Andrew. *Ballad, Blues and Riffs*. SAATB. Oriel, OL 138.
Finale requires nimble fingers.

Charlton, Andrew. *Celtic Fancies* (1985). SAATB. Provincetown Bookshop Edition, PBE7.
Six well-written, lyrical movements. “Cold and Raw,” “Jester’s Song,” and “Ward’s Brae” are suitable for high intermediates. “Keel Row” and “Westryn Wind” require advanced players. The final movement is a cleverly developed medley of folk tunes.

Charlton, Andrew. *Commodious Rag* (1988). SSATB. Jolly Robin Press, JR-1.

A rag in the familiar Scott Joplin tradition, full of syncopated rhythms and challenging chromaticisms. A winner for those who enjoy rags.

Charlton, Andrew. *Pipe Dreams* (1988) and *Royal Flush* (1992). SAATB. Jolly Robin

Press, JR-2 and JR-13.

Both pieces reflect Charlton's background as a professional jazz musician. Both were written for the "Plumbers' Union," an ensemble in Edmonton, Alberta. Highly recommended for players who like to "swing it."

Clark, Paul. *Irish Suite* (1993). SATTB. Hawthorns Music, RA 27.

A setting of three traditional Irish melodies, two light and one introspective. Well-written with melodic interest in each line. Intermediate level.

Morton, Jelly Roll. *Milenburg Joys*, arr. by Marty Stromsten and Ken Andresen (1995).

SATTB. Polyphonic Publications, PP 122.

The title refers to a place where Morton spent his early years and developed his musical style. The piece lends itself well to the recorder, and the notes on jazz performance are helpful. Intermediate level.

Morton, Jelly Roll. *The Original Jelly Roll Blues*, arr. by Stromsten and Andresen (1993). Polyphonic Publications, pp. 73.

For advanced players.

Shannon, Glen. *Prelude and Fugue in D Minor* (1997). SSATB. Screaming Mary

Music, SMM 100.

Prize-winning piece in neo-Baroque style. All parts are melodically, rhythmically, and harmonically appealing. The fugue requires advanced players if taken at the indicated tempo, but can be handled by intermediate players at a more relaxed tempo. A thoroughly enjoyable work. (The composer, a member of the East Bay (CA) ARS Chapter, is editor of the ARS Members' Library editions.)

Wenrich, Percy. *Dixie Blossom* (Two-step), arr. By Alan Davis (1988). 'ninoSATTB.

Novello, 316471 (Theodore Presser).

The top three parts are most active, but bass part also requires agility and stamina. Since there are few wide leaps or chromatic runs, this piece would be suitable for intermediate players and would sound good with several players on a part.

BIBLIOGRAPHY

Books Listing Modern Consort Repertoire

O'Kelly, Eve. *The Recorder Today*. Cambridge, England: Cambridge University Press, 1990.

This book is mainly concerned with extended (i.e., avant-garde) recorder techniques, and most of the music discussed is beyond the capability of most amateur players. Contains a catalogue of works selected on the basis of "suitability for professional or semi-professional performance, availability, and sufficient musical merit." Catalogue does not distinguish between pieces that require only conventional techniques and those that include extended techniques. Consort works are categorized by number of parts. Level of difficulty is not mentioned, but a number of works by Henk Badings, Arnold Cooke, Harald Genzmer, and Hans Ulrich Staeps, which are suitable for advanced or upper-intermediate amateurs, are listed.

Spanhove, Bart. *The Finishing Touch of Ensemble Playing*. Peer, Belgium: Alamire,

2000.

Includes a catalogue of recommended repertoire categorized by number of parts. Twentieth-century music and arrangements of Classical and Romantic music are lumped together. Conventional works are not distinguished from avant-garde ones, and level of difficulty is not mentioned.

Wollitz, Kenneth. *The Recorder Book*. New York: Alfred A. Knopf, 1982.

Chapter 9, written with Martha Bixler and Joan Munkacsi, is a short annotated list of music selected from all historical periods, categorized by level of difficulty and number of parts (Some are now out of print.)

Articles on Twentieth-Century Consort Repertoire

Hunt, Edgar. "Some Recorder Trios." *Recorder and Music* 5, no. 5 (March 1976), pp.

154-56.

Includes brief descriptions, with musical excerpts, of Paul Hindemith's trio from *Plöner Musiktag*; Timothy Moore, *Suite in G*; Robert Müller-Hartmann, *Suite*; and other pieces.

Newman, Morris. "Contemporary Music for Recorders." *American Recorder*, Vol. III,

no. 3 (August 1962), pp. 9-10.

A short list of early contemporary recorder pieces categorized by number of parts. Includes brief comments about each piece (Some of them are out of print.)

O'Loughlin, Niall. "The Recorder in 20th-Century Music." *Early Music* 10, no. 1 (January 1982), pp. 36-37.

A brief, selective survey of 20th-century repertoire through the early '70s, emphasizing music composed after 1945.

Rose, Pete. "Zum Stand der modernen amerikanischen Blockflötenmusik: Eine subjective Betrachtung." (On the State of Modern American Recorder Music: a Subjective View). *Tibia* 17, no. 2 (1992), pp. 90-95. (In German).

Summary: "Americans have tended to produce conservative, undemanding recorder compositions." He surveys the most interesting ones, categorized by number of parts, and includes brief comments about each one.

Articles Focusing on Individual Composers

Benjamin Britten (1913-1976)

Winters, Leslie. "Benjamin Britten: Scherzo." *Recorder and Music Magazine* 1, no. 4

(February 1964), pp. 106-7.

Gives advice on rehearsing and interpreting Britten's *Scherzo*, a composition for recorder quartet.

Strode, Rosamund. "Benjamin Britten and the Recorder." *Recorder and Music Magazine* 1, no. 9 (May 1965), pp. 262-3.

Describes the use of the recorder in five works by Britten, including the trio *Alpine Suite* (1955) and the quartet *Scherzo* (1955).

Arnold Cooke (1906 -)

Whiting, B. C. "The Recorder Music of Arnold Cooke." *Recorder and Music* 5, no. 10

(June 1977), pp. 318-22; 5, no. 11 (September 1977), pp. 355-58.

Author analyzes nine compositions by Cooke and assesses the difficulty of the recorder parts.

Paul Hindemith (1895-1963)

Higbee, Dale. "Notes on Hindemith's 'Trio for Recorders.'" *American Recorder* Vol. X,

no. 2 (Spring 1969), p. 39.

Includes a reprint of a letter from Hans U. Staeps stating that it is permissible to play the slow fugato movement between the two fast movements instead of after them. (In the Plöner Musiktag performance, the fugato movement was played last, and the work was subsequently published that way.) Higbee also suggests that the bottom line might sound better on tenor than on alto. (The scoring in the published edition is SAA.)

Bergmann, Walter. "Further Notes on Hindemith's Recorder Trio." *American Recorder*

Vol. XII, no. 1 (February 1972), p. 17.

Bergmann, who edited the published edition of the trio, mentions that Hindemith told him it is

permissible to play the fugato between the two fast movements and also to play the bottom line on tenor. However, Bergmann prefers playing the fugato after the fast movements.

Neumeyer, David. "Hindemith's Recorder Trio: Sketches and Autograph." *American*

Recorder Vol. XVII, no. 2 (August 1976), pp. 61-68.

Explains how Hindemith used the sketches to prepare the autograph. Includes a copy of a page

from the sketches.

Erich Katz (1900-1973)

Atwater, Betty Ransom, ed. "Erich Katz: Teacher-Composer, 1900-1973."
American

Recorder Vol. XIV, no. 4 (November 1973), pp. 115-35.

Includes (along with photographs, reminiscences, and historical documents) a bibliography of Katz's books, articles, compositions, and arrangements for recorders.

Katz, Erich. "The Santa Barbara Suite: A Commentary on ARS Edition No. 18."
American Recorder Vol. V, no. 4 (November 1964), p. 37.

The composer gives helpful advice on how to perform this work. (Reprinted as an introduction to a Members' Library edition of the work, published in 2000, the Katz centenary issue.)

Robert Müller-Hartmann (1884-1950)

Grant, Dinah. "R. Müller-Hartmann: Suite." *Recorder and Music Magazine* 1,
no. 5

(May 1964), pp. 157-58.

Gives suggestions for rehearsal and interpretation.

Hans Ulrich Staeps (1909-1988)

Hunt, Edgar H. "Prof. Hans-Ulrich Staeps." *Recorder and Music Magazine* 9,
no. 8

(December 1988), p. 225.

Obituary, including a selected list of compositions.

Staeps, Hans Ulrich. "*Saratoga Suite*: A Commentary on ARS Edition No. 56."
American Recorder Vol. XII, no. 4 (Fall 1966), pp. 5-6.

The composer gives detailed advice on how to perform *Saratoga Suite*. This article is hard to read because it is a poor translation of the original German. There are mistakes in the text, the paragraph structure is illogical, and the musical excerpts have no captions, making it hard to figure out which of the five movements they are taken from. However, any ensemble wishing to play this fine work should take the time to read the article carefully, with the score in hand. The end result is well worth the effort.