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SEPTEMBER 2011

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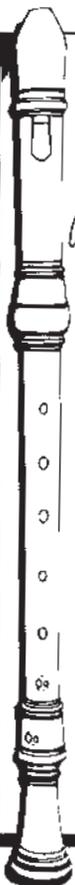


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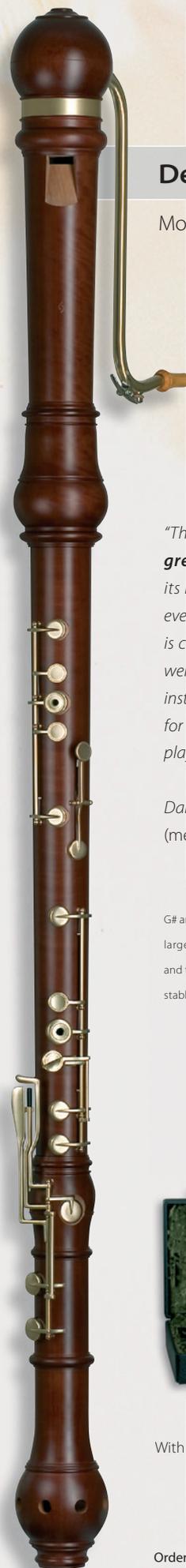


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EDITOR'S NOTE

The *Denver Post* July 10 headline read, "What's new in opera? The Old."

The article described how mainstream opera companies such as the Metropolitan Opera and Santa Fe Opera are "breathing new life" into all-but-forgotten operas from the 17th-18th centuries—while also easing financial burdens due to the smaller forces used in Baroque operas. Part of the appeal is the "unpredictability" of early opera plots—perhaps mimicking complex modern life.

The **Boston Early Music Festival** has offered early opera works for years—including this year's *Niobe*. Read about the opera, as well as many recorder events (report on page 6; more online).

Inside is part II of **David Lasocki's "The Recorder in Print: 2009"** (page 12). Its topics tie in with *On the Cutting Edge* (page 11), *Book Reviews* (page 20), *Music Reviews* (page 26) and *BEMF*.

2011 saw another busy **Play-the-Recorder Month** (page 30). See www.americanrecorder.org/events/PTRM/11ptrm/2011_play.html for more photos.

Gail Nickless



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A M E R I C A N RECORDER

VOLUME LII, NUMBER 4

SEPTEMBER 2011

FEATURES

The Recorder in Print: 2009 12
Part II of What's Been Written about the Recorder in other Publications around the World
By David Lasocki



4

DEPARTMENTS

Advertiser Index and Classified Rates 32

Book Reviews 20
David Tayler comments on Recording on a Budget

Chapters & Consorts 30
Play-the-Recorder Month 2011

Compact Disc Reviews 24
Scott Paterson reviews a new CD by Farallon Recorder Quartet

Education 23
Mary Halverson Waldo gives more ideas about how to learn recorder basics online

Music Reviews 26
Music for recorder orchestra

On the Cutting Edge 11
Tim Broege likes the spark in Ensemble Spark

President's Message 3
A to-do list from Lisette Kielson, ARS President

Tidings 4
In Memoriam: Bruce Haynes; awards to David Lasocki, Louise Austin, Piffaro and BEMF's Kathleen Fay; BEMF 2011 coverage (with more online)



5



12



30

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Please contact the ARS office to update chapter listings.

PRESIDENT'S MESSAGE



Greetings from Lisette Kielson, ARS President
LKielson@LEnsemblePortique.com

Take out your pens! In this issue of the *ARS Newsletter*, you'll find a ballot of proposed amendments to the *ARS Bylaws*. Governance Committee chair **Matt Ross** has gone through the *Bylaws*, identified issues that should be addressed, and suggested changes to improve ARS governance. Important issues include appointed members' terms, Board action outside of Board meetings, and standing committees.

Take out your pens! Mark your calendars!

Mark your calendars! Hopefully you've heard the buzz about the ARS Festival and Conference at Reed College in Portland, OR, from July 5-8, 2012. Plan now and vacation in the beautiful Pacific Northwest! The theme—*The Recorder: Past, Present, & Future!* The headliners—**Paul Leenhouts**, **Cléa Galhano**, **Vicki Boeckman**, and **Phil and Gayle Neumann!**

Visit http://americanrecorder.org/events/Festival/2012_Festival.html, often for updated details.

Make note of your new Chapter Liaisons! **Mark Dawson** and **Greg Higby**, your new go-to people regarding all chapter issues, take over for Matt Ross and Laura Kuhlman, who successfully spearheaded the positions and greatly improved communication between the central organization and its chapters. Greg, president of the Winds of Southern Wisconsin chapter, and Mark, past president of the Chicago chapter, are passionate about their new roles, have already sent out e-mail newsletters to chapter leaders, and welcome your questions and comments.

See your lawyer! Fundraising chair **Laura Kuhlman** has created the *Legacy Circle* (see the *ARS Newsletter*). Developed and coined beautifully by Laura, the concept of the *Legacy Circle* has been in our hearts and minds for

some time—offering people a way to plan for the future and provide a lasting legacy for the ARS. Thank you for keeping us in your thoughts and for passing the *Legacy Circle* on to your friends and family.

Help to recruit new members to the ARS Board! Elections are coming up. See Nominating Task Force Chair **Nancy Buss's** announcement in the *ARS Newsletter* regarding the election process. The ARS needs *you!*

And stay tuned! Fall brings the September Board meeting in Denver, CO; the October Annual Membership Meeting in Chicago, IL (see the *ARS Newsletter*—You're invited!); the President's Appeal and new ways to contribute; important discussions regarding new benefits for members; planning for a regional Board Work Day(s) in March (instead of a spring Board meeting); the ARS 2012 Festival and Conference brochure and registration form ... and so much more!



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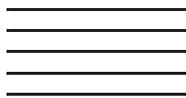
Frances Blaker & Tish Berlin – recorders
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Registration form, class offerings, and prices will be on our Website in October 2011. For more information, go to:

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Save the dates for 2012 Summer Toot! **June 3-9, 2012**

TIDINGS

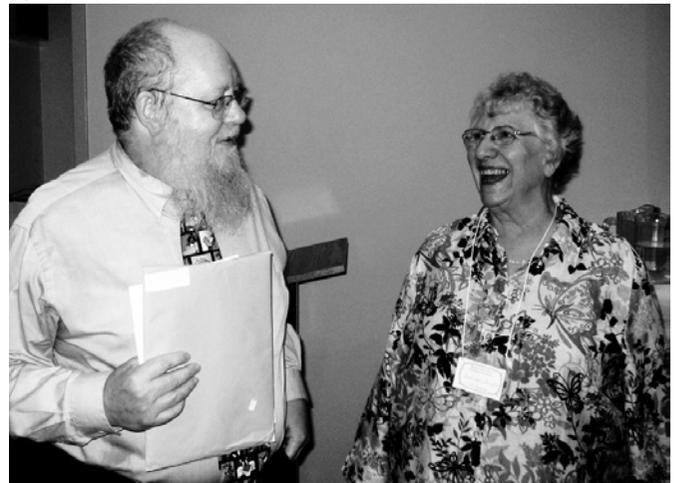


*Bruce Haynes dies,
a photo collage of award honorees*

Awards presented by ARS and by Early Music America



During its April Board Meeting in Portland, OR, the ARS presented its Distinguished Achievement Award to recorder scholar and author David Lasocki (r), in photo at left with ARS Administrative Director Kathy Sherrick.



At right, John Gauger (l) and his longtime teacher Louise Austin visit during the Boston (MA) Early Music Festival in June, where Austin was honored with the ARS Presidential Special Honor Award.



Also at the Boston Early Music Festival, during Early Music America's annual meeting, Piffaro, the Renaissance Band, received EMA's Laurette Goldberg Award for lifetime achievement in early music outreach. Above right, Robert Wiemken speaks while his Piffaro co-director Joan Kimball looks on with lutenist Grant Herreid of the group.



Shortly after, Kathleen Fay, Executive Director of BEMF, was greeted by applause and then a standing ovation. She and BEMF were joint recipients of EMA's Howard Mayer Brown Award for lifetime achievement in the field of early music.

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Bits & Pieces

The New England Conservatory in Boston, MA, has added a Renaissance improvisation course, open to undergraduate and graduate students of all instruments. Says instructor **John Tyson**, "Though we will study Renaissance music and the improvisation manuals, the essence of this course is to enable every student to improvise fluently in a variety of Renaissance styles." To register, contact NEC, www.necmusic.edu, 617-585-1100. For specifics about course content, please contact Tyson, tyonsurutani@gmail.com.

Waddy Thompson has been named executive director of New York's InterSchool Orchestras. The composer and fundraising consultant is the author of *The Complete Idiot's Guide to Grant Writing*. He served as ARS Executive Director from 1982-88.

Bruce Haynes (1942-2011)

Early music performer and author **Bruce Haynes** died May 17 in Montréal, QC. He was born in Louisville, KY, and from an early age played recorder and oboe—the latter the instrument, both modern and historical, of his performing career from 1960 to the early 2000s. He mastered the *hautboy*, and reintroduced it to France. Along with his wife and musical partner, Baroque 'cellist/gambist Susie Napper of Montréal, he was a founding member of the Philharmonia Baroque Orchestra.

Haynes apprenticed with Friedrich von Huene in 1967, learning the art of copying original Baroque woodwinds. In 1969, he opened his own workshop in California.

In 1995, he was awarded a Ph.D. in Musicology by the University of Montréal for a study of historical pitch standards, later published by Scarecrow Press as *A History of Performing Pitch: The Story of A* (see review in the September 2003 *AR*; over some 40 years, four of his other books were reviewed in *AR*, plus he authored an article on "The Baroque Recorder: A Comparison With its Modern Counterpart" and was the subject of another *AR* article). In recognition of his research and writing, of both articles and books, he held various doctoral and postdoctoral fellowships, including that of Senior Fellow of the Canada Council for the Arts in 2003.



Haynes at the 2008 Montréal Recorder Festival.

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Boston Early Music Festival 2011

Metamorphoses: Change and Transformation was the theme of the **Boston Early Music Festival (BEMF)**, held June 12-19 in Boston, MA. In its 30th year, the 16th biennial BEMF hosted a number of world-famous artists such as the Tallis Scholars, King's Singers, famed gambist Jordi Savall, and many highlighted events including five performances of its centerpiece Baroque opera *Niobe*. Some events employed direct references to Ovid's *Metamorphoses*, while others took up that theme in a more general fashion.

Monday, June 13

In a late-afternoon event, **El Fuego** (Teri Kowiak, voice; **Dan Meyers**, voice, recorder, percussion; Zoe Weiss, gamba, Baroque cello; Salome Sandoval, voice, vihuela, Baroque guitar) performed little-known repertoire from Spain and its New World colonies, in a synthesis of early music and folk styles. "A Cantar y Bailar! An exploration of the *villancicos* and *zucarás* in the 16th and 17th centuries from Spain to the New World (Mexico and Guatemala)" also included some common Spanish works that are often offered because everybody enjoys them. This group had good resources for putting them across.

For instance, all the singers took solo verses on *Riu Riu Chiu*, and the instrumentalists each had an opportunity to blend with and enhance the vocal lines. Particularly notable for that support were the recorder playing of founding member Meyers.

The group was striking visually; the performers used red accents on their conventional concert black dress. The Beacon Hill Friends House was a beautiful location for a late afternoon concert, with the performers playing against a backdrop of a whole-wall window looking onto a garden.

In the early evening, **Aldo Abreu**, recorder; Sam Ou, violoncello; Paul Cienniwa, harpsichord, were featured

on "Transformation of Baroque Music," including a performance of Larry Thomas Bell's *Baroque Concerto*, which they premiered last January.

From the first note of the Bassano *Ricerata Prima* to the last note of Bell's *Baroque Concerto*, the audience knew that Abreu had put a lot of thought into how he sounded and what recorders would serve the music best. The playing was sensitive and subtle as well as sparkling with virtuosity.

Three Telemann fantasias—part of Abreu's recent CD, including the fantasias and other works, played on recorders from the collection of Friedrich von Huene—made one wonder if any of the same historical instruments were used in this concert. He didn't use the historical ones, but *Fantasia No. 12* was played on the von Huene copy of the Bressan voice flute used on the CD.

Believing it to be easier for an audience to listen to a recorder concert if it isn't on the same size recorder the whole time, Abreu played each fantasia on a different size. The soaring spaces of the First Church in Boston accommodated even the sopranino very well.

Tuesday, June 14

Blocks away from most fringe venues, **Canzonare** (Sarah Bellott, soprano; Kateri Chambers, traverso; **Mufan Chan**, recorder; Suzanne Cartreine, harpsichord) delighted a small but appreciative mid-day audience at the lovely Marsh Chapel at Boston University (BU). This concert was the group's first-time collaboration.

The program, entitled "Sorbetto," offered a sampling from the French, Italian and German Baroque. After

Double coverage: See the ARS web site for photos and video, plus extended reports on events including the EMA Young Performers Festival.

selections were sung by Bellott in flawless French and German, accompanied by Chambers and Cartreine, Chan joined the instrumentalists for Scarlatti's *Sonata a Tre in F Major*, blending alto recorder beautifully with Chambers's traverso; the trio glided seamlessly from one movement to another.

The final selection, C.P.E. Bach's *Phyllis und Thirsis*, Wq232, brought all four musicians together for an artful finish to a well-thought-out program. The audience was invited to join the performers for a sorbet reception, stimulating the palate and conversation.

Benjamin Shute introduced the NEC Early Music Society (Sarah Moyer, soprano; Timothy Wilfong, baritone; **Chingwei Lin, Emily O'Brien**, recorders; Christopher Beluscio, cornetto, natural trumpet; Nickolai Sheikov, Miyuki Tsurutani, harpsichord; Melissa Schoenack, Baroque bassoon; and a half-dozen strings) as a "grassroots" early music organization. Although New England Conservatory is the most widely-recognized music school in the Boston area, an early music capitol of North America, the resident early instrument faculty there are limited to keyboard and recorder. Opportunities to play chamber music are limited. Several students formed this group to fill the gap.

The second half started with Telemann's *Concerto in e minor for recorder and traverso*, ably played by Lin on recorder and O'Brien taking up traverso. O'Brien was a familiar figure on the Boston recorder scene when she was a BU student, but she hasn't played much publicly since returning from Germany, where she earned a master's degree in recorder from the Hochschule für Musik. Always an exciting performer, she now has a remarkably poised stage presence. This is a piece for two virtuosos trying to play each other off the stage. The audience was delighted that neither succeeded.

In "Capricci di Virtuosi," a dinner-hour performance by early music faculty of the University of North Texas

(Keith Collins, dulcian, Baroque bassoon; Christoph Hammer, harpsichord; Jennifer Lane, mezzo-soprano; **Paul Leenhouts**, recorder; Kathryn Montoya, Baroque oboe; Cynthia Roberts, Baroque violin; Allen Whear, Baroque cello) offered a widely varied program.

Without doubt, every recorder player at the concert in Church of the Covenant looked forward to hearing Leenhouts. His first appearance was in Biagio Marini's richly chromatic *Passamezzo Concertato* (1629), a highlight of the concert. The elaborate interlocking of the recorder and violin parts created a duet over the continuo, brilliantly executed. His playing seemed effortless.

All of the instrumentalists joined for Vivaldi's *Concerto in G Major, Op. 10, No. 6 alt. RV101*. Despite nearby sirens, all of the ingredients for a good performance of a Vivaldi concerto were there: crisp articulation, contrasting dynamics, precise ensemble playing and relentless energy—their reward was a well-deserved standing ovation.

Wednesday, June 15

After a walk across the Boston Common and up Beacon Hill, “strangers” assembled in Friends House to hear *Stranieri Qui* (Julia Steinbok, soprano; **Sarah Cantor**, recorder; Angus Lansing, gamba; Matthew Wright, lute) perform works by composers who had mostly traveled to or otherwise been affected by the Italian style—composers from Verdelot to Handel.

Spontaneous applause broke out in the middle of a set of Dowland pieces as Cantor played *Pavæn Lachrymae* of Jacob van Eyck (who never traveled to Italy himself, but based his popular variations on a melody of Dowland, who did). Lyricism showed through, even in its florid variations.

By the end, perhaps 50 audience members were no longer “stranieri” to each other or to the shared “Rome’s Riches” heard there.

In the angular sanctuary at First Church, loyal fans of Les Bostonades (its regular strings and harpsichord

adding Gonzalo Ruiz, oboe, and **Justin Godoy**, recorder) assembled to hear four Baroque concertos—so many fans that programs ran out. The never-shy Ruiz was nominated from the stage to shout out selections and soloists.

When not declaiming the program, Ruiz plus Tatiana Daubek were soloists for Vivaldi's *Double Concerto for Oboe and Violin in B Major, RV548*. Invigorating though their playing was—waking up a drowsy crowd in a hot space—their pyrotechnics only set the stage for what was to come.

Playing an Aesthe soprano, soloist Godoy was the highlight of the program with Vivaldi's *Recorder Concerto in G Major, RV443*. Ripping through scales and tossing off its familiar arpeggios, he departed from more predictable ornaments. The string players and continuo smiled and watched him intently—perhaps he had never played it the same way twice?

Rousing applause ended the event, hopefully convincing the core members



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Perhaps he had never played it the same way twice?

of Les Bostonades to program more from the rich recorder repertoire.

Two evening Festival events perhaps didn't showcase the recorder, but they both showed its best side.

The 5 p.m. concert by **Ensemble Lucidarium** (Gloria Moretti, Marie Pierre Duceau, voice; **Avery Gosfield**, recorder, pipe & tabor; **Marco Ferrari**, recorder, double flute; Francis Biggi, lute, cetra; Bettina Ruchti, vielle, lyra da braccio; Massimiliano Dragoni, percussion, hammer dulcimer) was entitled, "Ninfale: Ovid, Poetry, and Music at the End of the Middle Ages." This was a direct take on the Festival's theme, taken from Ovid's *Metamorphoses*, which first spread through Italy in the early 14th century. Themes set forth by the master of rhetoric, mythology, history and moral doctrine took root in writings by Dante, Boccaccio, Petrarch, and others, passing into the musical world to be set by Francesco Landini, Jacopo da Bologna and now-nameless composers who created the traditional Tuscan songs on this program.

Gosfield—from Philadelphia, PA, before studying recorder at Sweelinck Conservatory and Medieval music at the Schola Cantorum—and Ferrari—Italian instrumentalist and Ticino Festival director—played Medieval winds including recorders. Singer Duceau joined them on flute occasionally, notably in the rousing traditional Saltarello ending the first half.

Recorders and flute provided florid decorations, ornate underlays and sometimes melodies in a constantly changing grouping of voices and instruments. Anyone who arrived thinking of Medieval repertoire as "minor" or as music that "all sounds alike" left with changed ideas. The audience of 200 demanded an encore.

After dinner, the audience more than doubled to welcome the **Boston**

Camerata (BC) in beastly transformations. *Le Roman de Fauvel* comprised their program's second half. Program notes by narrator Joel Cohen described the process of selecting music, text and illuminations—projected behind the performers—used now and for BC's 1991 *Fauvel* storytelling programs. The current cast is Cohen; Anne Azéma, director, Fortune; Michael Collver, Fauvel; Michael Barrett, Vain Glory; Shira Kammen, vielle, harp; **Steven Lundahl**, sackbut, recorder, harp.

Fauvel as a character symbolizes the depravity in France's 14th-century society, and thus changes (depending on the source) from a man to a horse or donkey. The original *Fauvel* poem took root in the literary underground, using symbolism to hide references to actual political events. BC's English version tells the story in bawdy couplets.

Performed without break and mostly without music or script, the semi-staged *Fauvel* called on all to sing or take up instruments at some point. The busy wind player Lundahl often played slide trumpet fanfares—notably in stereo with Collver's cornetto. The music encompassed all styles from Gregorian chant to polyphonic motets (in which it was handy to follow the printed libretto, since two simultaneous texts, and all of the cast, were used).

Eventually, the powerful Fauvel marries Vain Glory, celebrated with a bacchanalian feast. The alto recorder, which overall figured very little in the music, was then employed in an instrumental quartet *Floret ex favellea*.

Thursday, June 16

Recorderist **John Tyson** started a midday concert with a brief lecture about 16th-century polyphony. He and the other Renaissance members (Laura Gulley, violin; Daniel Rowe, cello; **Miyuki Tsurutani**, recorders, harpsichord) showed how the madrigal *Dormendo un giorno* by Verdelot was turned into an instrumental chamber piece by Vincenzo Ruffo. The lyrics

have a murmuring fountain, passionate nymphs, and magical fire, so the performer can create differing moods.

The group played an hour of 16th-century polyphony—Ruffo, Ortiz, Rossi and Merula, then English music. Introducing Thomas Morley's *Christes Crosse*, Gulley explained that she plays a simple children's alphabet song over and over; Tyson mentioned that it was the most rhythmically complex piece he'd ever seen—2 against 3, 7 and 9 against 2, 8 against 10. Trying to hear the 8 against 10 didn't turn out to be the way to enjoy the piece; it was better to just listen to the alphabet song and hear how independent—yet enhancing—the other two lines were.

"Newbie" New York-based ensemble **Fire & Folly** aims to bring to audiences the "improv" roots of Baroque music. **Rachel Begley**, recorders, Baroque bassoon; Abigail Karr, violin; Ezra Seltzer, cello; and Jeffrey Grossman, harpsichord, shook the foundations of the Beacon Hill Friends House with the high energy program, "Mixed Marriages." The title reflects the idiosyncratic nature of the trio sonatas performed: instead of music for two of the same instruments plus continuo, the ensemble selected works that "mixed and matched" music for winds and strings, high and low, and nationalities.

The opening Vivaldi *Concerto in D* for recorder, violin and continuo featured an energetic dialog between Karr on violin and Begley on voice flute, backed by continuo. The strings, particularly the violin, played with intensity and a sense of edginess, yet Begley's virtuosity, tone colors and articulations were clearly present, never drowned out.

Friday, June 17

With a muggy morning bringing the threat of rain, recorder fans made their way to St. Paul's Cathedral for the two-hour **ARS Great Recorder Relay**.

A frequent Relay participant, Pentimento—**Eric Haas**, recorders; Olav Chris Henriksen, lute, cittern—

opened the vignettes, deftly showing how melodies from the 15th-century *Glogauer Liederbuch* were metamorphosed by later composers up to Ludwig Senfl. Their “comic relief” dances included a rousing *Der Zenner Tanz*, its bagpipe fifths ending with a falling sigh from Haas’s soprano recorder.

Ensemble Passacaglia from nearby Cape Cod took the stage next—**Jan Elliott**, recorders; Molly Johnston, gamba; Tom Hanna, lute; Lisa Esperson, percussion. Playing almost sans break, one lively folk song flowed into a more contemplative *cantiga* to the Virgin Mary; an exotic 12th-century Sephardic piece, *Una Matica de Ruda*, showed the group’s interweaving of melodies and countermelodies to be skillful and enjoyable.

While the duo of **Emily O’Brien**, recorders, and Sarah Darling, viola, ably began with a Telemann *Duetto*, it was in a piece composed by Emily’s father, Michael O’Brien, that she showed that she comes by her talent naturally. *Songs from Home* opened with a haunting Oratorio; a second section was an accented dance employing *Old Dan Tucker* (in case we had forgotten the words, Emily recited them unhesitatingly beforehand). O’Brien’s alto and tenor recorders swerved nimbly through the familiar melody with fiddle-like playing from Darling.

Rachel Begley, alto recorder, voice flute; Abigail Karr, violin; Ezra Seltzer, cello; and Jeffrey Grossman, harpsichord, brought a pair of trio sonatas by Telemann and Vivaldi from their Fire & Folly concert. A solid sense of ensemble was evident in the interplay between soloists, among soloists and the continuo members, and in their resonant intonation. Their approach to cadences was unified and flawless.

Entering from audience right, the Toni Trio (**Karen Kruskal** and **Brian Warnock** with their teacher **Sarah Cantor**) played from memory their first segment, pieces from the 14th-15th centuries plus a J.S. Bach gavotte. The charming dialog between cuckoo

“Get your polyphonic groove on” was the enticing description.

(Kruskal’s tenor) and nightingale (Warnock’s alto) of Jehan Vaillant’s virelai *Par Maintes Foy* was a highlight.

After visiting at the end, many moved to a different room at St. Paul’s to honor ARS Presidential Special Honor Award recipient **Louise Austin**. The longtime teacher surely was gratified to hear her student of many years, **John Gauger**, play a tribute with ARS President **Lisette Kielson**, the swinging *Late Vacation* (from five *Jazzy Duets* by James Rae; see this issue’s Tidings).

A pleasant walk (the rain having passed) to the Radisson Hotel led to the ARS coached playing session, which drew attention from passersby alighting from the nearby elevator to visit the six-floor exhibition.

“Get your polyphonic groove on” was the enticing description of a late-afternoon jam session hosted by Renaissonics and Hesperus at nearby Rustic Kitchen, www.rustickitchen.biz, which was packed until the musicians set down their instruments a couple of hours later. Familiar grounds like *La Follia* allowed improvisers to shine, including **John Tyson** on recorders and **Tina Chancey** on viols. The audience joined in, singing along and (Renaissance) dancing in the crowded aisles.

One could hardly imagine the contrasting transition from boisterous Renaissance improvisation to staged Baroque opera. BEMF’s *Niobe, Queen of Thebes* (music by Agostino Steffani; libretto by Luigi Orlandi after Ovid’s *Metamorphoses*, Book VI) was nearly four hours of staged spectacle.

Steffani (1653–1728), *kapellmeister* to Maximilian II Emanuel, Elector of Bavaria, was directed by his patron to compose an opera. Premiered in 1688 in Munich, *Niobe* was the first of several operas by Steffani based on Greek myth. With the general message that “pride comes before a fall,” it revolves

around Niobe’s pride in her sons and daughters; at one point, she exhorts her subjects to revere them as gods.

Her husband, the king Anfione, gladly cedes his ruling power to her. Niobe is wooed by someone she thinks is the god Mars. He is really a human enemy; she swears revenge on the gods, who punish her: Thebes is destroyed, her children killed, and Anfione takes his own life in despair. As he dies, she is turned to stone by her grief.

The singing in *Niobe* was superb—most especially that of near-coloratura countertenor **Philippe Jaroussky** as Anfione. The comic relief of **José Lemos**, singing flawless falsetto as the nurse Nerea, also gave insights into the complicated romantic subplots.

Even though Steffani is described as having a “love of textural variety” in his orchestrations, *Niobe* relies heavily on the near-constant playing of its five-member continuo. The winds, and even often the strings, sat for long stretches.

Recorders figured in a few spots, well-played by **Gonzalo Ruiz** and **Kathryn Montoya**. In a bucolic scene, a bear ambles onto stage; recorders play along when he is subdued by Tiberino (saving Manto, with whom he falls in love—one subplot). The recorders serenaded the bear at a later reappearance.

More significant perhaps was the use of recorders when Anfione is in his Palace of Harmony, where he spends his time after relinquishing his throne. While he contemplates the movement of the spheres, ethereal and almost hypnotic music accompanies his aria.

Saturday, June 18

As Bostonians began to assemble for their triumphant hockey team to be paraded in duck boats through town, early musicians arrived even earlier: the parade route bisected the day’s events, the exhibition on one side, and many fringe event venues on its other side.

Lucky ones arrived early and just stayed inside the Radisson for a morning family program, “Music for the King’s Court,” by BEMF’s director of

education **David Coffin**. While setting up recorders and other instruments, he commented, “This is about as close as we’ll be to Lord Stanley’s cup. Maybe we’ll break into a tune when it goes by—are there hockey tunes?”

Younger audience members were engaged in his hourlong revelation of the development of instruments. Present with two granddaughters were Inge and **Friedrich von Huene**, from whom Coffin had borrowed a column flute to play along with many recorders.

Unavoidably, the **recorder master class by Peter Van Heyghen** coincided with the Boston Bruins victory parade. At least one player walked all the way around the parade, arriving breathless and 15 minutes late. Others didn’t arrive in time to do the warmup and relaxation they would have liked.

Once the playing began, it was clear to all that Van Heyghen is passionate about how to play the recorder, and would tell all that he knows.

The first performer was **Yuan-Chih Chen**, a Peabody Conservatory student; he played the Largo from the Veracini *Sonata in A minor*, written c.1700. After a brief analysis of what “Largo” and “A minor” might have meant to Veracini, Van Heyghen discussed “ugly” alternative fingerings. Chen had used one on a cadence before the coda. Van Heyghen felt that the final note confirms the key, and should ideally crescendo to the end; a soft fingering there doesn’t achieve this.

Next was **Jean Burke**, who played Ernst Krämer’s *Divertimento in C*. He started by telling her that she had the primary requirement for playing the piece, which was “wit.” Being in the tradition of variations by people like Gioacchino Rossini, the piece should be played with a *bel canto* vocal style.

In a piece that lacks an accompaniment, it’s important that liberties not prevent the audience from hearing the rhythm—they should know whether you’re playing triplets or 16th notes. Be very clear that you “hear” an accompaniment, and make the audience hear it.

Frank Fitzpatrick played the vivace from Telemann’s *Sonata in F major*, accompanied by Judith Conrad on the harpsichord. Van Heyghen discussed how to have a good ensemble start—everyone must breathe together. One trick is to have the ensemble play with their backs to each other; surprisingly, everyone will start together.

The final group was **Sarah Cantor** and two of her students, **Brian Warnock** and **Karen Kruskal**. They played *Questa Fanciull’ amor* by Landini on alto and two tenor Renaissance recorders (part of their ARS Relay program). Van Heyghen said to play from parts, not score, to avoid playing too vertically. Another suggestion he had for increasing horizontality of a piece is to tune the leading tones higher, thus increasing tension before resolution.

More challenges presented by the Bruins Stanley Cup victory parade, which still marched, staggered and screamed its way near BEMF fringe venues, did not deter those who ducked and dodged their way to hear “The Northern Star,” Ensemble Vermillian’s engaging late-day concert of Baroque music held at the acoustically-friendly Church of the Covenant.

Founded by sisters Barbara Blaker Krumdieck, Baroque cello, and **Frances Blaker**, recorders, for this concert the group comprised David Wilson, violin; Henry Lebedinsky, Baroque organ; and William Simms, theorbo and Baroque lute. The concert opened with Blaker’s transcription of Buxtehude’s *Sonata in G*, here performed with violin and alto recorder soloists. Blaker’s alto recorder, by Peter van der Poel after Stanesby, has a lovely tone. Particularly impressive was Blaker’s sound quality and the fluidity of her rapid passagework—done with grace and ease, but without the overwrought, “in your face” flamboyance one often hears in this kind of repertoire.

Buonamente’s *Ballo del Gran Duca* is a charming dance based on a wildly popular melody and ground bass by Emilio de Cavalieri. It was a perfect

way to end a concert by an attractive and cohesive ensemble that pleases the listener with its virtuosity and warmth.

Sunday, June 19

The last mid-day event was an impressive concert by BEMF’s featured recorder artist, **Peter Van Heyghen**, with three younger players (**Susanna Borsch**, **Patrick Denecker**, **Thomas List**) using a matched set of Adrian Brown recorders. They were joined—seemingly as an afterthought—by lutenist **Paul O’Dette** in a concert made possible by “leadership support” from the ARS, as well as individuals from our community: Amanda and Melvyn Pond, and Patsy Rogers.

Mezzaluna, the recorders, performed familiar and not-so-familiar pieces from the *Odbecatton*, *Canti B* and *Canti C*. O’Dette dazzled as usual with lute pieces by Spinacino and Dalza. Everything on the program was published by the remarkable Ottaviano Petrucci, pioneer of the art of music printing, in the early 1500s.

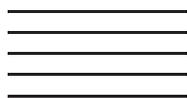
It would have been nice to hear Mezzaluna and O’Dette perform together more; one might surmise that they did not because of limited rehearsal time. It was interesting to hear different versions of the chanson *Malor me bat* played by Mezzaluna (Ockeghem) and O’Dette (Spinacino).

To recorder players, it was gratifying to hear some of the first-ever instrumental ensemble music played with finesse and, for the most part, perfect intonation. On only one piece, the popular *Tsat een meskyn* by Obrecht, did the group allow themselves some slightly gimmicky ornamentation.

For recorder enthusiasts in the audience, the metamorphosis of BEMF 2011 was complete with Mezzaluna’s final notes. Like butterflies, all flew away home.

With sincere thanks to these volunteer reporters: Martha Bixler, Charles Coldwell, Laura Conrad, Alan Karass, Bonnie Kelly and Nancy Tooney.

ON THE CUTTING EDGE



Ensemble Spark—a band pushing the classical envelope

By Tim Broege, timbroege@aol.com

Two topics I have dealt with in columns appearing in recent years—“modern” recorders and recorders in mixed ensembles—are brilliantly united in the music of the new German group of young musicians called **Spark**. This ensemble was founded by **Andrea Ritter** and **Daniel Koschitzki**, two outstanding recorder players with ties to the Amsterdam Loeki Stardust Quartet.

Spark is a quintet with the two recorderists, plus violinist Stefan Glaus, cellist Victor Plumettaz and pianist Jutta Rieping. As evidenced by a number of videos available on

www.YouTube.com, the ensemble does not use amplification. More than 30 different recorders are used by Ritter and Koschitzki, including giant contra bass recorders plus the Helder tenor (quite loud, with plenty of keys).

When writing about the Helder tenor some time ago, I pointed out that this instrument was designed to hold its own dynamically with modern orchestral instruments. In the YouTube videos from Spark, no matter what recorders are used—even traditional altos or sopranos—the balance is fine.

The group has recently released a CD entitled *Downtown Illusions*. Very much in contemporary style, the program is eclectic and entertaining.

Perhaps the most surprising of their arrangements is their version of the pop song Can't Take My Eyes Off of You.

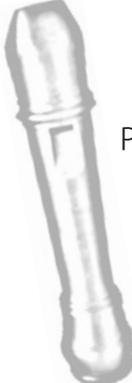
Composers represented include Chiel Meijering (well-known to guitarists), whose composition *Harde Puntjes* includes “beats” provided by the young German “human beatbox” Robeat. Also played are two works by the ubiquitous Michael Nyman, plus American composer Kenji Bunch's *Groovebox Variations*. More traditional classical pieces included on the CD are *Après un rêve* (“After a Dream”) by Gabriel Fauré; an instrumental movement from a Bach cantata; and a concerto by Vivaldi. Spark is quite imaginative in their adaptations of the old pieces.

Perhaps the most surprising of their arrangements is their version of the pop song *Can't Take My Eyes Off of You* (a big hit in 1967 for Frankie Valli and the Four Seasons). It can be viewed on YouTube, and shouldn't be missed, if for nothing else than the humorous style of presentation.

The CD is available on the independent label ARS (ARS38084). On [YouTube.com](http://www.YouTube.com), the following Spark videos are especially recommended:

- “Downtown Illusions”—a trailer, available in English or German
- “Tango Heavy”
- “Can't Take My Eyes Off of You”
- “Après un rêve”
- “Deux Guitares”

This is definitely music very much of our present time—and further proof of the adaptability of the recorder to vibrant contemporary performance.



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THE RECORDER IN PRINT: 2009, Part II

WHAT'S BEEN WRITTEN ABOUT THE RECORDER IN OTHER PUBLICATIONS AROUND THE WORLD

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, will be published by Routledge later this year. He has just retired from his position as Head of Reference Services in the Cook Music Library at Indiana University and is now devoting himself to finishing a history of the recorder for Yale University Press (and many other unfinished writings and editions) as well as to the practice of energy medicine. See his web site, www.instantharmony.net.

Lasocki is a recipient of the ARS Distinguished Achievement Award.

He had anticipated writing no more articles in the "Recorder in Print" series after the 2008 edition, but the need to compile the 2009 and 2010 entries for the Routledge research guide has given him the natural opportunity to write two more editions in the series.

This report, part two of the 21st in a series (part one appeared in the May 2011 American Recorder), covers books and articles published in 2009 that advance our knowledge of the recorder, its makers and players, its performance practice and technique, its repertory, and its depiction in works of art in the past or present. To save space, articles that appeared in AR are omitted. A few previously unreported items are also included. Readers can obtain most items through libraries (either in person at a large music library or from their local library via interlibrary loan).

History and General

Timothy J. McGee's new book looks at the place of music and musicians in the public ceremonies of Florence, Italy, during the late Middle Ages and early Renaissance. Instrumentalists were "involved with both sacred and secular ceremonies: leading processions, working with the military, announcing the official presence of the executives of government, and providing music for numerous large and small occasions" (p. 2). We know from inventories that the city's *pifferi* (an ensemble that could play both wind and stringed instruments) had recorders.

McGee suggests that the Bartholomeo Cecchini of Urbino who was appointed in Florence in 1405, but listed in the pay records only for one year, may have been the Bartolomeo, *piffero* of Count Guido of Urbino, "who made four ... *flauti*, probably recorders, for the Brescia *pifferi*" in 1408 (p. 147). That may well be, but we have to be careful about differentiating supplying musical instruments from making them. The purchase record in Brescia says only: "Bartolomio of Urbino, *pifaro* of Count Guido of Urbino, for four new recorders which are sent to Brescia to the Seigneur by his command."

As for instruments in Florence, the inventory made on the death of Piero di Cosimo de' Medici (1463) includes "Four Flemish recorders, Three of our recorders, Three recorders decorated with silver" (*Quattro zufoli fiaminghi, Tre zufoli nostrali, Tre zufoli forniti d'ariento*); and that of Lorenzo de' Medici (1492), "A set of large recorders in a case ... A set of recorders for the use of the *pifferi* with black and

white ferrules, five in all ... Three recorders with silver ferrules in a case garnished with silver" (*Uno giuoco di zufoli grossi in una guaina ... Uno giuoco di zufoli a uso di pifferi cholle ghiere nere e bianche, sono zufoli cinque ... Tre zufoli chon ghiere d'argento in una guaina guernita d'argento....*). In the 15th century, *zufolo* was apparently a local Florentine term for recorder.

McGee writes of the latter inventory: "This is a clear indication that the civic musicians took part in the chamber music during [Lorenzo's] private entertainments, where they would have joined with singers from the various church choirs, the Medici household musicians, and the talented guests.... The five instruments at his palace were undoubtedly purchased as a set so that they would match in ... intonation and tone color..." (p. 183).

McGee claims that "until around 1500, the single-line instruments were played almost exclusively by professionals whose qualifications included the ability to improvise and ornament music spontaneously.... All of the anecdotal reports [of amateurs have] no mention of them playing ... recorder.... By the third decade of the 16th century ... apparently ... it had become fashionable for amateurs to play some of the single-line instruments—winds and bowed strings—and from that point on there are manuscripts and printed books intended for amateur single-line instrumentalists" (pp. 227-28). Certainly, the evidence of publications as well as Silvestro Ganassi's famous treatise *Fontegara* (Venice, 1535) strongly suggests "the burgeoning amateur interest in single-line instruments" by the 1530s. But the timing of the begin-

Perhaps the most celebrated man ever to play the recorder professionally was ... Benvenuto Cellini (1500-1571).

ning of such interest is belied by his earlier comment about the artists and humanists who frequented the residences of Lorenzo de' Medici (1449-1492). McGee names one of them as the painter Filippino Lippi; he does not say so in the book, but Lippi left a number of musical instruments at his death in 1504, including "five good recorders in a bag" (*5 zufoli buoni in una sacchetto*).

One of the *pifferi* in the late 15th and early 16th centuries was Giovanni Cellini, "a Florentine and one of the few locals appointed to the *pifferi* after the 1443 legislation that restricted appointment to foreigners only" (p. 208). Giovanni was also a talented engineer, instrument maker, and artist. Perhaps the most celebrated man ever to play the recorder professionally was his son, the sculptor and goldsmith Benvenuto Cellini (1500-1571), who joined in with the *pifferi* as a child, and later also studied in Bologna.

McGee notes that Giovanni taught Benvenuto to play the recorder (and apparently cornetto), to sing, and to compose. But McGee does not tell us that when Giovanni's position in the *pifferi* was taken away from him by the newly elected Standard-bearer (*Gonfaloniere*) of Florence in 1514, Benvenuto thereby lost the right to succeed him in the position.

As Benvenuto reported in his famous autography, *La vita*: "This was the reason why I dedicated myself to the goldsmith's trade; part of the time I spent learning that craft and part of the time I played, though much against my will." Later he confirms his

negative feelings about music: "I hated that damned playing so much, and it truly seemed like being in Paradise the entire year I stayed in Pisa, where I never played at all."

Returning home from Pisa because of sickness, Benvenuto asked his sister to bring him a recorder, and "even though I continued to have a fever, the recorder was an effortless instrument and ... I played it with such beautiful fingering and tonguing that when my father came upon me unexpectedly, he blessed me a thousand times, telling me that in the time I had been away it seemed to him that I had made great progress, and he begged me to go on with my playing, so that I should not lose such a beautiful talent."

Finally, Benvenuto sat in with the Medici Pope Leo X's eight musicians in Rome, playing "the soprano part of some beautiful motets" on the cornetto. The group rehearsed for two hours a day for eight days before the performance; as a result, "we played these motets with such precision that the Pope had to admit he had never heard music played more delicately or harmoniously." The Pope offered Benvenuto a position among his musicians, with the promise of artistic work besides. He accepted, for his father's sake, but never mentions being called upon to play his "damned" music again.

Timothy J. McGee, *The Ceremonial Musicians of Late Medieval Florence* (Bloomington & Indianapolis: Indiana University Press, 2009); David Lasocki, "A Listing of Inventories and Purchases of Flutes, Record-ers, Flageolets, and Tabor Pipes, 1388-1630," available from <http://library.music.indiana.edu/reference/inventoriesto1630.pdf>; Benvenuto Cellini, *La vita*, a cura di Lorenzo Bellotto (Parma: Fondazione Pietro Bembo/Ugo Guanda Editore, 1996); *My Life*, transl. Julia Conaway Bondanella and Peter Bondanella (Oxford: Oxford University Press, 2002).



Raffaello Romanelli's 1901 bust of Benvenuto Cellini at the Ponte Vecchio in Florence, Italy.

“The study of urban music has often been focused on court or church studies and, as a result, the analysis of music and music-making has been largely limited to these two particular environments.”

Cristina Diego Pacheco notes that “The study of urban music has often been focused on court or church studies and, as a result, the analysis of music and music-making has been largely limited to these two particular environments.” Instead, she proposes and illustrates the “new vision” of examining the place of music in “the whole social system.”

Valladolid in the 16th century was one of Spain’s richest cities and also one of the kingdom’s capitals under The Holy Roman Emperor Charles V, who sometimes kept his Court there. Although only the nobility and royal administrators could afford keyboard instruments, the vihuela and the guitar were universal, being mentioned in the probate inventories of citizens of all social classes. Recorders, in contrast to their use in Italy during the same period, “appear mainly in lower-class inventories,” of which the author alas cites only one: the undated inventory of Toribio Hernández, a man who “rented out donkeys” (*alquilador de mulas*). A *ministril* (professional wind player) named Pedro Crespo, who worked for the collegiate church of Valladolid around 1570–1589, did not own any recorders, but rather soprano and tenor shawms, five cornetti, and a *jabega*, which the author calls a “Moorish flute,” although the term may have referred to a standard Renaissance flute by that time. Cristina Diego Pacheco, transl. and rev. John Griffiths, “Beyond Church and Court:

City Musicians and Music in Renaissance Valladolid,” *Early Music* 37, no. 3 (August 2009): 367–78.

Ulrich Scheinhammer-Schmid’s otherwise informative article on the relationship of the Fugger family of Augsburg to music in the 16th century mentions recorders without noting the research that has been done on them recently by other scholars. The proceedings of the 2003 Utrecht symposium contain two contributions that should have been taken into consideration. The first is Eva Legêne’s work on columnar recorders, a set of which is found in the inventory of the banker Raymund Fugger Junior (1566): “One set of nine columnar recorders in a black case covered with leather” (*1 Muda mit 9 Fletten Colummen in einem schwarzen Trüchle mit Leder verzogen*).

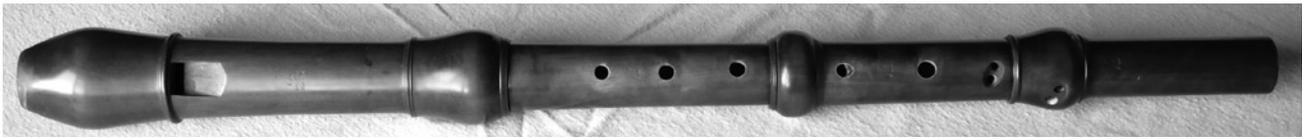
The second is my own comprehensive listing of members of the flute family in inventories, which puts the Fugger collection into context. The first group of recorders in the 1566 inventory—“a large case, in it twenty-seven recorders, large and small, made in England” (*ain groß Fueter darin 27 Fletten. groß vnd klain Im Engelandt gemacht worden*)—was doubtless made by the Bassano family in London, as explored in my book on the family.

Moreover, Scheinhammer-Schmid cites the intriguing listing in Fugger’s collection of music, “*Teutsche Lieder auf die fletten. Und ande Instrument*” (German lieder for recorders and other instruments). Scheinhammer-Schmid does not say so, but this print belonged to the part of the collection stemming from Fugger’s father, Raymund Senior (1489–1535), so it was probably the one discussed in another article in the Utrecht symposium, Peter Van Heyghen’s on the 16th-century recorder consort. The print *LXXV. Hubscher Lieder myt Discant. Alt. Bas. und Tenor. lustick zu singen. Auch fleiten, schwegelen und anderen musicalisch Instrumenten artlichen zu gebrauchen*

(Seventy-five pretty songs for soprano, alto, bass, and tenor, pleasant to sing; also quite a few to use charmingly with recorders, flutes, and other musical instruments; Cologne: Arnt von Aich, 1519) does not identify which songs would have been suitable for recorders, but almost all of them can be played comfortably on a standard four-part recorder consort (discant, two tenors, and basset).

As Scheinhammer-Schmid does note, Fugger himself bought collections of instrumental music published by Tielman Susato (1551), the Hess brothers (1555), and Jean d’Estrée (1559), presumably for his own music-making. Ulrich Scheinhammer-Schmid, “Die Familie Fugger und die Musik—Flöten, Noten und das große Geld,” *Tibia* 34, no. 1 (2009): 337–46; Eva Legêne, “Music in the Studiolo and Kunstkammer of the Renaissance, with Passing Glances at Flutes and Recorders,” in *Musicque de Joye: Proceedings of the International Symposium on the Renaissance Flute and Recorder Consort, Utrecht 2003*, ed. David Lasocki (Utrecht: STIMU Foundation for Historical Performance Practice), 323–61 at 344–45; Lasocki, “A Listing of Inventories and Purchases of Flutes, Recorders ... 1388–1630”; Lasocki with Roger Prior, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531–1665* (Aldershot: Scolar Press; Brookfield, VT: Ashgate, 1995); Richard Schaal, “Die Musikbibliothek von Raymund Fugger d. J.,” *Acta musicologica* 29 (1957): 126–37 at 129; Peter Van Heyghen, “The Recorder Consort in the Sixteenth Century: Dealing with the Embarrassment of Riches,” in *Musicque de Joye*, 227–321 at 229–31.

The philosopher George Santayana famously remarked, “Those who cannot remember the past are condemned to repeat it.” Philippe Bolton does not remember, or perhaps does not know, that Dale Higbee



Philippe Bolton's four-part tenor recorder after Thomas Stanesby (photo by Philippe Bolton).

wrote an article about Thomas Stanesby Junior's *A New System of the Flute a' bec or Common English Flute* (London, 1732?), as long ago as 1962, and even included a facsimile of the pamphlet. Bolton provides a transcription of the text rather than a facsimile as well as a short discussion that includes some garbled extracts from the already garbled information in Sir John Hawkins's *A General History of the Science and Practice of Music* (London, 1776), as passed on by the *Encyclopædia Perthensis* (Edinburgh, 1816).

The pamphlet proposed making the tenor recorder rather than the alto the standard instrument of the family, to avoid the trouble of transposing music for the flute, oboe or violin ("in their compass"), although Stanesby acknowledged that "Gentleman who like the Instrument [recorder] ... may be unwilling to learn any new Scale"—or in other words, C-fingering rather than the F-fingering they know.

Bolton's new contribution is his comments on a tenor recorder by Stanesby found in the Musée de la Musique, Paris (No. E.980.2.86); see <http://mediatheque.cite-musique.fr/masc>.

Stanesby made "a tenor recorder with a completely different look from the traditional recorder shape. It was made in four parts, with a separate joint for each hand, and a foot resembling that of the flute. This new recorder had a definitely solo character. Its wide bore gave it a beautiful tone quality reminiscent of that of the baroque flute. Its foot was bored with a double hole giving an easy c♯... It is a long instrument, not really for small hands.... There are a few tuning problems. Some of the octaves are wide, especially g, and the medium notes from b to e♭ are all a lit-

tle low. These problems have to be solved by [modern] makers to make an acceptable copy." Philippe Bolton, "Thomas Stanesby Junior's 'True Concert Flute,'" *FoMHRI Quarterly*, no. 111 (February 2009): 19-22 (Comm. 1837); Dale Higbee, "A Plea for the Tenor Recorder by Thomas Stanesby Jr.," *Galpin Society Journal* 15 (1962): 55-59; George Santayana, *The Life of Reason or the Phases of Human Progress*, 2nd ed. (New York: Charles Scribner's Sons, 1924), I, 284.

After publishing my "A Listing of Inventories and Purchases of Flutes, Recorders ... 1388-1630," mentioned above, I researched a similar listing for the period 1631-1800. This time I was able to include material from two other types of source: catalogs of book sales; and advertisements in a recently-developed facsimile database of 18th-century American newspapers. (I published the material, along with more from similar databases of British and colonial newspapers, in 2010—a story for next year.)

My contribution to the 2006 flute symposium in Michaelstein, Germany, was an article analyzing my findings from 1650 to 1800, producing four new perspectives: (1) terminology: what recorders were called in different countries at different times; (2) sizes of recorder: which ones survived through the Baroque and into the Classical period; (3) information about special kinds of recorder: flutes with a recorder mouthpiece, walking-stick (cane) recorders, and double recorders; (4) makers: no fewer than 101 makers or families are named in inventories, sales and advertisements of this period, of which six were known to William Waterhouse's *New Langwill Index* only from inventories or advertisements;

and 31 were not found at all. David Lasocki, *A Listing of Inventories, Sales, and Advertisements relating to Flutes, Recorders, and Flageolets, 1631-1800* (Bloomington, IN: Instant Harmony, 2010; available as an e-book from www.instantharmony.net/Music/available.php); Lasocki, "Lessons from Inventories and Sales of Flutes and Recorders, 1650-1800," in *Flötenmusik in Geschichte und Aufführungspraxis zwischen 1650 und 1850: XXXIV. Wissenschaftliche Arbeitstagung Michaelstein, 5. bis 7. Mai 2006*, hrsg. Boje E. Hans Schmuhl in Verbindung mit Ute Omonsky, Michaelsteiner Konferenzberichte 73 (Augsburg: Wißner; Michaelstein: Stiftung Kloster Michaelstein, 2009), 299-330.

The American newspaper advertisements also formed the basis of my article on the recorder and flageolet in Colonial North America and the U.S., 1700-1840. The ads furnish a wealth of information about recorder teachers, players, sellers, and makers that has been virtually unknown to scholars of the instrument. As in England, the recorder played a role in musical life, at least as an amateur and educational instrument, that lasted the entire 18th century and into the early 19th.

Thirteen teachers advertised over the period 1713-1771 in Boston, Charleston, New York, Philadelphia and Williamsburg. Except for Mrs. Dickson in Philadelphia (1744), who worked with schoolgirls, they did not exclusively teach the recorder, or even woodwind instruments, but made their living with a variety of other instruments as well as singing.

No professional musicians are mentioned as playing the recorder, but a variety of amateurs did, including a sea captain, a shopkeeper, two doctors,

a plantation owner, and an innkeeper, not to mention four runaways: two servants and two slaves. Fifty-three American sellers in 11 cities advertised recorders in the century from 1716 to 1815, less than ten percent of whom were in the music business.

The bulk of the ads fall in the period 1752-1777, with a peak in 1766-1767. Recorders were imported throughout the 18th century—always from England when a country is named. American makers advertised recorders between 1761 and 1775: two makers of German origin (Gottlieb or David Wolhaupter and Jacob Anthony) and one English (Joshua Collins). Although some advertisements refer to “all sizes” of recorder, they in fact document a shift in the history of the instrument towards a concentration on the upper sizes, between alto and soprano.

As interest in the recorder waned towards the end of the 18th century, the flageolet came in to take its place. Ironically, the so-called English flageolet, invented in England in the 1790s, was a recorder in everything but name, having seven fingerholes and a thumbhole. Through various patents, registered or otherwise, it underwent rapid development over the next 20 years, largely to reduce the tendency for the windway to clog with moisture (wind chamber and sponge), to change the basic scale in relation to the fingerholes, to extend the range, and to make the octaving function easier for amateurs (reduction or abandonment of the thumbhole). Keywork was also gradually added, as on the flute.

The American ads provide ample evidence that, even more so than the recorder in the 18th century, the flageolet was widely played and taught in the first four decades of the 19th, as the article examines in detail. David Lasocki, “New Light on the Recorder and Flageolet in Colonial North America and the United States, 1700-

No professional musicians are mentioned as playing the recorder, but a variety of amateurs did, including a sea captain, a shopkeeper, two doctors, a plantation owner, and an innkeeper, not to mention ... two servants and two slaves.

1840, from Newspaper Advertisements,” *Journal of the American Musical Instrument Society* 35 (2009): 5-80; available as a free download from <http://instantharmony.net/Music/miscellaneous.php>.

Peter Thalheimer traces the history of recorder ensembles with more than one instrument to a part in four stages. In the first stage, although Michael Praetorius (1619) mentions an enormous *Accort oder Stimmwerk* of 21 recorders in eight sizes, he says nothing about how many of them can be played together. And even though a number of pieces for recorder consort have survived from the mid-17th century, none of them were apparently played with more than one instrument to a part.

For the period through 1680, Thalheimer claims that when several instruments shared a part, it was to produce a mixture of colors (*e.g.*, winds, bowed strings, and plucked strings). This is in contrast to modern recorder orchestras, or even groups such as the Royal Wind Music, who represent a modern approach to doubling.

In the second stage, the first example of a doubled part that Thalheimer reports is the top part in the four-part recorder consort in Jean Baptiste Lully’s *Le Triomphe de l’Amour* (1681), which calls for “alto recorders or flutes” (*tailles ou flutes d’Allemagne*). That may have been the first part labeled for more than one recorder, but we know from the *livrets* of Lully’s operas and ballets

(*see part I in the May AR*) that in practice there were up to three players per part as early as 1658.

Certainly, doubling a recorder line became common in the early 18th century, as in Johann Sebastian Bach’s church cantatas and St. Matthew Passion, the operas of George Frideric Handel and Georg Philipp Telemann, and a masque by Johann Ernst Galliard. In the opera *Jephté* by Montéclair, there is an air for soprano and five-part recorder consort in which all the parts are doubled (*petits dessus, haut-contras, tailles, quintes, basses*). Similarly, the *Concerto di flauti* by Alessandro Marcello doubles sopranos, altos, and tenors (*flauti soprani, contralti, and tenori*) with only one basset (*un flauto basso*), all doubling muted strings. Thalheimer posits that “The beginnings of doubled recorder ensembles lie in the early period of the Baroque recorder and in the orchestral practice of that time.”

The third stage bypasses the 19th century, a time of soloists and virtuosos playing, and starts with the renewed interest in the recorder in England and Germany in the 1920s. Peter Harlan set up the first recorder “choirs” and “for the first generation of self-taught recorder players solo playing was more a stopgap—recorder ‘choir’ playing, in contrast, the highest ideal.” The *Jugendbewegung* in Germany and later the Society of Recorder Players in England encouraged such playing.

The fourth stage lasted from the end of World War II in 1945 to about 1970 in Germany, supported by the newly-founded people’s and youth music schools. After a focus on solo playing in the 1970s and ’80s, recorder “orchestras” have now taken off. And 2008 saw a new development in the form of a Chamber Recorder Orchestra—playing, ironically, one on a part.... Peter Thalheimer, “Vom Blockflötenchor zum Blockflötenorchester: Stationen im Wandel einer Spielpraxis,” *Tibia* 34, no. 3 (2009): 493-501.

Performance Practice

In the history of articulation on the recorder, everything goes back to Ganassi's *Fontegara* in 1535. (Incidentally, I wish authors would not call the treatise *La Fontegara*: the main part of the title, *Opera intitulata Fontegara*, means "work entitled *Fontegara*.")

In examining the early history of wind articulation, Ernst Kubitschek notes that by the late 18th century articulation syllables were being compared to a language, and Johann George Tromlitz (1791) coined the term "flute language" (*Flötensprache*).

Nevertheless, Kubitschek points out that Martin Agricola in the second edition of his *Musica instrumentalis deudsch* (1545) had already used the term "*Linguae Tibicinorum applicatio*." Kubitschek wonders whether the information on tonguing syllables that appears out of nowhere in that edition stemmed from a familiarity with Ganassi, without observing that Ganassi used the term "*lingua*" for a tonguing syllable—a further clue to possible influence.

Moreover, Kubitschek mentions that Francesco Rognoni Taeggio (1620) called the hard tonguing sequence *te-che* "barbaric," and claims that Ganassi treats it as "equal in value to the soft" sequences. Ganassi in fact states that *te-che* "produces a raw and harsh effect" (*causano effetto crudo & aspro*). Furthermore, Kubitschek enunciates the basic principle that "until well into the seventeenth century each note was fundamentally begun with a clear tongue action.... The slurring of sequences of notes was acceptable only in particular musical situations." Yet Ganassi had already told us: "There is another tongue stroke that produces no syllable, and its movement is made from one lip to the other" (*& trouasi unaltra lingua laquale non proferisse sillaba niuna & il moto suo si e da uno labro a laltro*)—presumably a form of slurring.

Rightly observing that the articulation practice of Bartolomeo Bismantova (1677) brought up the end of "this" (essentially the Renaissance) tradition, Kubitschek makes an astonishing statement about Bismantova, a professional wind player: "One almost has the impression that the main interest of this author lay not in the area of playing technique but more in a summarized description of an art that he himself did not practice at all." Evidence, please.

We cannot afford to dismiss such an important author out of hand because he seems old-fashioned. Bismantova wrote what may have been the first instructions for the Baroque recorder (the version of the manuscript that has come down to us is that prepared for the printer in 1694) and was also familiar with the "French flageolet" (*Fasoleto, o' Flautino Francese*) and some aspects of French performance practice. He even has examples of slurs for the cornetto (in pairs of eighth notes, tongued *te-a*) and for the recorder (six 16th notes covered by a single slur, tongued *de-a-de-a-de-a*). The fact that he calls the alto (in G) "*Flauto Italiano*" is a valuable clue to the development of the Baroque instrument, normally ascribed to French makers around 1660.

Kubitschek goes on to summarize the various tonguings of the early writers, then presents a practical method for learning them systematically. He concludes with a useful example from

Rognoni, deriving from it some basic rules. (1) A group (phrase) always begins with *te*. (2) *Re* is always found on an unstressed note value. (3) The first long note after a *passagio* (ornament or diminution) and also the final note of a motive receives the softest syllable, *le*. (4) Repeated notes always take the hardest syllable used here, *te*. (5) The wide variety of syllables of the earlier treatises has vanished, especially hard syllables such as *te-che*. (6) The commonly found sequence *te-re-le-re* can be used both as a double tonguing and a single tonguing. (7) One of the trills in 32nd notes has no syllables and so is presumably slurred. Ernst Kubitschek, "Zur Zungentechnik im Frühbarok," *Tibia* 34, no. 4 (2009): 562-70.

Incidentally, two famous modern wind players, Edward Tarr and Bruce Dickey, have produced a splendid "source book" on wind articulation through 1795. It consists of the relevant excerpts from the major treatises in facsimile and in German and English translation (or transcription) together with an excellent commentary and footnotes. Recorder sources included are Ganassi, Agricola, Cardano, Mer-



**Cornetto player
Bruce Dickey (l) and
natural trumpeter
Edward Tarr (above).**

senne, Bismantova, Freillon Poncein, Loulié, Hotteterre, Schickhardt and Prellieur. My only complaint is that they did not distinguish the two versions of Etienne Loulié's recorder tutor. Edward H. Tarr and Bruce Dickey, *Bläserartikulation in der Alten Musik, eine kommentierte Quellensammlung = Articulation in Early Wind Music, a Source Book with Commentary*, Redaktion = Editorial Coordinator Angelike Moths, *Practica musicale* 8 (Winterthur, Switzerland: Amadeus Verlag/Bernhard Päuler, 2007).

Karsten Erik Ose and Dorothee Oberlinger look at the development of how modern recorder players (including themselves) performed late Baroque music over the period 1960–2000. They illustrated their original lecture at the Michaelstein symposium with recordings, which are all identified in the article version.

The aspects of performance covered are tempo, ornamentation, tone color, vibrato, and original instruments or copies. The authors classify the performers into: German School (Ferdinand Conrad, Hans-Martin Linde and Günther Höller), Netherlands School (Frans Brüggeren, Walter van Hauwe and Kees Boeke), Netherlands-German Alliance (Michael Schneider), the Next Generation

The authors conclude, surprisingly, with a list of careers open to professional recorder players today.

(Hugo Reyne, Pedro Memelsdorff, Dan Laurin), New Impulses from Italy (Giovanni Antonini), and the Younger Generation (Maurice Steger, Dorothee Oberlinger). The influence of the recorder is illustrated with both original instruments and copies.

The authors conclude, surprisingly, with a list of careers open to professional recorder players today: (1) concert soloist; (2) recorder teacher at a conservatory, music school, or private studio; (1 and 2, adopted by the best-known soloists); (3) recorder player and musicologist or journalist; (4) recorder player and maker; and (5) recorder player and conductor (e.g., Brüggeren, Linde, Schneider, Reyne). Karsten Erik Ose and Dorothee Oberlinger, "Betrachtungen zum stilistischen Wandel der Interpretationen hochbarocker Blockflötenmusik von 1960 bis 2000," in *Flötenmusik in Geschichte und Aufführungspraxis*, 287–97.

Instrument Makers and Making

It has previously been known that the woodwind maker John (Johan) Just Schuchart seems to have emigrated to England from Germany around 1720, perhaps served an apprenticeship with the famous Peter Bressan, then set up his own workshop until his death around 1758. Christian Ahrens has now discovered a document from the Court of Gotha in central Germany showing that Schuchart visited there in 1725 and delivered three oboes.

He is described as "an instrument-maker from London" and signed his name "Johann Just Schuchardt." Ahrens speculates that Schuchart must have been born in that part of Germany. Christian Ahrens, "The London Woodwind Instrument Maker John Just Schuchart (Schuchardt)," *Galpin Society Journal* 62 (2009): 287–88.

Jim Lymhan, a self-professed "amateur" at recorder-making, offers advice on making recorder blocks "for anyone who has a table-mounted router and doesn't mind using a two-piece block." Peter Madge supports the method but prefers to use hand tools rather than a router. Jim Lymhan, "Making a Recorder Block," *FoMRHI Quarterly*, no. 112 (May 2009): 22–23 (Comm. 1867); Peter N. Madge, "More on Recorder Blocks—Comments on FoMRHI Comm. 1867," *FoMRHI Quarterly*, no. 113 (August 2009): 7 (Comm. 1874).

Madge also proposes a new kind of thumbhole for "all recorders larger than the soprano." The purpose is to get around the need for "pinching" the notes in the second and third octaves, because it's difficult to be accurate about the amount of thumbhole left open, and the thumbnail can easily damage the hole.

His solution is to drill out the thumbhole to about twice its original size (say, 12 mm in diameter), then

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insert a plug containing a hole slightly less than the original size (say, 6.8 mm), and on the top right of the rim of the plug drill a small hole (say, 1.5 mm). Then the thumb can cover both holes, or just expose the smaller hole to create the octaving function. The small hole can even be replaced by a brass tube around 1.5 mm in diameter. Simple and ingenious, but perhaps “not for the faint-hearted to try” Peter Madge, “Pinched Notes,” *FoMRHI Quarterly*, no. 114 (November 2009): 16-18 (Comm. 1887).

The Dutch recorder maker Jan Bouterse begins his article on windway design by discussing how hard it is to make really good recorders, especially consistently. He also notes some “oddities or irregularities” in the design of recorders of the past, such as the irregular windways of a Baroque soprano by Engelbert Terton and Renaissance instruments by Rauch von Schratzenbach. Measuring windways is difficult because they “are very three-dimensional; they rarely have the shape of a simple square box,” and they can curve lengthwise or sideways. Such a three-dimensional quality does not transfer well to the usual two-dimensional drawing, and most existing drawings of windways are therefore problematic.

Bouterse looks at some measurements and drawings published in books and catalogs—for example, by Fred Morgan and by Hans Schimmel with Vincent van der Ende—pointing to their inadequacies in detail. In addition, if you want to make a true copy of a historical instrument, including a perhaps irregular windway, “it is important to forget what is in your head” about instrument design and “become as receptive as possible” to the instrument.

He concludes: “how can we come closer to the instruments, closer to their souls, to their secrets? Is it possible for us to make better copies, and/or can we improve our hearing? Or must we be content with the many fine instruments

produced in recent times by dedicated and skilled woodwind makers?” Jan Bouterse, “Recorder Research: Windway Design,” *FoMRHI Quarterly*, no. 113 (August 2009): 26-35 (Comm. 1880).

Uta Vollbrink has written a short article about grenadilla, illustrated with colored and colorful photographs of the wood being grown, harvested and prepared in Mozambique. She writes that grenadilla’s “low porosity and [high] density and its high resin content make it ideal for instruments on which high demands are placed. The wood absorbs little water and also remains stable under demanding conditions. The smooth surface and the hardness of the wood lead to a powerful, elegant tone, which also fills large spaces. So the wood is ideal for solo instruments.” Uta Vollbrink, “Flötenholz: Grenadill. Impressionen rund um einen edlen Rohstoff,” *Windkanal* 2009-2, 20-23.

The prelude to an article by Daniel Koschitzki notes: “In open-air performances or also in the area of electronic music, recorder players are always presented with a problem: to be able to move without microphone stands, a way to hold the microphone is required that at the same time enables optimal sound.” Koschitzki goes on to describe

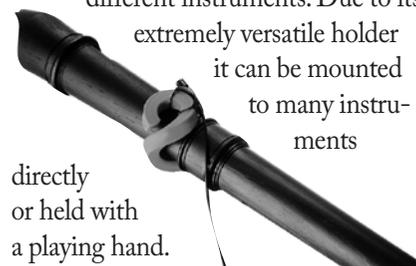
a microphone that fits the bill: the new patented MCE 55 Helix, developed by Julianne Eckstein of the German company beyerdynamic in cooperation with Koschitzki’s group Spark.

According to the company’s website, “The MCE 55 Helix has been designed for unobtrusive miking of different instruments. Due to its

extremely versatile holder it can be mounted to many instruments directly or held with a playing hand.

The omnidirectional polar pattern allows optimum positioning; furthermore, the close miking effect known from directional microphones—when the distance to the microphone is very short, the bass response is disproportionately loud—is avoided.”

The new microphone has been taken up enthusiastically by Koschitzki and his colleagues in Spark, even through the loudspeaker system of a jazz club. Daniel Koschitzki, “Kleine Halterung für großen Sound: Neuartige Mikrofonhalterung für Blockflöten,” *Windkanal* 2009-4, 16-17; www.beyerdynamic.com.



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ISBN-10: 0195390423, ISBN-13:
978-0195390421. \$19.95.

The writer of a book on home recording faces many daunting tasks. The latest and greatest products for recording often come out twice a year, and there are hundreds to choose from. The recording process itself is transitioning from hardware (microphones and mixers) into software (virtual microphones and mixers, effects, virtual rooms). Certainly, there is a need for guides of various kinds to help us navigate through all of these different and confusing options, and there is a great deal to be gained: recording music is better and cheaper than at any time in history, and all of us can participate.



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A technical book on recording must meet certain basic criteria: it must be current, up-to-date, connected to the Internet, and do as well (or better) than the hundreds of online alternatives. The writer must create a work that is either relevant to the many different kinds of music—or say up front, for example, “this is for pop, not classical.” Ideally, the author will provide gradual levels of difficulty, so that the reader will not, ultimately, be confused and give up.

Sadly, this book does not meet this standard. Space does not permit an exhaustive analysis of every item in the book—this is a review, not a revision—but in general, there are better, free alternatives for those interested in home recording. There are many free online courses in recording that simply explain the material better than this book. For example, Danish Pro Audio (DPA) offers a “Microphone University” (www.dpamicrophones.com/en/Mic-University.aspx) with clear, accurate descriptions of microphones and recording techniques. Another must-read is the web site of Ethan Winer (www.ethanwiner.com/acoustics.html), a valuable resource for changing a room into a recording studio.

In such cases, where there are clear alternatives, the book should simply refer the reader to other resources or substantially improve upon what is available for free online. This is a book about budget recording, and though DPA makes expensive microphones, the information provided by DPA and many others online is free and universally applicable—you can’t get more “budget” than free.

Recording on a Budget

This book does address the issue of connecting to the Internet by providing online access to sound examples, and gives you a password to connect to this material online. However, you can’t easily jump from the book to the ‘net, and the material is not linked, like the pages in a well-constructed web site are linked. Had a CD or DVD been provided, or a Kindle version, the book could have made much better use of computer technology to address this very issue. There is now an eBook version available (for half the price) that improves the format somewhat, but it still falls short.

Before recording a new project, the recording engineer (that’s you!) has to make a number of fundamental decisions that affect the final version. Is this music for a CD? Is it for the Internet only? Will it be used alongside a video? And will it work on a web site or YouTube? This book really does not lay out these dilemmas and answer these questions up front.

Here’s a fairly basic analogy: when taking a picture with a camera, you need to decide fundamental questions about number of megapixels, shutter speed, lighting, and so on, or whether to simply hit the “point and shoot” button. In audio, you need to set the sampling rate, judge the volume levels, the bit depth (which is like “megapixels”), or, in the case of the all-in-one recorder, hit the “point and record” button. Without specific, project-based guidelines, the end user will not know how to proceed, nor be able to find the right button in an emergency.

While reading *Recording on a Budget*, I was struck by the lack of

organization in the way the material is presented. The book is really a set of loosely connected articles, and topics such as compression and equalization are brought up in multiple chapters; this can only confuse the reader. It would be better to have guideposts stating, "This topic is covered three times, on these pages." With hypertext links to similar or related places in an online book, much of this loosely-organized material could be tied together. No matter the method, the essential problem is a lack of cohesion and cross-references, and this speaks volumes about the technical problems involved in reading and understanding the narrative.

It is clear that this book is not designed for classical music. Fortunately, ... there are many free resources available online.

The summaries at the ends of chapters are not summaries, but after-thoughts devoid of detail; the bibliography at the end is incomplete and out-of-date. A carefully compiled list of all the available online resources for home recording, with a description of what is good and why, by itself would have justified the purchase, but it is lacking.

Some of the material presented is now obsolete. For example, there is a chapter on building a computer: 10 years ago, this would have been a reasonable alternative for someone to save \$500 on the purchase of a \$1000 computer, but now margins on computers are small. Even worse, the recent availability of special hard drives designed for audio and video—the one area in which the do-it-yourselfer has an advantage—is not mentioned; instead, the book refers to the older style, obsolete hard drives ("IDE" drives).

There are a number of minor inaccuracies, one that is particularly egre-



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Education Publications Available Online for Free to Members

The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing (1996).

Guidebook to the ARS Personal Study Program (1996).

ARS Music Lists. Graded list of solos, ensembles, and method books.

Videos Available Online to All

Recorder Power! Educational video from the ARS and recorder virtuoso John Tyson. An exciting resource about teaching recorder to young students.

Pete Rose Video. Live recording of professional recorderist Pete Rose in a 1992 Amherst Early Music Festival recital. Features Rose performing a variety of music and an interview of him by ARS member professional John Tyson.

Other Publications

Chapter Handbook. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20.

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gious. On page 229, there is an entire page that is a template for adjusting the angle of two microphones, labeled "ORTF Template." ORTF is an excellent system for recording, developed in the 1960s by Radio France. Had this diagram been drawn to scale, one could photocopy it, or cut it out of the book, tape it to a piece of cardboard and have a very useful template for quickly setting up a pair of microphones, premeasured, and ready to go. However, this diagram is not drawn accurately, or to scale, and is misleading. A proper diagram—free and including a better picture of the microphone capsules—is available online at http://en.wikipedia.org/wiki/ORTF_stereo_technique. Elsewhere in the book, technical charts, such as those showing the frequency response of microphones, are truncated with no explanation.

Although the book tries to cast a wide net over the various types of music that can be recorded, it is clear that this book is not designed for classical music. Fortunately, for whatever kind of music you might wish to record, there are many free resources available online, and anyone can get started for a few hundred dollars.

David Tayler has credentials in both early music and technology. He holds degrees in music from Hunter College and the University of California at Berkeley, where he earned his M.A. and Ph.D. in musicology—meanwhile studying physics, astronomy and recording technology. He performs with and leads Bay Area groups including Voices of Music and the Philharmonia Baroque Orchestra, and has recorded over 60 discs. In 2008, Tayler developed new ways to present both performance and musicological editions on the Internet, complete with both audio and video interactive capabilities. See <http://davidtayler.com>.

Tayler also wrote a letter on recording early music in the Winter 2010 issue of Early Music America, in response to articles that appeared in the Fall 2010 Early Music America: "Making Your Own CD" and "Gear for Your Gig."

EDUCATION

By Mary Halverson Waldo,
mhalvwaldo912@gmail.com

Any good pedagogical system for the recorder should offer a multifaceted approach to the learning experience, and the ARS web site's new basic series of instructional videos, at www.americanrecorder.org/learn/instructional_videos.html, is a fascinating conduit for learning from all angles. Yes, there are already plenty of options out there—some of them, however, are method books full of boring, rhythmically dumbed-down tunes, or are published on YouTube by teaching “artists” with dubious credentials. However, the new ARS videos join the pantheon of better options featuring quality instruction by a master teacher.

Whenever I learn a new skill, like salsa dancing or cooking a roux, I like for someone to show me how it's done, to see what it looks like when a pro is at work. The observation option is just as valuable when I want to review or refine my skills. True, verbal explanations are important, but are vastly more meaningful with a “visual” of the physical action involved. For musical skills, this also means I need an aural experience—I want to hear how it sounds.

Vicki Boeckman, the dynamic performer/teacher featured in the ARS instructional videos, provides a multi-layered learning effect, as she teaches using verbal explanation and demonstration. In a series of short videos, she offers a fresh way for beginners to learn foundational techniques in recorder playing. The focus on tone production also makes the video series, of excellent technical quality, a useful resource—even for more experienced players to pick up or review high-quality tips on

...a fascinating conduit for learning from all angles.

how to sound better. Each video has the feel of being in a master class, but with the luxury of having the learning points recorded in the script, verbatim, for review at a more leisurely pace.

Tone quality on the recorder is influenced by posture and position, breathing and airstream, embouchure, articulation, and even finger action. All are covered in some way throughout the videos. Starting with useful warm-up exercises, these techniques are also brought into use relating to the learning of five delightful folk tunes, which are initially taught by ear.

As one of the relatively simple pieces is played by Boeckman, close-ups of her fingers and embouchure (viewed as you hear the example of her rich and colorful tone) provide an invaluable role model for students.

Teaching the five pieces by ear makes it possible to use engaging tunes with catchy rhythms, even a few syncopations—something rarely found in most basic recorder methods. This is done not by mere rote learning, but by ingraining the whole tune in a student's mind before the student ever plays the first note. It is a concept used by other acclaimed pedagogs: Katherine White, who adapted Shinichi Suzuki's *Mother Tongue Method* (originally for violin) into *The Suzuki Recorder School* (eight volumes each, soprano and alto, Summy-Birchard); Nina Stern with two volumes of *Recorders Without Borders* (Sweet Pipes); and Edwin E. Gordon of *Music Learning Theory* (Darrel L. Walters and Cynthia Crump Taggart,

Online Recorder Resources, continued: Instructional videos on the ARS web site

eds., *Readings in Music Learning Theory*. Chicago, IL: G.I.A. Pub., 1989). These highly respected educators advocate teaching ear before eye, with the goal of playing with good tone from the start.

Although the beginning pieces for these systems are taught by ear, learning to read notation should always be part of any good pedagogy plan, and thus the scores are easily accessible.

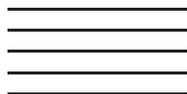
One consideration to keep in mind with the ARS videos is that they move along at a lively clip—and I am not just referring to tempos. There is a high volume of information and potential for skill-building presented at a fast pace. For example, the first short piece teaches five new notes at once.

Most young children who are rank beginners would find this pace to be challenging, to say the least. It's not that younger students can't learn these pieces. In fact, all of the notes taught in the ARS videos, and even more accidentals, are found in Volume 1 of the *Suzuki Recorder School*. (The ARS videos stay in the range of the soprano first octave, plus one note). However, younger players usually benefit by breaking down so many layers of note-learning and technique-building into smaller, more “digestible” bits.

Older kids, teens and adults can negotiate this format by hitting the pause and replay buttons at will, in order to try out various activities suggested, and to study notation provided.

Even so, beginners shouldn't be surprised if it takes longer to learn these skills, and the five pieces, than it takes to view the instruction. The recorder, like other art instruments that have the potential to play music beautifully, simply takes time to learn.

COMPACT DISC REVIEWS



All ashore with Farallon Recorder Quartet

Reviewed by Scott Paterson

FROM ALBION'S SHORES: MUSIC OF ENGLAND FROM THE MIDDLE AGES TO PURCELL. FARALLON RECORDER QUARTET. (ANNETTE BAUER, LETITIA BERLIN, FRANCES BLAKER, LOUISE CARSLAKE, RECORDERS). Farallon FAR1001, 1 CD, 63:00. \$15 for audio CD, \$9.99 for mp3 download.

www.farallonrecorderquartet.com

The performers who make up the Farallon Recorder Quartet—Annette Bauer, Letitia Berlin, Frances Blaker, and Louise Carslake—are well-known for their contributions to the success of the ARS, and so it is a special pleasure to have the opportunity to hear them on disc. This is the ensemble's second recording, the first being a program of the music of Ludwig Senfl released in 2005 on the Pandore label.

From Albion's Shores presents music from England during the long golden

age of the recorder consort from the 14th to the 17th century. As Wendy Powers's notes make clear, England played an important role in the rise and perfection of Renaissance polyphony during this period. The recording provides an attractive overview of the island nation's contributions to the style.

The varied repertoire presented by the ensemble extends chronologically from the Worcester fragments of c.1225-1330 through the Robertsbridge keyboard codex of 1360, sacred vocal music of the 15th century, the court of Henry VIII in the early 16th century, masters of the late Renaissance such as William Byrd and Anthony Holborne, and music of the early 17th century by John Dowland and John Cooper/Giovanni Coprario, reaching its culmination in the fantasias of Henry Purcell.

Wisely, the 31 pieces are arranged in an order that produces an engaging program, rather than simply chrono-

logically. The juxtaposition of Renaissance and late Medieval styles is especially effective, as is the use of different recorder sizes and numbers of parts. Perhaps because of the emphasis on polyphonic repertoire, there seems to be a continuity evident in the music, which displays a warmth and expressiveness along with a contrapuntal fluency enlivened here and there by references to folk styles, all of which might be considered typically English.

The performances are animated by the ensemble's colorful feeling for articulation and wonderful sense of forward direction in the line. The group plays as a unit in the best cham-

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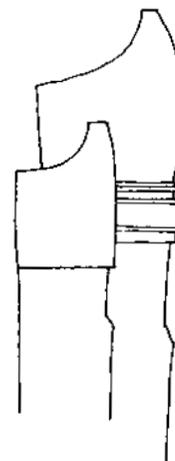
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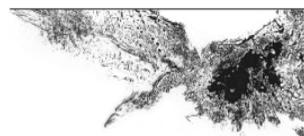
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The juxtaposition of Renaissance and late Medieval styles is especially effective.

ber music tradition and makes the most of the fact that the bulk of the repertoire is played on two matched sets of instruments, one by Bob Marvin and one by Adriana Breukink. For instance, the precise tuning facilitated by the matched sets is exploited to the full. The church recording is clear, present and well-balanced.

While this disc will be best appreciated by connoisseurs of the recorder consort, anyone interested in the instrumental music of the English Renaissance will find it rewarding.

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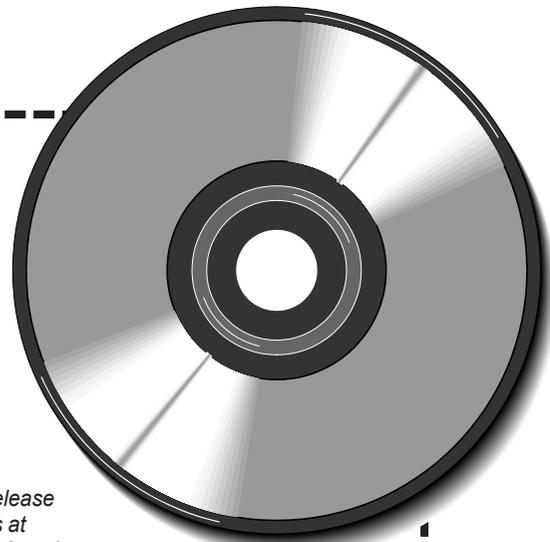
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FROM ALBION'S SHORES: MUSIC OF ENGLAND FROM THE MIDDLE AGES TO PURCELL Farallon Recorder Quartet See review on opposite page.

ROSE OF THE COMPASS
Nina Stern, recorders & chalumeau; Ara Dinkjian, oud; Shira Kammen, violin & vielles; Glen Velez, percussion. Mesmerizing musical voyage—Medieval Italy to Armenia, the Balkans to the Middle East. Alluring ancient melodies, vibrant 14th-cen. *estampies*, traditional dances of Bulgaria and Serbia, gems of famed Armenian bard Sayat Nova. Nina Stern Music, 2011.

SIMPLE PLEASURES, HIDDEN TREASURES: BOISMORTIER TRIO SONATAS
L'Ensemble Portique, Lisette Kielson, recorder. Joseph Bodin de Boismortier (1689-1755) enjoyed fame and fortune, as one of the most popular composers of the 18th century. Little-known trios from his "Paris" years, written in the trendy Italian style. Centaur Records, 2011.

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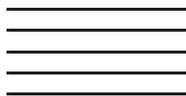
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MUSIC REVIEWS



**RENAISSANCE DANCE SUITE
NO. 2, ARR. DENIS BLOODWORTH.**
Polyphonic Publications 179 (Magnamusic), 2007. S^oSSAATTB^gBcB.
Sc 12 pp, pts 3 pp ea. \$20.

Arranged in the finest tradition of the British military band music, championed by Gustav Holst and Ralph Vaughn Williams during the first quarter of the 20th century, these five settings of well-known dances from Susato's *Danserye* of 1551 offer a novel, if not unconventional, addition to the repertoire for recorder orchestra.

The opening of the suite follows the same pattern as the beginning of the Vaughn Williams march, *Folk Songs from Somerset*. Throughout the movements, the orchestration makes extensive use of the contrast between high and low choirs of recorders along with frequent trills, grace notes and countermelodies played by the soprano.

Three of the faster movements finish with pronounced rallentandos, and the suite ends with two massive glissando-like runs.

Parts vary in difficulty, so that the piece is well-suited to an ensemble with members at different playing levels. The soprano part requires a player with advanced technique and musicianship as well as the confidence to effortlessly produce the highest notes on the instrument.

The printed score consists of separate single-sided pages, which may not be to every director's liking, and the lack of any notes or commentary about the music is unfortunate.

A missing repeat sign at the beginning of the second movement

will need to be added, and wrong notes in the third and fourth movements (measures 20 and 7 respectively) will need to be corrected.

The greatest challenge this suite presents is finding players and an audience willing to accept these arrangements as viable settings of the Susato dances. Those inclined towards historical performance practice may find such arrangements unnecessary and prefer to use Susato's original as a point of departure. Others may find that the suite explores new possibilities for the recorder orchestra—which is, after all, a wind band.

**ANDANTE FROM SYMPHONY
NO. 4 (ITALIAN), BY FELIX
MENDELSSOHN BARTHOLDY,
ARR. HANS-DIETER MICHATZ.**
Moeck 3305 (Magnamusic), 2007.
SSAAATTB^gBcB. Sc 11 pp,
8 pts 2 pp ea. \$39.95.

Mendelssohn's *Fourth Symphony* was begun in Italy in 1831 and reflects the exuberance the 22-year-old German composer experienced when he came into direct contact with the culture, landscape and lifestyle of that country. It has been suggested that the second movement, *Andante con moto*, portrays the religious processions Mendelssohn witnessed in Rome and Naples. In his preface, however, Michatz cites the reworking of a melody to a Goethe poem by Mendelssohn's teacher, Carl Friedrich Zelter, and suggests that the movement alludes to the poet's travels to Italy which, given Mendelssohn's personal relationship with Goethe, may have spurred the composer's Italian journey.

*Recorder orchestra fare for
groups of varying sizes and abilities*

In this arrangement, the walking bass line is allocated almost exclusively to the contra bass, great bass and bass recorders, while the main thematic material is usually given to the tenors and altos, and the countermelodies to the sopranos. Michatz touches on the balance problem this orchestration can create; it is best to double the tenors and altos, and restrict the countermelodies to one soprano per part.

Aside from this, the arrangement works quite well as it stands, and the contrast between soli and tutti sections called for by Michatz is effective.

Mendelssohn's dynamic markings, which are included in this arrangement, should be used for phrasing and as indications of melodic direction rather than degrees of volume, and the articulation marks (staccatos, accents, sforzandos and tenutos) should be treated as degrees of length and emphasis, with no dynamic implication. Trills, in keeping with 19th-century practice, should begin on the written note.

Mendelssohn's music requires delicacy, precision and, at times, endurance—and, although a majority of recorder players will enjoy this arrangement, there may be technical challenges even for those who are advanced on the instrument. Moreover, just as Mendelssohn allowed the audiences of his day to experience the music of Johann Sebastian Bach using the musical instruments and resources he had at hand, this arrangement gives today's recorder players the experience of playing at least a portion of one of the great orchestral masterpieces of the 19th century.

SLEIGH RIDE, BY FREDERICK DELIUS, ARR. LAYTON RING. Hawthorns Music RO 01 (Magnamusic), 2005. S'oSSAAATTTBgBcB + sleigh bells. Sc 22 pp, pts 2 pp ea. \$25.50.

Sleigh Ride is one of Delius's most delightful and accessible compositions. Originally written as a piano piece, it was later orchestrated (complete with sleigh bells) by the composer and became one of a set of three tone poems. Although falling into the category of a "light classical," the music contains strong elements of Impressionism, particularly frequent changes of tempo (including rallentandos, ritardandos and accelerandos), and the use of pauses to set off various sections and passages that can best be described as "atmospheric."

Ring's arrangement for recorders includes a part for sleigh bells that is not only faithful to Delius's orchestration but gives the setting a distinctive charm.

Ring's arrangement for recorders includes a part for sleigh bells that is not only faithful to Delius's orchestration but gives the setting a distinctive charm. Ring also calls for a wide variety of articulations, including staccatos, tenutos, tenuto-staccatos, portandos, tenuto-portandos, accents and sforzandos. Dynamic markings range from forte to pianississimo, and there are several short crescendo and decrescendo marks. These dynamics as well as the articulation markings should be treated as indications of phrasing, length, emphasis and timbre rather than volume.

Unfortunately, there are several editorial problems with the publication. Solo and tutti sections are not clearly indicated. The use of the word "simile," instead of indicating an articulation for every note intended, creates at least one ambiguous situation in measure 23. In

measure 19, an erroneous D \sharp occurs in the second soprano recorder.

The use of a coda mark is awkward, especially for the director. In the two measures preceding the D.S al Coda, staccato articulations for the tenors are missing. Finally, the three-note pickup intended for the first sopranos is mistakenly given to the sopranino.

Nevertheless, this arrangement comes off well, and the slower passages are particularly effective. It is also amenable to recreational reading as well as performance, but requires players who are above an intermediate playing level and who can manage tempo changes. Even advanced players may find some of the parts difficult, and considerable work and polishing will be needed before this arrangement can be successfully presented in public.

Special care needs to be taken with the sleigh bell part, which requires a player who is well-versed in percussion technique, and with the sopranino, which calls for a player who can comfortably negotiate the full range of the instrument.

This is a welcome addition to the repertoire for recorder orchestra, especially for winter and holiday season concerts.

Frederic Palmer has served as music director of California's Mid-Peninsula Recorder Orchestra since 1988 and has an M.A. in Early Music Performance Practice from Stanford University. In addition to performing, directing and teaching, he is a published author, editor, arranger and composer.

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; Tr= treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpichord; P&H=postage/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 Gruskreutz, 1949 West Court St., Kankakee, IL 60901 U.S., suegruskreutz@comcast.net.*

IXI-MIXI-DIXI (1985), BY PAUL LEENHOUTS. Moeck 3307 (www.magnamusic.com), 2008. SA AATTB. Sc 7 pp, pts 2 pp ea. \$34.95.

Paul Leenhouts is well-known as a performer (an Amsterdam Loeki Stardust Quartet founding member), pedagogue and composer. *Ixi-Mixi-Dixi*, according to an introductory note from Leenhouts, was written for a student ensemble when the composer first started teaching, and was inspired by a typical Dixieland chord progression.

While not adopting the highly contrapuntal style of Dixieland jazz, the piece does have a lot of the infectious energy typical of the genre. Rhythms are swung, syncopations abound, and the melodies have a chromatic zest.

First the soprano line takes the lead (assisted by the altos), then the tenors, and finally the bass. All have their turn before the music rounds off, hearkening back to the opening.

The piece is quite approachable for advanced players, but upper intermediate groups should also find it within their grasp. As well as the chromatics and syncopations, there are jazzy extended techniques such as glissandi, fall-offs and finger snaps. The greatest challenge is for the ensemble as a whole to allow the tenors, and especially the bass, to sound through clearly during their solos, given the thickly scored accompaniment.

This is a fun piece for performers and audience alike. It will more than repay the effort put into its preparation.

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CONCERTINO FOR SOPRANINO RECORDER AND RECORDER ENSEMBLE, BY WILLIAM GREEN. Orpheus Music OMP165 (www.orpheusmusic.com.au), 2006. S^oSSAATTB. Sc 13 pp, pts 3 pp. Abt. \$22.70 pub, \$18.19 as .pdf.

This is a very entertaining piece that will make a striking effect in performance. The edition's brief end note describes Green as a New Zealander who has written music for piano, for orchestra, and for the theater. The *Concertino* certainly shows a great deal of dramatic flair.

The work is in three movements: fast, slow, fast. The outer movements have a jazzy, syncopated feel in the accompanying group while the solo soprano plays an even more active rhythmic role.

The slow movement, which Green has also arranged for soprano and strings, gives the soloist a freely moving line over shifting chords. There are many detailed dynamics marked, but an experienced ensemble will be able to successfully render the required effects.

There are a couple of extended techniques required, glissandi and tremoli, but the piece should be well within the abilities of an upper intermediate ensemble willing to put in sufficient practice time. Even the solo part should be relatively manageable, since much of the focus is on the long, free solo cadenzas in each movement. The writing is idiomatic throughout, and the music will have quite a professional-sounding effect.

The edition is generally accurate and easy to read, although there are misplaced expression markings in some of the parts, and the notation of some of the more chromatic passages seems a little more complex than necessary.

Even though the entire piece only lasts about six or seven minutes, it will bring great pleasure to performers and listeners alike. Green writes well for the recorder, and perhaps he will consider composing a more extended large ensemble work.

7x7: SEVEN TIMES SEVEN TIMES IN SEVEN PARTS, BY DIETRICH SCHNABEL. Peacock Press P285, (Magnamus), 2008. SSAATTB(gB cB *ad lib.*). Sc 28 pp, pts 6 pp ea. \$25.

Dietrich Schnabel is the conductor of four different recorder orchestras, so he knows the territory well. His *7x7* is somewhat reduced in scope from the typical recorder orchestra score, but its strong, clear textures are well-adapted to the option of many players to a part.

The seven little pieces in the collection are written so that the second is in 2/4 time, the third in 3/4, the fourth in C time, the fifth in 5/4, and the sixth in 6/8; the seventh changes meter but includes 7/8 bars (for the record, the first is in 3/4—perhaps one to a bar?).

The pieces will be immediately accessible to performers and listeners alike. In each the character is strongly drawn and evident from the very opening. The playing level is generally quite approachable, frequently even lower intermediate. The writing is consistently idiomatic, even as the soprano lines rise up to high C. Each part is of equal interest, and every piece has a melodic thread that travels from part to part. The textures are especially inventive, though it is sometimes a challenge to bring out a leading melodic strand when it is found in a lower part.

Articulations are sparingly, but carefully, marked and add greatly to the overall effect. Perhaps the weakest aspect of the writing is the harmony, which is attractively tonal but which

occasionally features sudden shifts that have an awkwardness uncharacteristic of an otherwise well-integrated effect.

Although there are no explanatory notes, it seems reasonable to play the music either with seven soloists or with several players to a part, especially since the bottom line is marked "bass + contrabass/subbass *colla parte (ad lib.)*." It would certainly be easier to bring out interior melodies and specific dynamic effects by adding or subtracting players.

The music is generally printed clearly and accurately. These enjoyable pieces will work quite well in concert. It is especially valuable to have material of this quality available for a larger group at an accessible technical level.

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

LA GONDOLETTA, BY IRMHILD BEUTLER. Edition Moeck 3312 (Magnamus), 2009. S^oSAATBcB. Sc 8 pp, pts 1-2 pp ea. \$34.95.
SARABANDE, BY GEORG FRIEDRICH HANDEL, ARR. SYLVIA ROSIN. Moeck 3313 (Magnamus), 2009. S^oSATBgBcB. Sc 4 pp, pts 1 pp ea. \$27.95.

Recorder orchestras (and larger consorts) will welcome the publication of two new editions in Moeck's series specifically designed for larger ensembles. As part of this design, all editions in this series specifically state that the owners may make photocopies for use in rehearsal and performance. "These legally purchased parts may be copied by the ensemble to meet their individual requirements." Thus, what looks at first like high pricing really makes sense when you consider that only one copy needs to be purchased, even if your group has 20 or 30 members!

La Gondoletta is a Venetian folk song set for recorders by German

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player-composer Irmhild Beutler, who is perhaps better known as a founder of Ensemble Dreiklang Berlin. The original title of the folk song is *La Biondina in Gondoletta* and concerns a blonde woman who “becomes drowsy from the soft swaying of the Venetian canals.”

The instrumentation is actually for sextet (S^oSAATB) with the bass line optionally doubled by the contra bass, an octave below the bass recorder. In German and Dutch terminology, this instrument is known as the “sub-bass”—thus the reference to (Sb) in the music. The piece is in 3/4 time, with a lovely melody and accompanying texture reminiscent of barrel organ music. The technical demands of the piece are not excessive, but the solo soprano does have some tricky triplet passagework near the end of the piece.

The work is very approachable by amateur groups, and nowhere near the technical level required for all the parts on a similar piece—*Aan de Amsterdamse grachten*, arranged by Paul Leenhouts

for recorder orchestra (originally a famous barrel organ piece for recorder quartet by Peter Schott).

Sarabande is a seven-part arrangement of a section of the *Suite No. 4 in D minor* by Handel—in this piece, the contra is required rather than optional. The arranger, Sylvia Rosin, is also a founding member of Ensemble Dreiklang Berlin. The arranger suggests playing the soprano part only on the repeats, to add variety to the texture.

The sarabande melody and variations are played in a slow 3/2 tempo, with the variations moving in quarter notes, so the level of technical difficulty is quite approachable here, even for intermediate players. The piece sounds quite majestic, fully taking advantage of the 8-foot contra bass line, which doubles the bass line, but not the great bass line in between. Unlike *La Gondoletta*, there would be problems with chord inversions if the contra were not used.

Both pieces represent excellent value, especially for recorder orchestras

to add to their repertoire. For those who are not currently a member of a recorder orchestra, these pieces can be fun to play at workshops, where the requisite number of players is easily found. These pieces both sound quite lovely with only one-to-a part, so if you can find five or six additional players, you can enjoy them along with other six- or seven-part pieces you may own.

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.

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Life is Just a Bowl of Cherries
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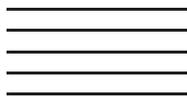
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CHAPTERS & CONSORTS



*Play-the-Recorder
Month 2011*



March was **Play-the-Recorder Month** (PtRM) and March 19 was designated **Recorder Day!** Recorder players and ARS chapters have observed PtRM since 1993 by finding imaginative and innovative ways to raise the profile of the recorder in their own communities.

ARS held its annual PtRM contest, which was judged by the Chapters & Consorts Committee. Gift certificates were given to the winning group participants; the certificates were graciously donated by supportive ARS Business Members.

The most interesting events, number of events, and largest number of new members gained in the month of March were among the criteria for awarding prizes to the participants.

Winner: Tucson (AZ)

The **Tucson Recorder Society** had 10 events involving two groups: Desert Winds and Ocotillos. They played for more than 1,000 children as part of the "Opening Minds Through the Arts"

program of the Tucson Unified School District. The total number of performers was between 15-18 players.

After the school concerts, the third-grade beginner recorder students played musical selections for them. The chapter stated, "Together we (shamelessly) spread our love of music and recorder playing to more than 1,000 children every year. More than half of the active members of the TRS chapter are involved in this great project!"

They were awarded a gift certificate donated by the **Von Huene Workshop/Early Music Workshop of New England** in Brookline, MA.

Additional Awards

First runner-up **Philadelphia (PA) Recorder Society** held nine events, including 38 performers. A seven-member consort played at two different skilled care nursing homes. One member played alone four times in

subway concourses, receiving \$57 in tips for the chapter!

They also held their regular monthly meeting, and a five-person consort rehearsed twice for an April recital. They won a gift certificate from **Lazar's Early Music** in Sunnyvale, CA.

The **Triangle Recorder Society**, second runner up, held their annual workshop on Recorder Day! at Carolina Friends School in Durham, NC. As well as other instrumentalists, 50 recorder players attended. The afternoon ended with **Pat Petersen** (*inset, below*) leading the entire workshop in Glen Shannon's *The Harmonious Block-flute*, the special ARS PtRM selection. They received a gift certificate from **Honeysuckle Music** in St. Paul, MN.

COVER ART CONTEST

The ARS held its first Student Cover Art Contest as a part of March's Play-the-Recorder Month celebration. Creative entries were received from eight different schools in California, Georgia, Indiana, Massachusetts, Missouri, New Jersey, New York ... and Japan! From 64 pieces of art work submitted, five finalists were chosen by a panel of judges (see them at www.americanrecorder.org/events/PTRM/11ptrm/Cover-Art.html). Finalists were: Kenar V. (Community Music School of Music and Arts, CA); and Tumelo N., Keith H. and Daniel B. (St. Mary's Regional School, NJ).

The winning piece of the 2011 ARS Student Cover Art Contest was Ricky B. from Callaway Elementary School (GA). It is featured on the front cover of this issue of *AR*.

We were delighted by the participation of so many talented students and look forward to next year's contest.



*Photos on this page courtesy
of Triangle Recorder Society*



The Director of Music at **Trinity Lutheran Church, Carol Podwils**, in Bend, OR, saw PtRM as a way to get their recorder fledglings eager to learn about their instrument. Forty-seven students in the third and fourth grades rehearsed as a recorder marching band, practicing both inside and outside during the month of March. They made a videotape of their performance and presented it to the school's students and parents at "Celebrate Our School Night." The recorder students' excitement (*above*) and long hours of practicing greatly enhanced the school's celebration. These third runner-up winners were awarded a gift certificate donated by **Courtly Music Unlimited** in Warrensburgh, NY.

The **Buffalo (NY) Recorder Society** was the chapter with the largest increase in new members. They won a gift certificate from **Glen Shannon Music** of El Cerrito, CA.

Honorable Mention

Other chapters and organizations, which had activities just for the fun of it, received honorable mention for the time and energy that went into these creative events.

Victoria (BC): This Canadian group of 10-20 performers put on two events at the Victoria Public Library and James Bay New Horizons Center. Players from Victoria and nearby took part in the festivities. On Recorder Day!, a play-in was held at the library in a covered courtyard. This was the first time they had participated in PtRM, and they reported they had a great time and attracted lots of positive attention.

Chicago (IL): Also participating for the first time in PtRM, Chicago had two events that involved 17 performers. At their regular monthly meeting, they played only ARS music, including *The Harmonious Blockflute* and *Tue, Tue*.

A second event involved five players performing in the auditorium of the Sulzer Regional Public Library.

Greater Knoxville (TN): The Greater Knoxville chapter spent Recorder Day! in a workshop led by **Jody Miller**. Fourteen participants worked on achieving pure intonation, phrasing *canzonas* and performance of *intradas*.

Albuquerque Recorder Orchestra (NM): Six members performed in the chapel of Manzano del Sol Good Samaritan Village, a retirement facility. They played Shannon's *The Harmonious Blockflute* in the last section of their

concert, attended by an audience of 35. Their music program was designed to introduce unacquainted audiences not only with recorder ensembles, but also with early music.

Recorder Orchestra of the Midwest (IN): Under the direction of **Cléa Galhano**, ROMW held an open dress rehearsal on March 19 in Bloomington, IN, for their April concert. The program was titled "Multicultural Melodies" and consisted of pieces by Byrd, John Ward, Mateo Flecha, Gibbons, J.S. Bach, Handel, Maurice Ravel, Glen Shannon, George Gershwin and Zequinha de Abreu. The 15 members come from Indiana, Illinois, Ohio, Michigan, Kentucky, Missouri, Wisconsin and Minnesota.

Rio Grande (Las Cruces, NM, and El Paso, TX): Members of the Rio Grande chapter played music for a retirement center physical rehabilitation unit and an Alzheimer's unit. Many pieces they played were familiar to the audience from earlier years. They ended with patriotic music as a sing-along, with the singing led by **Stan Hawkinson**.

Hawaii: The Hawaii chapter and Early Music Hawaii joined together for PtRM to bring **Annette Bauer** to



Greater Knoxville plays on Recorder Day!



Chicago chapter members perform at Sulzer Library



Albuquerque Recorder Orchestra

Hawaii for two weekends of playing and teaching. On March 4 in Honolulu, Bauer offered a concert at the Atherton Performing Arts Studio, delighting the audience with her solo recorder as well as ethnic instruments like the *xun* and *duduk*. Bauer taught an all-day workshop on March 5 in Honolulu, focusing on Medieval music, plus introductory percussion.

In Kona, on the Big Island, West Hawaii Recorders busied Bauer with a day of lessons and ensemble coaching, then an all-day workshop including a brief introduction to playing 15th-century Franco-Flemish notation. The highlight of her Kona visit was a Medieval feast and concert at Queen Emma Community Center in Kealahou. Bauer was accompanied by local musicians **Meg Sibley**, soprano voice; **Motter Snell**, harp; and **Garrett Webb**, recorder. As far as anyone knows, March 11 marked the first-ever performance of Medieval music in West Hawaii. Recorder students and audience members alike across the state are saying, "Hana Hou!" (*encore!*)

East Bay (CA): The annual East Bay Recorder Society members' recital on March 6 included a potluck, where hungry participants and a supportive audience all wolfed down delicious fare.

Three members of the ELMS Quartet—**Elizabeth Canfield**, **Linda Skory** and **Susan Jaffe**—visited Otis Elementary School in Alameda, CA, to play for the fourth graders, who are

introduced to recorders. The trio took 15 recorders ranging from garklein to Skory's sub-great bass. Skory compared the recorder to end-blown instruments as well as to transverse flute, using her plastic unkeyed flute as an example. After playing a half dozen pieces, the trio involved the kids by having them sing the ground for *Sumer Is Icumen In*, which they had learned in class, and let them blow on big recorders to see how big instruments differ from sopranos.

As is clear from the activities of chapters and participating groups, recorder players are an involved and active bunch of talented musicians. Put on your thinking caps and come up with ideas for the 20th celebration in 2012 of **Play-the-Recorder Month** and for **Recorder Day!** Thanks to all who participated and donated prizes!

Marilyn Perlmutter

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to:

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ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN.	24
AMERICAN RECORDER SOCIETY.	IBC, 1, 21, 22, 25
STEPHAN BLEZINGER	24
JEAN-LUC BOUDREAU	IBC, 7
COURTLY MUSIC UNLIMITED	3
EARLY MUSIC AMERICA.	19
HONEYSUCKLE MUSIC	20
BILL LAZAR'S EARLY MUSIC	IBC
KEITH E. LORAIN EARLY DOUBLE REED SERVICE.	28
LOST IN TIME PRESS	25
MAGNAMUSIC DISTRIBUTORS	29
MOECK VERLAG	IFC
MOLLENHAUER RECORDERS.	OBC
PATRICK O'MALLEY, RECORDER TEACHER	27
PRESCOTT WORKSHOP.	IBC
PROVINCETOWN BOOKSHOP	18
THE RECORDER MAGAZINE.	29
THE RECORDER SHOP.	25
GLEN SHANNON MUSIC	11
SWEETHEART FLUTE CO.	4
TEXAS TOOT.	3
VON HUENE WORKSHOP, INC.	5