



**American Recorder Society Presents**

**Pete Rose Live!**

**Amherst Early Music Festival  
Buckley Recital Hall  
Amherst College  
August 20, 1992**

**PROGRAM**

Rotations	Jan Rokus van Roosendael
Alrune	Roland Moser
Dvojnice Stuff	Pete Rose
Mutazione	Jürg Baur
Right Hand Pentachord Variations	Pete Rose
Meditation	Ryohei Hirose
Wadin'	Horace Parlan
Ofrenda	Mario Lavista
The Voice of the Crocodile	Benjamin Thorn

**Program Notes**

**Rotations** was commissioned by Walter van Hauwe in 1988. It was written on 12 separate pages to be placed in a large circle around the performer. Each page has its own separate genera of material which are developed in a fragmentary manner. The performer rotates a total of 15 times during the performance. The piece is a bit like a junk sculpture: various musical clichés are welded together into a new reality. This aspect, plus the fact that much of the material in this composition is quite lyrical and melodic, exemplifies a strong direction that is being taken by much of today's new music. For more information on this piece see my review in the March 1992 edition of *American Recorder*.

**Alrune** was written in 1979 for Conrad Steinmann. This introverted minimal-music piece uses special effects very sparingly and in a completely integrated way. For further reference see Steinmann's comment in "The Art of Being a Recorder Player", *American Recorder*, September 1991.

***Dvojnica Stuff*** is an improvisation on the Dvojnica (pronounced Dfoy-nih-tzae), a double fipple flute from Yugoslavia.

***Mutazione*** was written for Michael Yetter in 1962, and is the first piece to utilize special effects in a highly prolific and extroverted way. It consists of 16 segments which may be chosen from and ordered by the performer to form his own personal version. Each segment features some aspect of recorder technique that was new in 1962. Most of the segments are completely written out, but some give the performer choices to make, and a few are improvised.

***Right Hand Pentachord Variations*** is an improvised work for prepared soprano recorder. The head joint is pulled out as far as possible from the body and a piece of very thin tape is attached to the bell hole, closing the tube and providing a vibrating membrane in the manner of a kazoo.

***Meditation*** is a classic Japanese work for alto recorder. One of the most performed of all modern works; it offers a typically Yin/Yang approach: tranquility versus frenzy.

***Wadin'*** is a 12 bar blues by jazz pianist Horace Parlan. This simple "riff tune" provides a harmonic basis for jazz improvisation.

***Ofrenda*** was commissioned in 1986 by Horacio Franco. It exemplifies "The New Romanticism". See On the *Cutting Edge* in the March 1992 *American Recorder*.

***The Voice of the Crocodile*** is probably the first great recorder work to be published in the 1990's. It is a wild, exciting dynamic tour de force for a (singing) bass recorderist.

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This recital was planned in an arc form, as have been most of my recent concerts. Here is the scheme: exciting new piece - meditative piece - improvisation - classic piece - most unique original piece - classic piece - improvisation - meditative piece - exciting new piece. -Pete Rose

**Pete Rose** is generally recognized as America's leading performer of 20th century recorder music. He represented the USA at the 1990 Internationales Blockflöten Symposium in Karlsruhe, Germany, where his recital received a standing ovation. He returns to Karlsruhe for another performance on September 4, 1992. His composition ***Tan P*** was commissioned by the Amsterdam Loeki Stardust Quartet and was featured on their 1991 world tour. Mr. Rose has given recitals on numerous concert series including the American Festival of Microtonal Music and the American Performers on the Recorder Series. His performances usually include a variety of written and improvised music. His repertoire includes many of the most difficult works in the contemporary literature, many of which call for the use of extended techniques. Most unique among these is circular breathing, which allows him to play continuously without stopping to take a breath.

In addition to performing, Rose has served as commentator, critic, and contributing editor for *American Recorder* and his writings will soon appear in the German woodwind magazine *TIBIA* as well. He is founder and initial director of Recorder

Weekend at Westminster Choir College and has been a regular faculty member of the Amherst Early Music Festival/Institute. Mr. Rose has recorded for Opus One, New Wilderness Audiographics, and Pitch.

**American Recorder Society** applauds Mr. Rose's outstanding contribution to the field of contemporary recorder music, and has arranged to videotape tonight's performance as a permanent record of his work. This tape may be made available to ARS chapters and individuals for future study.

**American Recorder Society** supports the activities of U.S. and Canadian professional recorder players as part of its program of promoting the recorder as an important musical instrument in North America. In their roles as teachers and performers professional players inspire amateurs to achieve a higher level of playing and enjoyment, and serve as the best advocate for the instrument. As governments reduce funding for the arts, the ARS has stepped forward to assist recorder artists in their efforts to gain a wider audience for their work. In 1989 the ARS awarded the first professional performance grant to Nina Stem and Michael Lynn. Their recording of Corelli trio sonatas, with Enid Sutherland, cello, and Edward Parmentier, harpsichord, was released in June 1992 on the Wild Boar label. A second grant was awarded to Judith Linsenberg in 1991 for a recording of the Bach organ trios, which she has reworked for instrumental ensemble. This recording was made in May 1992, with Elizabeth Blumenstock, violin, Elisabeth LeGuin, cello, and Edward Parmentier, harpsichord.

The ARS would like to thank Michael Zumoff and Judith Wink, Phillip Stiles, Natalie Michaud, and other contributors to the Erich Katz Memorial Fund for helping to make tonight's concert possible. The ARS also thanks Amherst Early Music for its support and assistance in the project.