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MARCH 2004

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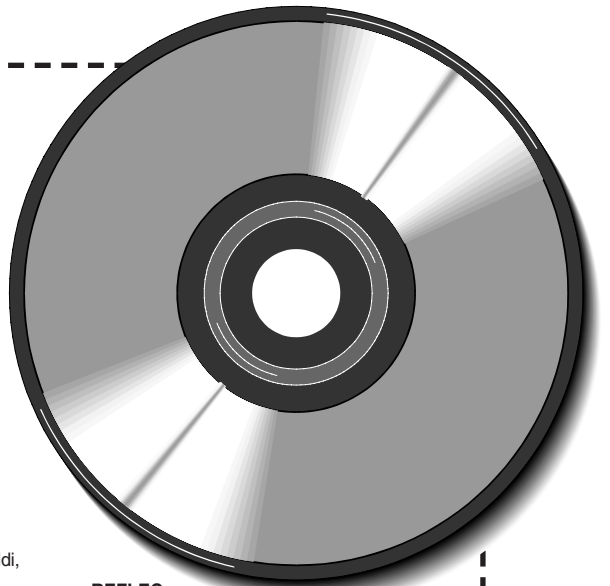
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\_\_\_ **ARIAS, DUETS & BALLET MUSIC FROM HANDEL OPERAS** Carolina Baroque. Dale Higbee, recorders. Live recording of a variety of excerpts from operas of Handel, including *Alcina* and *Giulio Cesare in Egitto*. \$17 ARS/\$20 others.

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

\_\_\_ **BACH ARIAS, DUETS AND CHAMBER MUSIC** Carolina Baroque, Dale Higbee, recorders. Recorded live in 2003, this CD features Bach cantatas and other works, including Cantata BWV 140, *Wachet auf*. \$17 ARS/\$20 others.

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**VARIOUS:** ENGLISH BALLAD TUNES (C. 1600) in polyphonic settings for four/five SATB instruments. Includes arrangements by Praetorius, Haussmann, Wigthorpe amid others tunes such as "Light of Love", "Daphne", "Roland", "Packington's Pound", etc. **LPMTM51 \$9.75**

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**HASSLER:** SIX LIEDER FROM LUSTGARTEN (1601) for SSATB voices or instruments. Within a basically simple style, Hassler manages to produce quite varied pieces: these songs are predominantly lively, but two of them, "Ach, Weh! des Leiden", and "Mein Gmüth ist Mir Verwirret" are distinguished by an exquisite melancholy. **LPMTM26 \$11.25**

**MORLEY:** FIVE BALLETTES for SSATB voices or instruments. Morley's Balletts are, of course, very well-known. But modern editions have treated them as "choral" music, rather than music that can be performed on a mixture of voices and instruments. No page turning problems! **LPMTM63 \$11.25**

**TURNHOUT:** EIGHT CHANSONS (1571), for SA/ ST voices or instruments. These are clever arrangements of well-known pieces of the time, such as "Mon Cœur se Recommande a Vous" (Lassus), "Je Suis Desheritee" (Cadéac), and "Belle, Donnez Moy un Regard" (Crecquillon). **LPMTM27 \$6.75**

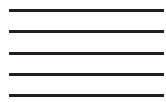
**VECCHI:** SONGS AND DANCES FROM "SELVA DI VANE RECREATIONE" (1590) for four/five SSATB voices or instruments. Vecchi's "Selva" is a remarkable collection that sets out to include examples of every kind of secular music of the time. **LPMTM38 \$11.25**

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# EDITOR'S NOTE



I always enjoy catching up with people in person; it's much more satisfying than trading e-mailed messages and digital photos—and even better when we can share musical moments. I had last been in Seattle, WA, a few years ago, representing the ARS at an American Orff-Schulwerk Association conference during which the Seattle Recorder Society also met. It was nice to again be able to attend an SRS meeting, even though they had to shift their “February” date to January 30 to coincide with the ARS Board meeting there.

Last time I was there, I met Wini Jaeger, Honorary Vice President of the ARS and long-time companion to our Honorary President, Erich Katz. I wondered whether our paths might cross this time. She found me before I could spot her, and, after greetings, we sat down to get out our recorders.

I asked whether I might share her music stand. Glancing at it, I noticed on it a small piece of tape: “Katz.” I wondered how many musical events it had witnessed over the years. I wished that I weren't jet-lagged from a delayed flight, followed by a half-day of meetings, so that I might have added nicer notes to its musical memory.

**Ruth Harvey** must have mountains of memories as she retires and hands over the **Boulder Early Music Shop** to new owners **Kim Shrier** and **Carol Deihl** (page 7).

It's harder to track down memories of Renaissance recorder players. Research by **David Lasocki** reconstructs what life may have been like for some of them (page 8).

The musical memory depicted in the **Henstenburgh “Vanitas”** painting from the November AR is now clearer, thanks to detective work by **Thiemo Wind** and **Rebecca Arkenberg** (page 24).

Happy musical memories to you all!

*Gail Nickless*

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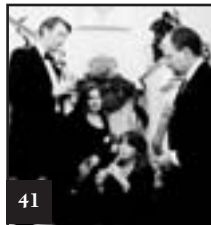
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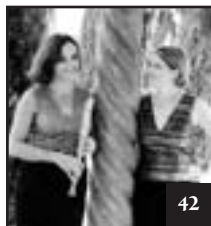
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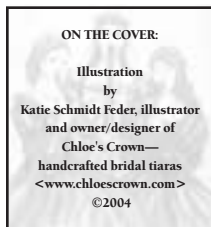
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*Dutch Recorder Orchestra Praetorius plans conference, Boulder Early Music Shop moves*



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American Recorder (ISSN: 0003-0724), 5554 S. Prince, Suite 128, Littleton, CO 80120, is published bimonthly (January, March, May, September, and November) for its members by the American Recorder Society, Inc. \$20 of the annual \$40 U.S. membership dues in the American Recorder Society is for a subscription to *American Recorder*. Articles, reviews, and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS. Submission of articles and photographs is welcomed. Articles may be typed or submitted on PC discs (Word for Windows 95, or RTF preferred) or as an attachment to or text in an e-mail message. They should be for the exclusive consideration of AR, unless otherwise noted. Photographs may be sent as color or black-and-white prints, or 300-dpi TIFF images. Advertisements may be sent in the PDF or EPS format, with fonts embedded.

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**Brock Erickson (right) stopped by to meet Wini Jaeger (left); I shared Erich Katz's stand with her. Bill Stickney took the photo.**



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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2000, the Society entered its seventh decade of service to its constituents.

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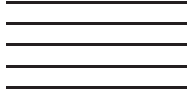
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Please contact the ARS office  
to update chapter listings.

# PRESIDENT'S MESSAGE



## The Secret Lives of Recorder Players

Since March is Play-the-Recorder Month, many recorder-related events are scheduled everywhere: concerts, workshops, playing sessions at local bookstores ...you name it, it'll be going on. During whatever local event is being held in your community, I invite you to talk to one of your fellow recorder players—not just the usual pleasantries, but really try to learn something new about them. These may be people with whom you've been playing quartets for 15 years, or complete strangers. In any event, I'm sure you'll be pleasantly surprised. The reason I bring this up is because I've been able to confirm a hunch I've had for a while: recorder players are extremely interesting people.

When you interact with your fellow recorder players to organize a concert, to plan a workshop, or just to get together to play duets, you generally focus on the task at hand. Rarely do the topics of other interests, education, past jobs, family or travels arise. But most recorder players have interesting lives. I don't know which comes first, but they seem to go together.

For example, two recorder players I know raise angora rabbits, and spin and dye yarn—all organically. One of these folks also has a Ph.D. in philosophy, specializing in the pre-Socratic variety.

A fellow chapter member, born and raised in Lebanon, is an avid traveler; her great-grandfather founded the American University in Beirut and her father was a professor there. Yet another local chapter member teaches snowboarding.

A friend of mine had the unique experience of having Carl Dolmetsch visit her school in England when she was 12 years old. He demonstrated his ability to play both soprano and alto recorders simultaneously—something she had already attempted, to her mother's consternation!

I have encountered many recorder players who are talented artists in various media: calligraphy, painting, photography and textiles. Most recorder players have had diverse experiences in music as well. There are many recorderists who found

their way to the instrument after years of singing or playing clarinet, flute, piano or accordion. Many of us have, or have had, day jobs, including: elementary/middle/high school teacher, engineer, receptionist, speech pathologist, doctor, lawyer—and yes, I used to work for 1-800-Flowers.

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### **Recorder players are extremely interesting people.**

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Last, many recorder players are exceptional cooks. We all eagerly awaited board meetings when I served on the board of my local chapter. Our meetings were held at a board member's home, accompanied by a potluck supper. They were not very well

planned, but they were always delicious.

Music can be a very powerful way to bring people together. Many of us have been drawn to the recorder because it is a social instrument. Playing in an ensemble is very rewarding. You might be pleasantly surprised when you start to talk to your trio-mates about the other parts of their lives. You might not only have an interesting conversation.. it might also make playing with them even more enjoyable.

Wishing you a musical spring,

Alan Karass, ARS President  
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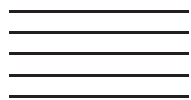
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Marion Verbruggen in performance,  
celebrating an anniversary, and planning a recorder orchestra conference

## Appearances by Marion Verbruggen

Amsterdam-born recorder artist extraordinaire **Marion Verbruggen** completely captivated an appreciative audience at her performance on the “Music Before 1800” series in New York City, NY, on January 11. The focused energy that pours out of this amazing performer, coupled with a superb and seemingly effortless technique—plus a spot-on sense of period “affect” of the music—made for an unforgettable performance of her program, *A Grand Tour through Europe*.

Verbruggen opened her musical tour in Italy with “Chominciamento di gioia,” an anonymous 14th-century Tuscan *istanpitta*. What a joy it was! This work has, to Western ears, a rather Middle Eastern sound and requires a high degree of energy and virtuosity. With “Ricerca Quarta” from the *Ricerca, Passagi et Cadentie* of 16th-/early-17th-century Venetian composer Giovanni Bassano, Verbruggen effortlessly met the technical challenges of his diminutions.

Next stop on her European tour was mid-17th century Holland. Verbruggen offered Jacob van Noordt’s “Malle Symen” from the collection *’t Uitnement Kabinet*, and Jacob van Eyck’s “Doen Daphne

d’over schooner Maeght” from *Der Fluyten Lust-hof*. Though “Daphne” is very familiar to most recorder players, “Malle Symen” is less so, although it also appears in the *Lust-hof*. Both pieces have extensive variations, many requiring virtuosity of a high order.

France was represented by the Marin Marais version of the popular Spanish *Folia* from his *Deuxième livre de Pièces de viols* of 1701, here performed with amazing finger/tongue coordination and blazingly fast fingers.

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**Verbruggen made a strong case for the recorder for both Bach works, revealing a great sensitivity to the style and a deep commitment to the essential spirit of his music.**

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From Germany, Verbruggen gave us Telemann, C.P.E. Bach and J.S. Bach. The Telemann *Fantasie 4* was notable in the ease of performance and transparent character of the rapidly moving lines. Verbruggen’s delivery of C.P.E. Bach’s *Sonata in C Minor* reminded us that “allegro” was still a marking of “cheerfulness” rather than speed *per se* in C. P.E.’s era. Nonetheless, both allegro movements were fast-paced, flawlessly delivered, and exciting to the ear.

Following intermission, Verbruggen closed with J.S. Bach’s *Partita in A minor for Flute, BWV 1013* and his *Suite No. 5, BWV 1011* from the six suites for unaccompanied violoncello. Verbruggen made a strong case for the recorder for both Bach works, revealing a great sensitivity to the style and a deep commitment to the essential spirit of his music.

Verbruggen’s choice of encore was the familiar Van Eyck “Engels Nachtengaelteje”

(English Nightingale), rendered astonishingly imitative of a florid bird song that increased in virtuosity and bird-like character with each variation—a remarkable conclusion to a brilliant performance.

In addition to presenting a concert through “Music Before 1800,” Verbruggen generously offered another program at the Lesbian, Gay, Bisexual and Transgender Community Center in New York City on January 13. The event, enthusiastically received by an audience of recorder aficionados, as well as members of the Center, was a kick-off for a new initiative of the **New York Recorder Guild**. Classes in soprano or alto recorder will be offered at the Center by Susan Iadone, program adviser for the Guild. With the support of John DeLucia, music director of the NYRG, the Guild hopes to establish other locations in New York City, to extend the joy of playing the recorder to more diverse groups of participants in the city.

Nancy M. Tooney

**EDITOR’S NOTE:** As members read this issue, Marion Verbruggen is touring several U.S. cities with the **Netherlands Bach Society** in the Baroque ensemble’s North American debut. The tour program, entitled *Bach and his Leipzig Inheritance: Music of J.S. Bach, Buxtehude, Kuhnau & Schelle*, examines instrumental and vocal music in 17th- and 18th-century Germany, and features Verbruggen’s lively interpretation of Bach’s *Brandenburg Concerto No. 4*.



Deborah Booth (left) and Marion Verbruggen stop to pose for a photo taken by Rebecca Arkenberg

Martha Bixler (left) chats with Marion Verbruggen (right) following the “Music Before 1800” performance (photo by Rebecca Arkenberg)



## Bits & Pieces

Eight CDs of performances by **Carolina Baroque** of music from Bach cantatas are included on the remarkable Bach Cantatas web site, with bios of the singers and of **Dale Higbee**, music director and recorders, <[www.bach-cantatas.com/Bio/Higbee-Dale.htm](http://www.bach-cantatas.com/Bio/Higbee-Dale.htm)>.

The group's February performance, entitled *Handel and His Peers*, included excerpts from several other works by J.S. Bach, plus works by both Scarlatti, Arcangelo Corelli, G.P. Telemann, and Handel.

A *Sixteenth-Century Christmas* was the program presented during December by the **Diverse Passions Early Music Ensemble** in two Colorado locations. Recorderists **Linda Lunbeck** and **Michael Lightner** were joined by **Frank Nowell**, organ; **Heather Krehbiel**, gamba, and vocalists **Jennifer Spielman**, soprano; **Mary Beth Krueger**, alto; **Brock Erickson**, tenor; and **Timothy Krueger**, baritone.

An article by Valerie Strauss published in the November 18 *Washington* (D.C.) *Post* highlighted music classes taught by

recorderist **Nina Stern** to low-income students from the Bronx and Harlem areas of New York City, NY. At Ella Baker School, an alternative public school opened in 1996 on the East Side of New York City, Stern tries to instill a "sense of discipline and focus." Students work hard, but they love it and are doing better in academic areas as a result. The program, which started with two classes per week of third- and fourth-graders combined, has expanded so that Stern also teaches sixth-graders with classroom teachers learning alongside them.

*Bohemian Vivaldi*, a musical journey from Venice to Prague taken during its January concerts by chamber group **Tempesta di Mare**, explored music by Vivaldi, Meusel, Zelenka, Janitsch and Telemann. **Gwyn Roberts** plays recorder and flute in the group, which also includes **Washington McClain**, oboe; **James O. Bolyard**, bassoon; **Emlyn Ngai**, violin; **Vivian Barton Dozor**, violoncello and viola da gamba; **Richard Stone**, lute and theorbo; and **Barbara Weiss**, harpsichord.



*At the annual meeting of the American Pipers Guild, held at Charlotte Poletti's home in Avon, CT, last fall, John Arkenberg demonstrated the keywork on a bass recorder for interested bamboo pipe makers. (Photo by Rebecca Arkenberg)*

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# Dutch Recorder Orchestra Praetorius Celebrates its Fortieth Anniversary, Plans Conference

As the **Dutch Recorder Orchestra Praetorius** prepares to celebrate its 40th anniversary, their cry is, "Long live Praetorius!" Although it is over 400 years since the organist, composer and scholar Michael Praetorius died in 1621, the orchestra still lives under his name, regularly performing innovative programs.

The celebration will take the form of the premiere of an exciting new musical composition and the organization of an international congress where recorder orchestras from all over the world will be able to meet and exchange ideas.

Piet Kunst was a recorder teacher at the music school in Leiden, The Netherlands, when he founded the Dutch Recorder Orchestra Praetorius in 1963. At that time, he thought it very important that eight of his most advanced students be given the opportunity to develop their ensemble skills. "It is nice to play a solo sonata," he said, "but the essence of making music is to play together." Within two years, the double quartet he had founded grew to a group of 16 recorder players and was a great success.

For Piet, playing together was most important. The group performed more frequently, made recordings and won the first prize at each of the first three Dutch-German Recorder Days. Praetorius established its reputation and, when Piet passed away in 1996, his son Norbert took over the leadership and has expanded Praetorius' reputation around the world.

Since its formation, Praetorius has played modern instruments, placing highest demands on the low recorders. As the orchestra grew, it became more apparent that a solution was needed for tuning problems. Every recorder has its own unique intonation, and it is difficult for 25 different instruments to be in tune. To address this problem, about two years ago, the orchestra purchased a set of recorders made by one recorder maker—an investment made possible by grants plus contributions from the members themselves.

The Dutch Recorder Orchestra Praetorius differs from many other recorder orchestras; this is evident in both the instrumentation used and in the arrangements played. Unlike most recorder orchestras, instead of high instrumentation or an SATB choir, low instruments are used as much as possible. Norbert Kunst comments: "The sonorous sound of a low recorder orchestra fascinates me. The specific sound comes close to the sound of an organ and is the basis of my arrangements. I use the higher recorders as an organ register. For example, I use soprano recorders to mimic the sound of trumpets. For a clarinet or a horn-like sound I choose low instruments in octaves and treble recorders usually play violin parts. The bassoon part is often a combination of bass and contra bass recorders."

Norbert translates the meaning of the music into arrangements that can be played on the recorder. As Norbert says, "Making an arrangement is . . . not just transcribing the music."

During Praetorius's 35th anniversary celebrations, theatrical elements were added to its programming; art, dance and poetry play an important role in its recent program *The Four Elements*. Praetorius has come to enjoy this type of programming and now includes a theatrical production in its performances every year.

For its 40th anniversary, Praetorius will produce a musical about the life and times of jazz legend **Billy Strayhorn**, which fits

perfectly with Praetorius' desire to produce a large, theatrical production. Praetorius will be joined by dancers, singers and storytellers to portray Strayhorn's dramatic life, details of which are not well-known outside the world of jazz, as well as his music and that of his contemporaries during the Roaring Twenties.

In its program entitled *March & Swing*, which premiered in the summer of 2003, Praetorius successfully performed this kind of music for the first time, playing arrangements of music by Irving Berlin, John Philip Sousa and George Gershwin—some used as a result of contacts made during the orchestra's visit to the U.S.

In addition to the influence of Piet and Norbert Kunst, initiatives of others have influenced the development of the Praetorius—including Richard Geisler in the U.S, whose survey of all recorder orchestras in the world produced the following criteria: multiple players per voice, public performances, professional leadership and regular rehearsals. Praetorius meets these criteria, as do about 25 similar groups in the world. There is much demand for exchange of experiences and repertoire.

Praetorius is in contact with other orchestras in Germany and England, with whom exchange visits take place regularly. A major milestone was achieved when ARS member Amanda Pond organized a tour of the U.S. and Canada. Between October 18 and No-

ember 2, 2002, Praetorius visited Washington, D.C., Boston, Montréal and New York City, performing six concerts.

It is time-consuming to maintain and nurture worldwide contacts with other recorder orchestras: every orchestra has its own schedule, and it is not easy to find a venue where European, American and Japanese orchestras can meet. It is hoped that an ideal forum for international exchange between recorder orchestras will be the **International Congress and Work-**

**shop on the Recorder Orchestra (ICRO)** that is being organized by Praetorius. Set to take place from **October 14-17** in The Netherlands. ICRO will be devoted to the theory and practice of the recorder, with a major emphasis on recorder orchestras.

The theme of ICRO will be "Improvisations on the recorder in different musical styles." Lectures will be given by specialists from all over the world, participants will be expected to take an active role in the many workshops offered and will experience a great deal of high-level playing. There will be concerts by professionals, such as The Royal Winds Music, conducted by Paul Leenhouts, and the premiere of Praetorius' new musical based on the life of Billy Strayhorn. In the evenings, jazz recorder specialists Nadja Schubert and Evelyn Nallen will present jazz concerts.

Much work remains to be done in organizing ICRO, which is the result of a natural progression: from Praetorius' early days as a small orchestra, to its tour of North America, to ICRO, an international congress where recorder players from all over the world will have the opportunity to meet and exchange ideas.

It is hoped that ICRO will become the foundation of many initiatives in the future. More information can be found at <[www.praetorius.nl](http://www.praetorius.nl)>, or by e-mailing <[info@praetorius.nl](mailto:info@praetorius.nl)>.

Annelies Broos

Transl. Anke Ridderikhof with the assistance of Amanda Pond

# Changes in Store for BEMS

After 26 years in the Boulder area of Colorado, the **Boulder Early Music Shop** will leap over the Continental Divide—relocating to Ouray, CO, under new proprietors. BEMS founder **Ruth Harvey** retired as of March 1, turning over the shop to **Kim Shrier and Carol Deihl**.



Ruth Harvey

Ruth became interested in early music when, as a child in the early 1950s, she heard a live concert by the Trapp family. She later went to college in New York, majoring in Euro-

pean history—but also took music courses and taught herself to play the recorder.

Ruth moved to Boulder in 1965, earning a master's degree in social work at the University of Colorado—and taking a recorder class. She enrolled in CU music classes, studying music history and learning to play recorders, viols and crumhorns in the collegium, while keeping a private social work practice as a psychotherapist.

Ruth opened the shop after she received her music degree from CU in 1978. She also continued in private practice. This continued until the mid-80s, when she quit the mental health business. “When I first started, it was mainly a local business. Gradually, by selling merchandise at many early music workshops to which I traveled, I developed a major mail order business,” she commented.

The retail store was located first on the Pearl Street Mall in Boulder, and then a short distance away in Boulder. “I have been fortunate to have the help of several employees over the years—Robert Keep, Ria van der Heijde and Rose Marie Terada.”

“By this time I had a web site. I had known Carol and Kim from workshops, and the excellent web site they developed contributed enormously to the success of my business,” she explained. She purchased a home in Erie, near Boulder, and moved the shop there in 2001. While the store remained open by appointment, the web site produced 80% of sales.

In a parallel path, new shop owners Kim and Carol have both played various instruments since childhood. They met as students working at the Computer Center of the University of Texas-Dallas. “Earthly

Pleasures” (a group including David Barton and Susan Valley Barton) played at their wedding. Carol elaborated, “A couple of years later we saw them at Scarborough Faire, a Renaissance faire near Dallas. David encouraged us to come to the Dallas Recorder Society meeting, even though we hardly knew which end of the recorder to blow into!” Experienced DRS players helped them become more proficient on recorder. Several years ago they took Susan’s beginning viol class at a Texas Toot workshop. They now play mainly viols and recorders, but their taste also runs to other early instruments. They play music with friends a couple of times each week, in the Dallas Consort of Viols and with members of DRS.

Since Kim and Carol became acquainted with Ruth at Texas Toot workshops, and then designed the shop’s web site, they are “familiar with the business, although we now have a lot of new things to learn!” When Ruth discussed with Kim and Carol the possibility of their taking over, it seemed like a perfect fit—“instead of us buying the shop a few pieces of music at a

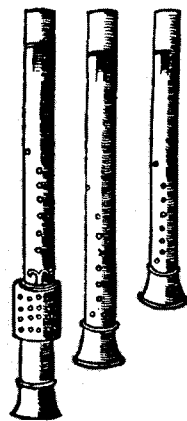


Kim Shrier (left) and Carol Deihl, with only a few of their assorted early instruments

time (as active customers), we could buy it all in one fell swoop,” Kim quipped.

Living in the mountains has been a goal for Kim and Carol since they toured Colorado on their honeymoon, 20 years ago this month. Like Ruth, they plan to take the shop’s wares to workshops. They also plan to build a house (probably in summer 2005) and hold small workshops. They will continue their web hosting business, Tinker Internet Services, <www.tinker.com>, whose clients include organizations such as the Texas Toot and Fort Worth Early Music. “We consider ourselves lucky beyond belief to make our living with early music and software in the spectacular mountains of Ouray!”

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*Thank you, Ruth, for creating BEMS!*

# Renaissance Recorder Players

by David Lasocki

What do you know about the recorder in the Renaissance? You have probably heard of the major treatises that deal with the instrument: Virdung, Agricola, Ganassi, Jambe de Fer, and later Praetorius. You may also know that there were several types of recorder in the Renaissance, all different from Baroque recorders. And from Anthony Rowland-Jones's fine articles in *American Recorder*, you may also be familiar with some of our instrument's symbolism and associations during this period.

But until relatively recently, none of us have known much about the musicians who played the recorder during the Renaissance: who they were, where they played, what they played, and what kinds of lives they led. Twenty years ago, I wrote my doctoral dissertation on recorder players in England in the Renaissance and Baroque periods, later turning some of that material into a book on the Bassano family and my share of a biographical dictionary of English Court musicians.

Last summer, I was asked to give a lecture on "Tracing the Lives of Players and Makers" at an international symposium on the Renaissance flute and recorder consort in Utrecht, sponsored by STIMU, the Dutch early-music foundation. Preparing for this lecture gave me the incentive to expand my research beyond England to cover the European continent and even part of Latin America.

The lecture, an expanded version of which should be published later this year in the proceedings of the symposium, was framed around a series of general questions about the lives of players. In the present article, I have a different emphasis: to share with you my findings about the life and work of some interesting individual Renaissance recorder players, giving more space to those to whom little attention has been paid before. I will discuss only professionals, saving the equally fascinating subject of amateurs for another day. Throughout, I try to consider the wider implications of recorder players for our understanding of the instrument's Renaissance history.

David Lasocki, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices.

For help with the present article, he is especially grateful to Albert Jan Becking, Joanna Biermann, Liane Ehlich, Wendy Gillespie, Giulio Ongaro, Massimo Ossi, Keith Polk, Anne Smith, Nikolaj Tarasov, Dina Titan, and Erich Tremmel.

## Conrad Paumann

In the Middle Ages and early Renaissance, instruments were often classified into *haut* (or loud) and *bas* (or soft), depending upon their volume. The recorder, being a soft instrument, although not yet explicitly called a *flauto dolce* or *flûte douce*, belonged in the *bas* category.

The most famous *bas* player in the 15th century was a blind man: Conrad Paumann (c.1410–1473), also recognized as the most distinguished German composer of his age, hard as that may be for us to appreciate since most of his compositions have been lost. In 1447, he was appointed to the post of portative organ player in the civic organ/lute duo in his native Nuremberg. A poem written the same year by Hans Rosenplüt immediately recognized Paumann as "a master above all masters" (*ein Meyster ob allen Meystern*).

Only three years later, to the dismay of the Nuremberg authorities, he was lured away, to the Court of Duke Albrecht III of Bavaria-Munich, where he remained for the rest of his life.

Evidently, Paumann played the organ or lute by himself, or sometimes joined in with the Court lute duo. When he visited Augsburg in 1455 and 1457, he was noted as a "master" lutenist. Tinctoris (*De inventione et usu musicae*, 1487) believed him to have been one of the originators of playing the lute polyphonically, and Virdung (1511) ascribed to him the invention of German lute tablature. He was in demand throughout Bavaria as an organist, organ teacher, and evaluator of organs. On his many travels later in life, he astonished kings and dukes with his powers of improvisation, being showered with gifts and offers of employment.

Paumann was buried outside the Church of Our Lady in Munich, where an epitaph, now inside the church, shows him playing the portative organ and surrounded by a lute and what we may assume are his other main instruments: harp, fiddle, and recorder (see Figure 1). Yet two accounts of him indicate that he also played some loud instruments. One chronicler described him as being able to play "on organ, lute, [other] plucked string instruments, fiddle, recorder, pipe, and trombone, and on all musical instruments." And a report of him on tour in Mantua in 1470 marveled that this blind man, who "played every instrument ... if he heard a verse or a song ... knew how to play it [by ear] either on the organ, or the bagpipe, or on plucked string instruments, or on the harp, or on the shawm."

FIGURE 1 Conrad Paumann's epitaph (1473)



The records are silent about how Paumann used the recorder. Did he play it solo, like the 17th-century blind musician Jacob van Eyck? Did he join in a trio with lute and fiddle, as depicted in some 15th-century paintings? Or did he and his *bas* colleagues form a recorder consort, as we are about to see in other places? Perhaps further research will bring us closer to the answer.

### 15th-Century Bruges

Surprisingly, the recorder seems to have been found more often in the hands of *haut* musicians who worked at courts or for cities and towns, even at the beginning of the 15th century. In 1426, Duke Philip the Good of Burgundy paid the instrument-maker Loys Willay, "living in Bruges," a large sum of money "due to him for four large instruments de menestrelz, four douchaines, and four fleustes, all fitted

out with leather cases and with chests, which Monseigneur ... has had taken and bought from him to send to the Marquise of Ferrara." What were these instruments and what might have occasioned the gift?

The "minstrel instruments" are likely to have been a set of shawms, the most common instruments played by minstrels everywhere during this period. *Douchaine*, more frequently spelled *douçaine*, seems to have been a cylindrical reed instrument, an early, capless crumhorn.

The unqualified word *fleuste* seems to have indicated recorder from the end of the 14th century (as far back, in fact, as we can be sure of the instrument's existence).

Hennequin Copetrippe, who had played the trumpet and the *trompette des ménestrels* (slide trumpet) at the Burgundy Court, moved on to the Court of Ferrara around 1422. Jeanne Marix, writing in 1939, suggested plausibly that the impe-

tus for this gift of instruments from Burgundy to Ferrara was Copetrippe's desire "to introduce to the Court of Ferrara an ensemble of instruments similar to that which he had directed several years earlier in the service of Philip the Good."

In 1443, the Burgundian Court paid the instrument maker Jean Chapuis for "4 ivory recorders, one decorated with gold and jewels and the others plain." An undated inventory from the Court seems to describe three of the four ivory recorders in more detail: "Item, three leather cases, covered with gold, in all of them ivory recorders, both large and small; one of the large recorders is ornamented with gold on the mouthpiece, and lower down decorated with two gold rings and strewn with little emeralds, garnets, and rubies, and nothing is lacking."

As Marix shrewdly remarked, "At the court no minstrel was paid as a recorder player, but no doubt the virtuosi of the shawm and bombard knew also how to use it on occasion—for example, Verdelet, the so-called 'minstrel of the king of minstrels,' whose reputation was great. According to Martin le Franc [c.1440], '... never have we encountered on douçaine or flaiiolet anyone who played them like the late Verdelet used to do.'" The word *flaiiolet* would not have meant the flageolet as found in the late 16th century (with four fingerholes and two thumbholes) but rather have indicated some other kind of duct flute, such as the recorder.

The Burgundian Court had five wind players in 1443: Hennequin Janson, *trompette des ménestrels*; and Jehan Van Artinghem, Jehan Caresme, Pierre Claisonne le Brun, and Thibaut de Strasbourg, minstrels. The simplest inference is that the four minstrels, and perhaps the slide trumpeter too, played the recorders that had been bought from Chapuis.

What more do we know about the incomparable Verdelet? Marix provided biographical details of two players, father and son, with this nickname: Jehan Boisard called Verdelet, "former king of minstrels," and his son, "minstrel of the king of minstrels." She suggested that the son received his title because he was apprenticed to Jehan Facien, the "king of minstrels" at that time. The older Verdelet, and later Facien, were "kings" because they had some kind of authority over all the minstrels in those territories, including Burgundy, that recognized the King of France as overlord. Both the Verdelets were among the five minstrels that King

Charles VII of France offered in payment of his debts to Ferdinand of Aragon in 1426.

By 1436, the younger Verdelet—probably the one known to Martin le France—seems to have been in the service of the duke of Bourbon when he fell ill at the Peace of Arras, then died soon afterwards. No doubt this pattern of players being sent around to different masters spread the cause of recorder-playing from country to country.

If the evidence for minstrels playing the recorder in the early 15th century is indirect, for the later part of the century it is direct and also more plentiful. In the same city of Bruges that produced Willay, the earliest recorder maker known to us by name, Duke Charles the Bold of Burgundy was married to Margaret of York in 1468. Reinhard Strohm, in his book *Music in Late Medieval Bruges*, has written of this occasion that “The minstrels and court singers of the town worked side by side with the court minstrels and those of the English delegation.”

Yet we know from the researches of Marix and Barbara Hagg that the number of minstrels at the Burgundian Court had dwindled towards the end of the reign of Philip the Good (d. 1467), to the point that in 1468 only one was left, a man named Jacques de Rectre, player of the slide trumpet, and even he had previously been listed as a field trumpeter. This suggests that the bulk of the instrumental music at the wedding was played by the Bruges city minstrels.

A series of suppers was held every day for ten days, at which music was performed by musicians disguised as animals. At one supper there appeared “four wolves having recorders in their paws, and the said wolves started to play a chanson.” As Isabelle Cazeaux has noted: “The wolves’ feat anticipates Attaignant’s *Vingt et sept chansons musicales a quatre* (1533), playable on flutes [and recorders], by more than half a century, and shows that although scribes did not specifically say so, 15th-century motets and chansons were already ‘*convenables tant a la voix comme aux instruments*’ [suitable both for the voice and for instruments].”

What do we know of the Bruges minstrels at this time? Fortunately, more than about those of any other 15th-century city. Highly relevant to this topic, in 1470 Adriaen Willemaert sold some *fleutes* to a Florentine banker or merchant named Gerolamo Strozzi, resident in Bruges. Willemaert was a member of the city’s band of four *scalmeyers*—literally “shawm play-

ers,” who probably constituted a standard *haut* band of treble shawm, two tenor shawms (bombards), and one trombone.

In the fiscal year 1482–83, the band expanded to five players, probably by adding a second trombonist, and their names are given in the records: Willemaert, Anthuenis Pavillon, Jan van der Schuere, Anthuenis van der Beke and Jan Fauset. That same year, Pavillon was sent to Antwerp “to find a trumpeter,” the city bought five trumpets for the band, and Willemaert was paid for teaching a boy “to master the art of the trumpet.” Doubling was a cheap way for the city to have a shawm/trombone band and a trumpet band. That at least four of these minstrels also played the recorder had already been confirmed the year before, 1481–82, when the city bought “a set of recorders” for their use. But as we have seen, at least one member was already dealing in recorders, so presumably he and probably others had used their own instruments with the band.

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### ***What do we know of the Bruges minstrels at this time? Fortunately, more than about those of any other 15th-century city.***

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In 1485–86, on the city’s behalf, Pavillon and Willemaert began teaching the recorder in their own homes to four “youngsters.” When Willemaert died only about a year later, Pavillon continued teaching two of the boys for at least two more years. This arrangement is puzzling, since only recorders are mentioned. A normal apprenticeship would have also included shawms and trombones, perhaps also trumpets. Since the boys were housed in the minstrels’ homes, the most likely explanation is that they had full apprenticeships and the term “recorders” was being used as shorthand for “wind instruments.” Still, recorders do seem to have been especially important in Bruges, as confirmed by a reference to the city minstrels as “players of recorders and shawms,” rather than the standard shawms and trombones, when they visited the court of Margaret of Austria in 1522–23.

Anthuenis Pavillon belonged to a family of minstrels. He was the son of Gillis Pavillon, who served in Bruges between 1456 and 1479 and was himself the son of

a Gillis, said to be of Busegnies in Henegauwe (now the village of Busignies-sur-Roc in the French-speaking province of Hainault).

Anthuenis became a citizen of Bruges in 1475. (It is curious that this was necessary, since his father was already a citizen.) He is said in the citizenship record to be from “Vaulx, land of Gyse in France” (probably Vaulx en Velin, in Normandy), so perhaps he had served an apprenticeship elsewhere, or had at least moved away from Bruges after training with his father.

In 1479, Anthuenis was paid for traveling to “Namur, Maastricht, Cologne, and elsewhere” to search for a replacement for his father, who had just died. This record shows he had become one of the city minstrels himself. In 1496–97, he was joined by Liefiaert Pavillon, presumably his son, who had replaced Anthuenis van der Beke. Anthuenis Pavillon is last mentioned in the city’s records in 1510.

Adriaen Willemaert likewise came from a minstrel family. In 1459, his father Nycaise (Nicasius) and his uncle Pierre were among the five minstrels of the count of Saint-Pol who were given a payment for playing before the duke of Burgundy in 1459. Nycaise died around 1466, when Gillis Pavillon was appointed tutor of his minor children in Bruges. Perhaps not coincidentally, Adriaen became a citizen of Bruges the same year, when he was described as coming from “Arcane in Henegouwen” (Arc-Ainières in Hainault, between Tornai and Kortrijk), and presumably received his appointment in the city minstrels.

Another Willemaert, Hanin, was among the minstrels of the count of Estampes who received a New Year’s gift in Brussels in 1461. Jehan Willemaert, perhaps Adriaen’s brother, joined the minstrels of the duke of Burgundy in 1470, followed by Lussart Pavillon, perhaps Anthuenis’s brother, in 1473. (They stayed at the court until at least 1475, after which the records peter out.) An Adrian “Wilmorth” or “Willeme”—clearly Willemaert—turns up at the English Court in 1503 as an apprentice of a Flemish wind player named Guilliam van der Bergh (who, as we shall see below, played the recorder).

The Bruges minstrels generally played outside or facing the outdoors. They took part in two important annual processions: first, that to celebrate the relic of the Holy Blood on the feast of the Invention of the Cross (May 3). This feast coincided with the beginning of the secular May Fair, the

**Detail from the chest of Benvenuto Cellini's bust of Cosimo I de' Medici (in the Bargello Museum, Florence, Italy)**



city's most important event, which attracted merchants and visitors from all around, including abroad.

Second, they played for the procession on St. Donatian's Day (October 14), to celebrate the patron saint of the city, when five or six *tubicinantes* (trumpeters) are noted as walking in front of the saint's relics. The city minstrels are also reported as playing on different occasions in the market square as well as in front of the town hall and from its windows, belfry, or estrade (especially built for them).

None of these locations would presumably have been suitable for recorders. But we know that the Bruges minstrels also played indoors. They joined in dances at the Burgundian court: "open" balls in the palace, when townswomen were invited to participate, and balls in the reception room of the new town hall, which had a balcony expressly for minstrels. They played for banquets during the May Fair at which prominent visitors were entertained. For the citizens, they also did a certain amount of freelance work, such as weddings. The extent of the resulting extra income is implied by a vote of the city council during the war years of 1480 and 1481 to give the musicians an additional sum of money because they had "little or nothing to do because of the sober times that now rule."

Beginning in 1481, the city instituted *Salve* or *lof* ("praise") concerts in honor of the Virgin Mary in St. Donatian's church every day of the year, performed by the succentor and choirboys with the organ. Two years later, in May 1483, just after the city bought the official set of recorders for the minstrels, the city paid them to perform instrumental music after the singing during the *Salve* concerts on the three "free" market days. These concerts were one of the initiatives of the city to entertain the populace and visitors during the market. Although the church had given permission for the "trumpeters" to play in these concerts, we may assume that the minstrels also used this resonant indoor setting to show off their recorders to good effect.

As to the repertory employed, in 1484–85 Nicasius de Brauwere, master of the choirboys at St. Savior's church in Bruges, was paid for writing a set of motets for the use of the "minstrels of this city." The payment record gives no more details of these particular motets, but the minstrels are noted as performing the *Salve regina* and *Ave regina celorum* at the town hall during a celebration in 1488, and the

*Ave regina celorum* on three other occasions over the following two years. With their theme of the Virgin Mary, both motets would have been highly appropriate for the *Salve* concerts. Strohm writes that the minstrels' concerts in St. Donatian's "were held in honor of the Virgin, and one has to assume that the minstrels played sacred works ... especially the *Salve regina* and other Marian pieces, or sections from masses that were suitable for instrumental performance." He goes on to suggest that the celebrated Jacob Obrecht, who became master of the choirboys of St. Donatian's in 1485, composed for these concerts, including such surviving secular works as *T'Andernaken*, "a cantus firmus setting of the well-known tune, which appears in the tenor in very long notes, while the other two voices spin an elaborate counterpoint around it" (see Example 1, which would work on alto, tenor and bass recorders).

**Giovanni and Benvenuto Cellini**

The celebrated sculptor and goldsmith Benvenuto Cellini (1500–1571) was also a recorder player. His father, Giovanni, was a wind player and a member of the Florentine town band, the *pifferi*. Benvenuto wrote in his famous autobiography that Giovanni taught him to play the recorder, cornett, and shawm, to sing, and to compose. Furthermore, that as an apprentice before the age of 12 he was already performing with the *pifferi* on cornett and recorder—still so short that he had to play while seated on the shoulders of a servant.

Then his father sent him to Bologna for six months to study the shawm daily with master Antonio Capistraro, a member of the Concerto Palatino. While there he earned money playing alongside Ercole Albergato del Piffero, a well-known actor, string player, stage designer and composer.

On his return to Florence, Benvenuto continued to perform with the brothers Pierino and Girolamo da Volterra (who both became members of the *pifferi* before long). So he had reached a high professional standard at an early age.

Giovanni di Andrea di Cristofano Cellini (1451–1527), to give him his full name, served in the *pifferi* between 1480 and 1514. Several times he is mentioned as *maestro*, apparently signifying leader of the group. His grandfather was named Cristofano; his father, Andrea, was a bricklayer. Interest in the arts and building was high in the family. Giovanni's brother Bartolomeo ("Baccio") became an architect. Giovanni himself knew enough about art

that in 1504 he was one of the 11 Florentine citizens chosen as a jury to decide on the placement of Michelangelo's *David*. He apparently gave up a career as an artist and engineer in order to marry and take steady employment—with the city *pifferi*. Benvenuto says that in addition to recorder and shawm (and presumably cornett), his father played *violi*.

The members of the Florentine *pifferi* specialized in playing not a certain type of instrument but parts of a certain range. When Giovanni was appointed, he played the *soprano* part. After being dismissed for political reasons in 1491 and reappointed four years later, he was given the *contra alto* and *contra basso* parts, but received only benefits, not a salary.

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**Giovanni himself knew enough about art that in 1504 he was one of the 11 Florentine citizens chosen as a jury to decide on the placement of Michelangelo's David.**

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In 1497, he was given a full place again, and now played *soprano* and *contra basso* parts. He was charged with illegally buying the place from another member, but the charges were later dropped.

At the age of 63, Giovanni retired, the official reason being that he was considered too old for the daily obligations of the job. Benvenuto claims that his father was actually pensioned off because he was unwilling to go to Rome to serve Cardinal Giovanni de' Medici, who had just become Pope Leo X. In 1527, Giovanni died of the plague.

We owe many of these juicy details to Benvenuto's fame as an artist. If he had remained a player, we would probably know less about him than we now know about his father. In any case, it seems to have been Giovanni's perhaps enforced retirement that lost Benvenuto the right to succeed his father in the *pifferi*, giving him added incentive to pursue the art of goldsmithing rather than music.

Example 1. Tandernaken by Jacob Obrecht, from Harmonice musices odhecaton (Venice: Petrucci, 1501), ff. 75-76 (clefs: C2, C4, F4)

The image displays a musical score for 'Tandernaken' by Jacob Obrecht. It consists of six systems of three staves each. The top staff is in treble clef (C4), the middle staff is in alto clef (C2), and the bottom staff is in bass clef (F4). The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure numbers 7, 13, 20, 26, 32, and 38 are indicated at the beginning of their respective systems. The score is presented in a clean, black-and-white format.

A MIDI playback of this piece and an enlarged version more suitable for ensemble playing are available in Recorder On-Line at <[www.recorderonline.org](http://www.recorderonline.org)>.

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

45

Musical score for measures 45-50. The system consists of three staves: Treble, Middle, and Bass. Measure 45 starts with a treble clef and a key signature of one flat. The melody in the treble staff features eighth and quarter notes with some rests. The middle staff has a long, sustained note with a slur. The bass staff continues the melodic line with eighth and quarter notes.

51

Musical score for measures 51-57. The system consists of three staves: Treble, Middle, and Bass. Measure 51 starts with a treble clef and a key signature of one flat. The melody in the treble staff includes a sharp sign on a note. The middle staff has a long, sustained note with a slur. The bass staff continues the melodic line with eighth and quarter notes.

58

Musical score for measures 58-64. The system consists of three staves: Treble, Middle, and Bass. Measure 58 starts with a treble clef and a key signature of one flat. The melody in the treble staff includes a sharp sign on a note. The middle staff has a long, sustained note with a slur. The bass staff continues the melodic line with eighth and quarter notes.

65

Musical score for measures 65-72. The system consists of three staves: Treble, Middle, and Bass. Measure 65 starts with a treble clef and a key signature of one flat. The melody in the treble staff includes a sharp sign on a note. The middle staff has a long, sustained note with a slur. The bass staff continues the melodic line with eighth and quarter notes.

73

Musical score for measures 73-77. The system consists of three staves: Treble, Middle, and Bass. Measure 73 starts with a treble clef and a key signature of one flat. The melody in the treble staff includes a sharp sign on a note. The middle staff has a long, sustained note with a slur. The bass staff continues the melodic line with eighth and quarter notes.

78

Musical score for measures 78-84. The system consists of three staves: Treble, Middle, and Bass. Measure 78 starts with a treble clef and a key signature of one flat. The melody in the treble staff includes a sharp sign on a note. The middle staff has a long, sustained note with a slur. The bass staff continues the melodic line with eighth and quarter notes.

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***Between 1515 and 1517,  
Nagel and the famous  
music copyist  
Petrus Alamire  
served as spies for  
Henry VIII of England.***

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**Hans Nagel:  
London and the Low Countries**

The origins of our next player, Hans Nagel (d. 1531–32), are uncertain, as Nagel was a common name in the Low Countries. He may have been German: one of the two sons of another Hans Nagel who served in the civic ensemble of Leipzig between 1479 and 1483.

The first record that clearly relates to our Hans dates from 1501, when he was among the “sackbuts” of Henry VII of England when the king made a state visit to Philip the Fair, duke of Burgundy, in Brussels. Unfortunately, the English accounts during the preceding years do not give the names of all the members of this ensemble, so we do not know exactly when Nagel arrived in London. The “sackbuts” of the English Court in fact played either shawm or trombone, and one of them, a Fleming called Guiliam van der Burgh, was paid for providing “new recorders,” presumably for himself and his colleagues, in 1501.

Nagel left England in 1504 and joined the retinue of Philip the Fair. Curiously, this move soon brought him back to England, when Philip’s fleet was battered in a storm on its way to Spain in 1506 and took refuge in an English harbor. Philip then made a state visit of no fewer than three months to the English Court, and his minstrels were rewarded by Henry VII.

Philip did go on to Spain later that year, taking control of the kingdom of Castille, but lived less than a month to enjoy it. Nagel may perhaps have stayed on for a while in the service of the widowed queen, although that would surely have been uncomfortable, as her mental instability earned her the nickname “Mad Joan.”

By 1508–09, Nagel had moved back to the Low Countries, where he was paid in Mechelen as *piper vander stad* (city wind player) for “certain services done for the city.” He appears on the pay records of the civic ensemble through 1518–19, always being distinguished from his colleagues by the title “master,” which may mean he was the leader. In 1510–11, the city paid him for acquiring a case of recorders, doubtless for the ensemble’s use.

Nagel may actually have been doing double duty, for he was paid in 1509, on command of Margaret of Austria, for serving daily in the court chapel of the minor Archduke Charles of Burgundy, located in Mechelen. (He and another trombonist, Jan Van Winckel, played along with the singers in the polyphonic offices and masses.)

While in Mechelen, between 1515 and 1517, Nagel and the famous music copyist Petrus Alamire served as spies for Henry VIII of England, helping to gather information about Richard de la Pole, exiled pretender to the English throne. The king was rightly concerned that Pole would attack England, especially when in March 1516 he apparently obtained from Francis I of France a promise of support for his title. Therefore the English Court tried to keep track of Pole’s movements.

Nagel had apparently had some earlier dealings with Pole that were considered treasonable in England, and he now asked for and was granted an amnesty. Despite that, Henry VIII was unsuccessful in his attempt to entice Nagel back to England as a court musician (but did succeed with some of his trombone-playing colleagues, including Van Winckel). Eventually, the surviving diplomatic correspondence contains a claim by an informant that Alamire and Nagel were spies for Pole, or in other words double agents, and the Court dropped them soon after that.

At some point after 1518–19 that cannot be established because of missing records, Nagel moved to Antwerp and joined the *stadspieellieden* (civic ensemble) there. He did become a citizen of Antwerp in 1528–29 and is listed in the first preserved accounts of the civic musicians in 1530.

By the time the city made an inventory of its instruments in October 1532, Nagel had died. The extent of these instruments, divided among three of the musicians, is remarkable: Peeter Baninck had “a case with twelve new recorders ... a case of new large crumhorns, eleven altogether, and ... a soprano and a tenor shawm.” Tielman Susato (see below) had “another case with eight crumhorns ... another case with nine recorders ... also, two trombones and a field trumpet ... and ... a tenor pipe [shawm?].” Jan de Brassier had “a trombone that Jan [*i.e.*, Hans] Nagel had and ... a case with seven recorders; Hans Nagel had eight but one was lost at his home: a tenor [*crossed out*] a soprano.” This inventory confirms that Nagel played the trombone and that, as in London and Mechelen, he and his colleagues played a consort of recorders.

Other cases and sets of recorders are mentioned in inventories and purchases in the Low Countries and Italy before 1532. And twice a number of recorders is specified without saying whether they constituted a set: six recorders, Mechelen, 1508–09; eight recorders, Nuremberg,

1512. The Antwerp inventory, however, is the first time that numbers of instruments are explicitly associated with sets—and they are surprisingly large numbers (eight, nine, and twelve). Since there were only four or five musicians in the Antwerp ensemble, they must have drawn on these large sets, as needed, to create variety of sizes and numbers in consorts.

Although the method books of the first half of the 16th century report only the alto, tenor, and basset sizes of recorder, we know from documents and surviving instruments that larger sizes were made. For example, in 1535, Wolff Gans (see below) bought for the Brussels court a recorder “the height of a man, for the contrabass part.”

### Tielman Susato

As to what repertoire would have been played on these sets of recorders, one answer comes from another city player mentioned in the Antwerp inventory of 1532: Tielman Susato. Born in Soest in the region of Cologne (thus the last name he adopted), Susato arrived in Antwerp at about the age of 14 around 1529 and worked as a music calligrapher at Onze-Lieve-Vrouw (the Church of Our Lady). Two years later, he joined the Antwerp civic ensemble. Its players performed daily: at the city hall, in the Church of Our Lady, and for processions and state occasions. They were also often employed by the Confraternity of Onze-Lieve-Vrouw-Hof to play for mass and on feast days. The city made payments to Susato for playing the trumpet (1531) and for two trumpets, a tenor and a bass, “bought for the city musicians for the procession and to play in the church with singers on high feast days” (1542).

Susato remained in the ensemble until 1549, when he and three other members were dismissed, apparently for religious insubordination during the entry into Antwerp of Emperor Charles V and his zealously Catholic son, Philip of Spain. Clearly, Susato was sympathetic to the growing Calvinist movement. Later documents still describe him as a “musician” (*speelman*), suggesting that he was now performing freelance.

Meanwhile, in 1542, Susato had begun an illustrious second career as the first music publisher in the Low Countries, initially in collaboration with two other men, but already under his own printing privilege the following year. Between 1543 and 1561, he published no fewer than 55 “music books,” many of which went

through several editions: two chanson series, two motet series, a mass series, a Dutch-texted series, and one dance volume (the famous *Danserye*).

His house/store was situated in a prime business location, near the city’s Bourse (exchange). The house from which Susato conducted his business from 1551 onwards was called, not the recorder but the *Cromhorn*—perhaps a more eye-catching instrument for a sign. The location was a new development, north of the city, called the New Town, in which he was also an investor.

During the 1550s he became increasingly involved in business activities, including jewel trading and land speculation in the recently drained polders of North Holland. In 1561, he left Antwerp to become “commission bailiff and sheriff” of the dikes in Alkmaar.

After participating in a failed diplomatic mission for Sweden in 1565–66, in which he destroyed some letters that he feared would fall into the hands of the country’s enemy, Denmark, Susato was brought before the High Court of Sweden, then released. The last known documents about him, from 1569 and 1570, find him still in Sweden working as a German scribe and as a mediator in a property dispute.

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## ***Pylken and his colleague***

### ***Gommaer van***

### ***Oisterwyck, “fugitives,”***

### ***were sentenced in their***

### ***absence for taking part in***

### ***the Calvinist uprising.***

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Susato indicated that many of the vocal pieces he published could also be played on “all” instruments. The title page of the collection from which Example 2 is taken, *Vingt et six chansons*, says merely that its parts are “suitable both for the voice as also favorable to play on various instruments” (*convenable tant a la uoix comme aussi propices a iouer de diuers Instrumens*). This example, in which the second part is derived from the first by canon at the lower octave, would work on soprano recorder, three tenors, and bass.

A postscript: one of the other Antwerp musicians dismissed in 1549, Segher Pylken, was soon reinstated. But in 1568,

Pylken and his colleague Gommaer van Oisterwyck, “fugitives,” were sentenced in their absence for taking part in the Calvinist uprising. They were banished from the city and their goods seized. Pylken was already in England, where two years later he was appointed to the London Waits in a specially created seventh place. Not long before, the city had bought a “whole set of recorders” and six cornetts for its Waits, to add to their shawms, trombones, and viols. Pylken clearly was a gifted musician, because on his departure 10 years later was given an unprecedented “free gift” of money. Oisterwyck, too, went to London, where in 1570 he became a member of the Court flute and cornett consort.

### Sylvestro Ganassi

Surprisingly little has been published about the life of Sylvestro di Ganassi dal Fontego, one of the most famous names in the history of the recorder. His date of birth is given in reference books with confidence as 1492, presumably based on his statement in his second treatise for the viol, *Letzione seconda pur della prattica di sonare il violone d’arco da tasti* (1543), that “of the 51 years I have encountered, I have had the time to study for at most five years.” Fifty-one certainly sounds more like an accurate number than, say, 50 would have been, but even so we can only say that he was born in 1491 or 92.

Under the name “Silvestri Antonij” he was hired as a *piffero* of the Doge of Venice in June 1517 to replace one Melchiorre, deceased, who had played the *contra alto* part in the ensemble. (As in Florence, the Venetian ensemble specialized in part-ranges.) Ganassi was said to be living at that time “close to the government granary near the Rialto” (*ad fonticum Farine in Rivoalto ad tria capita*). This storehouse (*fontego* in Italian) gave rise to his appellation “dal Fontego”—and in turn, of course, to the name of his famous recorder treatise, *Opera intitulata Fontegara* [Work entitled “Fontegara”] (Venice, 1535). The Antonio appended to his name in the hiring record no doubt refers to his father.

About his origins, Ganassi wrote in the introduction to his first treatise for the viol, *Regola rubertina: Regola che insegna sonar de viola darcho tastada* (Venice, 1542): “In ancient histories, we find the philosopher giving thanks to God for three things: first, that he was a Greek not a barbarian; second, that he was a rational being and not an irrational one; and third, that he was a man and not a woman. I, too,

Example 2. "Je my levay par ung matin" by Jean Descaudain, from *Vingt et six chansons musicales & nouvelles a cincq* (Antwerp: Thielman Susato, [1543]); superius, contratenor, tenor, bassus, all f. vv (clefs: C1, C4, C4, F4)

Musical score for measures 1-5. The score is written for five parts: Superius (treble clef), Contratenor (treble clef), Tenor (treble clef), Bassus (treble clef), and Bassus (bass clef). The time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a fermata in the final measure.

Musical score for measures 6-11. The score continues with five parts. Measure 6 starts with a measure rest in the Superius part. The music includes various rhythmic patterns and a sharp sign (#) in the Superius part in measure 10.

Musical score for measures 12-15. The score continues with five parts. Measure 12 starts with a measure rest in the Superius part. The music concludes with a final cadence in the Superius part.

17<sub>8</sub>

Musical score for measures 17-22. The score consists of five staves. The first staff (treble clef) has a whole rest in measure 17, followed by a half note in measure 18, and a half note in measure 19. The second staff (treble clef) has a whole rest in measure 17, followed by a quarter note in measure 18, and a quarter note in measure 19. The third staff (treble clef) has a whole rest in measure 17, followed by a quarter note in measure 18, and a quarter note in measure 19. The fourth staff (treble clef) has a whole rest in measure 17, followed by a quarter note in measure 18, and a quarter note in measure 19. The fifth staff (bass clef) has a quarter note in measure 17, followed by a quarter note in measure 18, and a quarter note in measure 19.

23<sub>8</sub>

Musical score for measures 23-28. The score consists of five staves. The first staff (treble clef) has a whole rest in measure 23, followed by a half note in measure 24, and a half note in measure 25. The second staff (treble clef) has a whole rest in measure 23, followed by a quarter note in measure 24, and a quarter note in measure 25. The third staff (treble clef) has a whole rest in measure 23, followed by a quarter note in measure 24, and a quarter note in measure 25. The fourth staff (treble clef) has a whole rest in measure 23, followed by a quarter note in measure 24, and a quarter note in measure 25. The fifth staff (bass clef) has a quarter note in measure 23, followed by a quarter note in measure 24, and a quarter note in measure 25.

30<sub>8</sub>

Musical score for measures 30-35. The score consists of five staves. The first staff (treble clef) has a whole rest in measure 30, followed by a half note in measure 31, and a half note in measure 32. The second staff (treble clef) has a whole rest in measure 30, followed by a quarter note in measure 31, and a quarter note in measure 32. The third staff (treble clef) has a whole rest in measure 30, followed by a quarter note in measure 31, and a quarter note in measure 32. The fourth staff (treble clef) has a whole rest in measure 30, followed by a quarter note in measure 31, and a quarter note in measure 32. The fifth staff (bass clef) has a quarter note in measure 30, followed by a quarter note in measure 31, and a quarter note in measure 32.



thank God for three things: first, that I am of Bergamasque ancestry; second, I was born in the city of Venice; third, I am a Christian and not a pagan. I will tell you the reason why: this Lombard ancestry endowed me with ability; the greatness of the Venetian homeland made me studious; and faith made me work for things useful to body and soul.” (The title of this treatise, like that of *Fontegara*, is a pun: the work is dedicated to Ruberto Strozzi, a Florentine nobleman and patron of the early madrigal, whom Ganassi claims as his former student.)

We know little about Ganassi’s later life. Francesco Sansovino’s *Diagolo di tutte le cose notabili che sono in Venetia* [Dialog on all the notable things in Venice] (1560) singles out “Sylvestro dal Fontego” as one of the musicians “of excellence” in the city. He is presumably the “Sylvestro dal Cornetto” (of the cornett) who rented a *volta* (storeroom or warehouse) in Venice in 1566 for an annual rent of 17 *ducats*. The date of his death is unknown.

Ganassi’s treatises reveal a few more personal details about him. In *Letitione seconda* he wrote to his readers, touchingly: “even though the shape of my body is abundant in flesh, it does not mean that because of this abundance I will be forced to keep my eyes closed throughout my discussion.” On the title page he describes himself as “desirous in [presumably a student of] the visual arts.” He engraved and printed all his treatises himself.

We do know something about Ganassi’s relatives. A family of wind musicians who belonged to the Concerto Palatino in Bologna were Ganassis. The first, Zaccaria da Venezia, trombonist (who served 1513–28), may have been Sylvestro’s brother. (If this is true, then their father is likely to have been a wind musician, too.)

There is an explicit connection between Zaccaria and the Bassano family: while he temporarily served the Pope in 1519–21, he was replaced by Alvise Bassano, the eldest son of Jeronimo, the patriarch of the family (himself a member of the *pifferi del Doge* and therefore surely acquainted with Sylvestro). Zaccaria had two sons: Giovannino de Zaccaria (served 1544–52) and Vincentio da Zaccaria (served 1531–81), who was the permanent replacement for his father and is explicitly called “Vincentij Ganassi” in one record. Vincentio’s son, Alphonso (served 1561–1610), was generally known as Ganassi. A further Ganassi, Alessandro, probably a member of the next generation, served 1622–48.

There is one other relevant record about the family: a lawyer called “Antonius de Ganassis a fontico,” perhaps Sylvestro’s son, is mentioned in a Venetian document of 1549.

Ganassi’s *Fontegara* is at once the most revealing and the most frustrating of all recorder treatises, tantalizing us with hints of an astonishingly well-developed style of playing. (Please note that I have made my own translations of all of Ganassi’s words, rather than relying on standard published translations, which bear only an approximate relationship to the original text.) The author declares that the aim of the instrumentalist is to learn from and imitate the human voice, using the breath, articulation, and fingering. He then describes the means we can use to achieve fine playing: good breath control, alternative fingerings, a variety of articulations (three basic kinds of syllable, *te che*, *te re*, and *le re*), and extensive use of trills and divisions. Unfortunately, he gives no examples of musical contexts in which these techniques were used, and we cannot hear the “capable and expert” (*suficiente & perito*) 16th-century singer he holds up as a model.

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**From all this evidence,  
it is clear that Ganassi  
had amateur musicians  
in mind for all  
three treatises.**

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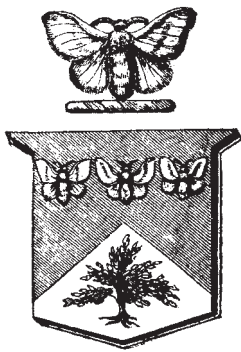
According to Ganassi, playing “with artifice”—or, in other words, artistically—has three essential interdependent elements. The first is *imitatione* (imitation, specifically of the voice), achieved by means of dynamics in service of the piece’s mood. The second is *pronteza* (readiness), achieved by varying the breath pressure. The third is *galanteria* (elegance or grace), achieved by the use of ornaments, “derived fundamentally from the trilling of the fingers on the holes of the recorder.” He mentions trills varying in interval from the “lively and expansive” (*vivace e augmentata*) expression of the third down to the “sweet or soothing” (*suave over*

*placabile*) effect of the semitone. The majority of the treatise is taken up with a series of tables of the divisions or *passaggi* that may be applied to a melodic line.

For what audience did Ganassi write this treatise? In his introduction to *Regola rubertina* he wrote: “I have taken to heart, as I already did with my other work entitled *Fontegara*, which taught how to play the recorder and to make diminutions, to set out some of my observations on music for the viol, that is, on the practical method of playing music on the viol, in order that the talent given to me by God be passed on to my neighbor, and smooth the way for those who take delight in this art.” Furthermore, “it happens that in the present day many take delight in the instrumental music of viols, so I have decided to make my work bear fruit in the love toward my neighbor, and I know that it has been useful to me to learn at the right time and place, the same being also true for our neighbor.” On the title page of *Letitione seconda*, he wrote that the treatise was “a useful work for those who take delight in learning how to play” (*opera utilissima a chi se diletta de imparare sonare*). A manuscript appendix to *Fontegara*, consisting of 175 diminutions on a single cadence, was prepared by Ganassi for “a Florentine gentleman” and copied for a nobleman called only Domenico.

From all this evidence, it is clear that Ganassi had amateur musicians in mind for all three treatises. Professionals learned through apprenticeship with a master, in one-on-one instruction, presumably using whatever teaching materials the master could provide. If Ganassi had been targeting professional wind players for *Fontegara*, he would doubtless have written about the cornett or the shawm, the bread-and-butter instruments of wind bands, rather than the recorder.





### The Bassano Family: From Venice to London

In the London branch of the Bassanos we find an apparently unique instance of players being allowed to specialize in the recorder. In 1531, Henry VIII attracted four Venetian wind players to his “sack-but” ensemble: Alvisè, Anthony, Jasper, and John “de Jeronimo.” These were none other than four of the sons of Jeronimo Bassano, whom we have already encountered in Venice. They stayed in England only a few years, then returned home.

In 1539–40, the king—who played the recorder himself—attracted them back to England permanently, along with their younger brother Baptista, this time not as shawm and trombone players but as a consort of recorder players. This consort, expanded to six members in 1550, lasted intact until the amalgamation of the three Court wind consorts into one group in 1630—no less than 90 years. Its later members included second- and third-generation Bassanos (Arthur, Anthony II, Augustine, Edward, Henry, Jeronimo II, Lodovico), other foreigners (William Daman and two members of the Lanier family, Alphonso and Clement), and from 1593 onwards some native wind players (Robert Baker I and II, John Hussey, William Noake).

The musicians were on call daily in one of the five “standing houses” of the monarch on the River Thames—Westminster, Greenwich, Richmond, Hampton Court, and Windsor—apparently to play for dances and dinners. Doubtless the consort used instruments made by the Bassanos, who were among the prominent woodwind makers of the age. (For details, see my book on the Bassano family, or my August 1984 article for *American Recorder* on the Court recorder consort.)

#### Simone Nodi

The wind band of Siena is first recorded as having recorders in 1547: “a case of black recorders, in the hands of the *pifferi*.” Revised statutes for the *pifferi* drawn up in 1556 state that they would now number five musicians who, with their “recorders, trombones, and cornetts” were to be “in constant readiness to play for the captain

of the people and the lord priors” at all the required times and on all the occasions decided upon by those ruling bodies. Clearly, recorders were important to the city authorities, because they are mentioned first and in any case alongside the primary instruments of wind bands. The case of recorders is still mentioned in the records at this time, once being said to be “in the hands of maestro Niccolò, *piffaro*.”

The man in question had the long full name Niccolò di Maestro Cristoforo Piffaro. Having served since 1510, he was excused from playing at night and permitted to have another musician substitute for him. The palace inventory of 1573 now gives the specific number of recorders: “a case of six *flauti dritti*” (the first use of this term for the instrument that I have encountered in any Italian records).

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### The wind band of Siena is first recorded as having recorders in 1547.

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For our purposes, the most important member of the Sienna *pifferi* was Simone di Domenico Nodi—that is, Simone Nodi, son of Domenico—who was appointed in 1546, only one year before the first official mention of recorders in the records. He had apparently already been serving as a supernumerary, as five months earlier his meal allowance had been increased. As with many of the *pifferi*, the trials and tribulations of his life are recorded in some detail. In 1564, he was hauled before the city authorities to explain why he had disobeyed orders to play the cornett alone while his colleagues were absent on one occasion; he must have had a good excuse, because he was absolved of the charge. In 1555, he was ordered to share the gifts and gratuities that he had received from visitors on behalf of the ensemble, and apparently some extra income for freelance work outside the Palace.

Ten years later in 1565, Nodi and a colleague, Adriano Mangoni, were among the five *pifferi* who were successfully sued by a Palace trumpeter and his son for not sharing gratuities. In 1570, Nodi in turn sued the leader of the *pifferi*, Ascanio Marri, for the same reason. Nodi himself was elected leader in 1575. In 1580, he was ordered to be imprisoned for violating the city’s regulations on taking outside employment,

and the sentence was even increased because he refused to turn himself in.

In 1565, Nodi was said to be using a room in the Palace for a “school.” By 1574, he was living in a house where he had “his own studio or school where he usually teaches his pupils.” One of his pupils was Domenico Fei, son of Maestro Bartolomeo Fei, a Siennese barber. Bartolomeo left Nodi the sum of 50 *scudi* in 1576, “in recognition of the many kindnesses shown to Domenico” when Nodi “taught him musical theory and to play instruments.” (Domenico had begun serving in the *pifferi* as a supernumerary the previous year; was hired on half salary in 1578, and resigned in 1591 when his request for a salary increase was denied.) Nodi’s successor’s successor as leader of the *pifferi*, Alberto di Francesco Gregori, was ordered to open a school in 1603, “above all because of the great necessity of renewing and maintaining a school of music in the Palace, as was the custom in the past, and of promoting young players from it.”

Nodi retired on fully salary in 1601 and died the following year. His heirs returned to the palace “two cases of recorders, one black and the other yellowish; a case of flutes; (and) another case of six *sordini* (sorduns?),” all of which had been issued to him for the use of the *pifferi*.

#### The Gans Family

The Ganses present a fascinating case of wind players involved with the recorder at several levels. Wolff Gans joined the *Stadtpfeifer* (city band) of Augsburg in 1526 and stayed there for eight years. At that point he took some kind of leave of absence, perhaps engineered through the imperial household, to work for Queen Mary of Hungary, who did not in fact live in Hungary but was the regent of The Netherlands and based in Brussels. In 1535, Gans was one of three “shawm players” paid “for having come from Germany to the service of the Queen.”

He also received a payment “for several instruments of music made in Augsburg and delivered to the Queen; among others, three recorders, including one the height of a man, for the contrabass part; one for the tenor; and one for the superius; another large and one medium recorder; also eight flutes ....” Clearly, Gans was helping to build up the collection of woodwinds at the disposal of Queen Mary’s band, which then consisted of two cornettists, three shawm players, and a trombonist.

We do not know of any woodwind makers in Augsburg in the 16th century, so Gans is much more likely to have bought the instruments in or around that city. There are surviving great bass recorders from this period made by Hans Rauch in Schratzenbach and probably Sigmund Schnitzer I in Nuremberg; both cities are reasonably close to Augsburg. (Sigmund was praised, in a book published in Nuremberg in 1547, especially for his large sizes of woodwind instruments, including recorders.) In 1536, Gans was described not only as shawmist but also “archer of the Queen’s corps.”

In 1538, however, Gans returned to the Augsburg *Stadtpfeifer* and stayed there for the rest of his life, the last payment being made to him in 1557. An inventory of the band’s instruments in 1540 included a case of five recorders (two discant, two tenor, one bass) and a case of four flutes (three tenor, one bass), both “lost” from the city’s dance house, presumably stolen. We may be suspicious that Gans had sold the instruments to Queen Mary, but the numbers and sizes of instruments do not match. The members of the band are named in the inventory as Gans (who had a treble shawm, a bass shawm with one key, and a case of six crumhorns), Jorg Prenner (a tenor shawm), and Hanns Trexel (five *schreyerpfeiffen*), along with Lepolt Turner (who is said to have had a trombone at St. Peter’s Tower, the city’s watchtower; perhaps he also used the instrument to play with his colleagues when he was not needed at the tower). Once again, we can see the range of wind instruments a city could provide for its band. We may suppose that the musicians owned recorders and flutes, since the city had not replaced the lost ones.

Wolff Gans wrote of his sons, Sebastian and Wolfgang, that they “were educated in music from their early youth, and learned diligently, and moreover they have been in other countries with [music] masters; much was spent on them, so they—thank God ... have learned and understood more than other *Stadtpfeifer*.” Around 1550, one of them, apparently Wolfgang, had been sent “to Ferrara for two whole years at my own expense.” When Wolfgang returned in February 1552, Wolff applied for him to have the place in the band just vacated by Wolff Perger. Noting in passing that Wolfgang was also an organist and composer, Wolff asked the city to hire him “because my colleagues and I well need a good cornettist, as in my sickness I am no longer capable of playing the cor-

nett, but must accept and be responsible for another part.”

What the Ganses did not know was that the city had already made a deal with Prenner, who had been playing in the tower of St. Stephen’s Cathedral in Vienna for five years, to swap places with Perger. In December that year, Wolfgang wrote a complaint that the city magistrate had denied his request for a salary for the autumn quarter, noting that on his return from Italy he had served for five months without salary and he had now used up the money that his father gave him during his Italian stay. Since Wolfgang in fact never appears on the payroll, he must not have been hired permanently.

Wolfgang therefore had no post, and the Gans family were put in a difficult financial situation. The solution they adopted emerges from an infamous dispute between Wolff and his colleagues in the *Stadtpfeifer* three years later, in 1555—in which, among other things, Wolff claimed that Prenner tried to hit Wolfgang on the head with a large shawm (and Prenner counterclaimed that he merely gestured with the instrument).

Amid all the angry posturing on both sides, several interesting facts emerge. Wolff claims he “not only taught the others [his colleagues] ... but also established the *music* under the *Stadtpfeifer*.” (The word *music* here may refer to some special configuration of instruments or parts, as the band had been established since the 14th century.)

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### **Wolff claimed that Prenner tried to hit Wolfgang on the head with a large shawm...**

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Because of some previous quarreling, the city lords had ordered in 1554 that all the *Stadtpfeifer* “live together peacefully and like good colleagues.” For several years, the band had been rehearsing together three times a week. Wolff decided to stop playing with the *Stadtpfeifer* and sent a substitute: he says, an outside trombone player; Prenner says, “only his apprentice and inexperienced in playing,” so they had to hire someone better.

Then Wolff formed his own band with his sons to do freelance work. Not to be outdone, his colleagues Prenner, Hans Trexel, and his son of the same name,

teamed up with Melchior Neusidler (1521–90), the celebrated composer and lutenist, who had moved to Augsburg a few years earlier. Under Neusidler’s leadership they formed a group to play *stille Musica*—apparently chamber music involving lute with some soft instruments, such as strings, flutes, or recorders—for prominent citizens.

The city’s response to the dispute, in January 1556, was to summon all the *Stadtpfeifer*, admonish them to keep the peace, and make them take an oath to “not do anything offensive to each other or against the law.” Incidentally, one of Prenner’s complaints, that the Ganses sometimes showed up “without books,” demonstrates that it was now considered standard for wind musicians to play from music, whereas in the 15th century they had almost always played from memory.

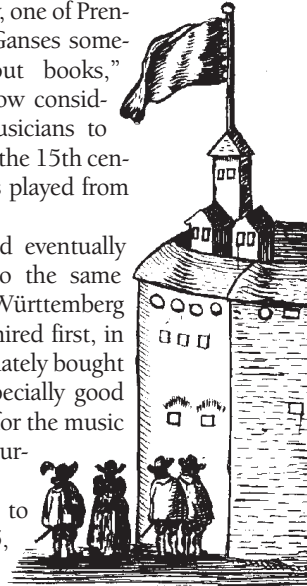
Both of Wolff’s sons did eventually move on from Augsburg to the same place, the Court of Baden-Württemberg in Stuttgart. Sebastian was hired first, in 1566, and the Court immediately bought him a trombone “of an especially good kind and thoroughly useful for the music of the Court ensemble.” He survived a long illness in 1570.

Wolfgang followed him to the Court in 1573. By 1575, they had achieved such a reputation that a local poet, Nicodemus Frischlin, in a poem about the first marriage of Duke Ludwig, devoted a stanza to them:

*Wolff Gansen ich hie nennen muß  
Weil er ist so ein Musicus  
Mit sein Bruder zu dieser frist  
Fast der berhümbst Instrumentist  
Auff Pfeiffen, Zincken so gerad  
Den weitesten berufff jetz hat  
Und sunst auff manchem Instrument  
Wie der weist, der Wolff Gansen kent.*

[I must name Wolfgang Gans here / because he is such a fine musician. / With his brother at this time / almost the most famous instrumentalist. / On pipes and straight cornetts / he has a widespread reputation / as well as on many another instrument. / That’s what everybody knows who knows Wolfgang Gans.]

Ironically, Neusidler applied unsuccessfully for a post in Stuttgart the following year. The Gans brothers were highly paid (especially Wolfgang, who also received a large clothing allowance). They were consulted about hiring decisions and allowed to select instrumentalists without asking the Kapellmeister.



In 1572, Sebastian took two “singing boys” from the court chapel as apprentices, whom “he should teach and instruct on instruments.” Over the next 14 years, he took five more apprentices for periods set between two and six years. These periods are short in comparison with those elsewhere (e.g., in London, a minimum of seven years), and that may have led to trouble. Christoph Frey, who had been apprenticed to Sebastian for six years but released after only 2-1/4 years, became a Court *Heerpauker* (timpani player). One of Frey’s own apprentices, Ulrich Beck, then had to petition the Court to be allowed to learn “other instruments such as cornetts, trombones, and the like,” presumably because Frey was not competent to teach him.

In 1574, Sebastian was sent to purchase instruments for the Stuttgart Court in Munich, Augsburg, and Ulm, and the following year he brought violin strings from Ulm. In 1576, he was paid for having bought a case “containing 31 flutes and pipes of all kinds” and for getting “several part-books” bound.

Six years later, he went with the Court woodwind maker Samuel Baisch to Wiesensteig, so that they could learn “the finishing of *Kolonen* and the cutting of their mouthpieces (reeds?)” from the *pfeiffmacher* Christof Frey (not to be confused with Gans’s apprentice). The sources relating to these *Kolonen* or *Kolonen* in Stuttgart do not make absolutely clear whether the instruments were sorduns, a type of double-reed instrument in column form (as suggested by their high price and the word “mouthpieces”), or columnar recorders. In 1584, Sebastian had a goldsmith coat three cornetts with tin, then gild them and fit them with boss-es; the cost of this little operation brought him a sharp order not to do anything in future without permission.

Sebastian died in December 1586. His widow, Susanna, sold to the Court a large collection of instruments that he had presumably played: two trumpets, three curved bass cornetts, six straight cornetts, “a case of seven recorders and a flute, all made by the Netherlands *pfeiffmacher*” (the Court woodwind maker Melchior Bilgkheim), a case of eight brown and eight yellow flutes, a case of four boxwood flutes made in Antwerp (three tenors and a bass), a case of three flutes (a two-part tenor and two two-part basses), a case of four brown flutes (the two larger ones made in two parts), and a case of two bent bass flutes. It is astonishing that in

Stuttgart, which had the largest instrument collection of any European court or city, one of the players still had so many instruments of his own.

Wolfgang Gans was also paid for providing a number of instruments for the Court between 1574 and 1589: a case of flutes and dulcians, a virginals, a cornett, a quart trombone, and a case of six flutes. As a composer, he received payments for providing a number of pieces for the Court—a four-part mass, unspecified compositions, two songs (one four-part, one eight-part), and another song—as well as psalms for the local monastery.

In 1578, he was sent to Augsburg to see “whether the Fugger instruments were for sale.” This was presumably the famous collection of Raimund Fugger, which was in fact taken over by Fugger’s brother Ulrich the following year.

Only two apprentices of Wolfgang’s are mentioned in the records, one of them his own son, also named Wolfgang (1579), whom he was “to teach and intimately instruct on instruments” for five years; after being freed, this son asked for permission to move to Rome but instead was hired as Court organist. By 1589, Wolfgang was described as “old and not capable much longer, therefore to be released and other possibilities to be thought of” for the Court band. The following year he was paid for no fewer than eight settings of the Magnificat, perhaps his own, which he had “engrossed” (or written fair copies of), so he did have some capability left. He died on August 28, 1598.

The wind players at the Stuttgart Court were expected to be proficient on a wide variety of instruments. A record for Hans Eckhardt’s apprenticeship to Georg Straal, “trumpeter and instrumentalist” at the Court (1592), mentions that he was taught “members of the violin family, cornetts, recorders, flutes, viols, trombones, crumhorns, small bagpipes, and trumpets.”

### Jonas Depensee

The 16th century produced some other striking cases of multi-instrumentalism. In 1540, three musicians from Nuremberg—Wolf Hofmann, Hans Thalmann, and Symon Grebmaier—applied unsuccessfully to join the town band of Rothenburg ob der Tauber, claiming they could play “trombones, cornetts, flutes, schreyerpeifen, pipe and tabor, crumhorns, shawms, recorders, stringed instruments, organ, lutes.” In the same year, a successful applicant described himself as: “being

adept in and able to play stringed instruments, flutes and other woodwind instruments nowadays common, also shawms, trombones, crumhorns.”

The leader of a company of musicians, Giovanni Pietro Rizeffo, in seeking employment from the duke of Parma in 1546, claimed that all six musicians in his company could play the trumpet, trombone, shawm, cornett, cornemuse, recorder, flute, and violin; were all excellent at improvising from a vocal part; and could sing excellently too, having quite good voices.

An interesting case is Jonas Depensee from Stralsund in Estonia, who wrote to the town of Reval in 1587 that he was able to play “trombones, cornetts, dulcians, crumhorns, flutes, recorders, treble, tenor, and bass shawms, and violins, in correct musical style, [for pieces] in four or five parts.” In a 1607 letter, Depensee claimed that his son Andreas, who had apprenticed with him, was “first, a good trumpeter, second, a good cornett player, third, plays a good discant part on the violin, blows a good flute, dulcian, quart, alto, and tenor trombones: in sum, wellnigh perfect on all kinds of instruments.” Depensee also lists “the instruments that I

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## Recorders were standard equipment for the 16th-century town musician.

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can now make over to him and, praise God, he can all use: trombones and cornetts, among them a good quart trombone; second, a consort of dulcians; third, a consort of large and small shawms; fourth, a consort of large [?] cornetts; fifth, a consort of crumhorns; sixth, a consort of flutes; seventh, a consort of recorders; eighth, a consort of violins; so that he can change between eight kinds of instruments and use five and six or eight voices.”

What all such lists confirm is that recorders were standard equipment for the 16th-century town musician, and that our instrument was a first-class citizen. It is beginning to look as if the recorder was more vital to the musical life of an era in the Renaissance than at any time since—if not a Golden Age, at least it was a Silver one, worthy of further exploration through its players.

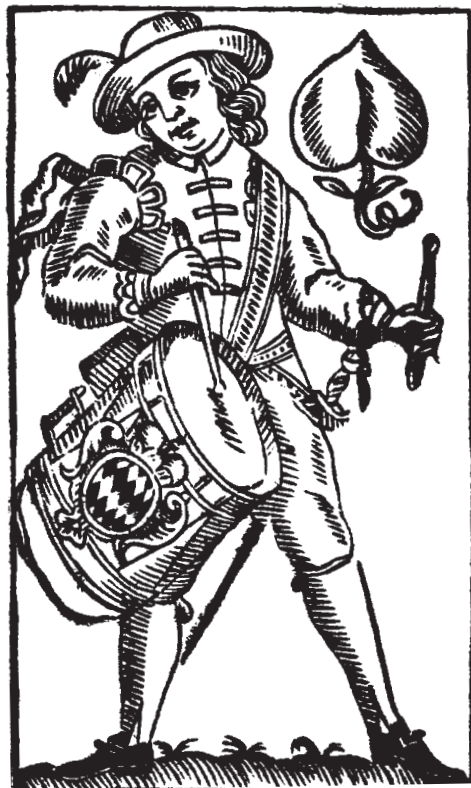
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## Adding Percussion to Medieval and Renaissance Music

by Peggy Monroe

Just as you wouldn't use saxophones to play Medieval music, there are appropriate percussion instruments to use for added color in early music, especially in music for dancing. Monroe suggests how to choose instruments and provides ideas for playing them, caring for them, and using them creatively on your own.

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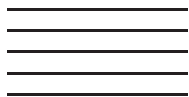
- Recorder Care*, by Scott Paterson  
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# RESPONSE



Department of Amplification

**The Memento Mori that wouldn't die**  
The cover of the November 2003 AR showed a "Vanitas" painting by the Dutch artist Herman Henstenburgh. In the January 2004 issue, Rebecca Arkenberg tried to identify the melody that appears on the painting. I'm afraid her detective work may have taken a wrong turn.

As soon as I saw her transcription (January AR, p. 6), it was obvious to me that the depicted piece is not the air "Farewell dear love" by Robert Jones, known in the 17th-century Dutch Republic as "O slaep, o zoete slaep" ("O sleep, o sweet sleep"). Henstenburgh took a different English tune that was much more appropriate in a "Vanitas" context, a melody that appeared in Jacob van Eyck's *Der Fluyten Lust-hof* as well. It is "Blydschap van myn vliedt" "Joy flees from me") [see New Vellekoop Edition of the *Lust-hof*, # 114].

Through these words, the tune was introduced in The Netherlands by Jan Starter. It was a lament on the untimely death (Vanitas!) of a young lady whose initials were "M.V.B." Starter, an Englishman by birth, published it in his *Friesche Lust-hof*, a songbook from 1621 (see music example). Apart from the notes, he also gave a tune indication: "Twas a youthful knight, wch loved a galjant lady." For more background, see Ruth van Baak Griffioen's book on the melodies used by Van Eyck

(*Jacob van Eyck's Der Fluyten Lust-hof*, Utrecht, 1991, pp. 116-120).

The measures from Arkenberg's transcription do parallel the measures 1-33, 15-163, 25 and 30 of Van Eyck's variation work (theme with ornamented reprises). The very first measure in Henstenburgh's painting follows Starter's model, but the second gives exactly the same ornament as Van Eyck's version of the theme.

On first sight, it seems unnecessary to relate the painting's music and the recorder. Both are usual "Vanitas" symbols. It is interesting, though, that the music piece is in D minor, whereas the tune was usually in G minor (in Starter and Van Eyck). When Henstenburgh became active as a painter, the new Baroque recorder in F was already known in The Netherlands. The painting may show a version that was transposed a fifth upwards to make it fit an alto recorder.

The key of D minor also appears in "Blydschap" from the early 18th-century Amsterdam collection *Boerenlietjes en Contredansen* (Volume X, # 225). According to Van Baak Griffioen, this is "a different melody." It is a corrupted version of the same tune, however.

Thiemo Wind

In January I had a chance to examine this painting more closely. The writing at the

top of the page of music is *Blydschap van my ex*, "Joy is leaving me" (translated by Michiel Plomp, a curator at the Metropolitan Museum of Art). I transcribed the music as below, with the page turn indicated by a dark line. There are still some questionable notes.

Is this meant to be an actual tune? Many art historians may argue that it is not. Henstenburgh was best known for his naturalistic depictions of flowers and insects. It is obvious that he has devoted much care and skill to the colorful garland that adorns the skull—it dominates the composition and draws attention to its rich colors and exuberant detail. He did not take such pains with the music and the recorder—pale, almost ghostly images, set to the side, as are the hourglass and candle. These are supporting characters, belonging to the symbolic world, and the notes on the page do not have to represent anything further than music in general.

On the other hand, there is precedence for finding identifiable music in "Vanitas" paintings, with the choice of composition relating to the theme of the painting—and Holland in the 17th and 18th centuries was a good place to find amateur musicians, especially recorder players, who would have appreciated a little musical "joke," a popular tune as a subtlety for the musically curious.

Thanks to Thiemo Wind's research, we have a positive identification. Now it is tempting to imagine Henstenburgh humming or whistling this popular song as he uses a tiny brush to copy out the first few measures, a visual form of "Name That Tune." Centuries later, recorder players can still get the message.

Rebecca Arkenberg

## Jan Starter, *Friesche Lust-hof* (Amsterdam, 1621), p. 40, facsimile.

40

### I. STARTERS

#### S. V. B. Slaegh-Liedt,

Over de onrype Dood vande Recht-Edele Iuffrou M. V. B. syn Niens-getroude.

Stemme:

*Twas a youthful knight, wch loved a galjant Lady.*

*Ofte: Soder yemand vraeghd wie hier leyd begraven? &c.*

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

### Transcription after further examination of the Henstenburgh Vanitas Still Life

### More on "The Recorder in the Nineteenth Century"

I am indebted to Darcy Kuronen [Response, November 2003 AR] for enlightening me on the technical difference *continued on page 48*

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**TEXAS TOOT, SUMMER EDITION (ARS)**

---

Concordia University, Austin, TX

May 31-June 5

Director: Daniel Johnson

Held on the compact, air-conditioned, centrally located campus at Concordia, the Texas Toot Summer 2004 focuses on the music of France and England. Courses of study for recorder include beginning and intermediate classes and ensembles (Tom Zajac, Sara Funkhouser, Dale Taylor, Jan Jackson, Frank Shirley) and advanced classes/masterclasses (Frances Blaker, Tom Zajac, Sara Funkhouser). Classes are offered for reeds and brass such as krumhorn, bagpipe, sackbut (Tom Zajac, Sara Funkhouser, Dale Taylor), viola da gamba (Martha Bishop, James Brown), violin (Laurie Young Stevens), harp and lute (Becky Baxter, Bruce Brogdon), voice (Daniel Johnson), and more. Some private lessons are available at an extra fee.

Night-times will offer concerts, outings, and the infamous Krumhorn Konklave!

Contact: Daniel Johnson, PO Box 4328, Austin, TX 78765-4328; 512-371-0099; <info@toot.org>; <www.toot.org>

---

**WHITEWATER EARLY MUSIC FESTIVAL (ARS)**

---

University of Wisconsin, Whitewater, WI  
June 4-6

Directors: Nancy Chabala, Carol Stanger, Pam Wiese

Our workshop is held in the beautiful, relaxed setting of the University of Wisconsin-Whitewater—about two hours north of Chicago, IL, and about 60 miles SW of Milwaukee, WI. Classes include technique and specialty area instruction for all levels of recorder playing, as well as beginning—consort viola da gamba, wind band, a full vocal program, Renaissance dance instruction, and mixed consort. Special recorder classes are also provided for teens and a Saturday evening Renaissance Revel of period dance with volunteer dance band. The various classes include music from Medieval to modern. Several music and instrument vendors are in attendance. All ages are welcome, as well as non-participants.

Faculty includes Dale Armentrout, David Echelard, Julie Elhard, Cléa Galhano, Lisa Gay, Kim Katulka, Lisette Kielson, Paul Lindblad, Patrick O'Malley, Karen Snowberg, Mary Halverson Waldo, and Todd Wetherwax.

Contact: Carol V. Stanger, 8328 Woodland Drive, Darien, IL 60561-5265; 312-201-2322 (day); 630-789-6402 (evening); 630-789-6441 (fax); <emfcentral@sbcglobal.net>

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**SAN FRANCISCO EARLY MUSIC SOCIETY BAROQUE WORKSHOP (ARS)**

---

Dominican University, San Rafael, CA

June 20-June 26

Director: Phebe Craig

Music of the German Baroque. Masterclasses, concerto evening, coached ensembles, daily continuo sessions, student production of Telemann opera *The Patient Socrates*.

Featuring recorder faculty Frances Blaker and Marion Verbruggen. Other faculty: Phebe Craig, harpsichord; Sand Dalton, oboe; Anna Carol Dudley, voice; Angene Feves, dance; Paul Flight, voice; Kathleen Kraft, flute; Jennifer Lane, voice; Michael Sand, violin; Mary Springfels, viol; Marc Vanscheeuwijk, 'cello.

Contact: Phebe Craig, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-540-7415; <phebec@aol.com>; <www.sfems.org>

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**OBERLIN BAROQUE PERFORMANCE INSTITUTE**

---

Conservatory of Music, Oberlin College, Oberlin, OH

June 20-July 4

Director: Kenneth Slowik

Contact: Anna Hoffmann, Conservatory of Music, 77 West College St., Oberlin, OH 44074; 440-775-8044; 440-775-6840 (fax); <ocbpi@oberlin.edu>; <www.oberlin.edu/con/summer/bpi>

---

**MOUNTAIN COLLEGIUM EARLY MUSIC WORKSHOP (ARS)**

---

Western Carolina University, Cullowhee, NC

July 4-10

Director: Robert Castellano

Classes offered: recorder, viola da gamba, reeds, hurdy gurdy, harp, lute, and Medieval, Renaissance and Baroque ensembles. Recent specialty classes have included: Renaissance dance music, Spanish music of the Renaissance, survey of Celtic music, and playing for country dance. Evening activities: all-workshop playing session, country dancing and faculty concert. Air conditioned, handicap accessible dormitory in the Smoky Mountains. Web site under construction; keep checking for additional information.

Contact: Robert Castellano, 32 Farrar Road, Shutesbury, MA 01072; 413-367-0318; <mountaincollegium@yahoo.com>; <www.mountaincollegium.org> (under construction)

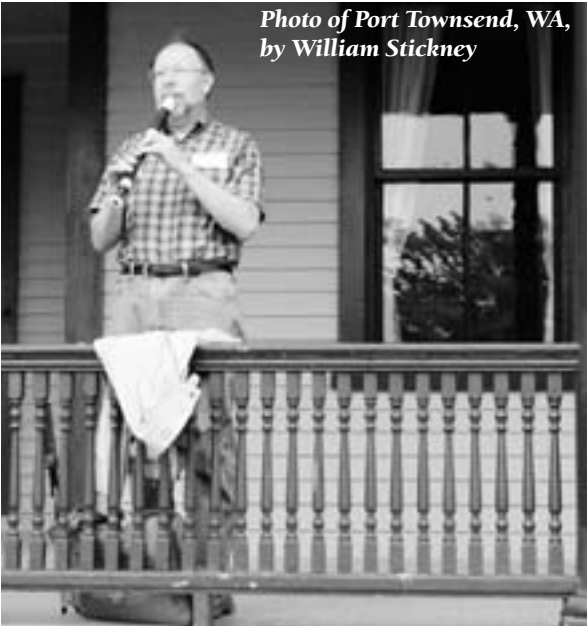
# 2004 Summer Recorder Workshops

Workshops carrying ARS designation have joined the ARS as workshop members. The ARS has not sponsored or endorsed workshops since 1992.



Photo of Port Townsend, WA,  
by William Stickney

Photo of Port Townsend, WA,  
by William Stickney



**MADISON EARLY MUSIC FESTIVAL**

University of Wisconsin-Madison  
July 11-17

Directors: Chelcy Bowles, Cheryl  
Bensman Rowe, Paul Rowe

Contact: Sarah Marty, UW-Madison, 720  
Lowell Center, 610 Langdon St., Madison,  
WI 53703-1195; 608-265-5629 (day);  
608-256-8614 (evening); 608-262-1694  
(fax); <cbowles@dcs.wisc.edu>;  
<www.dcs.wisc.edu/lsa/memf>

**CANTO ANTIGUO EARLY MUSIC  
AND RECORDER WORKSHOP**

Chapman University, Orange, CA  
July 11-17

Directors: Shirley Robbins,  
Thomas Axworthy, Ron Glass

This one-week workshop is designed to  
broaden the performance skills of experi-  
enced students, and introduce Renais-  
sance and Baroque instruments and  
musical experiences to beginning and in-  
termediate players. Students at all levels  
will participate in instrumental, vocal,  
and dance instruction and performance.

The workshop will take place at Chap-  
man University. This invitingly land-  
scaped, peaceful campus with garden  
paths is a mixture of historic and modern  
architecture. The theme of this year's  
workshop will be "Music of the German  
Renaissance." German dances, motets,  
and ceremonial music will resonate as  
we explore the music of Praetorius, Senfl,  
Bach, *et. al.* The workshop studios,  
dining hall, and residences are all  
air-conditioned.

Faculty will include Thomas Axworthy,  
Mark Davenport, Ron Glass, Colleen  
Kennedy, Jim Maynard, Alice Renken,  
Shirley Robbins, and Claire Rottembourg.

Contact: Ron Glass, 4283 Moore St. #1,  
Los Angeles, CA 90066-5747; 800-358-  
6567 ((toll-free day); 310-213-0237

(evening); 310-574-6719 (fax);  
<evanesa2@aol.com>;  
<www.cantoantiguo.com>

**SFEMS MEDIEVAL & RENAISSANCE  
WORKSHOP (ARS)**

Dominican University, San Rafael, CA  
July 11-17

Director: Hanneke van Proosdij

In a friendly atmosphere we offer classes  
in recorder, brass and reeds, voice, gam-  
ba, lute, harp, vielle for advanced and in-  
termediate players. Collegium, consort  
classes, Gabrieli and Schütz project and  
more. Guaranteed daily group class for  
ensembles/consorts (minimum four play-  
ers) must apply before May 10.

Featuring recorder faculty Louise  
Carslake, Herb Myers, and Hanneke van  
Proosdij; reed and brass faculty Wim  
Becu, Bruce Dickey, Herb Myers, Dan  
Stillman. Other faculty: Anne Azema,  
voice; Louise Carslake, Renaissance flute;  
Julie Jeffrey, viol; Jennifer Lane, voice;  
Peter Maund, percussion; David Morris,  
viol and 'cello; Herb Myers, Renaissance  
strings; Hanneke van Proosdij, harpsi-  
chord; Elisabeth Reed, viol and 'cello;  
David Tayler, Collegium Director and  
lute.

Contact: Hanneke van Proosdij, SFEMS,  
PO Box 10151, Berkeley, CA 94709;  
510-236-9808; <medren@lanset.com>;  
<www.sfems.org>

**AMHERST EARLY MUSIC FESTIVAL (ARS)**

Bennington College, Bennington, VT  
July 11-18 and 18-25

Director: Marilyn Boenau

Amherst Early Music Festival offers class-  
es in all early instruments, voice, dance,  
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all; audition-only programs include  
Baroque Academy, Virtuoso  
Viol and Virtuoso Recorder. Special  
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Maiben, Matthias Maute, Washington  
McClain, Han Tol, Kenneth Weiss,  
Rainer Zipperling, and many more!

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## SUZUKI METHOD RECORDER, FLUTE AND VIOLIN INSTITUTE (ARS)

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July 11-17 (Recorder Unit 2,3, or 4 Teacher Training)

July 12-13 (Workshop, *Every Child Can! An Introduction to the Suzuki Method*)

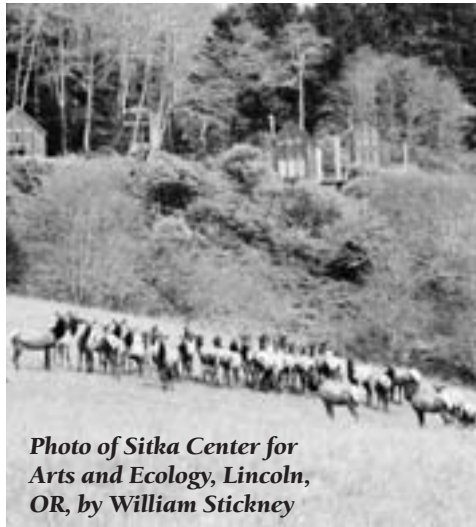
July 12-17, 18-23 (Students)

July 13-23 (Recorder Unit 1 Teacher Training)

July 17-18 (Workshop, *Suzuki Recorder in the Schools*)

July 18-24 (Practicum Unit for Suzuki Recorder Teachers)

Directors: Irmi Miller, Patrick O'Malley  
The Suzuki Method Recorder Institutes are designed for children, adult students, and teachers, using the Suzuki School Recorder curriculum, which has been recorded by Marion Verbruggen, Arthur Haas and Mary Springfels. Recorder, Flute, and Violin student opportunities include master classes, group playing, technique, ensembles, theory and note reading, eurhythmics: music and movement, jazz and improvisation, music for puppet plays, history of pieces and composers of the Suzuki repertoire, Renaissance and Baroque dances, public performances and student, parent and teacher meetings. Teacher training sessions are offered as listed above. Please



*Photo of Sitka Center for Arts and Ecology, Lincoln, OR, by William Stickney*

refer to the SAA web site for teacher trainee audition requirements and procedures. Registration is due March 15; housing and meals registration is due April 30. After that late fees will apply, and parts of the institute may be canceled.

Contact: Irmi Miller, 4033 Ross Rd., Ames, IA 50014-3832, 515-292-6118, <irmim@netscape.net>; detailed and up-to-date information at <<http://www.geocities.com/irmisrecorders/SuzukiRecorderInstitute.html>>.

## EARLY MUSIC WEEK AT PINEWOODS CAMP (ARS)

Pinewoods Camp, Plymouth, MA

July 17-24

Director: Gene Murrow

Gene Murrow, past President of the American Recorder Society, leads Early Music Week at Pinewoods this year. A feature of the week will be an exploration of thematically related gems of the early music repertoire from all eras and locales. There will be a wide array of graded morning technique classes with outstanding faculty, including recorder teachers Judith Linsenberg, Tricia van Oers, Sheila Beardslee, Chris Rua and Joan Kimball.

Attendees will also have the opportunity to play in instrumental ensembles and perform, learn Renaissance dance, take voice class or sing in a chorus, and take beginner level classes in viol, harp, bagpipe and more. This is just a taste of what is in store; please check the Country Dance and Song Society web site for developing details.

Contact: Steve Howe, Country Dance and Song Society, PO Box 338, Haydenville, MA 01039-0338; 413-268-7426 x3 (day); 413-268-7471 (fax); <[camp@cdss.org](mailto:camp@cdss.org)>; <[www.cdss.org/camp](http://www.cdss.org/camp)>



## San Francisco Early Music Society Workshops 2004

### RECORDER WORKSHOP: July 18–24, 2004

Explores full range of recorder music from Medieval, Renaissance and Baroque to 21st century and jazz. Ensemble classes on wide variety of topics; technique, music theory/musicianship skills; recorder orchestra. Country dance, coached evening ensembles, faculty and student concerts. For devoted amateurs, low intermediate to advanced, in a friendly, intimate atmosphere.

**Faculty:** David Barnett, Tom Bickley, Christy Dana, Frances Feldon, Norbert Kunst, Kim Pineda.

**Info:** Frances Feldon 510-527-9840; [franfel@aol.com](mailto:franfel@aol.com)

**BAROQUE Music and Dance: June 20–26, 2004.** Featuring recorder faculty Frances Blaker and Marion Verbruggen. Music of the German Baroque. Masterclasses, concerto evening, coached ensembles, baroque dance, faculty and student concerts. **Info:** Phebe Craig 510-508-2248; [phebec@aol.com](mailto:phebec@aol.com)

**MEDIEVAL RENAISSANCE: July 11–17, 2004.** Featuring recorder faculty Louise Carslake and Hanneke van Proosdij; reed and brass faculty Wim Becu, Bruce Dickey, Herb Myers, Dan Stillman. Classes for advanced and intermediate players as well as classes in early strings, lute, and voice. Collegium, consort classes, Gabrieli and Schütz project and more. **Info:** Hanneke van Proosdij 510-236-9808; [medren@lanset.com](mailto:medren@lanset.com)

### MUSIC DISCOVERY: August 2–6, 2004

A Renaissance day camp for youth ages 7-15. Instruction in recorder, harpsichord, singing, dance, music theory. Explore music through improvisation, ensemble playing, listening and movement games. Also includes puppet building and Renaissance cooking. **Faculty:** Tish Berlin, Amy Brodo, Katherine Heater.

**Info:** Katherine Heater 408-279-1694; [kheater@california.com](mailto:kheater@california.com)

*For more information, visit our website: [www.sfems.org](http://www.sfems.org)*



# Amherst Early Music Festival

*at a gorgeous new location!*

Bennington College  
Bennington, VT

July 11-18 and July 18-25, 2004

## Music of Germany

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Stewart Carter ♦ Saskia Coolen  
Clea Galhano ♦ Valerie Horst  
Dan Laurin ♦ Matthias Maute  
Patricia Petersen ♦ Wendy Powers  
Gwyn Roberts ♦ Pete Rose  
Han Tol ♦ Reine-Marie Verhagen  
Tom Zajac

\*

### CENTRAL PROGRAM

July 11-25 Classes at all levels  
For all early musicians and dancers.

\*

### AUDITION-ONLY PROGRAMS

July 11-18 Baroque Academy  
July 18-25 Virtuoso Recorder  
Audition tape deadline is May 1, 2004.

\*

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♦ Handel's *Almira* directed by Andrew Lawrence-King and Drew Minter  
♦ *Carmina Burana* directed by Daniel Johnson. ....and more!

\*

Scholarship money is available for advanced players to study with Pete Rose in the Virtuoso Recorder Program. Audition tape must include a 20<sup>th</sup> century work. Other scholarships and work-study aid available for all; please inquire!

Marilyn Boenau, Director  
47 Prentiss St. Watertown, MA 02472  
tel 617-744-1324 fax 617-744-1327  
info@amherstearlymusic.org

www.amherstearlymusic.org

### INDIANA UNIVERSITY RECORDER ACADEMY

Indiana University, Bloomington, IN  
July 17-31  
Director: Rob Turner

Contact: Helena Walsh, Coordinator of  
Precollege and Special Programs,  
Sycamore Hall 244, 1033 E. Third Street,  
Bloomington, IN 47405; 812-855-6025;  
812-855-4936 (fax);  
<musicsp@indiana.edu>;  
<http://www.music.indiana.edu/som/  
special\_programs/

### SAN FRANCISCO EARLY MUSIC SOCIETY RECORDER WORKSHOP (ARS)

Dominican University, San Rafael, CA  
July 18-24  
Director: Frances Feldon

The SFEMS Recorder Workshop, *The Compleat Recorderist*, explores the full range of recorder music from the Middle Ages, Renaissance, and Baroque to the 21st century and jazz, through technique sessions, ensemble work, recorder orchestra. Music theory/musicianship. For the devoted amateur, low intermediate to advanced. All ages! Friendly, intimate atmosphere. Small classes take place in Victorian mansion set amidst a woodsy, beautiful campus. Special events: Country dance, coached evening ensembles, faculty chamber music, faculty recorder consort, student recorder orchestra concerts. Faculty includes David Barnett, Tom Bickley, Christy Dana, Frances Feldon, Norbert Kunst, Kim Pineda.

Contact: Frances Feldon; SFEMS,  
PO Box 10151, Berkeley, CA 94709;  
510-527-9840; <franfel@aol.com>;  
<www.sfems.org>

### MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA  
July 18-24  
Director: Marilyn Carlson

*Italian Styles & Innovations in the Sixteenth Century.* 60-65 students of all ability levels, adults only. Instruction for recorder (all levels except novice), viol, harp, flute, capped reeds. You may enroll for recorder, viol, flute as your primary instrument; harp, capped reeds, voice, recorder, viol as secondary instrument. Large and small ensembles include all-workshop ensemble (instruments and voices), Renaissance band, Medieval collegium, consorts (by level), vocal ensemble, English country dance. Other classes on special early music topics and literature.

Faculty: Marilyn Carlson, Martha Bixler, Stewart Carter, Judith Davidoff, Eric Haas, Mary Johnson, Peter Ramsey, Kenneth Wollitz, James Young. Air-conditioned dorms and classrooms. Tuition (includes room and board) \$685.

Contact: Marilyn Carlson,  
1008 Afton Road, Columbus, OH  
43221-1680; 614-457-1403;  
614-573-7690 (fax); <mcarlson@  
columbus.rr.com>; http://ww.mideast  
earlymusic.addr.com>

### INTERNATIONAL BAROQUE INSTITUTE AT LONGY

Longy School of Music, Cambridge, MA  
July 23-August 1

Directors: Paul Leenhouts, Phoebe Carrai

The International Baroque Institute at Longy offers a comprehensive program for professional and pre-professional singers and players of Baroque instruments, taught by an unparalleled international

Photo of Sitka Center for Arts and Ecology, Lincoln, OR, by William Stickney



faculty. The seminar features eight full days of master classes, ensembles, orchestra sessions, coaching, concerts and lectures.

Contact: Sarah Hornbeck, One Follen Street, Cambridge, MA 02138; 617-876-0956 x611 (day); 617-492-6723 (fax); <shornbeck@longy.edu>; <www.longy.edu>

### RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI  
July 25-31

Directors: Pat Badger, Adrienne Paffrath  
Recorder ensemble has been a tradition at The Clearing for over 25 years. Ensemble playing is the focus of the week.

Each day begins with a warm-up of our voices and bodies as we sing rounds and ready our muscles for performance. Using music drawn from 700 years of rich recorder literature, daytime sessions focus on rhythmic challenges, recorder technique and ensemble blend. Evening sessions feature pieces provided by participants. This "lighter fare" ranges from Renaissance to jazz—bring pieces from your own libraries and multiple copies of at least one piece for sharing with others.

The emphasis is on growth, process and, most of all, enjoyment. To participate fully, you should have at least intermediate skills on a C or F recorder.

Music lists will be provided after May 1, so that you can purchase your own copies of the class materials. (The cost is approximately \$35; contact Courtly Music, The Pillars, 84 Main Street, Warrensburgh, NY 12285, 800-274-2443). Students are encouraged to bring *all* of their recorders and other miscellaneous musical instruments!

Adrienne Paffrath has studied Renaissance dance with Julia Sutton; coached on recorder with ARS teachers; played percussion with the Racine Symphony. She is director of music at Racine's First Presbyterian Church, a 2003 Woman of Distinction in Education, and an accomplished costume designer.

In addition to early music instruments, Patricia Badger has studied natural and classical trumpet; her next instrument will be the Italian bagpipes. In Racine, she is performing arts head of The Prairie School and the Symphony's principal trumpet.

Jointly, Pat and Adrienne have performed for Medieval festivals, Shakespeare celebrations, grape stompings, art fairs, with the mounted band in the Milwaukee Circus Parade, and, once, in the Ellison Bay Fire Station.

Contact: The Clearing, Box 65, Ellison Bay, WI 54210-0065; 877-854-3225 (toll-free); 920-854-4088 (day); 920-854-9751 (fax); <clearing@theclearing.org>; <www.theclearing.org>

### LONG ISLAND RECORDER FESTIVAL SUMMER WORKSHOP (ARS)

Hofstra University, Hempstead,  
Long Island, NY  
August 1-7

Director: Stan Davis

Contact: Stan Davis, 116 Scudder Place,  
Northport, NY 11768-3025;  
631-261-8242; 631-261-8291 (fax);  
<Arcadianpr@aol.com>

### SFEMS CHILDREN'S DISCOVERY WORKSHOP (ARS)

The Crowden School, Berkeley, CA  
August 2-6

Director: Katherine Heater

Multi-arts day camp for youth ages 7-15.

Focuses on arts of the Renaissance and includes instrumental instruction on recorder or harpsichord, dance, singing, music theory and notation, puppet building and performance. The week ends with a performance for the students' families and a Renaissance feast.

Please note this is a day camp. Out-of-town students please contact the director regarding accommodations with host families. Faculty: Letitia Berlin, recorder; Amy Brodo, puppet building and 'cello; Jonathan Davis, harpsichord; Joe Edelberg, violin; Katherine Heater, cooking.

Contact: Katherine Heater; SFEMS,  
PO Box 10151, Berkeley, CA 94709;  
408-279-1694; <kheater@california.com>; <www.sfems.org>



Scott Reiss, Tina Chancey, Bruce Hutton

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Eirin Headley, *gamba*  
Manfred Kraemer, *violin*  
Jennifer Lane, *voice*  
Paul Leenhouts, *recorder* & *director*  
Ken Pierce, *dance*  
Stephen Stubbs, *lute*  
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#### INFORMATION

For more information  
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shornbeck@longy.edu  
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workshop finishes with a student  
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day, August 7, and an afternoon  
dance workshop (optional) with  
Steven Adby. The faculty are  
Karen Epp, Liz Hamel,



Alison Melville (pictured above in a photo  
by Deborah Jackson), Ray Nurse, Jonathan  
Quick, Norah Rendell, Valerie Weeks and  
Nathan Wilkes.

Contact: Deborah Jackson, Early Music  
Vancouver, 1254 W. 7th Ave., Vancouver,  
BC V6H 1B6, Canada; 604-732-1610  
(day); 604-732-1602 (fax);  
<workshops@earlymusic.bc.ca>;  
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#### HESPERUS: SOUND CATCHER (ARS)

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cs.com>; <www.hesperus.org>

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## SUMMER WORKSHOPS

applications must be  
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for recorder players to attend  
recorder/early music

## WEEKEND WORKSHOPS

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and Margaret DeMarsh.

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# 2004 SUMMER RECORDER WORKSHOPS

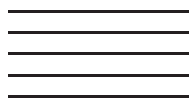
	Amherst	Canto Antiguo	The Clearing	Hesperus/Soundcatcher	Longer Baroque	Long Island	Madison	Mountain Collegium	Midwest	Pine Woods	SFEMS Baroque	SFEMS Children's	SFEMS Medieval & Renaissance	SFEMS Recorder	Suzuki Method Recorder	Texas Toot/Summer	Vancouver	Whitewater
<b>COST</b>	\$450	\$790	\$700D	\$775D	\$550T	\$795	\$385T	\$660E	\$675D	\$738D	\$790D	\$250T	\$790D	\$790D	\$600	\$375T	C\$550	\$225
<b>NO. OF DAYS</b>	7/14	7	7	10	7	7	8	7	6	8	7	5	7	7	6/14	7	6	3
<b>ARS DISCOUNT</b>	NO	YES	YES	YES	YES	YES	NO	YES	NO	NO	YES	YES	YES	YES	NO	\$10	NO	
<b>NO. OF FAC'</b>																		
<b>RECORDER FAC.</b>	50/20	8/5	2/2	11/1	10/8	10/8	36/5	12/5	9/6	17/5	13/2	5/1	13/3	6/6	9/4	14/6	8/4	12/10
<b>NO. OF STUDENTS</b>	150/wk	35	15	45	53	53	100	65	65	100	60	25	65	35	20	65	31	120
<b>RECORDER CLASS LEVELS</b>	LI,HI,A,V	HI,A,V	HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V	LI,HI,A,V
<b>SPECIAL CLASSES</b>	C,MR,MB,20,EN,M,P,T	MR,MB,EN,RO,P,T	MR,MB,M,T,O	MR,MB,EN,M,RO,T	MR,MB,20,M,RO,P,T	MR,MB,20,M,RO,P,T	C,MR,MB,20,M,P,T,O	C,MR,MB,20,T	C,MR,MB,20,M,P,T,O	C,MR,MB,20,RO,T	C,MR,MB,20,RO,M,P,T	C,MR,MB,20,M,P,T,O	C,MR,MB,20,M,P,T,O	C,MR,MB,20,RO,P,T,O	RP,C,MR,MB,M,MB,M,T,O	C,MR,MB,20,M,T,O	C,MR,MB,20,M,T,O	C,MR,MB,20,M,T,O
<b>NON-RECORDER CLASSES</b>	C,W,P,K,V,PS,D,O	C,W	C,W	C,W,K,V,PS,D	C,W,K,V,PS,D	C,W,K,V,PS,D	C,W,V,PS,D,T,I	C,W,V,PS,T,O	C,W,V,PS,D	C,W,K,V,PS,D	C,W,K,V,PS,D	C,K,D,T,O	C,W,P,V,PS,T,O	C,W,P,V,PS,T,O	W,D,T,O	W,P,K,V,PS	C,W,V,PS,D	C,W,V,PS,D
<b>MUSICAL ACTIVITIES</b>	F,S,L,SP,P	F,S	F,S,L,P	F,S,L,P	F,S,L	F,S,L	F,S,L,SP,P	F,S,L	F,S,L,SP,P	F,S,L,SP,P	F,S,L,SP,P	F,S	F,S,L,SP,P	F,S,L,P	F,S,L,SP,P	F,S,L,SP,P	F,S,L,SP,P	F,S,L,SP,P
<b>RECREATION</b>	D,B,S,O	D,G	W,O	B,S,O	F	S,T,W	D	D	T,O	D,S,W	T,O	S	S	S	S	S	S	S
<b>OTHERS WELCOME</b>	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
<b>DIRECT TRANSPORTATION</b>	S,B,L,P	S,P	S,P	C,PU,P	S,B,C	C,P	B,C	P	S,B,C,PU,P	S,C,P	C,P	PU	C,P	C,P	S,B,C	S,C,L	C,L,PU	P,U,P
<b>TERMINALS</b>	A37,B37,T40	A10,B5,T5	A75,B75	A15,T1	A10,B5,T5	A20,B5,T5	A8,B1,T30	A60	A20,B10,T10	A60,B12,T12	A26,B2,T15	A20,B2,T5	A26,B2,T15	A26,B2,T15	A40,B3	A5,B2,T3	A5,B8,T8	A60
<b>ROOMS</b>	S,D	S,D	S,D	S,D	S,D	S,D	S,D*	S,D	S,D	S,D	S,D	S	S,D	S,D	S,D	S	S,D	S,D
<b>BATHS</b>	S	S,P	S,P	S	S	S	S,P	S,P	S	S	S	S	S	S	S	S	S	S
<b>FOOD</b>	C,V	C,V	F,G,V	F,V	C,V	C,V	C,V	C	C,V	F,V	C,V	C,V	C,V	C,V	C,V	C,V	C,V	C
<b>HANDICAP ACCESS</b>	H,C,D	H,C,D	H	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D

**COST:** Includes tuition; room (single occupancy unless otherwise noted), meals, plus other fees.  
**E-**estimated, **T-**tuition only, **D-**double occupancy, **W-**one week  
**# FACILITY/RECORDER FACILITY:** Number of facility and recorder faculty within that number  
**# STUDENTS:** Average over last two years  
**NO. OF DAYS:** Includes arrival and departure days  
**CLASS LEVELS:** B=beginner, LI=low intermediate, HI=high intermediate, A=advanced, V=very advanced  
**SPECIAL CLASSES:** C=one-on-one consorts, MR=mixed Renaissance ensembles, MB=mixed Baroque ensemble, 20=20th century music, EN=early notation, M=master class, RO=recorder orchestra, P=private lessons available, T=technique, RP=recorder pedagogy, O=other  
**NON-RECORDER CLASSES:** C=choral, W=other winds, P=percussion, K=keyboard, V=viols, PS=picked strings, D=dance, T=theory, I=instrument building, O=other

**MUSICAL ACTIVITIES:** F=faculty concert, S=student concert, L=lecture, SP=special production, P=organized informal playing, O=other  
**RECREATION:** D=dancing, F=field trip, G=gym, S=swimming, T=tennis, W=waterfront/beach, O=other  
**OTHERS WELCOME:** S=non-playing spouses/friends, C=children  
**DIRECT TRANSPORTATION:** S=shuttle from airport, B=bus, C=cab, L=limo, PU=pick up, P=free parking, O=other  
**TERMINALS:** A=air, B=bus, T=train (number indicates miles from workshop to terminal)  
**ROOMS:** S=singles, D=doubles, C=cabins \*Graduate dorms or local hotels/motels  
**BATHS:** S=shared, SP=semi-private, P=private  
**FOOD:** C=college style, F=family style, G=gourmet, V=vegetarian  
**HANDICAP ACCESS:** H=housing, C=classrooms, D=dining

INFORMATION SUPPLIED  
 BY WORKSHOP DIRECTORS

# MUSIC REVIEWS



*Etudes originally written for flageolet, motets by Giovanni Bassano, and an Orpheus Music compendium*

**MOTET: "O DOCTOR OPTIME" BY GIOVANNI BASSANO, ED. RICHARD CHARTERIS.** 6 voices or voices & instruments. PRB Productions Baroque Music Series No. 29 (<[www.prbmusic.com](http://www.prbmusic.com)>). Sc 6 pp, pts 1 p each. Score \$2.50; set of parts in vocal or viol clefs \$3; part set with both clefs \$5.

**MOTET: "DIC NOBIS, MARIA" BY GIOVANNI BASSANO, ED. RICHARD CHARTERIS.** 6 voices or voices & instruments. PRB Productions Baroque Music Series No. 19. Sc 10 pp, pts 2 pp each. Score \$3.50; set of parts in vocal or viol clefs \$3; part set with both clefs \$8.

**MOTET: "NATIVITAS TUA" BY GIOVANNI BASSANO, ED. RICHARD CHARTERIS.** 7 voices or voices & instruments. PRB Productions Baroque Music Series No. 30. Sc 10 pp, pts 2 pp each. Score \$3.50; set of parts in vocal or viol clefs \$7; part set with both clefs \$11.

**Note:** recorders play from the vocal parts; discounts for bulk purchases of vocal scores for all three selections.

These are exemplary publications edited by the eminent musicologist Richard Charteris, Professor of Historical Musicology at the University of Sydney (Australia) and Director of the Centre of Early Venetian Music. Everything is included in these

editions that performers and teachers might wish for: a brief biography of the composer, sources, editorial procedures, fully texted parts with English translations, and parts available in both vocal (recorder) and viol clefs. The printing is large and black on good quality paper enclosed within attractive pastel covers.

The composer of these pieces, Giovanni Bassano (c.1560-1617), was a wind player and singer employed by the Venetian doge and, later, leader of the instrumental ensemble at San Marco Basilica. He is best known to early musicians for his 1585 treatise on ornamentation, *Ricercate, passaggi et cadentie...* (modern edition: Pelikan 975). A brief history of the Venetian Bassano family, and notes on Giovanni's possible relationship to the Bassanos who came to England during the reign of Henry VIII are in the book by David Lasocki and Roger Prior, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665* (Scolar Press, 1995).

These three pieces are *concerti ecclesiastici* (ecclesiastic concertos) published in 1598/99. At that time "concerto" implied performance by a mixed combination of voices and/or instruments, but the editor says that these pieces were probably originally sung *a cappella*. Playing them one-

on-a-part on recorders worked well, but I'm also eager to try them with a large group of recorders, viols, and voices.

*O doctor optime* ("O best of teachers") was composed for the Feast of St. Jerome (September 30). It is a six-part piece, but the editor has added to the score a figured organ part, which he suggested for use in rehearsals. Also, such a *basso seguente* part, which was originally improvised, is historically appropriate for performance, if you have an organist who can realize the figures. For the first 17 measures of *O doctor optime*, the six voices sing or play together homophonically. After a brief polychoral interlude, the music becomes more polyphonic, ending with a glorious "Alleluia." With no meter changes or intricate rhythms, this is the easiest and shortest of these three pieces.

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**Nativitas tua would make a grand finale to a chapter meeting or workshop.**

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*Dic nobis, Maria* ("Tell us, Mary") is also for six voices with an organ part added by the editor. Its text is related to that of the early Medieval Easter drama—a dialogue asking Mary what she saw at the empty tomb of Jesus.

The piece begins with the question, "Dic nobis..." sung first by the upper three parts, then by all parts. This question, set to the same music, occurs three times during the piece, like a rondo. The answers vary musically, as well as textually, and the meter for the third answer changes from duple to triple. To aid in this transition the editor has suggested, in his preface, the proportional relationship of the note values and has provided cues in some of the parts.

The last section of the piece is an "Alleluia" that returns to duple meter and plays various combinations of parts against each other before ending in a grand polyphonic *tutti*.

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*Nativitas tua* ("Your birth") is in seven parts plus an original "basso per l'organo" part, which was published separately from the concerto in the same year (1599). The editor has not added figures to this part.

The text pertains to the Feast of the Nativity of the Blessed Virgin Mary on September 8. This piece has more polychoral sections than the other two pieces reviewed here, with the top three voices in one chorus and the lower four in the other. There are four meter changes, making it more difficult, but again the editor has given suggestions for the relationship of the note values and cues in the parts. *Nativitas tua* would make a grand finale to a chapter meeting or workshop featuring these three works by Giovanni Bassano.

Constance M. Primus

**RÉCRÉATIONS & ÉTUDES FÜR ALTBLOCKFLÖTE**, BY NARCISSE BOUSQUET, ED. NIKOLAJ TARASOV. Friedrich Hofmeister Musikverlag FH 2805 (<www.hofmeister-musikverlag.com>), 2002. A rec, 31 pp. Abt. \$13 + P&H.

Not much is known about the life of Narcisse Bousquet, who is believed to have died in August 1869, but this publication's preface does contain interesting information about the composer. Bousquet promoted the French flageolet and in 1857 published a tutor for the instrument entitled *Méthode de flageolet divisée en trois parties élémentaire et progressive*.

The pieces in this publication are taken from the original tutor and transposed to fit the alto recorder. The French flageolet, pitched up there with the modern piccolo, became standardized with a fundamental tone of a", a major third higher than the sopranino recorder. Thus, since the French flageolet was pitched high, it would not be unreasonable to play these pieces on a sopranino recorder.

At the same time, according to the "Preface" of this edition, Bousquet indicated with footnotes that many of the pieces could alternatively be performed on flute, sounding an octave lower, "thus suggesting that the pitch level was not a decisive factor in the composer's intentions."

The cover of this book shows a lovely picture of a French Boehm-Flageolet built by Gyssens & Cantais in Paris around 1860—the exact instrument for which the pieces were originally composed.

The picture makes it appear that the flageolet has a double reed, but, in fact, it has a simple mouthpiece made of ivory with a narrow wind channel. It leads the air stream into a tube and then into the

## ARS Membership Enrollment and Renewal

Please enroll/renew me as a member of the Society. I'm looking forward to:

- ☆ American Recorder, ARS Newsletter, and the ARS Members' Directory
- ☆ Members' Library musical editions
- ☆ Eligibility for the ARS Education Program examinations
- ☆ Discounts to some recorder workshops and on ARS publications
- ☆ Mailings from suppliers of materials, music, instruments. (ARS list is made available only to purveyors of goods and services for recorder players.)
- ☆ Information on all aspects of playing the recorder

U.S./Canadian membership:

- one year \$40;  one year sustaining \$70;  two years \$75

Foreign membership:  one year \$50;  two years \$95

U.S./Canadian Student\* membership:  one year \$20;  two years \$40

Foreign Student\* membership:  one year \$25;  two years \$50

\*Enclose proof of full-time enrollment.

Workshop membership:  one year \$60; Business membership:  one year \$120

Address and/or phone information has changed in past year.

Do not list my name in Directory.

All dues paid in U.S. funds by check on U.S. bank, or by international money order.

Family members residing at the same address may share a membership. However, the student rate is not applicable to a shared family membership. For an additional listing in the ARS Directory under different surnames at the same address, add \$5.

Please check to be included on the ARS list of

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I wish to contribute \$\_\_\_\_\_ to help sustain the work of the Society.

Please charge my dues/donation to my VISA/MASTERCARD:

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CHAPTER/CONSORT AFFILIATION, IF ANY: \_\_\_\_\_

OPTIONAL INFORMATION:

Chapter officer or committee member?

Yes (officer/committee: \_\_\_\_\_)  No  Have served chapter in past

Age: \_\_\_\_ For how many years have you played the recorder? \_\_\_\_

Level of recorder playing:  Amateur  Semi-professional  Professional

Annual income:  Under \$10,000  \$10,000-30,000  \$30,000-50,000

\$50,000-75,000  \$75,000-100,000  Over \$100,000

Portion of your income derived from music:  All  Some  None

Portion of music income derived from the recorder?  All  Some  None

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

Teach privately  Teach/lead workshops  Teach elementary school music

Performance  Recorder maker  Musical director/coach

Other \_\_\_\_\_

What type of recorder music do you play? (Check all that apply.)

Medieval/Renaissance  Baroque  Modern/pop  Folk  Solo

Recorder Orchestra  Chamber music with other instruments (such as

trio sonatas)  Broken consort with other instruments (such as a collegium)

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## MUSIC REVIEWS (cont.)

barrel that is set on top of the whistle's head. The whole mouthpiece works as a wind chamber, or a sponge chamber—there is always a tiny sponge inside. The air goes through the sponge and then enters the whistle. The sponge keeps the moisture away from the whistle. As with a recorder's voicing, the sponge and whistle need to be adjusted for optimum performance. The air encounters more resistance than in a recorder, and thus makes it easier to form a more Romantic tone quality.

This system was the standard on all flageolets during the 19th century. With this arrangement, one would think that the attacks would lose some of their punch, but they don't. The flageolet is a very fast-playing instrument—but, on the other hand, because of its bore, it is also very stable in tone quality. These may be the reasons that the flageolet superseded the recorder during that time. (The above is paraphrased from information about flageolets received from Nikolaj Tarasov via e-mail.)

I included the description of the French Boehm-Flageolet in this review because it is easy to see that the pieces in this book were, in fact, written for a fast-playing, easily responsive, high-pitched instrument. The six *Récréations* are quick-paced, charming, sometimes very Classical, sometimes very Romantic, sometimes humorous. They are more in the mode of salon music, easygoing and imaginative. I feel that they do become progressively more difficult. Numbers 5 and 6 are the most challenging but are very appealing and definitely worth the practice!

In general, the *Études* are more difficult than the *Récréations*. The first etude, in B<sup>♭</sup> major, emphasizes arpeggios. In phrases that might be too difficult, such as those that use the high F<sup>♯</sup>, the editor gives an alternative melody in smaller notes above the staff. The second etude emphasizes dotted rhythms and provides an opportunity to practice various *inégaux* tonguings.

The third etude, in D major and marked "Moderato," features long runs of sixteenth notes, some conjunct and some disjunct. The fourth etude features triplets and trills—a challenging piece! It is also a clever piece: a musical phrase appears first with triplets, then with trills in place of the triplets. Some of the trills will send players scrambling for trill-fingering charts.

The fifth etude is a lilting melody that strikes me as more of a *Récréation* than an etude as there is nothing particularly difficult about it until near the end where there are three instances of high F# within two measures. However, once again, the editor has supplied an alternative idea for these two measures.

The final etude, an "Allegretto" in B♭ major, flows along with scales and arpeggios and a bit of chromaticism. It is not especially difficult, except that the final note is a fifth ledger-line B♭, a note that my recorders have not often played!

After learning these etudes, students might want to progress to Bousquet's well-known publication: *36 Etudes and Caprices* published by Moeck (M2117).

All the pieces in this book are exactly two pages long with no page turns. They would make great sight-reading material for advanced students and great study material for upper intermediate students. The publication is attractive and sturdy.

Sue Groskreutz

**JOLLY JOKER**, BY VIKTOR FORTIN. Doblinger 04 490 <www.doblinger.at>, 2002. A/B, pf/gt, Sc 15 pp, pts 8 pp. Abt. \$17 + P&H.

Viktor Fortin has done quite a bit of writing and arranging for recorder, for Doblinger and other publishers, often in a popular idiom. *Jolly Joker* is a collection of seven short pieces with catchy titles such as "Mountainbiking" and "Fire on Ice." As the names imply, this is quite a colorful set of pieces, made all the more so by the occasional (and quite manageable) use of extended techniques such as multiphonics or singing and playing at the same time.

The main strength of the set, however, is Fortin's ability to produce a really satisfying jazzy effect with an economy of means that makes the music readily accessible even to lower intermediate players. This set has the added benefit of having been adapted by the composer to make the recorder part interchangeable between alto and bass and the accompanying part between piano and guitar. As usual, some discretion will be required in combining bass and piano, but the added color will generally be worth the trouble.

The presentation is very clear, although there are some small discrepancies between the alto part and the score. Those who do not read German will want to have their translating dictionaries handy, since no translations are provided for the several performance directions.

Not all of these pieces are equally successful (a freely written "Intermezzo," for example, seems to lose direction as it proceeds), but on the whole this will be a rewarding and stimulating collection, for young players especially—and particularly welcome for its inclusion of bass and guitar.

**SONATINA 2**, BY ANDREW BAKER. Hawthorns Music CO 14 (Magnamusic), 2002. A/fl, hc/pf, Sc 12 pp, pt 7 pp. \$13.50.

**WINTER GARDENS**, BY ANDREW BAKER. Hawthorns Music CO 12 (Magnamusic), 2002. A/ob, hc/pf, Sc 12 pp, pt 4 pp. \$13.50.

These two newly published pieces by Andrew Baker show a composer whose idiom is essentially traditional in manner, but with a good ear for the effective use of dissonance. He is also quite adept at producing intriguing textures, especially by using the keyboard to full advantage.

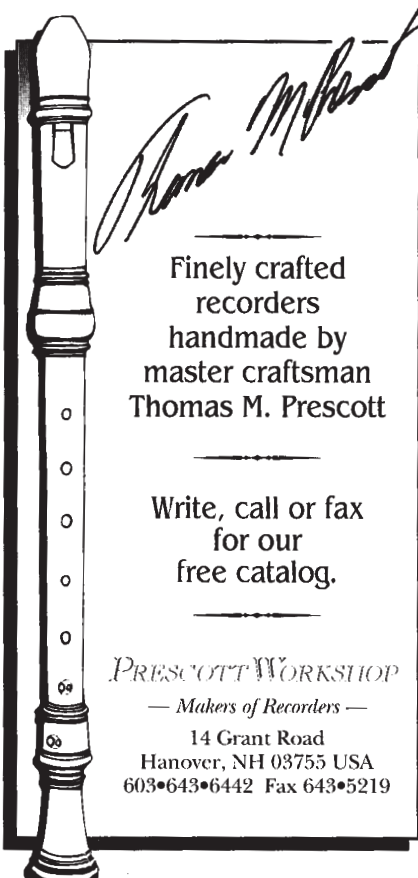
**Both works are written in a style reminiscent of the early Baroque canzona.**

Both works are written in a style reminiscent of the early Baroque canzona, with several short sections flowing continuously from one to another to make a satisfying whole. While Baker has been careful to make both works suited to the recorder and harpsichord, in part by keeping dynamic markings to a minimum, his inventive textures would best be realized by the added tonal resources of the piano. Similarly, while the recorder will work quite successfully, one feels that the upper line would also probably be most fully realized by the suggested alternative instruments.

A lot of the effectiveness of Baker's writing comes from the quick interplay of complex figures, so this music is technically difficult. It will repay the extra effort, however, and is well worth exploring for those who do not know his work.

The presentation is quite readable, and page turns in the solo part have been placed during long rests. The only oddity is the single metronome mark in a short one-bar section of *Winter Gardens*; it would have been helpful to know more exactly the composer's idea of the tempo relationships among various sections of the piece.

Scott Paterson



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## MUSIC REVIEWS (cont.)

**KEEPING IT SIMPLE**, BY CHRIS JUDAH-LAUDER. Sweet Pipes SP2385, 2002. S A (or S A A) w/perc. Sc 23 pp. \$8.95.

This collection of nine short songs is scored for soprano and one or two alto recorders with unpitched percussion. Each song is printed in full-score form, and on the facing page is the student score, separating the recorder and percussion parts. Permission is given to photocopy the student pages, and each of these has a space for the student's name.

I wasn't sure exactly why there is a student score page and a full score page. The full score is easy to read, even for kids. The only difference is that the percussion parts are printed separately at the bottom of the student page, and all in one score on the full score page. The full score page is actually printed larger and more clearly.

The percussion parts call for tambourine, conga, gong, snare drum, hand drum, woodblocks, bongo, guiro, shaker, maracas, and cowbell. They are scored lightly. Most songs have up to three different percussion instruments per song with the occasional instruction to play first time or second time only. The composer suggests using the percussion parts as an incentive, allowing students to play them after mastering the recorder parts.

The soprano parts have intentionally been kept simple and the preface explains that these songs are aimed at fourth or fifth grades, where the typical scenario might be that the best players are learning the alto parts, leaving less-capable students playing soprano. Judicious use of the percussion parts will inspire soprano players who may feel a bit like second-class citizens when the alto players seem to be get-

ting all the attention. A fingering chart showing both soprano and alto fingerings occupies the spread of the final two pages of the book.

With this publication, Sweet Pipes has given a boost to young recorder players and their teachers. My students enjoyed the review copy so much that I am ordering several of these books to use with my fifth-graders as a part of our introductory recorder ensemble.

**THE SOPRANO RECORDER PLAYER'S BOOK OF ROUNDS**, ED. DEBORAH GREENBLATT. Greenblatt and Seay (<[www.mastercall.com/g-s](http://www.mastercall.com/g-s)>), 2001. S, 23 pp. \$10 + \$2.50 P&H.

Designed to encourage young players in ensemble playing, this publication contains 40 short rounds. They have origins in 12 countries, and there are 13 different keys represented—six minor and seven major. More than half of the songs are in the keys of C, D, F, or G major, with the balance in A, B<sup>b</sup>, and E<sup>b</sup> major or A, B, B<sup>b</sup>, D, E and G minor. While I have never introduced 13 different keys to my first or second year recorder players, this collection of rounds may just be the vehicle to do that successfully.

Ranges are also higher than I would expect of beginning players, even those who are ready to try ensemble playing. High B and C, even high B<sup>b</sup>, are quite common throughout the book, and a high D occurs on at least two of the songs. Time signatures are varied, also presenting teaching opportunities, and there is one six-part round with alternating 2/4 and 5/8 meters. This is a long piece, with 15 four-measure sections, each repeated to allow all six parts of the round to have their say.

The 8 1/2 x 11 inch spiral-bound format is easy to read with ample space for writing notes or reminders to students. About 75% of the rounds have lyrics printed in the score, and there is an index listing them. Other indices are by composer, source (country), and key.

I have many reservations in recommending this publication for use with beginning students, the worst problem being the ranges. The varied keys and time signatures could be managed if the book were used with a small group in a coached situation. I would not recommend this book for use in a large group, nor would it work with an "average" group of students.

Bill Linthwaite

**GOCCIA DI PIOGGIA**, BY HANS-DIETER RENKEN. Moeck1598 (Magnamusic), 2002. S (or T), Sc 6 pp. \$13.

**ZANA**, BY RODNEY WATERMAN. Orpheus Music OMP 092 ([www.orpheusmusic.com.au](http://www.orpheusmusic.com.au)), no copyright given. A, 2 Sc (see below), 2 pp each. Abt. \$8.75 + P&H.

**PAGES FROM A BOOK**, BY BEVERLY LEA. Orpheus Music OMP 090, no copyright given. T, Sc 2 pp. Abt. \$8.75 + P&H.

The above works have nothing in common, save that they are all unaccompanied solo pieces. However, if taken together, they illustrate very well the enormous diversity in today's eclectic, cross-cultural recorder music.

Hans-Dieter Renken's *Goccia di Pioggia* (Raindrop) is a serious, difficult, and extremely well-crafted minimal music piece. The first of its three movements, marked "Andante," alternates between sections containing the kind of repetitious figures we expect in such a piece and contrasting moments of more traditional neo-classical writing, amounting to something like a rondo form. Movement two is a slow Adagio, which also points in the direction of classicism (for example, the slow middle movement of a Vivaldi concerto), but only in the large sense. The actual material in this movement is 100% minimal music. The third movement, a brisk Allegro, is slightly reminiscent of a Hanon exercise for piano. It can be quite sparkling and very effective if it is played fast and clean.

Throughout the piece, Renken's language is pentatonic with abrupt, unprepared modulations. Seconds, fourths, and

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KEY: rec=recorder; S<sup>o</sup>=soprano; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpichord; P/H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name.

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fifths are the most common melodic intervals in the first movement, with the seventh added in the second movement. The introduction of thirds as a common interval in the final movement is probably what gives it the exercise-like quality I mentioned above, for it enables the composer to delve into the most common-practice patterns.

**If Goccia di Pioggia is serious business, then Zana is pure fun.**

Rodney Waterman, the composer of *Zana* (named after recorderist and Orpheus Music proprietor Zana Clarke), is an Australian recorder player who is enamored of Brazilian popular music. If *Goccia di Pioggia* is serious business, then *Zana* is pure fun. Waterman uses mild special effects to create a parody of a samba. Most hilarious is his use of a wide vibrato created by waving the cupped right hand over the window (familiar to most recorder players through Hans-Martin Linde's *Music for a Bird* and/or the final section of Ryohei Hirose's *Meditation*) to imitate the sound of an old, out of tune

Wurlitzer electric organ. The most difficult aspect of this piece is its rhythms. They are very tricky to read, but flow naturally once they become familiar.

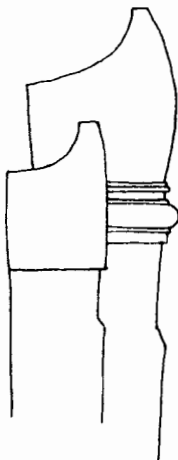
Most intriguing among these compositions is *Pages from a Book* by Beverley Lea, a truly *sui generis* work. In general terms, it can be described as playful, Romantic, and amazingly unpredictable. Each of its four movements establishes a different mood: the first, "Combattimento" (Battle), alternates between agitated and calm sections; the second, "Etereo" (Ethereal), is distant and remote; the third, "Giocondamente" (Joyful), is happy and sweetly flowing; the brief final movement recaps each of these moods.

As unique as the piece is, it is not completely rootless. In fact, Lea has absorbed many influences, but she reflects them in very personal ways. This is not an *avant-garde* work—its language is moderately neo-tonal, and it is not hard technically. The difficulties, particularly for amateurs, lie mainly in the areas of interpretation and use of color fingerings for dynamics.

All three editions are excellent. *Zana* offers two scores: one for Ganassi alto in g' (preferred), the other for standard alto in f'. All three pieces are worth looking into.

*Pete Rose*

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**Note: editions reviewed in the boxes on these two pages are available from Orpheus Music, <www.orpheusmusic.com.au>.**

**NEW HORIZON: FIVE EASY PIECES FOR ALTO RECORDER AND PIANO OR HARPSICHORD**, BY DONALD BOUSTED. OMP 099, 1999-2000. A, pf/hc. Sc 12 pp, pt 4 pp. Abt \$11.50 + P&H.

**MOONLIT GARDEN**, BY LANCE ECCLES. OMP 084, 2002. S pf. Sc 4 pp, pt 1 p. Abt \$11.50 + P&H.

**THROUGH THE TREES**, BY BEVERLEY LEA. OMP 068, 2001. B, Sc 2 pp. Abt. \$8.75 + P&H.

**BIRTHDAY PIECE**, BY RICHARD PETER MADDOX. OMP 079, 2002. A, Sc 2 pp. Abt. \$8.75 + P&H.

Based in Australia, a country where there is a thriving recorder culture, Orpheus Music has provided a steady and welcome stream of editions of music for recorder in many different styles for several years now. These four new editions provide a cross-section of the publisher's offerings.

All four of these works feature intriguing titles that make frequent reference to nature. *Through the Trees* and *Moonlit Garden* are most obviously evocative, although two of the five short pieces in Donald Busted's *New Horizon* are similarly titled "Floating Through Mist" and "Boats on a Painted Sea."

Beverley Lea's *Through the Trees* for solo bass recorder is described as a "strongly rhythmic piece," and the main theme is in a striding 6/8 with interjections in 2/4 and 3/4—certainly suggesting a good brisk walk in the woods. A more cantabile middle section provides an effective contrast and makes a satisfying ABA structure for the work. The piece makes good use of both the jolly bassoon-like character of the bass recorder as well as its ability to sing in the upper register. The piece is quite approachable both musically and technically, and would be especially rewarding for an intermediate player wanting to explore the finer points of playing the bass.

*Moonlit Garden* is a more conventional piece. The texture throughout is made up of gently rocking broken chords in the piano supporting a sustained melody in the soprano recorder. There is a middle section that changes key and mood somewhat, though still adhering to the same basic texture, and a coda that brings the piece to a close in four flats and in the recorder's high register. While the overall effect is attractive, the recorder is not really used to its best advantage, and some of the harmonic transitions are not as convincing as they might be. This will be for the curious and those who would enjoy the piece's uncomplicated directness of expression.

Richard Peter Maddox's *Birthday Piece* paints a picture of a different sort. Maddox is a composer and educator residing in Armidale who describes his piece as having been "written for Karyn Ashley [perhaps one of his students?] whose ambition is to find music that is as difficult and fast as possible." The piece starts and ends in a slow, improvisatory mood, framing a fast-moving, jazzy dance that features plenty of accidentals and leaping sixteenthths. While catering nicely to the taste of the dedicatee (one can easily envision her delightedly practicing her birthday present), there is a certain awkwardness to some of the figures in the dance and in the greatly contrasting moods of the three sections. The piece is probably best considered as a challenging, yet engaging, study in quick-note motion.

The most substantial of the pieces here, and the most difficult, is Donald Busted's collection *New Horizon*, subtitled "five

easy pieces for alto recorder and piano or harpsichord." For a composer best-known for his microtonal writing, these might well be considered easy pieces, but in the course of this collection performers will encounter passages of two against three against four between the two hands of the piano and the recorder, syncopated eighths and sixteenthths at  $\text{♩}=108$ , as well as some very precise dynamic balances between the recorder and piano. All of these challenges are well worth conquering, however, since Busted's ear for color and texture is very acute and is put to good use here. Despite the stated option of using harpsichord, the piano is really necessary to make the most of the keyboard part.

The presentation of these editions is clear and attractive, with just a couple of missing cautionary accidentals in the recorder part of the Busted.

Scott Paterson

**BOUNCING**, BY BENJAMIN THORN. OMP 075, copyright by the composer 2002. 2S 2A 2T 2B. Sc 19 pp, pts 3 pp each. Abt. \$15.50 + P&H.

**THREE CANTIGAS**, BY BENJAMIN THORN. OMP 087, no pub. date listed. SAT. Sc 7 pp, pts 3 pp each. Abt. \$10 + P&H.

Both of these new ensemble works by Thorn are very much worth looking into. *Bouncing*, a three-movement (fast-slow-fast) piece for double choir is not at all difficult to execute. Its conservative tonal language and general simplicity make it easy to conceptualize and therefore quite suitable for young players, who would surely enjoy performing it.

The more challenging *Three Cantigas* for recorder trio is a very exciting piece based on melodies that, according to the edition's notes, "come from the 13th century 'Cantigas de Santa Maria' collected by Alfonso X (known as the Wise) of Castile and Leon." Thorn accentuates the aura of antiquity in his accompaniments by emphasizing the open-interval sounds of perfect fourths and fifths. I personally consider these pieces to be more than mere arrangements. Thorn has created highly unorthodox contexts for these old tunes by encasing them in dense polyphonic textures.

These pieces are not quite newly conceived compositions either. The borrowed melodies always remain the absolute central focus, and Thorn, unlike many contemporary composers, does not subject his quoted material to any kind of deconstruction (at least not in this work). These editions are excellent, as is usually the case with Orpheus.

**MILKBLUE FOR 2 ALTO RECORDERS AND FRAME DRUM AND SNOW COAT FOR 2 ALTO RECORDERS AND SAW**, BY ERINN THORNTON. YCS 013, no copyright given. 2 sc, 7 pp each. Abt. \$9.25 + P&H.

Here are two intriguing pieces by a young Australian recorder player. Both works are slow and meditative in character and make sparing use of extended techniques—most notably multiphonics, microtones, and glissandi.

In *Milkblue*, Thornton utilizes a frame drum that is filled with lentils (dried peas may be used if lentils are not available!) and is played by a third performer. This percussion part is completely improvised, as is the music for saw (musical or carpenter) in *Snow Coat*. However, while the frame drum is simply waved around at specific moments, the saw must be bowed and tapped, which requires a certain amount of skill, even though Thornton's notation is unspecific regarding pitch and rhythm.

The relationship between the two recorder parts varies, but

most of the time they function in either heterophony (playing somewhat different versions of the same basic material at the same time) or simultaneity (playing unrelated material), the latter with a minimum of control guidelines.

The edition is nicely printed. If the two recorder players read from one score, there will be no problems with page turns.

These pieces can be played by good amateurs, but a teacher who is familiar with the techniques and notations of modern recorder music will be an absolute necessity.

**HOT SILK, BY BENJAMIN THORN.** OMP 081, No pub. date listed. A & hc, Sc 11 pp., pt 4 pp. Abt. \$11.50 + P&H.

Benjamin Thorn possesses an extremely unique personality. Whether he is employing a language based on the I, IV and V chords in the key of C or one of pure noise, his personality is always identifiable. It is very much evident in *Hot Silk*, a light-hearted three-movement work for alto recorder and harpsichord.

The first, marked "Presto," is in 7/8 time and has a strong feeling of dynamism. Movement two, marked "Gently," is in a moderate 5/8 and is one of Thorn's most lyrical statements. The third movement, marked "Vigorously," is in 6/8 and features hemiola rhythms. In all three, Thorn vacillates between tonality and polytonality and modulates in unexpected ways. The edition is excellent. This is a very good piece, suited to the advanced amateur.

**MISERY SURROUNDS ME, BY BENJAMIN THORN.** OMP 072, no pub. date listed. B, Sc 2 pp. Abt. \$8.50 + P&H.

**FORESTRY IN NEW ENGLAND** and **THE WATERS OF BABYLON, BY BENJAMIN THORN.** OMP 055, copyright by the composer 2001. B, Sc 4 pp. Abt. \$10 + P&H.

Benjamin Thorn's early bass recorder works, *The Voice of the Crocodile* and *Pipistrelli Gialli*, established him as an Australian enfant terrible and may even have secured his place in the modern history of the recorder. These recent bass recorder compositions by Thorn are of a much lighter character.

*Misery Surrounds Me*, subtitled "instrumental versions of a 15th-century popular song arranged for bass recorder," is based on a song called "Elend, du hast umfangen mich." It is essentially a division piece in which Thorn employs a simple tonal language with a modern tongue-in-cheek sensibility. It is not easy to parody something that is formulaic and predictable, but Thorn manages it well with great subtlety.

*Forestry in New England* is also a parody. This is least evident in the free recitativo-like opening movement. The second movement, in a fast 7/8 meter, has a dynamism reminiscent of Thorn's earlier work. It is most humorous in its raucous use of multiphonics as a distorting device. In the third movement, Thorn employs silly, old-fashioned melodic clichés from the ragtime era, which he makes even more comical by having the player sing them into the recorder whenever they appear.

*The Waters of Babylon*, included in the edition with *Forestry*, expresses parody by combining simple melodic phrases that would generally be idiomatic to folk songs, with an ongoing through-compositional form. Also a bit unusual is the frequent shifting between Dorian and Locrian modalities, which strikes the ear as a kind of wrong-note version of the melodic minor.

The editions are excellent and contain no bad page turns. Ample instructions for the second movement of *Forestry* (the only place where special effects are required) are supplied. Upper intermediate players could handle these pieces.

Pete Rose

**ON THE FOREST FLOOR, BY LANCE ECCLES.** OMP 064, 2001. AA. Sc 8 pp. Abt. \$10 + P&H.

**SPANGLED SONATA, BY LANCE ECCLES.** OMP 078, 2002. AA. Sc 7 pp. Abt. \$10 + P&H.

Lance Eccles is a senior lecturer in Chinese at Macquarie University in Australia. He is also a member of the Sydney Society of Recorder Players and the Reluctant Consort since 1982. It is for these two groups that Eccles composes his music.

For me, these two sets of duets were an introduction to a composer with a unique and fascinating sound. *Forest Floor* is the easier of the two sets and is appropriate for moderately able players. *Sonata* is more suited to advanced players, but both share common elements, and neither requires extended techniques.

*On the Forest Floor* is a set of five duets, each of which aurally depicts items that might be found during a walk in the (Australian) woods. Individual pieces have titles like: "Grasshoppers," "Wombat's Breakfast," and (my favorite) "Antechinusus." Having titles in mind while playing the pieces allows performers and audience to visualize the different images. "Lichens," for example, evokes a slow walk through underbrush, and grasshoppers flit capriciously around in the mind's eye. Prior to playing these pieces I had never heard of the antechinus, one of Australia's many marsupials. The music created an image in my head that turned out to be startlingly accurate, once I had the opportunity to learn more of this unusual and amusing creature: testament to Eccles' ability to create visual imagery through music.

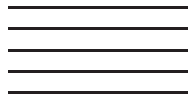
He also uses imagery in his *Spangled Sonata*, though here the images are not of the everyday world, but rather fanciful pictures of reflected or refracted light: "Shower of Amethysts," "Crystal Towers" and "Shattered Moonlight." Given the abstract nature of the titles, it would not be surprising to discover that the pieces are more abstract. Nevertheless the titles and music provide a firm ground for creating your own mental image of, say, a shower of amethysts (whatever that may be).

Musically the most remarkable features of these two sets are the harmonic structure of the pieces and the rhythms used in them. Eccles favors dissonance throughout the pieces. The harmonies are liberally peppered with seconds, sixths, sevenths, and often diminished seconds or augmented sevenths (E against E $\flat$ , F $\sharp$  against G). The pieces, though, never sound abrasive or jarring, and they don't fluctuate between consonance and dissonance. Rather they are, at times, awash with a fullness of tone similar to that of an accordion or mouth organ. This quality is more prevalent in *Sonata*, where fragmented harmonies help create the effect of scattered light. Eccles uses syncopated rhythms in both *Sonata* and *Forest Floor*, often setting two voices against one another, but the rhythms in *Sonata* are more complex. Its time signatures are generally mutable, changing every bar or two; those in *Forest Floor* are consistent within each movement.

I would like to point out that the Orpheus Music web site has new features that take some guess work out of purchasing new compositions. Most of their publications are now listed on the web site, along with short sound clips of the music and a scanned image of each first page. While still not the same as browsing through sheet music in a store, the features give a clearer idea of the music than words alone can and take away a bit of the gamble involved in shopping over the Internet.

Geoffrey Allen holds degrees in Medieval art and literature. He is an amateur recorder player and edits the Toronto (ON) Early Music Players Organization newsletter. By day he teaches in Toronto's public school system, where he also coaches recorder ensembles.

# CHAPTERS & CONSORTS



*Shooting an AROW into the past, concerts,  
driving the winter cold away in Atlanta*



*Photo by Phil Robbins*

## Pilgrimage to the Past

Northern California audiences may journey into the past as the American Recorder Orchestra of the West (AROW) embarks on a "Medieval Pilgrimage," with concerts March 27 through May 2. Performance locations include Berkeley (CA), Oakland (CA), Davis (CA) and Nevada City (NV). Visit <[www.schweter.com/arow-concerts.html](http://www.schweter.com/arow-concerts.html)> for details.

Under **Richard Geisler's** direction, AROW's voyage leads listeners from the 12th-century beginnings of Western music to 16th-century Spain. The tour commences in Europe with the primordial plainsong of Hildegard von Bingen and the polyphony in organum first developed by Leonin and Perotin at Chartes Cathedral. From there, spectators may encounter wandering trouvères, a minnesinger, polyphonic songs of Machaut and works of Josquin Desprès. A side trip includes a visit with Dufay and an exploration of this Medieval musician's lament over the fall of Constantinople in 1453.

Additional excursions include visits with English composer kings; encounters with anonymous Italian, French and English composers of songs and dance; and a stopover at the Benedictine abbey in Bavaria, where the Carmina Burana manuscript was found. From there, the program moves to Spain—the cantigas of Santa Maria, and sacred and secular works by Francisco Guerrero.

*Guen Sublette*

*For the first time in many years, the Atlanta Recorder Society co-sponsored a Recorder and Viol Workshop with AEMA, the Atlanta Early Music Alliance. Titled "Drive the Cold Winter Away," the workshop held January 23-24 at a lake-side music*



*building at Clayton College and State University drew over 60 attendees—from*

*not only the greater Atlanta, GA, area, but also from five other states. An organizing committee, led by Jorg Voss, arranged for music and rooms for the faculty (l to r in inset): Johnette Crum and Ann Stierli (recorder), Susan Patterson (viol), Jody Miller and Pat Peterson (recorder), and Martha Bishop (viol). There are already plans to repeat the workshop collaboration in the future.*

## Notes from Chapters & Consorts

**William and Jane Coffey** were honored at their recent retirement from the **Adirondack Baroque Consort**. The Coffeys were two of the founding members of the group, started in 1962 by Maurice C. Whitney in Glens Falls, NY. The "William & Jane Coffey Music Scholarship" will be annually funded by the Consort and administered by the **Hudson-Mohawk Chapter** of the ARS. Dr. Joseph Loux is current artistic director, and Laura Lane the assistant director, of the Adirondack Baroque Consort.

The **Toronto Early Music Players' Association** was featured on a mini-concert last September as part of the 19th annual Early Music Fair sponsored by the **Toronto (ON) Early Music Center**.

## CHAPTER NEWS

*Chapter newsletter editors and publicity officers should send materials for publication in American Recorder to : American Recorder, 7770 South High St., Centennial, CO 80122-3122, by e-mail <[editor@recorderonline.org](mailto:editor@recorderonline.org)>. Electronic photos for publication should be 3"x4"x300dpi or greater. Please send chapter newsletters to the American Recorder address above, and to the following addresses: ARS Office, P.O.Box 631, Littleton CO 80160-0631, by e-mail <[recorder@AmericanRecorder.org](mailto:recorder@AmericanRecorder.org)>; Kathy Cochran, Chair, Chapters & Consorts Committee, 1890 San Rafael St., San Leandro CA 94577.*

*The Connecticut Recorder Orchestra, conducted by Ken Andresen (bowing at front of stage, below), gave a November performance in West Simsbury. On the program were works of W. A. Mozart, Denis Bloodworth, Clement Woodcock, Claude le Jeune, J.S. Bach, Irving Caesar/Vincent Youmans, G.P. Telemann, J.P. Sweelinck, Orlando di Lasso, Lyndon Hilling, and Henry Creamer/Turner Layton. (Photo by Rebecca Arkenberg)*



**"Holiday Treat"  
Symphony  
Concert included  
Silver Winds  
Consort**

The Carson City (NV) Symphony presented the 20th annual "Holiday Treat" concert in December, featuring the Symphony, Carson Chamber Singers, and **Silver Winds Consort**. The program included music from many countries and in many styles, from Baroque to contemporary, with the traditional finale, a Christmas Singalong, including all performing groups plus the audience. The Symphony, conducted by David Bugli, played music by Johann Strauss Jr., Leroy Anderson, Archangelo Corelli, and others. The Silver Winds played varied selections from a Bach fugue to Tchaikovsky's "Dance of the Sugarplum Fairy."

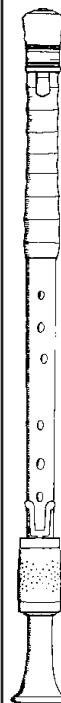


*Ray Germany, who took this photo at the November 2003 Renaissance Faire in Las Cruces, NM, calls it "Let's have fun at the Faire." Pictured are (l to r): John Dart, Susi Edwards, Joyce Henry, and Ferne Allen.*

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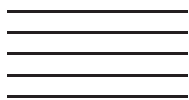
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# ON THE CUTTING EDGE



*Well-grounded music for recorder and harpsichord*

Although there is ample evidence that the recorder can hold its own in many different instrumental settings, I find the instrumental duo of recorder with a plucked string instrument—such as lute, guitar, harp or harpsichord—to be particularly satisfying. Decades ago I took inspiration from the recordings by Hans-Martin Linde, with Konrad Ragossnig on lute and guitar, when I was preparing for my initial public performances. The easy elegance and perfect sonic balance of the Linde-Ragossnig recordings motivated me to seek similar plucked string accompaniments. The musical gods smiled upon me when guitarist/lutenist Francis Perry made my acquaintance in the early 1980s. We have performed together ever since.

The relatively rapid decay of tones produced on plucked strings is a decided advantage for the recorder player. The long sustain on the modern piano, or the constant sustain of the organ, can create prob-

lems of balance, particularly when the recorder is in its lowest register. These problems occur far less frequently with harpsichord, guitar, lute or harp (although the modern concert harp can sustain its sound for quite a long time, and is less accommodating to the recorder than the Irish Harp or various early harps).

---

***This is one of the best-sounding recordings of recorder and harpsichord***

***I have ever heard.***

---

An inspiring and awesomely entertaining recorder-plucked string duo consists of recorderist **Cléa Galhano** and harpsichordist **Vivian Montgomery**. They have performed together since 1985, when they met at the New England Conservatory. Their many performances include concert tours of the Midwest, the Northeast, and Brazil. Their recordings are available through the ARS CD Club (see the relevant page in this issue), and I want to focus on one of their finest productions: the CD entitled *Songs in the Ground: Variations and Other Renewable Notions for Recorder and Harpsichord*.

First off, let me say that this is one of the best-sounding recordings of recorder and harpsichord I have ever heard. Vivian plays a Franco-Flemish two-manual harpsichord built by Gerald Self. Cléa plays a soprano by Tom Prescott, a soprano by Friedrich von Huene, and various altos by von Huene, Adrian Brown and Fred Morgan. Peter Northnagel was recording engineer and producer for the disc, which was recorded in Hauge Lutheran Church in Decorah, IA, in April 2000. The sound is vivid and true-to-life, perfectly balanced on every track.

Second, and perhaps more significant for this column, is the duo's enthusiasm for new music. So often a new piece is commissioned, premiered, and then allowed to gather dust on the musical shelf. Real commitment to new music should include giving as many performances as possible as well as making recordings. When performers have lived with a piece long enough to really take the music "under their skin," the new music has a reasonable chance of finding an audience. Like all contemporary art (indeed, art of all periods), new music works best when presented under the best conditions possible.

The Galhano-Montgomery Duo has supplied these conditions for two delightful new works on the CD. Both pieces were written for the Duo and have figured in their concert programs of recent years. John Morrison's *Twisted Little Ground* (1999) is the more "avant-garde" of the two, full of energy and highly effective use of both instruments. It is a compact work, just a little over four minutes, that fairly begs to be played over and over. I love it! The composer has employed such devices as mis-tuned strings on the harpsichord and a melodic "ground" based on the tune "Mary Had a Little Lamb" along with a "twisted" version of the tune. Cléa and Vivian sound like they are having the time of their lives playing this brilliant little piece.

Quite a bit longer at a little over 15 minutes, *Rigadoons* was composed by David Evan Thomas in 1997. It is a suite of five movements: "Fancie," "Furlana," "Le Tambourin," "Balanco" and "Finale." The harmonic and rhythmic language here is more familiar than in John Morrison's piece, but composer Thomas has supplied such an abundance of invention and sheer compositional high spirits that the listener's interest never flags. Once again, the authentically convincing performance by the Duo sweeps all before it.

I hope both these pieces have already entered the professional recorder repertory. These two American composers have made an important contribution to performers and audiences alike.

The CD is produced and distributed by The Schubert Club of Saint Paul, MN,



<www.schubert.org>. As mentioned, *Songs in the Ground* can be ordered through the ARS CD Club.

What other music, you might ask, fills out this wonderful CD? Merely a group of imaginative and virtuosic performances of "old music"—ground basses and chaconnes by Pandolfi Mealli, Vitali, Bellinzani, and J.S. Bach (a brilliant arrangement of the great organ *Passacaglia in c minor*) plus a pair of fascinating miniatures for solo recorder, *Dois Momentos para Flauta-Doce* by Brazilian composer and ethnomusicologist Kilza Setti.

The new pieces and the old complement and interact with each other. The Galhano-Montgomery Duo has produced some very special music-making on this CD: don't miss it!

As I write this column Cléa is preparing to give the London premiere of *Rigadoons* on January 19. In addition, Cléa and Vivian, along with composer Geoffrey Gordon, have been awarded a grant from the American Composers Forum that will enable Gordon to compose a new work for them. These are further examples of the Duo's continuing commitment to contemporary music for the recorder.

Tim Broege <timbroege@aol.com>

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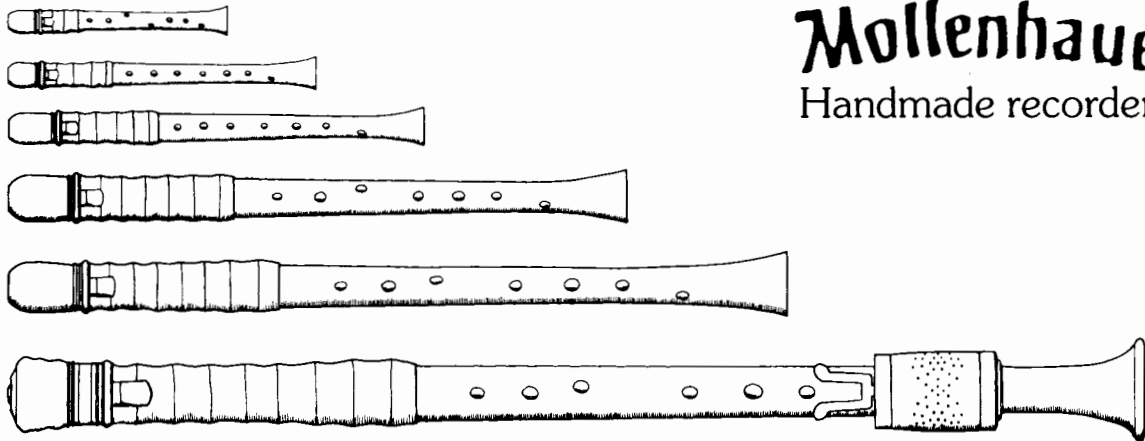
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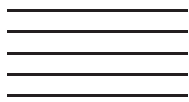
nach Hieronymus F. Kynseker, 1636 - 1686 in Nürnberg.  
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# Q & A



## Muting recorders to play more quietly, finding large instruments for young players

**Question:** I am a senior citizen who has been playing recorders for about five years. I have been playing soprano and alto regularly and also have a tenor. The problem is that I now live in a trailer camp in Florida six months out of the year and am surrounded by other trailers. Is there any way of muting my recorders so that my practicing won't disturb my neighbors? If no acoustical means of muting is possible, are there any electronic recorders on the market that can be played with headphones?—Bob Chamberlin, Sanibel, FL

**Answer:** Brass instruments and certain woodwinds (oboe, clarinet, and bassoon) can be muted by placing various objects in the bell, but that doesn't work with recorders because most of the sound does not come out of the bell. Several recorder makers have told me that there is no effective way of muting a recorder.

Electronic recorders, also known as MIDI wind controllers, were developed in the early 1990s and manufactured commercially by Suzuki and Yamaha. Those instruments were fingered like recorders but had no fipple. The sound was produced by a tone module that received electrical impulses from sensors responsive to touch and breath pressure. Electronic recorders could be played either with external speakers or with headphones. (For a

discussion of those instruments, see the article in the June 1991 AR by Matt Marvuglio and Tony Marvuglio, "Wired for Sound.") Unfortunately, those instruments have been discontinued, and no electronic recorders are currently being produced.

If you are willing to learn a new fingering system, your best bet would be the Yamaha WX5 wind controller (mentioned in Tim Broege's *On the Cutting Edge* column for the January 2004 AR), which gives you a choice of saxophone or modern flute fingering. For more information about that instrument, visit the web site <[www.yamaha.com/dmi/products/wx5/quickstart.htm](http://www.yamaha.com/dmi/products/wx5/quickstart.htm)>.

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### **The manufacture of plastic great basses and contra basses is not feasible because of the high cost of producing the mold ... and low demand for such instruments.**

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Since the recorder is a relatively soft instrument, I doubt whether your practicing would really disturb your neighbors if done at reasonable hours; many people

travel with their recorders and even practice in hotels or motels without disturbing those staying in adjacent rooms.

If you feel that practicing the soprano is too loud, I would suggest playing your tenor instead, since a tenor has a considerably less penetrating sound. If the stretch required for your tenor is too great for your hands, you can send it to Lee Collins of Collins & Williams Historic Woodwinds, <[www.leecollins.com](http://www.leecollins.com)>. He adds keys to the middle joint of tenor recorders for people with small or arthritic hands.

I would also recommend buying a bass recorder and practicing your alto music on the bass. The Yamaha plastic bass in the 300 series is an excellent, reasonably priced instrument with a range of over two octaves. It is available from many dealers who advertise in *American Recorder*.

Most people find the sound of recorders soothing rather than disturbing. My own ARS chapter meets monthly at our local public library, and library patrons have commented on how much they enjoy hearing our soft music in the background. In fact, the library staff has asked us to give a concert there on Play-the-Recorder Day.

Since you have been playing recorder for five years, you are a relatively experienced player. If some of your neighbors sing or play other instruments, you might want to join them in musical get-togethers.

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**Question:** Middle school and upper elementary students with whom I have worked have often been drawn to playing the tenor and/or bass recorder when given the opportunity. They have had occasion to listen to or perform with low consorts, i.e., tenors playing soprano parts and basses playing alto parts, etc., but that can only be done when there are professional or advanced musicians who have a great bass and/or contra bass to play the lower parts. We would love to acquire a great bass (or even a contra bass) but with our limited school budget could not possibly afford wooden ones. Can anyone tell me whether there are any plastic great basses or contra basses on the market?—Kim Wardwell, Darrington, WA

**Answer:** I referred your question to a number of recorder makers and dealers, all of whom gave me essentially the same answer. The manufacture of plastic great basses and contra basses is not feasible because of the high cost of producing the mold (millions of dollars) and low demand for such instruments (only a few thousand sales expected per year). To recover the initial cost of production, these plastic instruments would have to be as expensive as wooden ones and would, therefore, not be worth producing.

A few years ago, I heard the superb McCleskey Middle School Recorder Ensemble perform at the Boston Early Music Festival. One of the young students played a great bass recorder, which the director, Jody Miller, said had been donated to the school by a senior citizen who was no longer able to play it. You might also be able to obtain a donated great bass or even a contra bass by advertising in the AR Classifieds or, more likely, by subscribing to a recorder discussion group on the Internet, <<http://groups.yahoo.com/group/recorder>> or <<http://groups.yahoo.com/group/RecorderFriends>>.

The only contra bass that would be appropriate for children would, of course, be the Paetzold square contra bass. Because of its U-shaped bore, it is only about half as long as the standard contra bass.

Carolyn Peskin

Send questions to Carolyn Peskin, Q&A Editor,  
3559 Strathavon Road, Shaker Heights, OH 44120;  
<[carolynpeskin@stratos.net](mailto:carolynpeskin@stratos.net)>.

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# BOOK REVIEWS

**HONORING GOD AND THE CITY: MUSIC AT THE VENETIAN CONFRATERNITIES, 1260-1807.** By JONATHAN GLIXON. Oxford University Press, 2003. 392 pp. Hardcover, \$65. ISBN 0195134893.

Johnathan Glixon has spent more than 25 years researching the role of music in the Venetian confraternities. Although these groups played a relatively small part in the broad sweep of music history, the detail he has been able to piece together about their activities and their use of music gives an intimate glimpse into the day to day life of working musicians and their employers through several centuries.

The confraternities were organizations that encouraged people to band together for mutual spiritual benefit. Their activities were varied but usually included litur-

gical observances, rites for members who had died, and, on special occasions, processions through the city.

For most of the period under discussion, there were six major confraternities in Venice, along with hundreds of smaller groups—many of which were open only to members of a particular profession, including one especially for musicians. The benefits of belonging to a confraternity included the opportunity to exercise and strengthen one's piety, to be in the company of like-minded people, and to receive their prayers—and sometimes financial assistance—in times of trouble.

Music in the confraternities' activities generally took the form of plainchant, organ playing, and, for special occasions, full concerted music. The musicians taking part ranged from untutored confraternity

members to some of the most famous names of Venetian music, including Giovanni Gabrieli and Claudio Monteverdi.

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***The benefits of belonging to a confraternity included the opportunity to exercise and strengthen one's piety, to be in the company of like-minded people, and to receive their prayers—and sometimes financial assistance—in times of trouble.***

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Glixon has sifted through literally thousands of documents to piece together the story of the confraternities. While much of the information he has gleaned is strictly factual in nature—such as the number of singers present at a particular ceremony, or the amount paid on a particular occasion for organ repairs—the documents also frequently reveal a more human side of the confraternities' activities. There are many complaints about absenteeism on the part of musicians, as well as pleas on their part for salary increases or the granting of pensions for long-serving musical employees. Glixon's central conclusion from examining this mass of evidence is that a high quality of musical performance served as a crucial mark of honor for the confraternities and, by extension, for the city of Venice as a whole.

While researchers will find the book—including its extensive appendices, notes, and bibliography—to be a mine of detailed information, the casual reader will probably find the mass of facts and figures to be heavy going. However, those wishing a fuller picture of the musical life of one of the most important cultural centres of Europe will find much enlightenment in these pages.

Scott Paterson

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## RESPONSE (cont.)

between a windcap and a sponge chamber, and confirming that the cap on the Goulding tenor in the Victoria and Albert Museum is indeed a sponge chamber.

My brief mention of the flageolet is not intended to denigrate the importance of the instrument or its popularity! My study lies essentially in the history of the recorder, albeit with brief reference to both the flageolet and the csakan.

Finally: does anyone on the western side of the Atlantic possess any hard evidence for the use of duct flutes (be they flageolets or recorders) in the marching bands of the Civil War period—or is this idea merely a myth which has received a modicum of historical embroidery?

Douglas MacMillan

<douglas.orianan@btinternet.com>

**EDITOR'S NOTE:** The November 2003 AR incorrectly lists the Dayton C. Miller Collection as being in the Smithsonian Institution. The Lorenz Walch II soprano pictured there is in the Dayton C. Miller Collection of the Library of Congress. We regret the error.

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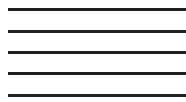


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Circulation: Includes the membership of the American Recorder Society, libraries, and music organizations.

Published five times a year: January, March, May, September, November.

Reservation Deadlines: December 1, February 1, April 1, August 1, October 1.

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