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EDITOR'S NOTE

Quiet might not be the title of a book you'd seek out to find information on practicing. Even so, nestled in Susan Cain's exploration of the benefits of being an introvert are implications for musicians—for instance, her report on a study of classical musicians, the most successful of whom rate “practice alone” (or Deliberate Practice—tackling what most challenges *you*) higher than group rehearsals, which they termed “leisure.” Other parts apply to performance anxiety, even if not specifically music-related.

If you want to practice more efficiently than you do now, take the advice in **Anne Timberlake's Technique Tip**, the second in an ongoing series (page 13).

This issue gives us views of recorder orchestras, recently welcomed as ARS affiliates: from **Glen Shannon's** travel tale of playing on a **recorder orchestra concert in Germany** (page 8) to **Fred Palmer's** history of how **recorder orchestras have become possible and popular** (page 22), to a re-titled **Chapters, Consorts & Recorder Orchestras** (page 25) plus recorder orchestra pieces in **Music Reviews** (page 29).

The facets of our instrument extend far beyond recorder orchestra: in history, it exists in **Medieval drama** (page 6) and **early America** (page 15), as well as in **music by living composers** (page 4).

Gail Nickless

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A M E R I C A N RECORDER

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Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2009, the Society entered its eighth decade of service to its constituents.

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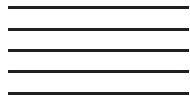
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PRESIDENT'S MESSAGE



Sumer is icumen in, Lhude sing cucu!
 Summer has come in, Loudly sing, Cuckoo!

What a great time of the year for musicians of all ages and abilities. Workshops, master classes, concerts in the park ... a cornucopia of activities to be shared with friends and audiences alike. The Spring issue of *AR* was chock full of workshop listings all over the country. Now the time has come to experience them firsthand.

The Portland Recorder Society recently held a raffle to fund two workshop scholarships. Through their efforts and the generous support of many, PRS was able to provide two full-ride scholarships to summer workshops: Port Townsend, and Winds and Waves. What a treat for the winners and donors. What amazing gifts from the PRS. Making the magic of music available to those in need is an important mission not only for PRS, but the ARS as well.

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Greetings from Laura Sanborn Kublman, ARS President
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Through generous donations from members, the ARS awards several scholarships throughout the year to students, teachers and professionals. Sharing the gift of music is one of the many benefits of being an ARS member. Our many programs are funded by the thoughtful gifts of ARS members, and so many have benefited from your generosity.

ARS's Spring Fund Appeal letter arrived in your mailbox earlier this month. I would ask that you consider a gift of any size to help fund programs like workshop scholarships or for teachers in our schools developing

recorder programs and enriching the lives of young minds.

As the ARS approaches its 75th year, I am continually in awe of the charity our members have shown. Financial investment in the future of the ARS will insure our educational programs well beyond our years.

Together we can make an impact in the lives of those working and studying to make music on the recorder be heard in our schools, churches, concert halls ... everywhere and anywhere! Young or old, big or small, music is not something to be played, music is something to be shared.

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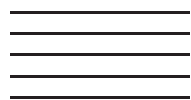
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Michala Petri on two coasts, The Play of Daniel, Recorders Down Under and auf Deutsch

Other Minds Festival Showcases the Recorder in New Music

By Tom Bickley, Berkeley, CA

When the **Other Minds** (OM) new music festival began in San Francisco, CA, in 1993, founder Jim Newman suggested the name of the festival to artistic director Charles Amirkhania based on a line in a *New York Times* obituary for composer John Cage: “His epitaph might read that he composed music in other peoples’ minds.”

The OM concerts are the public aspect of the festival, held for its 18th time February 28–March 2. The event also includes a retreat for the selected composers and performers at the Djerassi Artists Residence in Woodside, CA. A common element in all of the festivals has been the interaction of a variety of different approaches to new music, and the inclusion of emerging as well as established figures in the field.



Michala Petri (l) and Anna Petrini at the retreat (all photos by Richard Friedman)



Gáman

The first concert on the evening of February 28 opened with an engaging set by the trio **Gáman** (*above*, **Bolette Roed, recorders; Andreas Borregaard, accordion; Rune Tonsgaard Sørensen, violin**) playing their own arrangements of traditional music from the Faroe Islands and Greenland. Nestled among the seven traditional pieces were two works composed for Gáman.

To many American ears, the folk music recalls that of the British Isles. Sunliet Rasmussen’s *Accivere* (2008, U.S. premiere) in its multiple sections evoked landscapes of the Faroes, via long tones and subtle changes in timbre. Sections of hoquet and dance rhythms made direct connections with the ver-

naular music in the larger set. The writing made wonderful use of Roed’s soprano recorder playing: her ability to blend and to soar.

Using a bass recorder (or F basset), Roed joined accordion and violin in the world premiere of the aptly-named *Together or Not* (2013), by Pelle Gudmundsen-Holmgreen. Each instrument determinedly played its own musical signature—sometimes alone, sometimes in duo and trio combinations. The phrases evoked connections with the traditional repertory while maintaining freshness and independence.

Throughout the trio arrangements of folk tunes, Roed used various SATB recorders, chosen (as she explained) to fit the affect of the music. While the brightness of the soprano worked its charms easily, the use of the Mollenhauer Helder tenor as a drone instrument was very effective.

A common element in all of the festivals has been the interaction of a variety of different approaches to new music, and the inclusion of emerging as well as established figures in the field.

The concert concluded with performances of *Raga Shyam Kalyan* and *Raga Bahar* on bass bansuri flute by Master **G.S. Sachdev** and virtuosic tabla player **Swapan Chaudhuri**.

The second concert on March 1 included stunning work by performance artist **Dohee Lee** with electronic processing by **Adria Otte**, and



Anna Petrini

premiere), composer Malin Bång used her fascination with sounds of air in the amplified recorder to fill the hall with beautiful cascades of white, pink, red and gray noise, impelled by intense attacks and key clacks. *Seascape* (1994) by Fausto Romitelli used a similar palette in a quieter manner and included subtle, overblown harmonics.

Matthias Petersson's *SinerwOod* (2008, U.S. Premiere) not only amplifies the sounds inside the Paetzold, but also creates a feedback loop via small speakers that send sound into the recorder. The composer spoke of his desire to cause the wood fibers to resonate with the sine waves. The noisy, yet richly-pitched, sounds changed slowly. The inherently unstable elements of the prepared recorder and response to the live electronics yielded a beautiful game-like aspect. Petrini's powerful playing amazed the audience, thanks to her stamina and intense stage presence.

Concert three on March 2 placed well-known recorder player **Michala Petri** in two new works amidst a program of pieces largely for live electronics and voice. Sunlif Rasmussen's *Vogelstimmung* (2011, U.S. premiere, transl. "Bird Voice") drew inspiration from drawings of that title, and used musical material from Rasmussen's concerto for recorder titled *Territorial Songs*. Birdsong fragments and rapid scalar passages on soprano, quiet long tones simultaneously from tenor and voice, and active passagework from the Modern alto proved that this piece stands engagingly in the lineage of 17th- and 18th-century works for recorder alone.

solo piano by **Craig Taborn**, opening and closing the evening.

Anna Petrini, a Swedish recorder player, captured the ears of the audience with her performances of three pieces for Paetzold contra bass recorder and electronics. In *Split Rudder* (2011, U.S.

Paula Matthusen's *Sparrows in Supermarkets* (2011), commissioned by Canadian Teri Hron for her *Bird on a Wire* project, used a surround-sound electronic environment with live tenor recorder. Matthusen's piece is quite melodic and accessible, well in the tradition of birdsong for recorders.

The playful interaction between Petri and Matthusen (performing live electronics) was a very winning element. Working with live digital processing of her sound was a new venture for Petri. The excellent results hold great promise.

All three recorder players performed virtuosically and with delightfully welcoming stage presence. They used extended performance technique with grace and musicality. Most of the audience had not imagined such possibilities from the recorder, and it was wonderful to witness ears and minds becoming more open.

While the recorder community was not widely represented in the nearly-full audiences, those of us who were there were treated to wonderful music.

Links (in addition to several videos by each of the performers that you may find on YouTube):

- www.otherminds.org/shtml/OM18announced.shtml
- Bolette Roed, www.boletteroed.com, and Gáman, www.triogaman.com/www.triogaman.com/HOVEDSIDE.html
- an excerpt from Rasmussen's *Accivere*, www.triogaman.com/sunleif.m4a
- Anna Petrini, www.annapetrini.com, and an excerpt from Romitelli's *Seascape*, www.annapetrini.com/files/utdragstartnormmp3.mp3
- Michala Petri, www.michalapetri.com, and a full performance of Rasmussen's *Vogelstimmung*, www.dr.dk/P2/P2+Koncerten/Vaerker/R/20110525154121.htm



Michala Petri (l) and Bolette Roed

Recorders in New York City

By Anita Randolph, New York City, NY

Trinity Church (where Broadway meets Wall St. in New York City) and its elegant 18th-century subsidiary, St. Paul's Chapel, presented a week-long **Twelfth Night Festival** of concerts to celebrate the Christmas season. I caught the December 28, 2012, concert at St. Paul's.

If the standing-room-only audience was indicative of attendance for the rest of the series, then it was a very successful Twelfth Night Festival indeed. For this program, the **Chamber Players of the Trinity Baroque Orchestra** (who performed without a conductor) assembled a recorder-heavy program of three of the Brandenburg concertos by J. S. Bach: *Concerto No. 2, BWV1047; No. 4, BWV1049; No. 6, BWV1051*.

Brisk tempos were employed for all three works. *Concerto No. 2* had a little trouble getting started, but quickly righted itself. In *No. 2*, the recorder solo was slightly covered by the other instruments, but the recorders sounded bright and clear in *No. 4*. The recorder soloists were **Priscilla Smith** and **Tricia Van Oers**.

The **Venice Baroque Orchestra**, directed from the harpsichord by **Andrea Marcon**, brought an all-Vivaldi program to Zankel Hall at Carnegie Hall on February 6. Of the seven pieces programmed, two had extensive recorder parts: *La senna festeggiante, RV693*, and the *Concerto in C Major for Flautino and Strings, RV443*. The recorder soloist was **Anna Fusek**, who besides her facile recorder playing also played violin with the orchestra.

The Venice Baroque Orchestra is an ensemble of virtuosos, who, nonetheless, clearly communicate the joy they take in performing together. They brought wit and expressive individuality to each Vivaldi work, confounding the old canard that Vivaldi composed the same piece over and over again.

Danish virtuoso **Michala Petri** presented an all-Baroque music program on February 13 in Kaufmann Concert Hall at the 92nd Street Y. As always, it is a pleasure to hear Petri's playing. Her program included music by Bach (BWV1030, 1013, 1034), Corelli (Op. 5, No. 12), Vivaldi (RV57), Tartini ("Devil's Trill") and Telemann (a C major sonata). Sustained by impeccable technique, Petri

brought an impressively large and completely focused sound to everything she played.

Her collaborator, the harpsichordist **Anthony Newman**, matched her in every way. As his solo, he gave a brilliant reading of the Bach *Chromatic Fantasia and Fugue in D Minor, BWV903*.

However, I do have quibbles. In the continuo sonatas, I missed the presence of a melody bass instrument with a sustained sound to balance the sustained treble instrument, and to enrich the contrapuntal play between the parts. And I wish that Petri had selected to play some of the new repertoire that has been composed for her—played as only she can play it.

... and by Nancy Tooney, Brooklyn, NY

What makes the Medieval *Play of Daniel* so engaging? Not just the costumed lions, angels and satraps, but also the processions, fanfares, splendid period musicians and lively cast of singer-actors.

Though described as a liturgical drama, originally written and performed by 12th-century schoolboys, it comes across as a kind of Medieval opera. Celebrating its 75th anniversary

Bits & Pieces

The ARS provides support for professional recorder players in residence at **Sitka (OR) Center for Arts and Ecology**. Five recorder players—all active recorder educators, performers and recording artists—were recently involved in the Sitka recorder residency program: **Frances Blaker, Louise Carslake, Frances Feldon, Gayle Neuman** and **Phil Neuman**. Visit the ARS web site to read the Sitka blog: <http://americanrecorder.org/blogs/>.

The **Viola da Gamba Society of America** has moved to: **P. O. Box 582628, Minneapolis, MN 55458-2628**; phone numbers are 855-VIOL-415 or 858-96-GAMBA.

In November, the **American Orff-Schulwerk Association** will have its international conference in Denver, CO. For each of their conferences, groups are chosen to perform for the musicians attending. The **Colorado Recorder Orchestra (CRO)** and **STEM Singers** (from the science and technology K-8 magnet school in Adams County, north of Denver) have been chosen to perform for the confer-

ence. CRO will also debut a piece in the fall, commissioned from **Glen Shannon**, entitled *Mountain Mosaic*.

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The Play of Daniel cast and musicians, including Rachel Begley, front row, second from left; and Christa Patton, kneeling at right (photo courtesy of Daniel production staff)

year, the Cloisters in New York City presented a January revival of the critically-acclaimed 2008 production. The small Fuentidueña Medieval chapel was the perfect setting for the 12 performances. The **Gotham Early Music Scene** (Gene Murrow, executive director) was the producer, with **Mary Anne Ballard** as music director and **Drew Minter** as stage director.

The Play of Daniel closely follows the narrative of the story of Daniel at the court of Belshazzar—the familiar tale of mysterious handwriting on the wall—as well as the story of Daniel in the lion’s den.

Musicians included two recorder virtuosi—**Rachel Begley** playing recorders, and **Christa Patton** on shawm and recorders—as well as costumed performers on other period instruments (lute, harp, psaltry, rebec, vielle and percussion).

Wisely recognizing that most of the audience would not understand Latin as pronounced in 12th-century France, Minter had his singers very

clearly and dramatically act out their roles. A couple of the singers doubled as a frisky pair of lions.

The chapel space at the Cloisters is fairly small, and the production made full use of the aisles to supplement the stage, drawing the audience closely into the performance. When called upon, the period instrumentalists (including Ballard) also participated in processions, dancing and singing, as well as showing emotional responses to the activity on stage.

The New York production of *The Play of Daniel* will be presented as part of the Rockport (MA) Chamber Music Festival on June 21, at 8 p.m. in the Shalin Liu Performance Center. Visit www.rockportmusic.org for information. There is also a performance at the Connecticut Early Music Festival in New London on June 23 at 4 p.m. in the Harkness Chapel at Connecticut College. For more information on that performance, see www.ctearlymusic.org.

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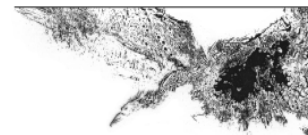
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An American in Germany: A Recorder Orchestra Experience

By Glen Shannon, El Cerrito, CA

Springtime in Southern Germany came late this year, but was celebrated with a concert by the largest recorder orchestra I have ever experienced. On April 14, in the main concert hall of the beautiful Medieval city of Bietigheim-Bissingen in the southwestern state of Baden-Württemberg, I had the good fortune to perform with the 100-member Württemberg Recorder Orchestra (76 in this concert), in the premiere of a piece I had composed for this orchestra and for this occasion, *Württemberg Overture*.

The invitation came in 2010 from their director, Herr **Dietrich Schnabel**, who also presented one of his own major works in the concert and had

arranged nearly all of the rest of the music himself. I was welcomed warmly as the exotic visitor dropping in from a foreign land, lending my support to whichever part Schnabel deemed necessary.

Long story short, the recorder orchestra has evolved in Germany to a serious art form with a large following.

The sheer size of the group was astounding—supported by two sub-contra basses (an octave below the contra) and two subgreat basses (an octave below the great bass), the two dozen or so each of contra basses and great basses formed a massive foundation for the higher voices, and made the regular basses look tiny by comparison.

Several of the players are professional musicians and music teachers, and we were joined by young music

Long story short, the recorder orchestra has evolved in Germany to a serious art form with a large following.

students who were strong players in their own right. In fact, the orchestra itself arose out of the desire of two teachers—**Annette Bachmann** of the Musikschule Bietigheim-Bissingen (who studied with Marion Verbruggen and hosted me for the weekend), **Ulrike Diesse, Günther Mohn** and **Schnabel**. They put the word out that a new orchestra was forming, and were happily surprised that 80 players showed up when they had expected about 40.

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Shannon took this photo of the city of Bietigheim-Bissingen

It is spectacular, and an inspiration to composers like me.

Glen Shannon edits the ARS Members' Library and is a successful composer of works for recorders. His company, Glen Shannon Music, www.glenshannonmusic.com, was founded in 1998, after his Prelude & Fugue in D Minor (SSATB) won first prize the previous year in the Chicago Chapter biennial composition contest. By day, he works at a small graphics company in San Francisco, CA. He is active in the East Bay Recorder Society, serving as President for three years.

The difficulty of the music gave a clear signal that Schnabel puts great trust in his players and holds them in high regard. During the long rehearsal the day before the concert, these players tackled the music without hesitation—but I must mention that they were not sight-reading. They had rehearsed at least six times over the past two years, in rehearsals that included the students. It was a joy to hear that all the technical obstacles, like busy key signatures and rampant accidentals, had long ago been overcome; we were making music rather than just playing the notes.

Schnabel's experience as a conductor was reflected in the quality of the playing ("all mistakes ultimately trace back to the conductor") and the rapport he had with the orchestra. But it was his composition, *Symphonic Dances*, that was absolutely breathtaking and the most unforgettable part of my playing experience there.

Schnabel brings a new level of large-scale orchestration to the genre, with his pieces having as many as 14 parts. The slow movement of *Symphonic Dances*, "Funeral March," brought tears to my eyes, not only because of the meaty density of the slow chords and the deft use of the high voices against the low; the emotional performance itself was deeply moving. He showed that it is possible to make the sopranino and soprano

cry together, especially in the hands of fantastic musicians!

We must seek out Schnabel's music (www.dietrich-schnabel.de), and give it an audience in America.



Schnabel conducts a rehearsal (above), where photographer Stefan Hegemann focuses on the low voices in the orchestra (Shannon plays bass at middle right). Iliades Schnabel made a video of the concert in the Kronenzentrum (below), from which this screen shot is extracted.



Recorders Down Under: Orpheus Music Recorder Course 2013

By Allison Hutton, Overseas Member,
Gladstone, Queensland, AUS

Since I live in a part of Australia where recorder players are few and far between, you can imagine how excited I was when I arrived in Armidale in New South Wales last January for the **Orpheus Music Recorder Course**.

We had nine tutors (faculty) from around the world, who among them represented **The Royal Wind Music**, **Satyr's Band** and **Ensemble Lucidarium**, among other groups. Approximately 90 participants spent a joyous six days making recorder music.

Each day included each person's selected technique class, ensemble, and session on a special topic. Every day except Sunday, the songbirds could start the day by singing with **Kamala Bain** (New Zealand). On Sunday and Wednesday afternoons, we also had the opportunity to play in a recorder

orchestra with **Maria Martinez Ayerza** (Spain).

All of the tutors are passionate, and full of interesting and new information about our instruments. **Avery Gosfield** (an American living in Italy) demonstrated her skill on the pipe and tabor. **Hans-Dieter Michatz** (Australia) introduced us to the walking stick recorder, or csakan, at the faculty concert. Aaah, to see the legendary csakan in real life was exciting, to hear it played well was stunning.

Other tutors included Australians **Alana Blackburn**, **Joanne Arnott**, **Barbara Jerjen** and **Robyn Mellor**, as well as **Amy Power** from Switzerland.

We also had the opportunity to have a recorder clinic with the tutor of our choice, a 20-minute session in which the tutor answers a question or solves a problem. I chose to spend some time with instrument maker **Peter Biffin**, to learn some basics of

recorder maintenance. He also fixed problems I didn't even know I had!

Towards the end of the week, we got to see some of the up-and-coming talent in a Blackboard Concert (where people volunteer to perform by listing selections on a blackboard, resulting in huge variety as well as being unscripted and unpredictable); an incredible tutors' concert; a participants' concert showcasing what had been achieved during the week; and a course dinner in town, a fabulous way to end the event.

For me, it was a fantastic week in which I played with other recorder players in ensembles of various sizes, from quartets during practice time to a 40-piece orchestra, and everything in between. I also got to spend a whole week talking about recorders, browsing with the vendors every day. Thus two of my recorder dreams came true. Thank you to **Zana Clarke** for again organizing a truly incredible week.



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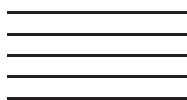
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ON THE CUTTING EDGE



*Seeking our soul
with Daniel Brügger*

By *Tim Broege*, timbroege@aol.com

An interesting DVD has recently come my way. **Daniel Brügger**, well-known in the recorder world as a member of the Amsterdam Loeki Stardust Quartet, has made a lovely short film entitled *Ricercata*. In the Renaissance period, this term denoted a composition for solo instrument not based on existing tunes or dance forms. Some of these pieces have come down to us specifically designated for the recorder. These pieces often seem to be searching for an inner or implied theme. The idea of “ricercata” can often seem to imply a musical journey.

This is what Brügger has depicted in his film. We see him driving and flying to several locales in a search for what he calls the “soul of the recorder.” First, he visits the renowned recorder maker Bob Marvin at his home and workshop in Canada. We see a recorder being made, and hear some of Marvin’s unique perspectives on recorder making. We also see Marvin removing a beaver dam from a creek on his property so that water can flow freely.

Next the film takes us around the world both literally and figuratively as Brügger visits the Yamaha factory in Japan. He is granted access to the “inner sanctum” where Yamaha plastic recorders are made. The manufacturing process, with its profusion of plastic molds, is described. Brügger tries out a soprano, which, not surprisingly, sounds quite nice.

To see plastic recorders in action, Brügger journeys to Korea and visits a music class during the rehearsal of a large recorder ensemble. Brügger

The discussion is guided by “Uncle Frans” to the idea that the breath is the very soul of the recorder.

reminds us of the problematic reputation of the recorder as an instrument only for children. To see the serious faces of the Korean students and hear the commands of their demanding teacher is both touching and troubling. Is the “soul of the recorder” to be found in these children?

Brügger hopes to find it in a “sacred object” of the recorder world: the “Dordrecht recorder,” housed in Spain’s National Museum of Art in Catalonia. Deep in the museum’s vault, the ancient recorder is brought out for Brügger’s examination. He is allowed to blow it, but no sound is possible. As Brügger puts it, “this recorder is dead.” Perhaps it represents the historical “soul of the recorder,” but not a living one.

Finally Daniel Brügger visits his uncle, Frans Brügger, recipient of the 2001 ARS Distinguished Achievement Award, and also voted at the end of the 20th century by *AR* readers as “recorder player of the century.”

As they sip wine on the patio of Frans Brügger’s villa in Tuscany, the discussion is guided by “Uncle Frans” to the idea that the breath is the very “soul of the recorder.” What drew him to the recorder, he says, is breath and how it brings the recorder to life. This interview is fascinating and quite touching. It alone would make this film important viewing for lovers of the recorder.

The entire 37-minute film is enjoyable. It has been well-photographed, and Brügger is a fine director and narrator. Subtitles are provided for all the languages spoken in the film. Those interested in the high-quality DVD can obtain a copy by e-mailing musicframefilms@kpnmail.nl. The price of the DVD is \$20 including shipping. Payment by Paypal is easiest.

Speaking of high quality, the wonderful recorder ensemble, **The Royal Wind Music**, founded and directed by **Paul Leenhouts** (himself a former Amsterdam Loeki Starduster), will perform at the Boston Early Music Festival on June 16. Leenhouts will also hold a master class on June 15. Perhaps the “soul of the recorder” can be discovered at these events.

To see parts of *Ricercata*, visit <http://bobmarvinrecorders.wordpress.com> or search on YouTube or Vimeo. Daniel Brügger interviews Leenhouts about The Royal Wind Music at www.youtube.com/watch?v=4J-ILI-Sono.



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Technique Tip

Practice Makes Permanent

By Anne Timberlake, Richmond, VA

You practice regularly now, so you must be approaching perfection, right? After all, if you've heard it once, you've heard it a thousand times: practice makes perfect!

Unfortunately, there is more to successful practicing than showing up. To understand why, it helps to articulate what it is that we're doing when we practice.

Motor learning researcher Stephen Skelton describes practice this way: When we practice, we learn a rule, called a *schema*, for the relationship between our actions and their outcomes. As part of our *schema*, we also learn the relationship between variations of action and variations of outcome, as well as the sensory consequences of our actions.

Say we're learning low F on an alto. We're learning the relationship between our actions (covering all the holes, blowing into the instrument) and the result (F). We're also learning the relationship between variations in action (blowing too hard) and variations in outcome (squawk!). We're learning how it feels, in our bodies and mouths and ears, to play low F.

Over time, we get better and better at performing the actions we've practiced, and increasingly likely to be able to demonstrate what we've learned in group playing and performance. We can hit low F!

But what if we've only practiced low F with our eyes shut tight, hunched over, and with our elbows clamped to our sides? If this is true, we'll be blind hunchbacks onstage.

Practice can make perfect, but it is infinitely more likely to make per-

manent. Wise teachers know this. So do motor learning researchers, who stress the principle of *specificity of learning*: in a nutshell, we get better at what we practice—but we do so narrowly.

Practicing a note by itself may not help you produce that note in the context of a piece. Using an apparatus to train yourself to breathe deeply may not translate to improved breath control while playing. Adding behaviors to your motor *schema* (eye squinting, elbow clamping) means you're more likely to be stuck with them.

Specificity of learning is a simple, yet powerful, concept. Practice, explicitly, only the behaviors you want. Don't practice behaviors you don't want.

Do practice cuing, tuning, holding the recorder still after a final note, bowing, and breathing in time. Don't practice rolling your eyes, hunching over, or starting with no cue. Do practice playing in a steady tempo. Don't practice mistakes: if you're practicing a piece fast enough that you're making consistent mistakes, slow down before you've practiced them into permanency.

Similarly, *specificity of learning* suggests we should be leery of "breaking it down," the popular practice technique whereby you chop what you're learning into its component pieces. You'll get better at playing the component pieces, but that won't necessarily help you play your components in context.

Instead, use a technique called *additive segmentation*: start with your most difficult three or four notes, then gradually add one note at time, stitching what you're practicing back into the fabric of the piece. Work both forwards and backwards, carefully and cleanly, until you've got the whole thing down.

It's also good to mix it up

Have you ever shown up at a lesson, a playing session, or a performance and been unable to play what you'd gotten right in your practice room 309,433 times in a row the night before?

Most of us struggle with generalization, or the ability to take what we've learned in one context and apply it in others. Generalization is a particular bugbear for musicians, since the contexts of playing and performing are so radically different from the context of the practice room.

Fortunately, motor learning research has some tips for us. Rather than massed practice, which is the kind of practice we do when we play a particular passage 309,433 times in a row, we should try *variable practice*, in which we play a passage as many different ways, and in as many different contexts, as we can.

This is not to say massed practice isn't valuable: in the beginning stages, motor learning research suggests, it helps us learn. But if our goal is to generalize what we've learned, we'll do better if we mix things up—and in as mixed-up a way as possible.

We can vary a lot, as we practice. We can vary note order, rhythm, stress, articulation, body position, emotional content, even the rooms in which we play. We can play a passage once, then five times, then three times; standing on one foot, in front of our dog, facing north, slurred,

Motor learning research has some tips for us. Rather than massed practice, ... we should try variable practice, in which we play our passage as many different ways, and in as many different contexts, as we can.

double-tongued, with dotted rhythms, with the emphasis on beat three, hanging upside down.

The key is to keep varying, and it's even better if that variation is random. Write down rhythmic variations on index cards and draw them from a bag. Number your tasks and use a site like www.random.org to generate random numbers. Have your spouse or a friend call out random numbers of repetitions from the dining room. Embrace whatever

keeps you off-balance, for it's only when we're off-balance that we begin to acquire the flexible, automatic responses that will carry us through practice into performance.

So add it in forwards and backwards, mix it up randomly—and enjoy!

Anne Timberlake is a freelance recorder player and teacher, leading sessions for ARS chapters and serving

as a faculty member for workshops. She is also a speech-language pathologist, and freelance writer of classical music criticism and music-related feature articles for the Richmond (VA) Times-Dispatch. She plays recorder with a variety of ensembles, and co-directs her own award-winning ensemble, Wayward Sisters. This Technique Tip is the second such excerpt from her session for the 2012 ARS Festival.

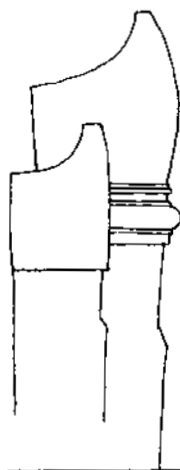
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The Recorder in Colonial North America and the Early U.S.

By David Lasocki

The author writes about woodwind instruments, their history, repertory, and performance practices. The third edition of his book with Richard Griscom, *The Recorder: A Research and Information Guide*, was recently published by Routledge.

His interest in historical instruments played in America won him the Frances Densmore Prize from the American Musical Instrument Society for the most distinguished article-length work in English published in 2010 for his two-part article "New Light on the Early History of the Keyed Bugle."

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

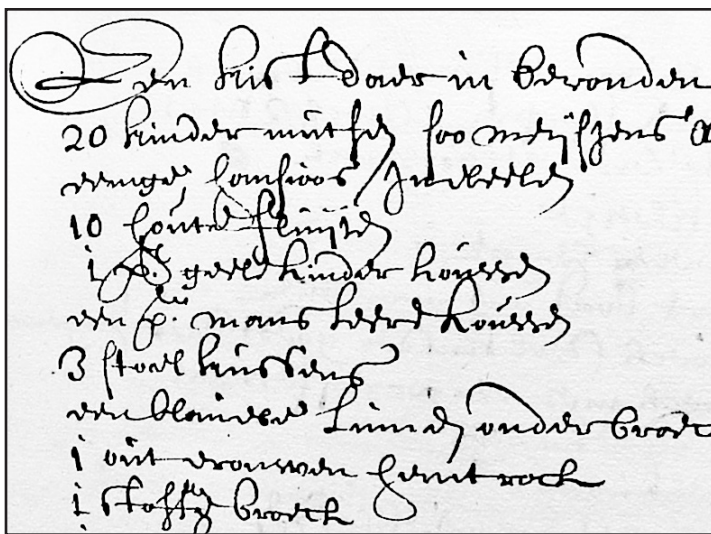


Photo by Susan Thompson, courtesy of the Archival Collection of the Albany County (NY) Hall of Records

I used to dream of the day when I would have enough time and money to visit all the archives and libraries in which 18th-century newspapers are held nowadays, then go through all the newspapers looking for references to the recorder. Recently, my dream came true, but not in the way I expected.

First, I had access to a database that includes facsimile pages of virtually all surviving London newspapers, reporting the findings in my article "The Recorder in English Newspapers, 1730–1800" (*AR*, March 2012). Then I worked my way in a matter of weeks through three databases that include facsimile pages or transcriptions of most newspapers from colonial North America and the early U.S.

As we will see, these databases yielded some fascinating social material about the history of the recorder in early America—also confirming that the instrument did not die out around 1740, as the modern myth has it.

Terminology

Before we can look for the recorder in historical sources, we need to know what the instrument was called at the time. The original name for the recorder in English, first documented in 1388, was actually "recorder," clearly distinguished from the transverse flute ("flute"). Complications set in when the Baroque style of recorder—made in three pieces, with elaborately turned joints—was introduced from France in 1673. The instrument then took on the French name *flute douce*, soon abbreviated to *flute*. References to "flute" between the 1670s and at least the 1740s, therefore, almost always mean the recorder, not the transverse flute.

The switch in terminology was possible only because the Renaissance style of transverse flute was almost obsolete in England in the 1670s. When the Baroque style was imported from France around 1700, it was given a new name, "German flute," a translation of the French *flûte allemande* or *flûte d'Allemagne*.

In colonial North America, recorders are mentioned under that name, along with shawms, in inventories from plantations in New Hampshire as early as 1633 and 1635. The two instruments were probably played by the same men, who had some ceremonial function on the plantation.

In Beverwijck, a Dutch settlement (later Albany, the state capital of New York), Jan Gerritse van Marcken, a Dutchman who emigrated in 1654, became "farmer of the excise" in 1662. In 1664 he made an inventory of his possessions that included "10 hout fluyten" (10 wooden *fluyten*, line 4, at left), probably small recorders for his children. His tale was recounted by

Benjamin Franklin recorded approvingly that Brownell “was a skilful master....”

Susan Thompson in the November 2004 *AR*, which also included her photo of the detail taken from his inventory.

The colonies did not react instantly to a change of terminology in England. The estate inventory (1679) of Judith Parker, Surry County (VA) still uses the older terms to distinguish between “1 Recorder [and] 2 flutes.” The inventory of John Dyer, an ironmonger and member of the Artillery Company in Boston (1696), lists “2 flutes 2^s.” The instruments were probably fifes that he was selling to other militiamen.

By 1716, when instruments were imported to Boston from England by Edward Enstone, an organist who had emigrated two years earlier, he used the term “flutes,” which presumably now designated the recorder.

“English flute” for recorder is first documented in 1743, two years ahead of British sources. In 1749, the alternative name “common flute,” first documented in England in 1722, also turns up. Sometimes both terms appear in advertisements by the same store about the same time, even presented as alternatives (“English, or common Concert Flutes,” New York, 1773) or combined (“English common Flutes,” Baltimore, 1785). A “concert” instrument seems to have been one pitched in the customary key: thus F for an alto recorder. “Flute doux,” a garbled rendition of *flûtes douces*, occurs in New York in 1794.

Recorders are mentioned in the estate inventories of two men in Boston: Walter Rosewell, sea captain, 1717 (“1 Flute & book”); and James Scolley, shopkeeper, 1721 (“1 fflut”). The “flute” is also found in several estate inventories of wealthy Virginia

gentlemen between 1736 and 1791. At least through the 1750s, these are likely to have been recorders, and one reference is explicit: Colonel Henry Fitzhugh, Esquire, plantation owner, Stafford County, 1743: “a case containing a German and an English flute.”

“German flute” for the transverse instrument first appeared in an advertisement for a New York concert in 1736, and was used into the early 19th century. By the 1740s, as in England, references to plain “flute” had become ambiguous. The double meaning of recorders/flutes for “flutes” is implied by its alternation with “German and English flutes” or “common and German flutes” in advertisements from five stores in Boston, Charleston (SC) and New York over the period 1746–75. The usage of “flutes” for flutes was not firmly established until the 1780s.

Finally, in the mid-1790s, “common flute” came to mean the one-keyed transverse flute, as opposed to one of the newer varieties with up to six keys; by the first decade of the 19th century, “English flutes” began to signify flutes sent from England. In American sources of the second half of the 18th century, “voice flute” did not mean an alto recorder in D, as it had in England around 1700, but some kind of low transverse flute.

Teachers, Players, Instruction

Twelve men and one woman in five cities advertised their ability to teach the recorder over the period 1713–71. In 1713, at the Boston house of George Brownell, “where scholars may board,” they were taught “Dancing, Treble Violin, Flute, Spinnet &c.” in addition to two of the 3Rs (“Writing, Cyphering”) and several styles of needlework. Brownell was actually the first dancing master permitted to teach in Boston. The reference to needlework suggests that girls were being taught as well as boys, and that his wife, Pleasant, was involved in the school. Brownell’s dis-

tinguished student Benjamin Franklin recorded approvingly that Brownell “was a skilful master, and succeeded very well in his profession by employing gentle means only, and such as were calculated to encourage his scholars.”

In 1713, King’s Chapel in Boston accepted the bequest of an organ and hired Edward Enstone from London to play it, on the understanding that he could supplement his income by teaching. Alas, his petition to teach music and dancing was disallowed by the city in February 1715 and again in April 1716. Only two weeks later, Enstone placed an advertisement: “there is lately sent over from London a choice Collection of Musickal Instruments, consisting of Flagelets, Flutes, Haut-Boys, Bass-Viols, Violins, Bows, Strings, Reads for Haut-Boys, Books of Instructions for all these Instruments,” to be sold at his dancing school. He added: “Any Person ... may be taught to Play on any of these Instruments abovemention’d....”

Besides Enstone’s “Books of Instructions,” tutors for the recorder were advertised for sale in Boston, Charleston, New York, Philadelphia, and Williamsburg between 1759 and 1773, all apparently imported from London.

Another Boston dancing master, Increase Gatchell, also described as “schoolmaster,” had “flutes” in his inventory when he died in 1729, and may have taught them to his students. He advertised violin strings for sale in 1724, so perhaps he also sold recorders.

In 1744 in Philadelphia, “Mrs. Dickson, from Scotland” announced her intent “to teach young ladies to draw in every kind, and to paint upon silk, and japan upon glass or wood, and varnishing, or to play on the flute.”

By contrast, in New York the following September, “a gentleman lately arrived here” made his pitch to “young gentlemen, or others, inclinable to learn,” offering that those “who are

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Photo: Charles Coldwell

“Charles Love, a tall thin man ... plays extremely well on the violin, and all wind instruments; he stole when he went away a very good bassoon, made by Schuchart, ... as also a Dutch or German fiddle, with an old hautboy and German flute, which are his own....”

willing to divert or improve a tedious hour ... may be taught by a very easy method, the violin and flute.” He offered to wait on gentlemen “at their respective lodgings” and undertook “to teach the meanest capacity (on strict application) two tunes in the first fortnight, and so on in proportion.” The reference to practicing is a nice touch.

In Charleston in 1749, Frederick Grunzweig, perhaps a recent immigrant, gave notice to a broad potential clientele—“all young gentlemen, ladies and others, in town and country”—that “besides the spinnet,” singing to the spinnet, “German flute, &c.,” he taught “the English or common flute and violincello ... carefully ... at a very cheap rate”—both during the day, presumably at his students’ houses, and at his house every Wednesday and Saturday evening.

That same year, John Beals of Philadelphia, “musick-master, from London,” proposed to teach “the violin, hautboy, German flute, common flute, and dulcimer, by note” at his house or to “attend young ladies, or others, that may desire it, at their houses.” As a bonus, “He likewise provides musick for balls or other entertainments.” Probably the music business was slow; three years later he advertised himself primarily as a maker of nets, only adding at the end: “Gentlemen and others

may be carefully taught the violin, hautboy, German-flute and common flute, by book, as formerly.” “By note” and “by book” both mean “from written or printed music,” not just by ear.

Charles Love, “musician from London,” advertised in New York in 1753 that he had set up a school “in Mr. Rice’s consort room in Broad-Street” and was “teaching gentlemen musick on the following instruments, viz. violin, hautboy, German and common flutes, bassoon, French horn, tenor, and bass violin, if desired.” Evidently, Love did not find enough students to make a living, moving on to become a servant of Philip Ludwell Lee, a plantation owner and a member of one of the richest families in Virginia. When Love ran away in 1757, Lee offered a large reward, describing his servant as: “Charles Love, a tall thin man, about sixty years of age; he professes music, dancing, fencing, and plays extremely well on the violin, and all wind instruments; he stole when he went away a very good bassoon, made by Schuchart, ... as also a Dutch or German fiddle, with an old hautboy and German flute, which are his own....”

Other musical runaways are mentioned in advertisements for their capture. There is one clear reference to the recorder: William Mangles, an English

***A man ... left an alehouse
"befuddled but in a good
humor with a big flute in
his pocket."***

servant of John Leathes, aged about 27, Philadelphia, 1753: "He plays pretty well on the common flute."

In Philadelphia in 1763, a "limner" (painter) named William Williams announced that, "being lately returned from the West Indies," he had set up business in his former residence, "viz. painting in general. Also, an evening school, for the instruction of polite youth, in different branches of drawing, and to sound the houtboy, German and common flutes...."

In 1771, Francis Russworm begged leave "to inform the young gentlemen in and about Williamsburg, that he shall open a school ... to teach the violin, German and common flutes"; he also taught dancing to young ladies.

Jacob Hood and Philip Hartunoz informed the public of Charleston in 1772 "that they teach at home and abroad [away from home], all musical instruments of every denomination whatsoever, particularly the violin, violoncello, harpsichord, hautboy, bassoon, German and English flute, French horn, & etc. Any gentleman, a lover of music, may have his Negroes taught upon every reasonable terms.... All musical instruments tuned, repaired, and rectified." Hood was presumably the man of that name advertising in Newport, RI (1765), and Charleston (1770) as teaching gentlemen the violin, violoncello and German flute.

Hood and Hartunoz soon had competition in Charleston. In 1773, John William Beck confidently advertised "that he teacheth to play on the following instruments, viz., clarinet, flauto traverso, flauto a bec, hautbois or oboe de Simon [lower oboe?], bassoon, violin, tenor violin, and bass violin as perfectly as any master in America."

He added that students "may depend on his assiduity and punctual attendance on very reasonable terms, either at their own houses or at his house...." The mixed-language term *flauto a bec* for the recorder is also documented in Germany in the late Baroque.

Besides teachers and students, the references to players of the recorder are to amateurs. The earliest is in 1660 in Beverwijck, where a man is reported to have left an alehouse "befuddled but in a good humor with a big flute in his pocket." The flute is far more likely to have been a *fluit*, or recorder, than a large flute, an instrument that was scarcely played by amateurs in Europe.

Sellers

We are fortunate that American stores often itemized their wares in their advertisements. No fewer than 53 sellers in 11 cities—Baltimore, Boston, Charleston, New York, Newburyport (MA), Newport, Norfolk (VA), Philadelphia, Providence (RI), Salem (MA) and Williamsburg—advertised recorders between 1716 and 1815, exactly a century. Throughout this period, the main sellers were stores for general goods (9), hardware (9), books (6) and housewares (4). Less than 10 percent of the sellers were in the music business: music stores (5), non-woodwind instrument makers (2), music publisher/store (1) and music teacher (1). Other sellers included two silversmiths and one each of bookbinder, clock and watch store, cutler, ivory turner, mathematical instrument maker, picture store, post office, and printer. No makers' names are given.

The average number of sellers per year offering recorders crept up:

- 0.2 in the 1730s
- 0.3 in the 1740s
- 1.4 in the 1750s
- 4.0 in the 1760s, an abrupt rise
- 2.1 in the 1770s, now falling.

The number stayed steady at around 0.6 through 1804, ending with 2 in

1815. The bulk of the advertisements lie in the period 1752–77, with a peak of 7 sellers per year in 1766–67.

In the 1760s and '70s, recorders were imported from London in sizes from "all" to "various" or "different."

Only three times are sizes specified:

1. "Common Flutes, from a Concert to an Octave" (Philadelphia, 1762): from alto to soprano
2. "English, or common Concert Flutes ... English, second Concert Flutes ... English, third Concert Flutes ... English, fourth Concert Flutes" (New York, 1777): alts, and other recorders pitched a second, a third, and a fourth above
3. "English or Shepherd Flutes, 2d, 3d, 4th, 6th and 8th" (Boston, 1815).

Two London dealers—George Astor and Goulding, Phipps, & D'Almaine—advertised similar sizes in 1799–1800.

Despite the apparent generosity of "all sizes," these references reflect a further shift in the history of the recorder. In the 16th century, a wide range of recorders had been available, from extended great bass through great bass, bass, basset, tenor, discant, soprano and soprano. Over the course of the 17th century, especially with the advent of the Baroque style of recorder, the lowest sizes dropped out, leaving basset, tenor, alto, soprano and soprano—along with a new size, the voice flute, around 1700. During the 18th century, as the new evidence shows, even the basset and tenor were gradually discarded, as players concentrated on the smaller sizes, from alto to soprano.

The only price we have for recorders is the "common Flutes of all sizes at a Dollar each, and upwards" advertised by a "gentleman from London" selling instruments in New York, Philadelphia, Newport and Boston in 1762–64. His beginning price for flutes was \$3. A gentleman in New York was also selling flutes at \$3 in 1759.

Makers

At first, recorders

were imported from England, as mentioned in the above advertisement by Enstone (1716). The primary London makers in the early 18th century were Peter Bressan (1663–1731), John Hall (born c.1655; fl. 1729), and Thomas Stanesby Senior (c.1668–1734).

Between 1743 and 1795, several stores in Boston, New York, Newburyport, Newport and Philadelphia stated that their recorders had just been imported via London or Bristol, sometimes even citing the importing ship and its captain.

The instruments must have stemmed in part from those London woodwind makers mentioned by name in American advertisements for other instruments who are known to have made recorders: Thomas Collier (d. 1785), Caleb Gedney (1729–69), John Mason (fl. 1754–78), Richard Potter (1726–1806), and John Just Schuchart (d. 1759) and his son Charles (d. 1765). Gedney advertised in 1754 that he made “the nea[t]est and best Travers or German Flutes of all Sizes, English Flutes ditto.... Orders out of the Country shall be punctually obey’d.” Mason advertised in 1765: “He makes the most curious German and Common Flutes, Fifes, Hautboys, Clarinets, Bassoons, Vox Humanes, &c. his Work being well known, and used through all Parts of his Majesty’s Dominions Abroad and at Home.” Recorders by Collier, Schuchart and Thomas Cahusac Senior (1714–98) survive in American collections, although of course they may not be of American provenance.

The earliest known woodwind maker in colonial North America came from Germany rather than England. Gottlieb Wolhaupter advertised in New York in 1761 that he “continues to make and mend, all Sorts of Musical Instruments, such as German Flutes, Hautboys, Clareonets, Flageolets,



Von Huene voice flute after Bressan


Bassoons, Fifes....” Nine years later, a turner named David Wolhaupter—the same man or a relative—announced to “his friends and customers” that he had moved his business to Broadway, “where he makes and mends all sorts of musical instruments, such as bassoons, German flutes, common d[itt]o. hautboys, clarrinets, fifes, bagpipes, &c....” By 1773, perhaps a sign of the impending Revolution, he emphasized that he made “drums, trumpets, fifes, and all sorts of musical instruments.” In his final year of advertising, 1775, the recorder is mentioned again: “He also makes Clarinets, Hautboys, German and common Flutes....” None of his instruments have survived.

In Philadelphia in 1772, Jacob Anthony issued two parallel advertisements, in German and English, “to acquaint the Public, that he makes and sells all Sorts of musical Instruments; as German Flutes, of all Sorts, com-

mon Flutes, Hautboys, Clarinets and Soldiers Fifes; he also mends old Ones; and makes all Sorts of other Turner Work.” His German term for recorders was *gemeinen Floeten*, a literal translation of “common flutes.” Anthony’s obituary in 1804 stated that he was in his 68th year, “a German by birth, and resided in this city for more than 40 years.” A flute, a walking-stick flute, and a clarinet by him have survived, but no recorders.


Joshua Collins, “musical instrument-maker and turner from Manchester,” announced in Annapolis (MD) in 1773 that, in his new business at Shaw and Chisholm’s cabinet shop,

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“all sorts of turner’s work is executed in the compleatest manner; also German and common flutes, hautboys, fifes, &c. of all sorts and sizes; all sorts of musical instruments repaired....” Furthermore, “He has opened an evening school for musick, at Mr. John Hepburn’s, where he teaches the most modern and approved methods of playing the German flute, hautboy, clarinet, bassoon, &c. Having been educated in that science, under the care of some of the greatest masters in England.” Perhaps he had picked up such training by stopping off in London on the way to America. Was the recorder included under the “etc.”? An oboe by him has survived, dated “November 1771” (presumably made while he was still in England), as well as an octave bassoon, but no members of the flute family.

Postscript

The newspaper advertisements that form the basis of this article furnish a wealth of information about recorder teachers, players, sellers and makers that has been virtually unknown to recorder researchers. These advertisements confirm that, as in England, the recorder played a role in musical life as an amateur and educational instrument throughout the 18th century and into the 19th.

As interest in the recorder waned toward the end of the 18th century, the flageolet took its place. Ironically, the so-called English flageolet, invented in England in the 1790s, was a recorder in

everything but name, having seven finger holes and a thumb hole. Through various patents, or otherwise, it underwent rapid development over the next 20 years, largely to reduce the tendency for the windway to clog with moisture, to extend the range, and to make producing the octave easier for amateurs by reducing or eliminating the thumb hole. Keywork was also gradually added, as on the flute.

The flageolet in the 19th century achieved an even greater popularity than the recorder in the 18th, for the same reasons: it was portable and one could easily learn to play a few tunes on it, with or without a teacher. This instrument kept the family of duct flutes alive and well among American amateurs—and later in the 19th century, developed a significant body of touring professionals.

Resources

Accessible Archives (available on subscription at www.accessible.com).

America’s Historical Newspapers including Series 1, 2, 3, 4 and 5; 1690–1922 and Hispanic American Newspapers, 1808–1980, publ. by Readex, a division of NewsBank; available on subscription from <http://infoweb.newsbank.com>.

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Susan E. Thompson, “Wooden *Fluifjen* in Beverwijck, a Dutch Colony in the New World,” *AR* 45, no. 5 (November 2004): 16–18.

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A Brief History of the Recorder Orchestra



By
Frederic
Palmer

The
author
has a
Master of
Arts in
Early

Music from Stanford University, and has studied under Bernard Krainis, George Houle and Michel Piguet. He has directed recorder workshops throughout the U.S., and was on the staff of the Department of Music at California State University, East Bay, from 1971 until his retirement in 2008.

In addition to performing both early and contemporary music, Palmer is a published editor, arranger, and composer. He was awarded first prize in the ARS's Erich Katz Memorial Fund Composition Contest for an original composition for recorder ensemble; *Entrevista (SATB)* is published in the ARS Katz Contemporary Music Series. His *Serie for Two Alto Recorders* is available in the ARS Members' Library editions; see www.americanrecorder.org/order/music.htm.

The Mid-Peninsula Recorder Orchestra has been under the direction of Palmer since 1988. For more information about the group, which rehearses in Palo Alto, CA, see www.mpro-online.org. Also on this web site, you will find Palmer's recorder orchestra arrangements; click on the Frederic Palmer Music Collection link at the left. Contact him directly regarding commercial use of his compositions and arrangements at fpalmer1419@yahoo.com.

Through the first half of the 17th century, recorders were generally constructed in one piece and built in sets, each set with its own particular pitch. This makes it quite likely that only one recorder per part was ever used up to that point. The breakthrough that made the recorder orchestra possible was the introduction of tuning joints around the middle of that century, allowing several instruments of the same size to play at a single pitch, since pitch was now adjustable.

The first evidence of multiple recorders per part can be found in the *Concertos, Op. 15*, of Joseph Bodin de Boismortier (1689–1755), published in 1727; and the “Introduzione” found in Telemann’s *Der getreue Music-Meister* of 1728. Both works have *solo (soli)* and *tutti* markings in the parts indicating that more than one instrument was intended. In the “Introduzione,” Telemann specifies alto recorders and shows how the written flute parts can be transposed to fit the recorder’s range. Boismortier is not as specific, but the transposition Telemann calls for was by then an established practice, making Boismortier’s concertos playable on recorders as well as flutes.

During the 18th century, recorders came in several sizes from soprano to bass, but there is no information as to whether a full consort of recorders (SATB) was ever employed. Given the existence of these various sizes, particularly the bass, it would seem likely that they were at times used in full consort—perhaps with more than one instrument per part, even though there is no documentation.

After being little used for roughly 150 years, there was a renewed interest in the recorder at the turn of the 20th

The breakthrough that made the recorder orchestra possible was the introduction of tuning joints ... allowing several instruments of the same size to play at a single pitch, since pitch was now adjustable.

century. Arnold Dolmetsch (1858–1940) began making recorders around 1919 and introduced a full consort at the Haslemere Festival in 1926. This laid the groundwork for the recorder orchestra, since the instrument was now being produced in sizes from soprano to bass and was on a par with other instrument families capable of forming a complete ensemble.

After 1926, recorders began to be mass-produced to satisfy the growing demand for the instrument in music education, and around 1930 Ferdinand Enke directed performances of a recorder choir at the Volksmusikschule in Germany.

In 1937 **The Society of Recorder Players** was formed in England, followed by the **American Recorder Society** in the U.S. in 1939. Because of the increasing use of the recorder during the 1930s for classroom education, massed recreational playing and as a “choral” instrument, the practice of employing more than one recorder on a single part gained acceptance and began to be viewed as a distinctive sound in its own right.

In 1947, Rudolf Barthel formed the **Blockflötenchor Neukölln** (now Das Blockflötenorchester Neukölln). This was the first permanent organization dedicated to performing music using an ensemble of recorders. It was also after World War II that the first modern compositions intended for a relatively large number of recorders appear. These include Barthel’s

Neuköllner Suite (1947) as well as Benjamin Britten's *Scherzo* (1955) and *Noye's Fludde* (1957). At the same time, recorders of high quality, notably those produced by Carl Dolmetsch, were becoming readily available, thus improving the intonation and tone quality of the instrument, and the bass recorder was becoming more commonplace.

Despite the success of the Blockflötenchor Neukölln and growing popularity of the recorder during the 1950s, playing recorders in large groups was primarily an *ad hoc* affair.

This situation changed during the 1960s with the beginning of the recorder orchestra movement. In 1962 William Barnhart formed the **Mid-Peninsula Recorder Orchestra**. Performing regularly from its inception, this was the first organization of its kind to call itself a "recorder orchestra." This was followed by the formation of the **Blokfluitensemble Praetorius** in 1964.

The 1960s also saw the production of recorders of exceptional quality, notably those of Friedrich von Huene, that matched or surpassed surviving historical instruments, as well as the appearance of professional recorder soloists. As a result, the recorder was

Mid-Peninsula Recorder Orchestra in one of its workshops **(photo by George Greenwood)**



regarded more and more as a legitimate musical instrument, thus increasing its popularity and the overall level at which it was played. Great bass recorders, a staple of the recorder orchestra, became increasingly available during this decade as well.

The recorder continued to proliferate during the 1970s, aided by the increasing interest in historical musical performance practice, and by 1979 at least two new recorder orchestras had been formed. It was also during this decade that a cadre of young professional musicians who were trained in the recorder appeared; they were to become the teachers and directors of those playing in recorder orchestras for decades to come.

In 1973, Dennis Bamforth (1935 - 2005) devised an orchestral grouping of recorders that was to serve as a model for future recorder orchestras in England. This eventually led to the "English formula" whereby recorders from soprano to contra bass were usually divided into 11 sections with a specified number of instruments on each part. The 1970s also saw an increasing number of modern compositions written specifically for recorder orchestra.

During the 1980s, at least five new recorder orchestras were created and contra bass recorders became more available. During the 1990s, published compositions and arrangements specifically for recorder orchestra increased significantly. At least 11 new recorder orchestras were created during that period, and it was becoming clear that the number had been growing more or less geometrically since World War II.

This was confirmed between 2000 and 2009, when no less than 31 new recorder orchestras came into existence. During this time, more recorder orchestras added subgreat bass and subcontra bass recorders to their ensembles, and there was greater experimentation with incorporating instruments other than recorders. As the decade progressed, the recorder orchestra became an ever more important part of the overall recorder environment, as well as an increasingly specialized branch of recorder playing, performance and repertoire. This was recognized as early as 2002 when a panel discussion devoted to the subject of the recorder orchestra was sponsored by the ARS at the Berkeley (CA) Festival & Exhibition.

By the end of the decade, the recorder orchestra was viewed by many as an essential part of the recorder's future and one that could increase its popularity, overall level of playing and artistic possibilities.

As of mid-2012, there were at least 55 established recorder orchestras in 11 countries throughout the world. One came into existence in 2011, and another was in formation during 2012. That the recorder orchestra has come to play a significant role in the present and future state of the instrument is reflected by the inclusion of two sessions that explored this subject at the ARS's 2012 Festival in Portland, OR. Hopefully, these sessions will lead to a better understanding of what a recorder orchestra is, a more complete account

of its history and a conception of how it needs to develop in the future.

A Chronology of Recorder Orchestra (RO) Formation Dates

Compiled by Frederic Palmer

Pre-1960

1947: Das Blockflötenorchester Neukölln (formerly Blockflötenchor Neukölln)

1960-1969

1962: Mid-Peninsula (CA) RO
1964: Blokfluitensemble Praetorius

1970-1979

1970: Ensemble de Flûtes à Bec de Lyon
1976: Christchurch Youth RO

1980-89

1980: Shibuya Recorder Ensemble
1981: Manchester RO
1985: Peregrine RO
1987: Highland Park (NJ) Recorder Society & Garden State Sinfonia
1988: London RO



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1990-1999

1992: Heart of England RO
1993: Consort Minore
1994: Das Blockflötenconsort Dortmund, RO of New York
1995: Aoi RO, Hampshire Recorder Sinfonia
1996: Koidegou RO (formerly Minoru Yoshizawa Recorder Seminar Orchestra), MRC Minato Mirai RO
1998: Wirral RO
1999: Canberra Seniors' RO, Mino-Yoshizawa RO Tokyo

2000-2009

2000: American RO of the West (disbanded 2011), Orchestra Italiana di Flauti Dolci, Pan RO
2002: Connecticut RO, National Youth RO, The Scottish RO, Yamaha RO Yokohama
2003: Ensemble Mardi, It Frysk RO (formerly It Orkest), Manhattan (NY) RO, Phoenix RO, Yamaha Ginnza RO
2004: Exeter RO, Colorado RO (formerly Front Range RO), Los Angeles (CA) RO, The Northeast RO
2005: Blockflötenorchester der Musik- und Singschule, Flauti Oho, Seattle (WA) Recorder Society (also RO of Puget Sound until 2010)
2006: Blockflötenorchester Birsfelden, Blockflötenorchester Sankt Augustin, "Chorus Flautorum" Viechtach
2007: Blockflöten Orchester Mainz, Erlanger Blockflötenorchester, Landes-Jugend-Blockflötenorchester Baden-Württemberg
2008: Blockflötenorchester Zürichsee, RO of the Midwest (IN), Württembergisches Blockflötenorchester
2009: Blockflötenensemble NORWIND, Blockflötenorchester Belflauto, Kinder Blockflötenorchester Klangfarbe, Lüneburger Blockflötenorchester

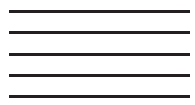
2010-2012

2011: Blockflöten Orchester Berlin "BOB"
2012: Barbary Coast RO (CA)

Dates of Formation Unknown: Adirondack Recorder Band and Mining Company, Melbourne RO

Contact information for some recorder orchestras is listed at: www.recorderhomepage.net/cgi-bin/db.cgi?db=society&uid=default&Record=&Country=&State=&Affiliation=&Title=orchestra&Contact=&Address=&Phone=&Fax=&Email=&WWW_Page=&Notes=&keyword=&mh=10&sb=---&so=ascend&view_records=View+Records&nh=2

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS



*A recorder orchestra meets to honor its founder,
and another plays up a storm*

Tuesdays are rehearsal nights for the **Los Angeles Recorder Orchestra (LARO)**, which performs in at least four California venues a year. But on a special Tuesday in February, instead of the Bach and Telemann they'd been practicing for their 25th concert, "Baroque Inspirations," they turned to *Happy Birthday* as a surprise.

The dress rehearsal, for a February Baroque Festival in Redondo Beach, CA, and other locations during March, became a party dedicated to the orchestra's founder, **Lia Starer Levin**, on the occasion of her 90th birthday.

Levin, an early music scholar, conductor and master recorder teacher, founded the group in 2004. She contacted **Tom Axworthy**, who agreed to become music director and conductor of the orchestra, and the new ensemble quickly emerged.

It was on a kibbutz in Israel that Levin encountered her first recorder. She always had an amazing ear, recognizing and naming pitches even before starting piano lessons.

Before that the family owned a perfumery in Vienna, Austria. At age seven, Lia sat at the grand piano at home pretending to practice—but instead improvising while reading storybooks. Her mom learned from the housekeeper one day that Lia had practiced dutifully for three hours!

Everything changed when the Nazis marched into Vienna in 1938. Her formal schooling ended when all Jews were expelled. Soon after, her father escaped to Switzerland, leaving to Lia's mother the task of negotiating with the Nazis for the dissolution of the family's property. They obtained a

permit to leave, with swastika-stamped passports, and traveled by train out of Austria, gold jewelry sewn into her mother's skirt and baby sister's blankets.

The conductor studying the blond, blue-eyed Aryan mother failed to notice the Jude stamp on her passport, so they managed to cross the border.



At the February LARO rehearsal, a chamber group including Lia Levin (second from right) prepares for an upcoming concert; conductor Tom Axworthy (playing at left) wrote:

"Lia's love of music and especially of the recorder inspires all of the members of the Los Angeles Recorder Orchestra, and her students. Recently, while rehearsing a select group for a Baroque Festival, I noted that the younger players and I, at 65, were more exhausted from the repeated sessions than Lia, whose stamina and ability at 90 outlasted us all. I attribute this to her unabated drive for the ultimate fulfillment, the joy of making music."

Barbara Blinderman holds birthday greetings to Levin from Levin's City Councilman for her contributions to the cultural life of Los Angeles.

(Photos by Dana Ross Photography)



The Starers met their father in Italy, booking passage on the freighter ship *Gerusalemme* to Israel. While on board, Lia borrowed an accordion and kept the other travelers entertained. After two months at sea, they landed in Haifa and then moved to Tel Aviv.

Lia joined a youth group, embarking on kibbutz life, first at Ein Shemer and then at Sha'ar Hagolan. She worked in potato fields, fruit orchards, the chicken coop and the kitchen.

Someone brought a recorder from Germany, but nobody knew how to play it. Lia picked it up and soon played freely by ear. She entertained at kibbutz events, with the children following her around as if she were the Pied Piper.

Deciding to pursue music studies, she moved back to Tel Aviv to find a private teacher; no academies existed then. One of the teachers she found, Emmanuel Amiran, later became Supervisor of Music Education for the new state of Israel. Along with recorder, Lia studied harmony, counterpoint and conducting. Moving to Jerusalem, she taught at the National Conservatory and at a school for underprivileged children from diverse ethnic backgrounds. In contrast, she also taught very privileged children from the high school associated with the University of Jerusalem. Later on,

she founded a music conservatory in Be'er Sheva, offering jobs to the many Eastern European immigrants there.

In 1944 Lia became Lia Starer Levin. Her husband served as Lieutenant Colonel in the Israeli military (becoming an acclaimed painter after he retired years later). They moved to Zahala, a military suburb of Tel Aviv, where she taught recorder and piano. She also sang soprano in the Israel Philharmonic Choir, which was often visited by guest conductors—including, among others, Carlo Giulini.

The Levin family (now with three children) was sent in 1962 by the Israeli Government to Mexico City. There she discovered a sophisticated, cosmopolitan musical community where she played in numerous chamber ensembles.

The family returned to Israel during the 1967 Six-Day War, and subsequently moved to Buenos Aires, Argentina, where Lia played recorder with The Collegium Musicum. After another short stint in Israel, the family moved back to Mexico City; she joined the Sociedad de Flauta Barroca, performing at the prestigious Bellas Artes and the Poliforum Siquieros.

At the age of 55, Levin separated from her husband. With an impressive playing resume, but lacking even a high

school degree, she decided to pursue academic credentials. She received a Master of Piano Pedagogy degree from Goddard College and a Ph.D. in Musicology from International College with a dissertation titled: "The Recorder in the Music of Purcell and Handel." (Published in 1981, it is available in the Clark Library, University of California—LA, call number fML410.P9L6.) In addition, Levin earned a teaching diploma from Trinity College of Music, London, and is an ARS-certified teacher.

As recorder orchestras began to make their mark in England, Germany and Japan, Levin began to yearn to play in such an orchestra—and, with none in California, decided to create one. She sought the advice of the members of the Manhattan (NY) Recorder Orchestra to learn how to proceed, and contacted Axworthy to serve as conductor and musical director. Invitations were sent to potential members, and LARO was born in 2004.

LARO thrives as a 30-member ensemble, playing tiny four-inch garklein and sopranino down to alto, tenor, bass, great bass, contra bass, subgreat bass and the eight-foot subcontra bass. The group has recorded more than 25 CDs; visit www.larohome.org for information.

At the age of 90, Levin is still the *grande dame* of recorder knowledge in her adopted city, content to continue teaching private students and playing in several music groups in LA. She is particularly delighted about LARO's achievements—but, on her long journey, the little girl who discovered her musical talents in Austria has left behind students in many countries to carry on a musical legacy.

Adapted from a piece by Nadia Lawrence, with input from Connie Koenenn and Levin. LARO's next concert set is June 22 at Trinity Episcopal Church in Orange, CA, and June 30 at St. Bede's Episcopal Church, Los Angeles.

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Britten's *Fludde* Takes Victoria by Storm

By Stacey Boal, Victoria, BC, CAN

Recorder players in Victoria (BC) distinguished themselves well playing in the opera *Noye's Fludde* recently, as part of a Benjamin Britten celebration. Conducted by Timothy Vernon, performances took place February 14 and 16 as a collaboration among Pacific Opera Victoria, the Victoria Symphony, and the Victoria Conservatory of Music.

I was delighted when my three main employers announced a festival celebrating Britten's birth centenary, and asked me to recruit recorder players for *Noye's Fludde*. Victoria has at least 30 active recorder players, so it wasn't hard to gather a recorder section, but getting the music was another matter. Hurricane Sandy walloped the Boosey and Hawkes warehouse in NJ, and left their staff scrambling to get rental music out to orchestras and opera companies all over North America.

Luckily, I was able to locate a score, which allowed me to write out the trickier bits as excerpts. Section rehearsals began on Twelfth Night in January and continued until full orchestra rehearsals began in February.

Britten intended *Noye's Fludde* to be a community endeavor, so I encouraged everyone to participate—not just the most advanced players, or only my own students. Players from several communities responded to my e-mails; Vancouver, Nanaimo and the Gulf Islands were keen to get in on the fun.

Ultimately, there were 13 of us. Britten writes about his expectations for the recorder section; “There should be as many recorder players as possible, divided equally into three parts. Less than a dozen would make too small a noise.”

There was a certain amount of shock when the whole orchestra



“There should be as many recorder players as possible. ... Less than a dozen would make too small a noise.”

gathered at the first rehearsal. Filling three pews, we recorders drowned out the wind machine and the trumpets. As a long-time viola player, I was delighted. The conductor wanted to mute us, but we made apologetic noises and continued to play enthusiastically.

Britten writes really well for the recorder. One could say that the *Alpine Suite*, the *Scherzo* for recorder quartet, and the recorder parts in *A Midsummer Night's Dream* are delightful appetizers, while the *Noye's Fludde* parts are substantial in both length and technical challenge. The section recorders serve three musical functions in the opera: *tutti* in the hymns, evocative ostinatos as some of the animals board the Ark, and special effects for the storm.

Three fine old Anglican hymns serve as a framework for the narrative. *Eternal Father, strong to save*, and the Tallis *Canon* are particularly moving when the congregation sings along with the orchestra. As the soprano recorders rise over all the other instruments and voices, it is recorder heaven.

The storm music calls for slow chromatic scales in three-part harmony, with both altos and sopranos right at the top of the range. It truly sounds like screaming storm winds. We made a terrifying noise.

As I worked on the solos, particularly the passage that describes the release and return of the dove, I

Stacey Boal prepares for *Noye's Fludde*

thought about performance practice, particularly in terms of instruments. Recorders

have changed a good deal since the 1950s. Britten's original recorder section probably used plastic Dolmetsch instruments. How well I remember them—the Bakelite plastic altos were so heavy that it was hard to keep the footjoints from falling off. Wise players held the instrument almost horizontal to counter the effects of gravity.

Just for fun, I tried playing the dove solo with my mother's old rosewood Dolmetsch. I haven't played it in years, but it was a perfect choice. The very light breath pressure and the effortless high range were just right for flutter-tonguing. However, as I played, I was reminded of how sticky that Dolmetsch varnish was; I don't miss that clammy feeling.

It was sad to play *Noye's Fludde* for the last time. I'm a cynical old pro—but, even so, Britten's music never fails to move me. Sharing the experience of playing in a big orchestra with my recorder colleagues was the best part of the adventure. Many of them started as beginners with me, so I am very proud of them. We all found ourselves wishing that there were other similar works out there in the recorder repertoire.

I am very much pleased that Victoria's musical community is now aware of the recorders among us, and I look forward to rewarding collaborations with other ensembles that we met during the production. The children's choir and the handbell choir were interested in the possibilities of joint performances. This venture was an experience that I heartily recommend to any recorder player.

Other News North of the 49th Parallel

Members of the **Edmonton (AB) Recorder Society (ERS)** haven't been twiddling their thumbs; they have kept them on the thumb rest. Earlier this spring, the group held a "drop-in" at the home of its president, **Vivien Bosley**, to allow members to look at music and form groups in which to play for an April 20 gala. "Invitation to the Dance" is their community event embracing all kinds of dance—an event for recorder and non-recorder participants alike.

The success of the annual Gala was a surprise—perhaps attributable to an interview before the event; video is at www.edmontonjournal.com/Concert+preview+Celebrating+lowly+recorder+with+video/8260818/story.html. The 100 people attending were enthusiastic about the performers, from school children to seniors. **Jan Dammann** got delightful performances from the young players and from ERS's **Ritz Ensemble**, which she coached for several weeks. Three young dancers tapped their way through *Puttin' on the Ritz*. Large quantities of non-perishables were collected for a local food bank.

Watch the chapter web site for notice of their fall "Nordegg retreat": www.edmontonrecordersociety.org.

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: **AR, editor@americanrecorder.org**, 7770 South High St., Centennial, CO 80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files. Digital videos for the AR YouTube channel are also accepted. Please send news, photos or video enquiries to the AR address above, and to the following: ARS Office, ARS.recorder@AmericanRecorder.org, 10000 Watson Rd., Ste. 1L7, Saint Louis, MO 63126; and to Bonnie Kelly, Chair, Chapters & Consorts, bonniekellyars@gmail.com, 45 Shawwasheen Rd. #16, Bedford, MA 01730.

As indicated on the web site of TEMPO, the **Toronto (ON) Early Music Players Organization** (<http://homes.chass.utoronto.ca/~dresher/TEMPO>), their monthly Sunday afternoon readings, which welcome other instruments, have not abated; in fact, attendance has increased this year. TEMPO members always look forward to their annual fundraising Tea and Silent Auction, this year on June 2.

The Montreal (QC) ARS chapter, **Société de Flûte à Bec de Montréal**, is planning its 50th anniversary in 2014 and has launched a contest for a new logo. The chapter web site, www.fluteabecmtl.ca/Accueil_E.html, is also slated to be revamped as part of

the anniversary celebration. The group also has a YouTube channel, www.youtube.com/user/SocieteFluteMontreal.

Besides attending monthly sight-reading sessions (for intermediate-level players of at least two kinds of recorders), most Montréal chapter members also play in one of four graded classes (coached by **Caroline Tremblay**, **Francis Colpron/Femke Bergsma** and **Gilles Plante**); or in the recorder orchestra under **Sophie Larivière**.

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The **Orange County Recorder Society (OCRS)** held its annual all-day recorder workshop on February 16 at First United Methodist Church in Fullerton, CA. A total of 33 enthusiastic recorder players from Southern California attended. Coordinated by **Andy Dykes** with assistance from **Susan Mason**, the workshop was led jointly by **Hanneke van Proosdij** (right above) and **Rotem Gilbert** (facing away), with session levels designed for both intermediate and advanced groups.

Both tracks started off with technique sessions, followed by two additional sessions. All assembled for a closing final *tutti* gathering. The music selected included pieces by Peter Philips (*Pavan Passamezzo-Deo Gratias*), John Dowland (*The Earl of Essex Galliard* and *Can She Excuse My Wrongs*), Pierre de la Rue (*Myn bertaltyt beef verlanghen*), William Brade (*Paduana and Galliard*), Tomas Luis de Victoria (*Introitus: Requiem Aeternam* from *Officium Defunctorum*), and Hieronymus Praetorius (*Venite exultemus Domino*).

Gilbert and van Proosdij treated participants to a short joint performance, highlighting music to which all can aspire.

Next season OCRS celebrates its 40th anniversary, in concert with the 75th anniversary of ARS.

MUSIC REVIEWS

SOLVEIG'S SONG FROM PEER GYNT SUITE, NO. II, OP. 55, BY EDVARD GRIEG, ARR. HANS-DIETER MICHAZ. Moeck 3328 (www.magnamusic.com), 2012. Rec orch, 12 players, S'o/SSAATTTTBBgBcB. Sc 15 pp, 7 pts 2 pp ea. Abt. \$29.

Hans-Dieter Michatz is a performing artist on flute and recorder, and is Classical Performance Studies Coordinator at the Australian Institute of Music in Sydney. Already having treated the entire *Peer Gynt Suite No. 1* in a previous publication, here he has faithfully transcribed Solveig's lovely song, rendering it for 12 or more players.

In "The Recorder Orchestra" series by Moeck, the parts, once legally purchased, are intended to be photocopied to suit the size of the group. Soprano is optional, and great bass and contra have the option of reading from either treble or bass clef. The bass recorders function as inner voices, leaving to the largest instruments the job of anchoring the harmony.

Individual parts are not technically difficult for intermediate players, but the dynamics, phrasing and intonation call for very sensitive playing. Care is required to bring the melody out. In some spots it is doubled or even tripled in octaves; in others, sensitive balancing of the number of players on a part will be helpful.

With care, this will be a sweet spot in a program.

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

CONCERTO GROSSO, OP. 8, BY RICHARD PETER MADDOX. Orpheus OMP132 (www.orpheus-music.com.au), 2004. AAATTBgB. Sc 24 pp, pts 7 pp ea. Abt. \$26.

Australian composer Richard Peter Maddox (b. 1936) has produced a large output of concert and educational music. He is particularly noted for his vocal music. *Concerto Grosso* is a three-movement work for recorder ensemble; two alto recorders are designated as *concertino* players, with the remainder of the group as *ripieno* accompaniment.

The work is straightforward in musical content and well-suited for a school or amateur ensemble. Two fast outer movements frame a lyrical adagio. There are no dynamic or phrasing markings.

Carson Cooman is an active composer with a catalog of more than 600 musical works in many forms, ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His work is recorded on over 10 labels, including Naxos and ABC Classics.

A CELTIC CLUSTER FOR RECORDER ORCHESTRA, BY STEVE MARSHALL. May Hill Edition MHE10905a. Peacock Press (<http://recordermail.co.uk>), 2005. Rec orch, S'oSAATTBgBcB. Sc 33 pp, pts 4 pp ea. \$18.

Inspired by Paul Clarke's *Irish Suite*, these four pieces can be played individually or as a Celtic-themed suite. "The Road to Lisdoonvarna" is in a 6/8 jig style with frequent melody doublings among the various parts—a shortcoming in an orchestral piece, in my opinion. "The Harvest Home"

Recorder orchestra and other music for "biggies"; American and Australian pieces

is in 4/4 and sets off dotted-rhythms in the melody parts against a chanter-like bass section.

"The Star of the County Down" is a truly lovely, mournful piece and has the most variety of textures in this collection.

The final piece, "Old John's Jig," sounds really lively when taken at the recommended $\text{♩}=120$ and should provide the greatest challenge, as all the parts get the melody from time to time.

This is an upper-intermediate piece and takes about 10 minutes to perform.

RAINDROPS, BY SYLVIA CORINNA ROSIN. Moeck EM3323 (www.magnamusic.com), 2011. Rec orch, S'oSSSAATTBgBsB. Sc 10 pp, 7 pts 1-2 pp ea. Abt. \$26.

An original composition in a slightly modernist vein, *Raindrops* combines moments of Impressionist beauty with some dissonances in major second clusters. It provides a good workout for the basses.

This requires upper intermediate players and lasts about 4 minutes.

GOD REST YOU MERRY, GENTLEMEN, ARR. SYLVIA CORINNA ROSIN. Moeck EM3314 (www.magnamusic.com), 2010. Rec orch, S'oSATBgBcB. Sc 10 pp, pts 1-2 pp ea. Abt. \$20.

Suitable for holiday performances, this nice arrangement of the familiar Christmas carol combines traditional harmonies with some modern ones. It also provides several variations on the tune, with the final one being played mostly in continuous eighth notes in

the top two lines; those players will need to be at the upper-intermediate level to play it successfully.

Performance time is approximately 4-5 minutes.

OUVERTURE MINIATURE FROM THE NUTCRACKER BALLET, OP. 71, BY PETER TCHAIKOVSKY, ARR. DIETRICH SCHNABEL. Moeck EM3318

(www.magnamusic.com), 2011. Rec orch, SSSAATTBBBgB, triangle. Sc 14 pp, 13 pts 2 pp ea. Abt. \$40.

This is probably the most ambitious piece of the ones reviewed by me here. Once you get past the incongruity of Tchaikovsky being played on recorders (older readers may be familiar with the Dolmetsch ensemble's playful outing on an early Hoffnung LP), you will find a fairly faithful adaptation of the orchestration—including a triangle!

This is a very worthwhile and rewarding challenge for any recorder orchestra not afraid to step outside the more traditional recorder repertoire. It requires advanced players.

Performance time is 6-8 minutes.

ELF, BY ALAN DAVIS. Peacock Press P243 (<http://recordermail.co.uk>), n.d. Rec orch, S'o/SSSAATTBBBgBcB. Sc 14 pp, pts 3 pp ea. \$18.50.

This fairly long piece repeats its motives in various sections, both melodically and harmonically in a way that I don't find very musically attractive. Your mileage may vary, of course—particularly if you enjoy minimalist compositions like this one.

Upper intermediate players are required for *Elf*, which takes from 6-8 minutes to perform.

Charles Fischer is a recorder player and teacher living in Bloomington, IN. He studied recorder with Marleen Montgomery and Walter van Hauwe and is the author of The Recorder from Zero and Alto Recorder From Zero. He also sells new and used recorders on his web site for Unicorn Music, www.buyrecorders.com,

and is a member of the Recorder Orchestra of the Midwest.

ABENDSEGEN FROM "HÄNSEL UND GRETEL," BY ENGELBERT HUMPERDINCK, ARR. IRMHILD BEUTLER. Moeck 3327 (www.magnamusic.com), 2011. Rec orch, SSAA AAATTTBBBgBcB. Sc 8 pp, 5 pts 1-2 pp ea. Abt. \$22.

Moeck continues to publish its recent series of arrangements of Romantic orchestral favorites, with its usual high quality of print and musical layout. This excellence in publishing is exhibited in this arrangement of the evening prayer from Humperdinck's fairy-tale opera *Hänsel und Gretel*.

The parts are printed in sensible part-scores: all alto parts are printed on one sheet, all tenors on another sheet, and so on; thus, there are only five parts. Permission is given to photocopy as many copies of parts as needed as long as you are the original purchaser. Even for large orchestras, the music is not expensive.

The well-known prayer about 14 angels, standing all around the bed to watch over the children's sleep, is arranged by German recorder player Irmhild Beutler. Beutler has extensive playing experience in the professional recorder trio Ensemble Dreiklang, and she is the conductor of the recently-founded Berlin recorder orchestra "BOB" (Blockflötenorchester Berlin). Thus, she is very familiar with the possibilities of recorder ensembles.

Nevertheless, at a first glance over the score, there are strange things: a high B for tenor recorder, or high E for bass while playing *piano*. The orchestral texture with its 15 parts is permeated by rests; in fact there are only four bars where all parts play at the same time. The layout of the parts is unusual too, with its big block of middle instruments: 11 of the parts are intended for ATB recorders.

There is only one part for the great bass and one part for the contra;

The piece starts glowing in all of its colorful richness.

Forgotten is every comparison with the familiar opera version!

thus, these instruments play nonstop—whereas, at the other end of the spectrum, the two soprano players wait to play their total of 35-40 notes in the piece. I had my reservations about this arrangement's suitability for recorders, especially since the original in its rich, symphonic sound is so well-known among audiences.

But ... as soon as the first notes are played by a recorder orchestra, the piece starts glowing in all of its colorful richness. Forgotten is every comparison with the familiar opera version!

The vocal parts are placed in the first and third tenor parts (with text added, so the player really knows what the music is about). The dense harmonic texture works on recorders; in the manner in which the music is distributed to the different instruments, there are no intonation problems that a standard group can't solve. Every rest is perfectly positioned and makes the sound change in a really touching way, adding one part or omitting another one.

The metronome marking of 60 seems to be much too slow.

Beutler changed the end of the piece to achieve a more idiomatic conclusion for recorders; everything she has written throughout the piece is well-thought-out and a perfect match for a performance on recorders. The multiple melodic lines meld into a continuous interwoven musical strand that leads convincingly from the first soft notes to the climax and on to the last shimmering and whirring chord.

This arrangement is definitely different from the original, but by no means at all is it weaker musically. On

the contrary, this version of Humperdinck's *Abendsegen* generates the most beautiful sound from a recorder orchestra—and, since it is not difficult to play, it brings out the best of this ensemble.

Dietrich Schnabel has been involved in musical training for adults since his school days. Early on, he specialized in working with recorder orchestras and now enjoys international renown as a leading professional conductor of four recorder orchestras—spread across Germany and all founded by him. See www.dietrich-schnabel.de/content/vita/vitaenglish.html.

KANON UND GIGUE FOR RECORDER ORCHESTRA, BY JOHANN PACHELBEL, ARR. SYLVIA CORINNA ROSIN. Moeck 3317 (www.magnamusic.com), 2010. Rec orch, SSSAAATTTBgBsB. Sc 10 pp, 5 pts 1-5 pp ea. \$29.

MARCHE POUR LA CÉRÉMONIE DES TURCS FOR RECORDER ORCHESTRA, BY JEAN-BAPTISTE LULLY, ARR. SYLVIA CORINNA ROSIN. Moeck 3316 (www.magnamusic.com), 2010. Rec orch, S'oSSATBgBsB, drum. Sc 7 pp, 9 pts 1 pp ea. \$23.

NACHTSCHWÄRMEREI AFTER THE SPANISH FOLKSONG RONDAR QUE TE RONDARIA, ARR. IRMHILD BEUTLER. Moeck 3315 (www.magnamusic.com), 2010. Rec orch, S'oSAATBBgBsB, glockenspiel. Sc 7 pp, 10 pts 1 pp ea. \$23.

I love it when music states clearly that one has permission to copy as many parts as one needs (as long as it is done by the original purchaser!). All three of these new recorder orchestra releases make that quite clear—so while the initial price may seem steep, one can copy parts for as many as are in your group. All three of these pieces are from Moeck's series, "The Recorder Orchestra."

Rosin (b. 1965) is a member of the recorder trio Ensemble Dreiklang Berlin and teaches at the Charlottenburg-Wilmersdorf and Paul-Hinde-

mith Neukölln music schools in Berlin. She composes and arranges pieces for her students as well as for her group.

Beutler (b. 1966) is also a member of Ensemble Dreiklang Berlin. She teaches music at the Leo-Borchard-Musikschule Steglitz-Zehlendorf and co-founded a private music school called Berlin-Charlottenburg.

The *Kanon* (Johann Pachelbel's *Canon in D*) is here in the key of G to "maintain the full range of the original." Rosin has divided up the string parts of Pachelbel's original into 12 recorder parts. This is one of the more interesting versions of this well-known piece I have seen and requires more advanced players in some of the parts.

The "Gigue" is simpler and more straightforward.

In the Marche, which is from Jean-Baptiste Lully's ballet *Le Bourgeois Gentilhomme*, Rosin took a five-part movement and arranged it into three stanzas. She added a drum part and suggests uses for a tambourine and a triangle during stanzas two and three. This would be a good way to get a student—or a spouse who is musical but doesn't play the recorder—involved during a concert. The music is at an intermediate level, with more challenges in the last few measures of the soprano part.

Nachtschwärmerie (based on the Spanish love song "Rondar que te rondaria") emphasizes the ambiguity and frustration that often accompanies love. Beutler created a tone poem built from the themes of the original folk song. The preface states that the title and the lyrics hint at the ambiguity of the meanings of the verb *rondar*; various meanings are to patrol, to swarm about, as well as to woo.

In this song, a man expresses his agony while patrolling the streets searching in vain for his beloved. He wants to court her but she does not appear. The man curses love as a punishment and concludes the song with a sigh, *Mi dulce bien!* (My sweetheart).

Beutler states that the "technical level of playing is easy, however the piece is rhythmically subtle." By that she means that players will need to work out smooth shifts between 3/4 and 6/8. The soprano part goes very high and requires a sensitive player. The great bass and sub bass parts are very easy—good parts for less experienced players on those instruments.

**JOHANN SEBASTIAN BACH
TWO PART INVENTIONS, BY
J.S. BACH, ARR. ERIC HAAS.**

Self-publ. (www.vonhuene.com), 2008. SB. Sc 32 pp. \$15.

**QUARTETT SPIELBUCH III
FÜR VIER BLOCKFLÖTEN, ARR.
ULRICH HERRMANN.** Noetzel Edition N4764 (www.edition-peters.com), 2009. Var. comb. of SATB recs.

Sc 47 pp. \$23.

**SOLO ALBUM FÜR ALTBLOCK-
FLÖTE, BY ULRICH HERRMANN.** Noetzel Edition N4521 (www.edition-peters.com), 2007. A. Sc 36 pp. \$24.

**CONCERTO "ALLA RUSTICA,"
BY ANTONIO VIVALDI (RV151),
TRANSCR. NICOLA SANSONE.**

Ut Orpheus Edizioni HS170 (www.utorpheus.com), 2009. SATgB. Sc 8 pp, pts 3 pp ea. \$25.95.

For advanced recorder players who are tired of keyboardists having all the fun, Eric Haas's arrangements of the *Bach Two Part Inventions* are for you! Haas writes in a personal letter the following note:

"All 15 Inventions are included in the original keys (difficult as some of them are, they make excellent study material). However, for some of the more remote keys (such as E Major and A major), I have included more "recorder-friendly" transposed versions. There are also transposed versions of the E-flat major invention (to avoid some of the awkward passagework in the low register), as well as e minor and b minor (to d minor for a bit more resonance). I have tried to indicate the octave transpositions and any other

changes in passagework clearly, so that players who feel confident enough to play the high passagework on bass can do so if they wish. I have also included Bach's famous Explication of the ornaments and written out some of the ornaments as they appear in the text." (The Bach "Explication" of the ornaments is a valuable table for any serious recorder player who doesn't already have access to one.)

This volume is straight-up *Bach Two-Part Inventions* arranged for soprano and bass recorders. Not a note from Bach's pen is left out—and, needless to say, these are not for the faint-hearted.

Because voice-leading is so critical here, the soprano and bass are a good choice for hearing each line cleanly, but this creates a very sparse "open" sound, as the recorders don't have the same resonance capability as harpsichord strings. The end result has a dryness to the sound, much the same as if these were played on an organ.

I recommend this set for any serious recorder player, whether you ever perform these pieces or not. If you play these inventions with the ornaments and correct tempos, you will be able to play almost anything in the repertory!

This volume would be an excellent warm-up book for less advanced players as well. Take a few measures every time you practice, and challenge yourself to be as fine a player as Bach was a composer.

Those of us who have collected previous consort volumes by Ulrich Herrmann know what useful books these are; the newest addition to the collection, *Quartett Spielbuch III für vier Blockflöten*, is no exception.

This book contains a variety of pieces in a variety of styles and compositional time periods using a variety of SATB recorders (AATB, STTB, AATB, etc.). Some of the pieces are virtually sight-readable for an intermediate group; others require more work. In my opinion, these are "desert island"

kinds of books—things to grab when you don't know what else to take to your ARS chapter meeting or weekly recorder gathering.

The only drawback is that everyone needs to purchase a copy of the book, as no parts are included—but the volume is still a good value for the cost.

Unlike Herrmann's volumes for three, four and five recorders, *Solo Album für Altblockflöte* consists of original compositions or arrangements by Herrmann, all for solo alto recorder. There is an arrangement of La Follia, Greensleeves, one "after George Friedrich Händel" called The Hallelujah Chorus, and a Fantasie freely based on Beethoven ("frei nach Ludwig van Beethoven"). The other eight pieces are original compositions.

Those who have the previous volumes know that the style Herrmann leans toward in his own compositions is very modern. The original works in this book are no exception: lots of



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chromaticism and leaping melodic lines make them challenging pieces.

For those who are less proficient on the alto recorder, this volume could be used successfully as a warm-up and skill-building tool. For example, in the piece entitled “Tierkonzert” (Animal Concert), Herrmann has different animals “speaking in the music”: Henne (hen), Hahn (cock), Kuckuck (cuckoo), Hund 1 and 2 (dogs), Vogel (bird) and Katze (cat). None of these words is translated, so a German-English dictionary comes in handy.

Various techniques create each animal’s unique sound: staccato fourths for one dog; staccato repeated notes for the other dog; trills and grace notes for the bird; and descending staccato minor thirds for the cuckoo, etc. After each animal is first labeled, the patterns are found again in the piece, though not labeled, leaving one to make the connection from musical memory.

This is a nice addition to the modern solo alto recorder repertoire!

Concerto Alla Rustica is an unusual instrumentation—and those of you

who love to play great bass, but can’t find many opportunities to do so, will enjoy this arrangement.

Nicola Sansone, in her introduction, states that the piece “has been transposed a tone lower, from G to F major, in order to give the recorders an advantage in the performance, both in general terms of better balancing and sonority, and for the possibility to play the parts avoiding octave transpositions, particularly the virtuosic bass part in the third movement, performable without modifications.” In short, this is for a more advanced great bass player.

We are also told in the introduction that the original first violin part is assigned to the soprano, the violin 2 to the alto, and the viola to the tenor, with the great bass on the original string bass. Sansone has taken care to retain as much as possible of the character of the original work.

Figured bass is provided, so a realization of the continuo on a keyboard instrument is possible (but not mandatory).

The *Concerto Alla Rustica* is a rollicking, fun piece, and a great addition to a group that has a solid great bass player in it!

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

THE FIPPLE DANCE, BY GLEN SHANNON. PRB Productions (www.prbmusic.com), 2007. Rec orch, SATTBbGcBb (*divisis* in the top 6 pts). Sc 21 pp, pts 3 pp ea. \$20.

This review is a little different, in that it incorporates two perspectives. From conductor Rosi Terada, the first emphasis on the music is from the podium. The second perspective is from an orchestra member, Mike Emptage.

The Conductor’s Perspective

In 2006, the San Francisco Early Music Society Recorder Workshop sponsored a recorder orchestra composition competition, and this piece was chosen as the jury prize winner. As this was to be a contemporary composition, the rules carried some restrictions. Only recorders could be used, but any extra effects using the recorder (singing in the instrument, tapping it, etc.) were encouraged. Shannon is a very creative person; this composition, like his many others, is fun to play, and audiences love it.

Shannon’s use of the instruments is quite practical. The piece requires 14 players, as all of the parts except the great bass and contra bass recorders have *divisis*. Lack of *divisi* in the lowest basses helps to provide a full, unified sound, and it also acknowledges that these instruments are usually in short supply. It should also be noted that the great bass part is included only in bass clef. If instruments are available, Shannon encourages orchestra directors to add players on the lowest parts and to have no more than two soprano players. He includes analytical information in the score and points out critical compositional details.

Now comes the fun part of this review! *The Fipple Dance*, a challenging piece, includes not just recorders but also oral percussive sound effects from the players. This includes “clucks” (his term describing tongue clicks), *Tch* (sharp “ch” as in “chair”), and *Tchb* (an extended “ch” lasting the duration



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of the written note). These effects take the place of actual percussion instruments. Getting accustomed to making the oral percussion sounds without tongue fatigue in rehearsal can be challenging at first, as they are used throughout the piece.

The Colorado Recorder Orchestra (CRO) has performed this piece twice, and it has become a favorite. However, from the experience gained from working on this piece came a new motto: you can never stop counting, and you can never stop listening.

The piece uses ternary form (introduction AABA Coda). The introduction features oral percussion before the low voices enter with the theme and its characteristic rhythm—dubbed the “Mission Impossible” motive because of its rhythmic resemblance to the theme from the 1960s TV show and later hit movies.

The suggested tempo for the main theme is $\text{♩}=144$ and $\text{♩}=82$ in the duple-meter B section. This provides the challenge of progressing from 5/4 meter to duple meter and back again for a grand finale. In the Coda, the meter includes changes from 6/4 to 5/4. An interesting climactic effect near the end is a diminished seventh chord that builds bottom-up from the contra bass to the soprano. Then the original rhythm returns one more time.

In the 5/4 sections, Shannon suggests that the eighth notes be accented as 3+3+2+2, but in some places there are straight quarter-note rhythms

KEY: rec=recorder; S_o=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=harpsichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: Sue Groskreutz, 1949 West Court St., Kankakee, IL 60901 U.S., suegroskreutz@comcast.net.

(3+2 or 2+3). It becomes very interesting when the rhythms happen simultaneously.

Whether in the 5/4 section or the duple section, the melodies of the piece are fun, interesting and lovely. Shannon has a gift for writing memorable melodies; he just puts them together in fun and challenging ways.

One advantage in performing music of a living composer these days is the ability to communicate by e-mail. One question asked was the possibility of including percussion with the piece to emphasize the rhythm. Shannon advised that percussion not be added until the piece was learned, and then it could be added “tastefully.”

CRO had two rehearsals working on each section before we put the piece together. As requested by Shannon, percussion was added last, after all was secure. In spite of its challenges, it does work well for intermediate level players.

In discussing music with audiences after the concerts, *The Fipple Dance* was a standout! It drew many comments and interest, and even gained the CRO a new member.

Rose Marie Terada is conductor of the Colorado Recorder Orchestra.

The player's perspective

As Terada mentioned, this composition is AABA Coda in form. The two A sections are Allegros in 5/4 time, with both 3+3+2+2 (eighth-note) and 3+2 (quarter-note) rhythmic subdivisions. I found counting the five quarter notes in each measure easier than counting the eighth notes in the 3+3+2+2 pattern, but some orchestra members felt more comfortable counting eighths (very quickly!).

The B section starting at measure 46 is an Andante in cut time. This section continues the oral percussive effects to support the nice, lyrical melodies. The return to 5/4 time occurs at measure 160 (a return to the A section), with the same melodic and per-

cussive ideas but with some variations in orchestration.

The melodic patterns in each section of *The Fipple Dance* generally start with clucking and gradually add parts in which recorders sound. I will not try to give detailed notes for each of the sections, but will sketch how the various parts enter for the A section. The soprano and alto start with the clucking sound on the accented beats of the 3+3+2+2 pattern, and they are joined in measure 5 by the first bass part sounding *Tch* on every eighth note. By measure 9, soprano and alto are clucking on the accented beats, both tenors and bass 1 are sounding *Tch* on every eighth note, and bass 2, great bass and contra bass are playing the main theme with the “Mission Impossible” rhythm.

At measure 13, the two tenor parts join in to play a more sustained, but still staccato, melody. Measures 23-27 are especially fun, as the tenors take off on a countermelody (harmonized in thirds and fourths) to the more sustained and conjunct melody in the soprano and alto parts. A brief one-measure theme occurs in measure 19 for soprano and measure 20 for alto, and re-occurs in measures 29 and 30 for the two basses.

Thus, section A moves from a simple, quiet texture to a much denser texture as it proceeds. A similar move from simplicity to complexity occurs for the B and final A sections.

Members of the CRO were initially skeptical of our ability to learn *The Fipple Dance* in time for the performance. Terada did relax the tempo in the allegro sections very slightly, which helped build our confidence (without doing damage to the composer's intent).

The Fipple Dance turned out to be a favorite of the orchestra members. We encourage recorder groups to try this challenging and rewarding music.

Mike Emptage is a performer in the Colorado Recorder Orchestra.

SONGS FOR A NEW NATION,

BY WILLIAM BILLINGS, ARR.

CHARLES NAGEL. Cheap Trills TR67 (www.magnamusic.com), 2009. SATB/TrTnTnB viols. 4 Scs 12 pp ea. \$8.75.

William Billings (1746-1800) is considered to be America's first native-born "musical genius."

In 1770, Paul Revere published his first book, *The New England Psalm Singer*, on some of the first paper manufactured in America. Charles Nagel has transcribed, with minimal editing/transposing, 11 of Billings's pieces from various publications, such as *The Singing Master's Assistant*, *The Suffolk Harmony* and *The Continental Harmony*.

The pieces are titled by their tune name: Chester, Medway, Hartford, Camden, North Providence, Dunstable, Brattle Street, Cohasset, Great Plain, St. Enoch, For a Thanksgiving after a Victory, and Washington Street. Text is included, so these pieces could be performed by singers, accompanied by choirs alternating among voices, recorders or viols.

There is also an interesting note with the first piece, Chester: "This song was extremely popular during the American Revolution and is generally regarded as our first National Anthem." (Parenthetically, it is much more singable than our current one.) The text lists the names of generals in the British army from the War of Independence and praises God for their defeat.

There are various ways to perform these brief pieces, which invite "inventiveness in varying the instrumentation." Nagel continues: "Billings employed an 'additive' method of composition similar to procedures of Renaissance composers: first the tune in the tenor line was written, then the bass, then the soprano, and finally the alto line to fill in the harmonies. Virtually everything he wrote was for four parts. In performance, he suggests that the bass section be filled by half the voices in the choir and [suggests] that it be doubled at the octave by a few altos

"This song was extremely popular during the American Revolution and is generally regarded as our first National Anthem."

and the tenor line by a few sopranos. Except for the 'fuging' [imitative] sections of the songs...it [could] be helpful first to play the tenor and bass lines alone, then add the upper two voices."

This would also lend itself to use by recorder orchestras or mixed consorts, as the doubling of the parts could be done by various ranges and types of instruments.

When I first heard these, I was immediately taken back to a live performance I heard in college. These are wonderful pieces, rich in the history of early American music at a time when it was beginning to distance itself from European influences.

This is a delightful collection at a great price and would make a fun addition to a group's repertoire.

Valerie E. Hess

REFLECTIONS ON SPIRITUALS, BY WILL AYTON. Cheap Trills TR68 (www.magnamusic.com), 2010. SATB. Sc 12 pp, pts 4 pp. \$7.75.

ROSY APPLE, BY RAYMOND WARREN. Peacock Press PJT124 (www.magnamusic.com), 2008. A rec, S voice, pf. Sc 11 pp, pt 3 pp. \$11.

Both of these appealing sets could be described as "contemporary music for players who never liked 'modern' music"; melodious, harmonically late Romantic, and readily accessible to listeners and players—intermediate to upper-intermediate for the pieces by Will Ayton, and upper-intermediate to advanced for Raymond Warren's suite. Both are settings of existing tunes—American spirituals in Ayton and British singing-game songs in Warren.

Ayton is well-known to readers of *AR* for his numerous consort pieces, sweet music for the sweet flutes (or

viols) in which every part has its own interest and the parts together achieve a rich sonority that most groups find satisfying.

The four *Reflections*, like Ayton's other pieces based on existing music, are more than just "settings," as the title implies. Each one has an introduction, a more-or-less straightforward rendition of the whole tune that could, in fact, be sung—although the tune moves from part to part in the final one, "Deep River," instead of remaining in the soprano, as in the first three: "Were You There," "There is a Balm in Gilead," and "My Lord, What a Morning."

After that exposition, melodic motives move from part to part in a free counterpoint with melodic ornamentations and sometimes rhythmic displacement reminiscent of 17th-century fantasy settings, except that the basic song structure is ever-present.

I was able to play *Reflections* with both recorders and viols, and the group found them equally idiomatic for both. Recorderists will enjoy opportunities for *legato* tonguing and expressive *rubatos*, and should expect to work on long, controlled breaths. The pieces call for sensitive ensemble playing; our group agreed that the pieces in *Reflections* would be excellent for recorder orchestras who have a conductor to shape the lines. (Several on a part would also help with the breathing challenges.)

The four *Reflections* are not a suite, though either of the first two could be paired with "My Lord, What a Morning" as a mini-suite suitable for a church prelude. Any of them (except perhaps "My Lord, What a Morning") would be beautiful communion music.

Each group will likely find its own favorites. The music is nicely-laid-out and clearly printed in score and parts, with extra middle parts in alto clef for viols. It is very reasonably priced.

Warren's *Rosy Apple* consists of three brief songs that do form a suite, with witty intertextuality behind their "children's song" designation. The

composer notes that the tunes “are taken from traditional singing games in which the children ... sing and dance rituals of choosing a partner and getting married.”

The first, “Rosy Apple,” a circle dance in which the participants weave in and out of hand-held arches, is marked *poco lento semplice* and features a sinuous, slurred recorder cadenza that begins and ends the piece and intervenes between the verses. This cadenza will take some practice.

Otherwise, the soprano sings the verses unadorned and sparsely accompanied with sweetly rocking chords.

The second movement, “Down by the Riverside,” is marked *giocoso* and has a staccato march rhythm, but is said to be a skip-rope song. Again the piano accompanies lightly, while the recorder punctuates with bits of the march theme that open up into triplet arpeggios in the last verse and coda.

The rolled E^b chord in the piano’s treble that ends the movement is interrupted with a brash *forte* entrance on low D for “Oats and Beans.” This final piece is called a skipping song (in 12/8) in which a farmer chooses a wife in the first two verses, and the group gives instructions on the duties of marriage in the last verse (“You must be kind, you must be good, / And help your wife to chop the wood”). Meanwhile, the piano plods along with chords on every beat and the recorder swoops downward in scalar passages that are also marked with slurs that would repay the effort of getting them perfectly smooth.

By itself, the vocal part is straightforward, and could easily be sung by a confident child, but it’s often required to be in dissonance with either the recorder or the piano; also, the interplay of words and music demands clear diction and some ability to convey irony.

The harmonic vocabulary and the arc of the recorder line are recognizably in the 20th-century English idiom of Ralph Vaughn Williams, Lennox Berkeley, and others who reset traditional English tunes.

The suite was composed in honor of the dean of English recorder teachers, John Turner, for his 65th birthday in 2008. Turner is a champion of contemporary writing for recorders and played the recorder part in the debut of *Rosy Apple*.

Suzanne Ferguson is active as an early musician in Ft. Myers, FL. She served on the ARS Board in the 1980s and is past president of the Viola da Gamba Society of America.

WILLIAM GRANT STILL: A RECORDER COLLECTION, BY WILLIAM GRANT STILL, ARR./ED. DONALD C. WOLD. William Grant Still Music (www.WilliamGrantStill.com), n.d. AATBGB, voice, perc. Sc 45 pp, pts 8 pp ea. \$48.95.

William Grant Still: A Recorder Collection makes available to recorder players music composed and arranged by a significant and distinctive African-American musician. The six pieces use a wide range of moods in intriguing arrangements that have interesting lines for all players, with effective use of bass and great bass recorders. All of the pieces have a top line that could either be sung with or without a recorder playing in unison.

Still (1895-1978) is considered the “Dean of Afro-American Composers” with over 150 works including nine operas, five symphonies and four ballets. He is known for combining jazz, popular and classical styles with African-American themes in distinctive harmonies and rhythms. Some of the pieces in this collection include lyrics written by Still’s wife, Verna Arvey (1910-87).

“All That I Am” (1965) is a devotional church hymn in which the words acknowledge the Lord as the source of all. The words, adapted by Arvey from traditional sources, are included with only the top line and could be sung by a soprano or a tenor voice to great effect. The lower four parts provide rich moving chords, recreating an organ-like sound and supporting the

tune floating above them. The playing level is lower intermediate, but it does require sensitivity to ensemble blending for it to be effective.

In “Bayou Home,” originally composed for voice and piano in 1944, someone yearns for home while that person leaves it “to answer a call from afar.” It is complex in structure, rhythm and dynamics. Throughout the piece, different lines pair up to emphasize the melody or counter melodies.

This piece has lyrics by Arvey for the top (alto 1) line. The editor includes a number of comments to indicate shifts in tempo and dynamics. Since (as the arranger indicates) dynamics are difficult to control on recorders, those markings would need to be interpreted in other ways to obtain the desired effect. The level is intermediate, though both the bass and great bass parts have low, rapid passages that would be challenging for an intermediate player.

“I Feel Like My Time Ain’t Long” (1956) is a spiritual written with an additional alto vocal part and tom-tom percussion line. The composer’s note to performers, to play it “as if today might be your last,” succinctly describes the mood. Here the recorders are clearly accompanying the vocal line, which needs the contrast of the human voice to be fully effective.

The top alto recorder line is not the same as the vocal line, using different notes and rhythms; the alto line is also forced to jump octaves in order to avoid going out of range. The second alto line, which is low in the range, sounds better when played on a tenor. Our group enjoyed the gorgeous harmony, and the great bass part is so lovely I got goose bumps.

“Memphis Man” (1923) is an arrangement of a blues song made famous by Ethel Waters. With lyrics like “loves you like you’ve never been loved before,” it is a saucy piece in which all of the players need to hear/know how the words fit into the music. The two basses, often in the lowest end

**“Sing! Shout! Tell the Story!”
... is a Christmas piece
composed in the style of a
spiritual.**

of their range, set the beat like the left hand on a piano, while the alto 2 and tenor players support and play against the top solo line.

The impressive arrangement provides a basic blues structure including a two-measure vamp. A performing ensemble could devise a longer and more complex arrangement by repeating sections, adding more verses (found in other sources), and alternating playing and singing the top line. All parts are equally fun and challenging; this is for upper intermediate level players.

“Sing! Shout! Tell the Story!” (1967) is a Christmas piece composed in the style of a spiritual, proclaiming “My Lord, Jesus, was born on this day, oh glory, glory Hallelujah!” Most of the parts are at an intermediate level; however, the great bass line requires a player with upper intermediate skills.

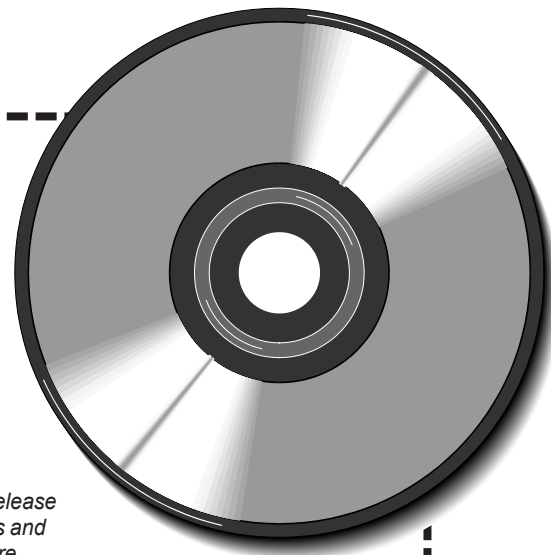
But the biggest challenge is in building the necessary ensemble sound to make spirituals like this one sound their best. Our group found that, after we all learned the melody line, we could more effectively fit our parts into the whole.

The last piece, “Sinner, Please Don’t Let This Harvest Pass” (1950), is a revival meeting spiritual with the altar call lyric, “Sinner, please don’t let this harvest pass, and die and lose your soul at last.” It has a plaintive sound to match the words, and a separate alto vocal part is provided.

This is lower intermediate level, the most straightforward and easiest to play of the set. If we were performing a set of these pieces, we would probably start with this one to establish a mood before moving on to the more complex and exciting arrangements.

This set could be effective with more than one instrument on each part. While all the pieces sound good

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Hanneke van Proosdij, Louis Carslake, Dan Laurin, recorders; also Joanna Blendulf, Elizabeth Blumenstock, Rodney Gehrke, Lisa Grodin, Katherine Kyme, Jennifer Lane, Victoria Gunn Pich, Susanne Ryden, William Skeen, David Tayler. Along with the transcendent, instantly recognizable instrumentals of the opener, “Air on a G string,” this album contains some truly lilting vocal performances. Susanne Ryden's soprano sounds amazing and weightless on tracks like “Bist du bei mir,” while Jennifer Lane's rich alto serves as ideal counterpoint on more somber ones such as “Es is vollbracht.” This recording features some of the world's finest early musicians and rightly showcases their talents on several purely instrumental selections, including Bach's “Prelude in G Major” played on solo theorbo instead of 'cello—a lovely choice. Pandore 2007

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with just recorders, a vocalist would enhance the sound and interest. The score book includes a biography of Still and notes about individual pieces that could be used to write program notes.

While all of the music is easy to read and clear, there were printing problems, such as pages being bound in scrambled order. The publisher was contacted about the page order problem, and is working to resolve it.

The individual recorder parts are on a single page for each of four pieces and two separate pages for the other two pieces. While this is flexible, we found it easy to mix-up pages in passing out and collecting the music. It would be easier if all of the parts for a single instrument were in a booklet. These are not problems one expects to encounter in a set priced near \$50.

This collection provides works from a significant American composer with a delightful mix of styles.

FOUR RUSSIAN FOLKSONGS,
BY LANCE ECCLES. Orpheus Music OMP177 (www.orpheusmusic.com.au), 2007. SATB. Sc 7 pp, pts 4 pp ea. Abt. \$16 publ., PDF abt. \$13.

Lance Eccles is a prolific, contemporary Australian musician who arranges materials for his own consort and for meetings of the Sydney Society of Recorder Players.

These arrangements for a recorder quartet are very short and simple. All four pieces are at a low intermediate to intermediate level with equally interesting parts. Unfortunately neither Russian text nor English translation is provided, so there is nothing to indicate the mood with which they should be played.

"Farewell Happiness" is set in a minor key that creates a moody, bluesy sound, with short chromatic passages that keep it interesting. When it shifts from 4/4 into 3/4 for a few measures and then back, the beat remains steady. The shift will provide a challenge for lower level players, yet will not be too difficult. An Internet search of the

English title turned up a possible text: "Farewell, happiness, my life, I know you go without me. It means: "We must part; I won't see you any more."

"The Boundless Sea" is bright and bouncy in 6/8, with the melody moving between the soprano and alto lines. Unable to find any text, the group played faster than the suggested "Moderato," and used very light tonguing to avoid a sing-song sound. There would be some challenges for newer players on the soprano and alto lines, which stay in the upper octave and could become shrill.

The meaning of "The Little Bell" is also critical for interpretation. Another online search found a mournful text: "A little bell rings monotonously along the dusty road, and over the expanse of fields resounds the doleful song of the coachman," and "So much sadness in that song bleak." While individual parts are not difficult, the challenge of this arrangement is maintaining the mood, while the soprano goes up to high B, and the alto to high E.

The final song, "Do Not Reproach Me," starts in the key of C with the soprano playing the melody over a walking eighth-note bass line that continues throughout the piece. On the third repeat, the soprano and tenor play the tune an octave apart; on the fourth, the alto takes over the melody, going up for more high E. Then there is a dramatic modulation into E \flat for the final repetition, ending with a two-measure chromatic slide on the alto.

This song arrangement is the best of the group, with a beautiful melody, the most varied texture, and the most challenge for higher-level players.

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

MORE PIECES FROM ORPHEUS MUSIC (www.orpheusmusic.com.au)

SHEMOZZLE, BY ROBYN ELLIS.

OMP18, 2008. A, pf. Sc 5 pp, pt 2 pp. Publ. abt \$19 (no PDF avail.).

PISCES, BY PETE PETERS. MP162, 2006. A, pf. Sc 5 pp, pt 1 p. Publ. abt. \$17 (no PDF avail.).

PROGRESS SUITE, BY TIM KNIGHT. OMP170, 2007. S, pf. Sc 6 pp, pt 2 pp. Publ. abt. \$17, PDF abt. \$13.40.

ELEANOR, BY RUPERT KIRBY. OMP184, 2008. S, pf. Sc 3 pp, pt 1 p. Publ. abt. \$15, PDF abt. \$12.

FOR KIMBERLEY AND SALLY, BY RUPERT KIRBY. OMP191, 2008. S, pf. Sc 6 pp, pt 3 pp. Publ. abt. \$17, PDF abt. \$13.40.

These compositions for recorder and piano are welcome additions to the contemporary repertory for intermediate players. They combine modern, but not very dissonant, tonalities with traditional rhythms. Melodically appealing and fun to play, they are good choices for student recitals and other performances that do not require virtuosity from either recorderist or pianist.

Rupert Kirby dedicates his pieces to individuals: Eleanor on her 10th birthday, Sally on her 70th birthday, and Kimberley. No further information is given, and there is no biography of the composer. Eleanor's song is appropriate for a child player, with a tuneful melody and a straightforward G tonality. It won the Orpheus Music Composition Competition in 2007.

Sally's piece demands considerably more skill, with a number of accidentals and more difficult fingerings.

For Kimberley is similar to Eleanor's song, but contains more challenging syncopations and accidentals. Kirby gives no tempo indicators, so we had to guess. We played them at a fairly fast pace, and pianist Marcia Ofri added some ornamentation, which gave them a little more "punch."

Pisces was my personal favorite of the group. Pete Peters includes a note

*The piano part in *Pisces* is composed primarily of scale-like passages.*

that tells us to imagine fish in a bowl, swimming calmly and getting only mildly excited at feeding time. I don't know about the bowl metaphor, as the piece is Impressionistic in character and conjures up an image of fish swimming freely in the sea—to me, at least.

The piano part in *Pisces* is composed primarily of scale-like passages that utilize the piano pedal, thus sustaining the Impressionist feel. The tempo is quick, and the 8/8 meter comes in handy for counting the 32nd notes. The recorder part is fairly challenging, but accessible to an intermediate player who is willing to practice and who has good high notes.

Progress Suite by Tim Knight "progresses" from an easy Adagio that is not too interesting through an Allegro moderato to Lento tranquillo and back to the Allegro. The piece fits on alto recorder or sopranino, though it is scored for soprano. The recorder sounds high B \flat numerous times, and the final pitches are D above the staff and high G (fourth ledger line above the staff). It is low on the alto, but the sopranino sounds thin. We recommend using alto with the pianist playing very softly.

This composition involves a number of meter changes, as well as a mix of triplets and duple rhythms. There are a lot of accidentals, and some of the fingerings are very tricky.

Despite the name *Shemozzle*, Robyn Ellis's piece has a definite classical or intellectual feel. It is geared for an advanced intermediate recorder player, with a lot of high notes, tricky rhythms and ornamentation. The interplay with the piano is closer to a duet than a solo with accompaniment.

The layout of these pieces is clear and user-friendly. Notes about or by the composers are included only for Ellis and Peters. A guide to level of

difficulty is given on the back pages by publisher numbers, but they are not complete; levels are not marked on the pieces.

The publisher's address is found on the back cover, but the web site necessary for ordering is not. Orpheus currently has no U.S. distributor, so you will need to refer to the web site listed at the start of this review. Three of these pieces can be purchased as PDF downloads at a reduced price.

I recommend these pieces, as they are accessible and melodically/tonally appealing contemporary works.

Beverly Lomer is an Adjunct Professor of Humanities at the Harriet L. Wilkes Honors College of Florida Atlantic University, where she teaches courses in music and culture. She is also a recorder player whose primary interest is in performance from original notation.

BATHING THE BUDDHA, BY NICHOLAS NG. OMP150, 2006. SATBB/opt. cB. Sc 11 pp, pts 2 pp ea. Abt. \$19.76

Bathing the Buddha, by Canberra composer and ethnomusicologist Nicholas Ng, was the winner of the 2005 Orpheus Composition Contest. Ng deserves the award for his success in using non-Western melody and harmony to fashion an adventuresome but approachable piece of recorder music.

Perhaps the most striking aspect of *Bathing the Buddha* is the use of unusually strong contrasts. The first, freely-written section of the piece features quick-note figures interspersed among

long held notes. The second section introduces a sustained melody with more regular rhythms, but still a great number of grace notes and slides.

The third section picks up the pace in an irregular 3+3+2 meter. Here the energy comes principally from the driving rhythms and the interplay among the instruments. The final section returns to a more flowing character, combining elements from the opening two sections. An exotic effect is also achieved by contrasting open-sounding fourths and fifths with warmer triadic harmonies spiced with gentle dissonances.

The piece would be approachable for an upper intermediate group willing to put in plenty of practice time, but it would be most comfortable for an advanced ensemble with experience in extended techniques. Ng asks for glissandi, pitch bends, multiphonics, rhythmic breathing and tongue clicks in addition to the more traditional ensemble challenges.

The various recorder sizes are used carefully as part of the piece's construction. The opening section is for four sopranos, after which an (optional) low F bass joins the SATB ensemble. It principally doubles the normal bass, but Ng asks for it to be positioned at a distance so as to give a stereophonic effect; it takes on a more soloistic role in the concluding section.

The edition is easy to read and is generally quite accurate with only minor errors. *Bathing the Buddha* would admirably suit an open-minded

ensemble looking for a rewarding challenge as well as a striking and accessible recital piece.

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

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