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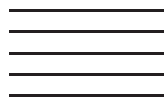
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# EDITOR'S NOTE



The end of one year and the beginning of a new one is often a time when a person reflects on the world, on hopes for improving that world, and on each individual's ability or inability to make the reality match the ideal. For some, this process must be more painful than for others. I think this was the case with Scott Reiss, who lost his battle with mental illness and left this world on December 14.

Even though it's been a few years since I last saw Scott, his recent e-mails showed how much he cared about making our world a better, more peaceful, place. He also thought deeply about music, and was generous in sharing his ideas with his students and friends. Remembrances of Scott will appear in the May AR.

His article in this issue (page 12) was to be the first installment in AR of a series on articulation and to be eventually included in a book. Scott's wife and musical partner, Tina Chancey, thought that this first article should appear in this issue as planned.

From Scott, I borrow the words that he used to close many of his e-mails, and hope that you will all "be well."

Gail Nickless



A memorial concert and Hesperus fundraiser was set for January 28 in Washington, D.C. For information, call 703-525-7550. Tax-deductible contributions are welcome; please send to HESPERUS, 3706 N. 17th St., Arlington, VA 22207.

# A M E R I C A N R E C O R D E R

Volume XLVII, Number 1

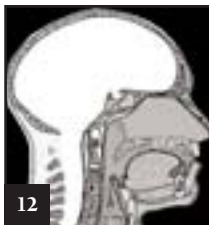
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies,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

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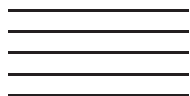
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to update chapter listings.**

# PRESIDENT'S MESSAGE



Resolutions

As we start the New Year, we think about the list of resolutions we've made: practice more, lose 20 pounds, memorize some Van Eyck, exercise every day. The advent of the New Year allows us all an opportunity to change. For ARS, we've also made a resolution for 2006: to find ways to better serve the recorder community.

We've always strived to serve ARS members as best we can. In order to be more responsive to members' needs, we've added a second staff member to the ARS office. Joining administrative director Kathy Sherrick is Christine Thompson, a junior in International Studies at Webster University. Chris recently moved to St. Louis, MO, from Maryland, where she earned her associate degree at Anne Arundel Community College. She was born in Japan and plans to study in Osaka, Japan, at Webster University's campus.

Chris worked for Medieval Times in Maryland and for the Maryland Renaissance Festival. Besides being a devotee of Renaissance fairs, she is fan of anime (Japanese animation) and has attended the giant anime conventions in Washington, D.C. Since she comes from a family of recorder players and early music enthusiasts, the ARS office seems like a very natural second home for her. We warmly welcome Chris to the ARS family.

In sticking to our resolution, it was obvious that, for the ARS to better serve the recorder community, we need to examine our relationships with local chapters, members and teachers. Realizing that we couldn't achieve this goal alone, we decided to enlist some help. We are pleased that we were led to the Arts and Business Council (ABC) of Greater Boston, an umbrella organization that offers programs to connect nonprofit arts organizations with business professionals.

Through ABC, we've been matched with a business volunteer who has extensive experience in music. She will work with us to examine our relationships, and

to reexamine what we offer, how we offer it—and how we can be more effective as an organization. During this process, we will assess the "value" we offer to both our members and to the larger recorder community. We are excited by the opportunity to evaluate and improve the functions of ARS, and to more effectively reach out to recorder players who could benefit from ARS offerings.

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## What is most important to you as a recorder player and an ARS member?

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In addition to the work with our ABC volunteer, we'd love to hear from you, our members. What do you think

ARS does best? What could we improve?

What could we also offer to teachers and local chapter members?

What is most important to you as a recorder player and an ARS member?

We want to know! All comments are welcome (my e-mail address is below).

I'm not sure about my own resolutions to practice and exercise, but you can count on the ARS to stick with its resolution to better serve the recorder community.

Wishing you a musical New Year,

Alan Karass, ARS President

<akarass@holycross.edu>



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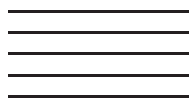
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Denis Bamforth dies, winners of the Montréal recorder competition, SFEMS recorder orchestra composition competition

## Montréal Recorder Festival 2005

The fourth **Montréal Recorder Festival** was an ambitious undertaking, with something for every member of the recorder community: workshops for amateurs (adults and youngsters alike), concerts for the public, a recorder competition for up-and-coming young musicians, and an exhibition for those who wanted to buy music, CDs and instruments. Organized by **Ensemble Caprice** (which features recorderists **Matthias Maute** and **Sophie Larivière**) and co-sponsored by McGill University, the festival ran from September 15-18. Recorder enthusiasts attended from all over North America.

The first event was a concert billed as including wind instruments from the Stone Age to the Baroque. **Bernhard Böhm** captained a voyage across centuries and to many places from European villages during the Renaissance to the Himalayan mountains, from a battlefield in Renaissance Germany to the court of Louis XIV. Although billed as a concert, it was more of an informative lecture-demonstration of stories, talk and music, in which Böhm gave each instrument and musical piece a context before playing. He demonstrated the history, colors and variety of early wind instruments, some of which caused people to dance, seduced ladies, scared lions and terrorized enemies. The audience heard the pan flute, crumhorn, rauschpfeife (a capped reed instrument with a piercing sound), shawm, recorders and transverse flutes—and a rendition of Franz Schubert's "Trout" quintet on a very small ocarina.

Böhm explained that, during the Renaissance, there was the largest variety of wind instruments with the greatest diversity of colors. He bemoaned the fact that the recorder was so often associated with shepherds—but he also mentioned that, in the Andes, the high pitches frightened the mountain lions and kept the flocks safe.

For the Festival's Friday evening concert, **Dan Laurin** was featured soloist. After two days of unseasonably warm

temperatures, the Birks Chapel was hot and humid. This was not the ideal atmosphere for a concert, but Laurin rose to the challenge—mesmerizing the audience in a concert of solo recorder pieces, which would be hard for many performers to sustain in the best of circumstances.

He began with a Renaissance piece, *Principio di virtu* from the *Medici Codex*. Laurin shaped each note beautifully; his articulation was clear and precise. This was followed by a series of pieces by Jacob van Eyck—a composer well-known to Laurin, who has recorded a CD set of Van Eyck's works. He gets a variety of colors from his instruments and is able to play with dynamics, not easy on a recorder.

*In memoriam* by Åse Hedstrøm was a very interesting piece requiring a variety of modern articulations. Laurin played it on an instrument that was a cross between a recorder and a clarinet, allowing for a wide dynamic range that was at times incredibly quiet and then grew.

The concert's last piece was *Les Folies d'Espagne* by Marin Marais, containing slow passages of aching beauty followed by brilliant fast passages.

Saturday was the day for the amateur participants to swing into action. While the performers rehearsed, the amateurs enjoyed workshops with various leaders in the morning, playing in several groups of varying levels. The wet weather outside did not dampen the enthusiasm of the participants, who also had time to visit the exhibition.

**Marie-Nathalie Lacoursière** treated participants to an afternoon Baroque dance workshop. Within an hour, she had everyone dancing a minuet—perhaps not as fluidly and gracefully as our Baroque era predecessors, but nonetheless with our own style.

There was little time for rest. Later in the afternoon, the hour-long workshop with Maute culmi-

nated in performing a few pieces as the audience arrived for an evening concert by Caprice and REBEL. It was a full day of musical challenges and experiences—and it was nice to sit down and let the professionals take up the musical baton.

Saturday night's program, "Recorders on the Run," brought in the string musicians of **Ensemble REBEL** to join **Maute** and **Larivière** plus other recorder players **Laurin** and **Natalie Michaud**—and all fortified by a strong double reed section of **Washington McClain**, **Christopher Palameta** and **Norbert Kunst**.

The concert began with *Concerto in G major* by Heinichen, in which the rich colors of the double reeds contrasted with the recorders and violins. Then Telemann's *Concerto in A major* was a nice quartet contrast to the works for a larger group. Each instrument had sections that brought out the character of that instrument—the violin's fast arpeggios making full use of its dynamic range, the recorder's tone sweet, clear and breath-taking.

**The winners and judges gathered at the end of the Montréal recorder competition: (l to r) Dan Laurin, Bernhard Böhm, third prize winner Marion Fermé, Norbert Kunst, fourth prize winner Katarina Widell, second prize winner Katia Polin, Matthias Maute, first prize winner Kate Hearn, Bruce Haynes, Natalie Michaud.**





After intermission, the Telemann *Concerto in B<sup>b</sup> major for two recorders* gave the audience the rare treat of hearing Laurin and Maute play together.

More recorders were added as the second half went on, with Laurin, Maute and Larivière playing Maute's own *Concerto in F major* at breakneck speed. It is impressive (and should be impossible) to play so quickly, and at times it doesn't allow the listener's ears to take in the harmonies.

The concert finished with four recorders—another Heinichen concerto, this one in C major. The reeds added a lovely counterbalance to the recorders, and a soprano

augmented the recorder colors. Despite an exhausting day, the audience left exhilarated.

Sunday morning began with a master

class by Laurin, who did his best to put each participant at ease. Watching a good master class always makes one admire the musicians who have the courage to play in front of the auditors and try to put the suggestions into practice immediately.

Laurin is incredibly knowledgeable—not only about the music, but about the various periods represented by the pieces that were selected. His elaboration of the thinking in different time periods, and how it affected the music that was created, was particularly valuable. His comments ranged from practical advice regarding footwear and eyeglasses to suggestions regarding ensemble playing and thoughts about interpretation.

**Norbert Kunst** came to Montréal from the Netherlands with his group, the recorder orchestra **Praetorius**. Members of the ensemble led a couple of groups of children in a Sunday morning workshop.

The Praetorius concert was appropriately named "The Flying Dutchmen"—as the recorder orchestra flew in for intensive rehearsals and the concert, and then flew home. Not all members of Praetorius were available to travel to the festival, requiring a shifting of parts that put some pressure on players covering lines they typically would not have played. Although the members of this ensemble are amateurs, they take music very seriously; they rose to the challenge of the new lines.

This well-rehearsed group uses consistent articulation throughout the ensemble. Though there were sections that were a little uneven, the overall effect was very satisfying.

The theme also celebrated the height of the Dutch mastery of the seas, during their days of exploration and trade in the Dutch Golden Age. A phantom ship brought fear to many; these flying Dutchmen instead brought pleasure.

The group started with a Sweelinck *fantasie*, playing on a matched set of Renaissance recorders. The group has a number of low instruments (down to sub-contra bass), which makes for a full, rich sound. The effect was of listening to a large pipe organ, rather than a collection of instruments.

A change in sound was marked as the players moved from Renaissance to Baroque instruments, which sounded at times like a calliope and at other times celestial (especially the high recorders in

the selection by Cornelis Schuyt).

The concert was tied together by interludes of recorded music, which allowed the musicians to change places and instruments. The music, meant to give cohesion to the concert, interfered at times with the experience: it was too loud and not in character with the feel of the other pieces. Also it was not always easy to hear what pieces were next, as the program announcement blended with the transitional music.

There is no doubt that a highlight of the festival was the recorder competition. After submitting audio tapes, 14 young musicians (under 32 years of age) from Canada, the U.S., Ireland, Sweden, France, Germany, Austria, Israel and South Korea were selected to take part in the semi-finals on September 15-16.

For the finals, each competitor had to prepare a half-hour program. As well as playing pieces from the Baroque era and earlier, all the musicians played modern works that were challenging both to performer and audience.

The well-deserved winners were **Kate Hearne** (Sweden), first prize; **Katia Polin** (Israel), second prize; **Marion Fermé** (France), third prize; and **Katarina Widell** (Sweden), fourth prize. **ARS** and the **Montréal Recorder Society** sponsored the third prize, which was presented to Fermé by ARS Board member **Marilyn Perlmutter**.

These young players encourage us to feel that the future of recorder playing is bright!

Susan van Gelder



## Bits & Pieces

**A Cheerfull Noyse**, an **ARS Business Member**, celebrated its grand opening (above) on December 10. The store specializes in classical, folk and early music. It carries recorders from inexpensive to high end, including Küng, Coolsma, Dolmetsch and others. Other instruments include harps, winds, strings and guitars. Contact the store at 1228 Solano Ave., Albany CA 94706, 877-524-0411, <[www.acheerfullnoyse.com/](http://www.acheerfullnoyse.com/)>.

The **Tibia** recorder duo (**Letitia Berlin** and **Frances Blaker**) received a grant from the Patsy Lu Fund of the Open Meadows Foundation. The grant will go toward living expenses during the duo's residency at the Sitka Center for Art and Ecology in Oregon.

November's debut concert in Denver of the **Baroque Chamber Orchestra of Colorado** was aptly titled "The Birth of the Orchestra." Recorderists **Linda Lunbeck** and **Michael Lightner** joined nine engaging young string players led by **Cynthia Miller Freivogel** and harpsichordist/co-leader **Frank Nowell** in a Lully *Passacaille* and J.S. Bach's *Brandenburg Concerto No. 4*. The warm yet transparent strings allowed the recorders to shine. The notes of Lunbeck's cadenza at the conclusion of Bach's andante movement hung in the air like jewels. It was an auspicious beginning for the ensemble.

Recorderist **Cléa Galhano** will give her second recital at prestigious Wigmore Hall in London on September 11. Harpsichordist **Jacques Ogg** will accompany her. The concert is co-sponsored by the Schubert Club of St. Paul, MN.

The **Galhano/Montgomery Duo** (Galhano with **Vivian Montgomery**, harpsichord) and composer **Geoffrey Gordon** were honored with a grant from the American Composers Forum (ACF). The duo will premiere a piece written for them by Gordon on March 11 in St. Paul, MN. **Belladonna Baroque Quartet** (of which Galhano is also a member) and composer **Yotam Rosenbaum** also received an ACF grant for the composition of a work to be premiered in April 2007.

# Tales of a Pair of Performances

by Nancy Hathaway

Is it possible to hear too much Vivaldi? For almost 200 years after the composer died in 1741, it wasn't possible to hear enough, for Vivaldi had been virtually forgotten. A World War II era revival, launched in part by the poet Ezra Pound, changed that. Pound was a Fascist, and his political instincts were reprehensible; not so his musical inclinations. Besides being an adherent of early music and a supporter of Arnold Dolmetsch (whom he mentions in one of his cantos), he was one of Vivaldi's first modern champions. "Vivaldi moves, in his adagios, in the sphere of the Paradiso," Pound wrote, and his oratorios made "ole pop Handel look like a cold poached egg." Pound organized a series of concerts in Italy that reintroduced Vivaldi and that eventually led to a weeklong Vivaldi Festival held in Siena in September 1939.

Several pieces presented in Siena were also performed on November 20, when Baroque chamber ensemble **REBEL**,

with **Matthias Maute** on recorder, played an all-Vivaldi concert as part of the Music Before 1800 series at Corpus Christi Church of New York City, NY.

For the recorder players in the audience, perhaps the concert's most gratifying aspect was the performance of three concertos for flautino or "little flute." The precise identity of that instrument has always been uncertain, but it is commonly understood to be a small recorder. Which one specifically? In the case of the *Concerto in C Major, RV444*, Maute chose the soprano. (All instruments were pitched low, with  $a^1=415$ .)

In the other two flautino concerti, Vivaldi indicated that the music should be transposed down a fourth, from C major to G in *Concerto in G Major, RV443*, and from A minor to E minor in *Concerto to E Minor, RV445*—a transposition readily accomplished by playing alto fingerings on a soprano, making it the instrument of choice. For both compositions, Maute played the soprano in his usual sparkling, virtuosic manner.

Vivaldi wrote these concerti for the orphan girls of the Ospedale della Pietà in Venice, Italy, where he led the orchestra and taught violin. His expectations were high. "Vivaldi was a

composer who took a certain pleasure in being on the edge of what was possible," Maute notes. "But these young ladies must have had an extremely high level of playing, because these pieces are still very challenging."

Part of that challenge derives from Vivaldi's reliance upon some techniques common to strings. "You have to acquire a violinistic technique to master those pieces," Maute says. "Once you do, you have acquired a bunch of new techniques." For instance, certain arpeggios that Vivaldi wrote are more easily performed on a violin. Nor did the composer worry about breath or speed—neither of which seems to concern Maute either. As Martha Bixler commented, "He can move his fingers faster than is physically possible."

In the G major concerto, RV443, a solo cadenza between the Allegro and the Largo allows room for embellishment. "In concerts Vivaldi would put cadenzas in the middle of pieces in order to demonstrate what was possible on the violin," Maute states. "I developed ideas based on that concept, just to show what can be done on the recorder and to transform the piece into something different, as they used to do back then. In a certain way, you use the score as a pretext for improvising your own version."

In addition to the flautino concerti, **REBEL** presented Vivaldi's *Concerto in A Minor, RV108*. Performed freely and with rubato, it features an active dialogue between alto recorder and two violins, here played by **Jörg-Michael Schwarz** and **Karen Marie Marmar**.

The other musicians of **REBEL**, all top notch, were **Risa Browder**, viola; **John Moran**, violoncello; **Anne Trout**, double bass; **Dongsok Shin**, harpsichord; and **Daniel Swenberg** on theorbo, lute and Baroque guitar.



A week after the **REBEL** concert, I was hurrying through the streets of Manhattan on my way to a **Chelsea Winds** concert, afraid I'd be late. It was the Sunday after an exhausting Thanksgiving; the first Christmas trees of the season were already lining the sidewalks; and I had a lot on my mind. For the second time in a week, I thought of Ezra Pound. "Winter is icummen in," he wrote. "Lhude sing Goddamm."

Once I was inside the neo-Gothic chapel of the General Theological Seminary, those thoughts began to fade. First,

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the chapel is one of the most charming spaces on Earth. Second, Chelsea Winds is an accomplished consort that plays with verve and imagination, and always offers at least one surprise.

The concert began with a five-part Renaissance piece by English composer Thomas Simpson (1582–1628). Performed by **Gregory Eaton** and **David Hurd**, co-founders of Chelsea Winds, **Barrie** and **Lucinda Mosher**, and **Anita Randolfi**, *Intrada & Padouana* paired a simple introduction with a surprisingly dense dance movement.

## ***I kept thinking about the Pastorella and wanting to hear it again.***

Next came *Divisions on a Ground* by Solomon Eccles (1618–1683). Played by three low-pitched altos, it featured a ground bass line of 9 or 10 notes that is exchanged 31 times. Why is it so pleasant to zone out on those repetitions? At one point, the piece is thin and airy, filled with rests as the players exchange single notes to form hockets. Towards the end, excitement builds as one player ornaments the ground bass with trills, and the others play duplets against triplets. In the context, it's an expressive climax, and it made me happy.

Eccles evidently didn't feel the same way. In 1660, he burned his music (and his instruments!) and became a Quaker.

The next piece, another trio for altos, was Johann Mattheson's *Sonata in*

*G minor*, a richer and more harmonically complex work. The chaconne, which presents the ground bass with 18 bars of unison playing, is particularly powerful.

The real surprise was a piece by Bertold Hummel (1925–2002), a German composer who studied with Harold Genzmer (himself a student of Paul Hindemith). *Pastorella* (SAATB) was poignant and meditative, with a few lively passages, some drone-like sections, and a sprinkling of dissonance. I immediately wanted to play this pastorella, and other people there felt similarly.

*Variations on "Les Folies d'Espagne"* by Jean-Henri d'Anglebert (1625–1691) followed. Originally a keyboard piece rewritten for two tenors and bass, it featured three very independent parts and plenty of what one player called "twitching and twittering and decoration." In short, it was French. Corelli's variations of *La Follia* are perhaps the most famous, but this definitely has its charms.

The final selection was, I suppose, the most spectacular: a pairing of J. S. Bach's *Canonic Aria* from *Cantata 9* (AATTB) with the *Allegro* from *Brandenburg Concerto No. 6* (SSATB). Chelsea Winds played both pieces with finesse. The audience was appreciative, and a man behind me was clearly blown away.

I kept thinking about the *Pastorella* and wanting to hear it again. Instead, Eaton announced an encore: David Goldstein's idiosyncratic *Come Ye Thankful People, Come*, a delightful and traditional end to an evening with Chelsea Winds. Walking home, I couldn't help remembering how anxious I'd felt a few hours earlier. That feeling had vanished.



**Bloom Early Music Workshop participants: (back row, l to r) Johanna Kulbach, workshop leader Lisle Kulbach, Barry Moyer, Gene Schneyer, Margaret Wettling, Liz Daigle, Ves Burford; (front row, l to r) Arthur Sonnenberg, Linsy Sonnenberg, Dwayne Heisler, Joyce Perlove. (Photo by participant Stephanie Burford)**

## **A Workshop Blooms**


**Dwayne Heisler**, an avid participant at Amherst Early Music workshops and the Mountain Collegium, organized the first **Bloom Early Music Workshop**, held near Bloomsburg at Catawissa, PA, on the 2005 Labor Day weekend. Players and families were invited to learn and to enjoy varied music and fine hospitality.

**Lisle Kulbach**, co-founder of Sephardic music group Voice of the Turtle, brought her energy, humor and creative talent to lead the musical portion of the workshop. Fourteen participants came from Washington, D.C., Lewisburg, WV, Miami, FL, Bloomsburg and central PA to play music from William Byrd to Ludwig Senfl, 15th-century pieces, and music of the Spanish Jews chosen by Kulbach.

Vocalists and recorder players—with shawms, crumhorns, dulcimer and lots of percussion on hand—grew bolder in improvisations of country dance tunes. The group was captivated and challenged by the rhythms, melodies and language of the Sephardic pieces, many of which had come only from oral traditions and were put to paper by Voice of the Turtle.

William Byrd's five-part version of *The Leaves Be Green*, which was initially difficult for the participants, proved to be a favorite by morning's end. Lisle's mother, **Johanna Kulbach**, a fine musician and published author of books on recorder technique, was thankfully on hand to help read through it.

In all, it was both work and play—and a luxury to be able to continue playing into the night in the inviting Federal-style lodgings, a refurbished home that had been a coach house inn on a stage coach line in the 1800s. It was a grand weekend and clearly a labor of love.



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## Ciaramella Delights Cleveland Audience

The 2005-06 concert season marks the 20th anniversary of the renowned “Chapel, Court & Countryside” early music series presented by the music department of Case Western Reserve University in Cleveland, OH. As part of the anniversary celebration, the series, which has offered outstanding performances by soloists and ensembles from around the world, is currently featuring accomplished artists who received their early music training at Case.

The season’s opening concert on November 12 presented **Ciaramella**, a prize-winning, nine-member ensemble specializing in 15th-century music. Ciaramella was founded in 2003 by **Adam** and **Rotem Gilbert**, both of whom have now earned doctorates at Case in early music performance practice. (Their names may be familiar to readers of *American Recorder*. Adam, who is currently a visiting assistant professor at the University of Southern California, wrote the piece that was commissioned by the ARS for the 2004 **Recorder Day!**; his piece appeared in the January 2004 AR. A profile of his wife, Rotem, who received an ARS schol-

arship a number of years ago, appeared in the March 2004 *ARS Newsletter*.)

The name “Ciaramella” comes from the Italian word for “shawm” and from a 15th-century song about a girl whose dress, like the shawm, was full of holes and who knocked men flat when she opened her mouth.

Although formed only two years ago, Ciaramella has made its mark in the early music world. The ensemble was first runner-up in Early Music America’s 2003 recording competition (resulting in a debut recording for Naxos) and 2004 Medieval/Renaissance competition, and also a finalist in the 2003 Flanders Festival International Young Artist’s Presentation.

Ciaramella’s November concert at Case, entitled “Pipers from Over the Mountains,” featured music by northern Europeans who worked in Italy in the 15th century, including Ciconia, Binchois, Busnoys, Isaac and a number of lesser-known composers. The program included about two dozen selections, ranging from lively dances and a raucous barnyard song to courtly chansons with intricate counterpoint. The music was obtained from Medieval and early Renaissance manuscripts and included vocal texts in French, Flemish, German and Italian (with translations provided).

Instruments were played in various combinations, with and without voices. **Adam** and **Rotem Gilbert** and **Doug Milliken** played recorder, shawm and bagpipes, with **Debra Nagy** joining them

on recorder and shawm plus voice. Other ensemble members were sopranos **Anna Levenstein** and **Gail West**; **Greg Ingles** and **Erik Schmalz**, slide trumpet and sackbut; and **Mahan Esfahani**, organ. All are members of, or have made appearances with, other renowned professional early music ensembles.

Ciaramella’s members are united by a belief that every musical composition “conceals a rich story waiting to be unlocked through historical research and speculative performance.” Throughout this concert, the performers’ infectious enthusiasm, expressive interpretations and skillful improvisations delighted the audience. The concert’s grand finale, *Mit Lust tritt ich an diesen Tanz*, stood out from the rest of the concert. A joyful six-voice song by Ludwig Senfl in praise of dance, it was performed with voices, shawms and sackbut. Although Senfl was a 16th-century composer, he was a student of Heinrich Isaac and also studied Josquin’s music carefully. Their influence is evident in his highly contrapuntal settings of simple melodies. In this particular piece, the melody is used as a migrating *cantus firmus*.

Quoting from Donald Rosenberg’s review in the *Plain Dealer*, “There is no way to resist Ciaramella’s immediately communicative music-making... So much to enjoy, so little space to enumerate Ciaramella’s myriad enchantments.... They bring old music to alluring life.”

Carolyn Peskin

**Dennis Bamforth** died in his sleep on December 3. He is acknowledged as the founder of the recorder orchestra.

Ensembles he established in the UK have presented original compositions or arrangements by him and others for over 30 years. He is given credit for having a total absorption in and dedication to the recorder orchestra idea: each part organized into orchestral seating, with parts balanced by number to allow for natural contrasts and response of tone and dynamics produced by recorders of different sizes; and employing a disciplined approach.

In the creation over 20 years ago of the Manchester Recorder Orchestra (MRO)—the largest, with 60 members, and oldest regular group in the UK—Bamforth led the way in training, writing for, programming and presenting the concept of large ensemble playing for recorders. Concerts of the MRO in prestigious venues such as the Royal Northern College of Music made a mark in elevating

the ensemble, its repertoire and its instruments to a merited musical level.

Stockport Recorder College, founded by Bamforth and Colin Martin in the 1960s, has provided thousands of talented players with their first experience of high-quality opportunities for ensemble recorder playing. Over 40 years ago, Bamforth and Martin also founded the Northern Recorder Course, now a “must-go” event in the UK recorder scene. These two enduring institutions involve thousands of young and older players, and scores of leading players and teachers from around the world.

In 1966, when Dennis Bamforth was director of music at William Hulme’s Grammar School in Manchester, Colin Touchin was a pupil in the school. He suggested to his student, “What we need is a National Youth Recorder Orchestra.” Following proposals from Touchin, the Society of Recorder Players of the UK agreed in 2001 to give a considerable sum

to help launch such a group in 2002, helping to realize Bamforth’s dream.

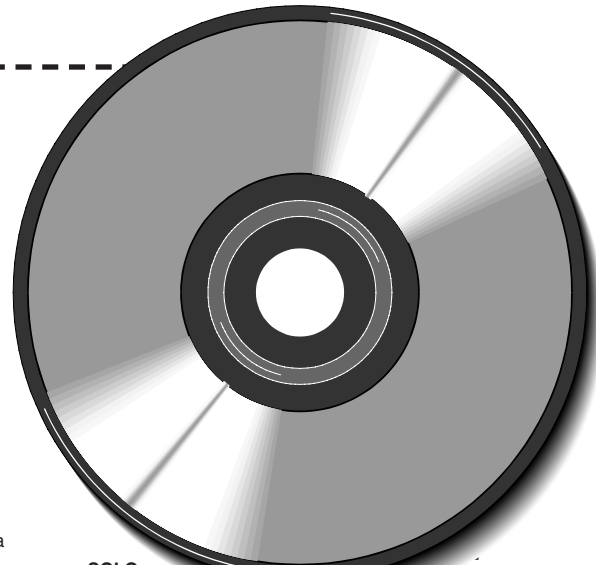
Along with the attitude and concept of orchestral thinking, development of a recorder orchestra repertoire was essential to display the potential of the instruments in combination and to tackle challenges of textural and musical interpretation. Bamforth gets credit for the longest list of original and arranged works for the medium, including five symphonies, several concertos (for standard orchestral instruments), shorter works, and dozens of recorder orchestra arrangements.

“His inspiration to generations of players of all ages, and the legacy of the strength of the Recorder Orchestra principle and ideals—not just in the UK but around the world—will continue to promote our instrument and its music ever further,” commented Touchin upon Bamforth’s death.

Compiled from information at <[www.srp.org.uk](http://www.srp.org.uk)> and other sources

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## Survey: Nearly 100 million Americans Listen to Early Music Every Year

A new national study by **Early Music America** (EMA) finds that early music is an integral part of classical music making in North America, with an astonishing 98.5 million American adults listening to some early music in the past year on radio or on recordings. About 21.4 million of these attended a live performance of early music in the last year.

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**... the most common ensemble is a recorder ensemble (38%).**

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The early music movement, which focuses on the issues of historically informed performance practice, has had a significant impact on the mainstream classical music world and is now more widely accepted as part of the classical mainstream than it was 15 years ago.

Supported by a major grant from the National Endowment for the Arts, EMA

hired the professional research firm Robinson and Muenster to conduct surveys both of the public and of hundreds of individual EMA members. EMA also conducted comprehensive in-house surveys to assess activities of its organizational members and educational institutions, as well as of the members of Chamber Music America (CMA).

Surprisingly, more and more classical musicians now play historical versions of their instruments. Over 75% of CMA respondents also reported that “historically informed performance practices have had a significant impact on the way they play their modern instruments.”

Through analysis of playlists published on classical radio station web sites, EMA estimated that 30% of the classical music played on the radio in the U.S. is music written before 1800, and about 40% of that is music performed on period instruments in historically informed styles.

It was no surprise that EMA found the field of early music to be a highly educated one, and that education is more predictive of engagement with music than any other demographic factor, including household income.

In the poll of its amateur members, EMA found that 52% rehearse or perform

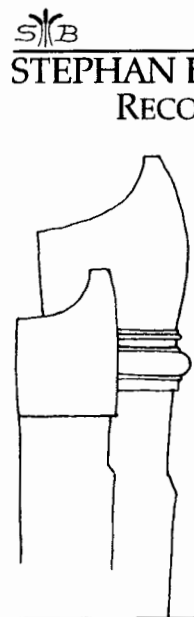
early music at least once a week. Most (67%) do this with other amateur musicians because “they love the music” (70%), while some participate because they “enjoy the social activity” (11%) and for a variety of other reasons including “intellectual stimulation.” Among EMA amateur members, the most common ensemble is a recorder ensemble (38%).

EMA’s amateur members are significantly older than its professional and semi-professional members: 52% are 65 years of age or older, 29% are ages 51-64, and 18% are under the age of 50.

About half of EMA’s amateur members have taken lessons or classes in the past year, while almost 80% have participated in some kind of early music workshop in the past year.

While it is still difficult to make a full-time living from playing and teaching early music in U.S., the majority of professional players make between 50% and 60% of their income directly from early music, supplementing their income from other sources—creating a profile similar to that of many classical musicians.

The 32-page report, *Early Music in America: A Study of Early Music Performers, Listeners, and Organizations*, is available in its entirety at <[www.earlymusic.org](http://www.earlymusic.org)>.



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**In April 2005, recording sessions were completed for volumes 5-8 of the Suzuki Recorder School®. The appealing repertoire includes music of the Renaissance and Baroque, and is approved by the International Suzuki Association. Shown in front of the recording venue, the Chapel at the Hanna Boys Center in Sonoma, CA, are: (back row, l to r) Arthur Haas, harpsichord; John Phillips, harpsichord maker/tuner; (front row, l to r) Mary Springfels, bass/descant viols; Katherine White, Suzuki Association of the Americas Teacher Trainer and originator/arranger of the Suzuki Recorder School; Peter Nothnagle, recording engineer/editor; Marion Verbruggen, soprano/alto recorders.**



# SAN FRANCISCO EARLY MUSIC SOCIETY ANNOUNCES RECORDER ORCHESTRA COMPOSITION COMPETITION

The **San Francisco Early Music Society Recorder Workshop** (SFEMSRW) has announced a composition competition to encourage creation of original recorder orchestra works of the highest quality that are primarily suitable for amateur/student players.

While there is some current debate about what constitutes a "recorder orchestra," for the purposes of the competition, it is defined as a large ensemble of recorder players in several voice parts, using high recorders (sopranino, soprano, alto) but primarily using low recorders (tenor, bass, great bass, contra bass). The composition preferably will specify only two or three sopranos.

The parts for each voice should be designed with multiple players in mind, while keeping in mind that players of great basses and contra basses are less plentiful than players of other voices. The composition may only use recorders and no other type of instrument.

The form of the composition is completely open: for instance, through-composed; a standard form such as a rondo; a concerto for solo recorder, or for multiple recorders, with orchestra. While the piece may be based in part on pre-existing material (for example, variations on a theme), preference will be given to pieces composed from entirely new materials. The piece may consist of up to three movements.

Since the composition is to be performed by the SFEMSRW recorder orchestra, it should be accessible to primarily amateur/student players of a wide range of abilities (intermediate to semi-professional).

The composer is encouraged to use contemporary techniques such as multiphonics, singing into the instrument, glissandi, flutter-tonguing, echo effects, "half" or "angle" blowing, percussive sounds, etc. These effects should be utilized in a way that is manageable by the average recorder player (for example, glissandi that do not cross registers, singing in unison or octaves rather than singing in harder intervals, avoiding quick sequences of many different extended techniques).

The winning composition will be published by PRB Productions and

performed by the SFEMSRW recorder orchestra on July 21 at 8 p.m. at Dominican University, San Rafael, CA.

Scores and tapes must be postmarked no later than **June 10**. Results will be announced by July 19. Works submitted should have been written recently (after 2001). They may not have been published or commercially recorded or have won a prize in any other competition. Pieces should be between 7 and 12 minutes of actual playing time (excluding short breaks between movements).

Composers may come from any country and may be of any age.

Judging will be based on the following criteria: originality; quality of recorder writing; and general appeal to the average amateur player. Submissions will be reviewed first by a panel of internationally-known recorder professionals, consisting of **Peter Ballinger**, PRB Productions, Albany, CA; **Frances Blaker**, Albany, CA; **Norbert Kunst**, The Netherlands; **Matthias Maute**, Montréal, Quebec;

and **Hanneke van Proosdij**, El Cerrito, CA. Initial judging will be based on an assessment of scores and accompanying sound recordings (cassette/CD/MIDI).

A short list of up to three semi-finalists will have their works read by the SFEMSRW recorder orchestra at the beginning of the workshop, which will be held July 16–22. The winning work will be chosen by vote of the SFEMSRW recorder orchestra participants and performed at the end of the workshop.

For full contest rules and entry forms, contact **Frances Feldon**, director, SFEMS Recorder Workshop, 510-527-9840, e-mail <franfel@aol.com>. Please put in the subject line of an e-mail enquiry: "SFEMS Recorder Workshop Recorder Orchestra Composition Competition."

Valuable help about composing for the recorder, written by Australian composer by Benjamin Thorn, may be viewed at <www.orpheusmusic.com.au/DisplayPage.jsp?file=OrpheusPublications/RecorderComposingGuide.jsp>.

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# Articulation: The Inside Story

by Scott Reiss  
(1951-2005)

Scott Reiss was founder and co-director since 1979 of HESPERUS, as well as a founding member and co-director from 1977 to 1998 of the Folger Consort, ensemble-in-residence at the Folger Shakespeare Library. He was at home in Medieval, Renaissance and Baroque styles, while possessing a command of Irish and Appalachian music and the blues. He performed as soloist with groups including the National Symphony, the Washington Bach Sinfonia, Piffaro and the Annapolis Brass Quintet. In 2005, he played Bach's Brandenburg Concerto No. 4 with the Choate Rosemary Hall Orchestra on a tour that included a performance on China's Great Wall (see his report in the September 2005 AR).

One of the world's leading recorder players, Reiss has written articles on recorder technique, improvisation and traditional music that were published in American Recorder, Continuo, Early Music America and Tibia. This article on articulation was to have been the first of a series of articles, forming the foundation of a book on recorder technique.

Reiss can be heard on more than 35 recordings (some available through the ARS CD Club). His most recent solo recording was The Banshee's Wail, with his wife, Dr. Tina Chancey, and Zan McLeod and Glen Velez.

Reiss and Chancey were 1998 recipients of a two-year grant from Earthwatch supporting their ethnographic research on Celtic music in Ireland. From that research, Reiss wrote the chapter, "Tradition and Imaginary: Irish Traditional Music and the Celtic Phenomenon" for the book Celtic Modern (Scarecrow Press, 2003).

Reiss directed SoundCatcher, a series of workshops teaching musicians the skills of playing by ear, which will continue under the direction of Chancey and other members of HESPERUS.

Articulation is often misunderstood as a "specialized" technique in recorder playing. It's unfortunate that it is often thought of as an esoteric aspect of technique, one that only "advanced" players can fully utilize.

On the contrary, articulation is not esoteric, but basic to the playing of anything on the instrument. It is something that every recorder player has to do to create the beginning and end of each and every note played. It is one of the three fundamental aspects of playing the recorder: breath and support, fingering, and articulation.

Articulation is the way in which we regulate breath flowing through the recorder. Breathing and breath support on the recorder differs from that used in playing other wind instruments and in singing because there is so little resistance to the breath. With the recorder, we need to create support and resistance with a somewhat indirect method.

## Breath and Support

Before a note is articulated, correct breathing must take place: align the body with the sit bones resting on the chair and supporting one's weight, with feet flat on the floor, shoulders above the pelvic bone, head erect and resting on the neck. (This all seems obvious—but often we let our bodies lapse into a posture that inhibits energy and breath, so it's always a good routine to review basic alignment.)

Next, inhale—easy, right? But we usually inhale without mindfulness, so that the breath enters the body haphazardly. The most common way in which people breathe is shallowly—breathing into the upper part of the chest cavity, expanding the upper ribs, and perhaps extending into the clavicle area and the shoulders.

Instead, the player must invite the breath to enter the body, and direct the air down—through the pelvis, through the chair, through the floor. As the air enters, think of it filling first the pelvic area, then the belly and lower torso, and only then think of the air starting to fill the lungs and chest.

As it fills the chest, think of the air expanding the ribs, from the lowest to the highest—being careful to expand both *front and back* ribs at the same time. The body should expand with the breath evenly on all sides. Don't fall into the habit of thinking only of the front of the body!

As the breath moves down through the floor and expands the body from the bottom up, the head, neck and shoulders remain completely relaxed. When the breath reaches the collar bone, its upward journey is done.

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**One of the most powerful tools the recorder possesses is the ability to create an infinite number of gradations ranging from the sharpest attack and shortest duration to the softest attack and longest duration.**

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Exhalation is the reverse of the inhalation. Bring the air up from beneath the floor, through the pelvis, and up through the spine and back of the neck. Then send it out through the back and top of the head, focusing it in a curve that lands in a cup made by the hands extended out from the chest (the approximate location of your instrument).

As the breath moves out of the body, it leaves in the opposite order in which the inhalation filled: from the upper chest, down through the torso, and finally emptying the pelvic region.

Exhalation is what I will call the *breath-stream* because—except during inhalation—the process of exhalation is constant. The support of the breath doesn't change when the flow of the breath starts and stops. The breath-stream continues through any break in sound—between notes or even through rests. It follows the shape of the phrase.

## Single Tonguing

A note begins with an attack. Single tonguing is the basic articulation, in which the note starts with an attack I describe as *dental*. In a dental attack, the tip of the tongue touches the palatal ridge: the part of the hard palate right behind the upper front teeth, just at the point where it starts to curve up toward the soft palate. (In linguistics and speech therapy, the similar term is “alveolus.” But, although one definition of alveolus is “teethridge,” alveolus also describes “the part of the jaws where the teeth arise.” The latter does not seem to me to describe the place where the tongue should touch, so I chose to use my own term.)

As the tongue rests there, it acts like a dam: the breath-stream builds up behind it. The tongue is also in contact with the upper molars, creating a seal. When the tongue is brought away from the palatal ridge and the upper molars, the breath flows and the note is started.

Each note ends with a release. To end the note, the player moves the tongue back to the palatal ridge to stop the breath-stream.

Articulation syllables have been used for centuries to guide movements of the tongue inside the mouth and produce articulation on the recorder. An articulation syllable consists of a consonant and a vowel that describe the movement of the tongue and the shape of the mouth for the attack and duration of one note.

Most of us learned single-tonguing by using either the syllable “ta” or “da.” These syllables describe the dental attack and a neutral duration—neither short staccato, nor long legato, but filling with sound most of the time allotted to a note.

When playing a note that is one beat long, it’s easy to forget that the beat consists of the sounding note plus the time after it and before the next beat is due. It’s better to think of the beat as the time between the attacks.

One of the most powerful tools the recorder possesses is the ability to create an infinite number of gradations ranging from the sharpest attack and shortest duration to the softest attack and longest duration. This continuum of articulation cannot be written down: there are neither infinite gradations of dental consonants nor the vowels necessary to describe such a continuum.

Start with the most neutral attack, and create a note of sufficient length to fill about 90% of its rhythmic value,

leaving only enough time at the end to fully release the note and stop the air flow. That might be described by the syllables “dah-it.”

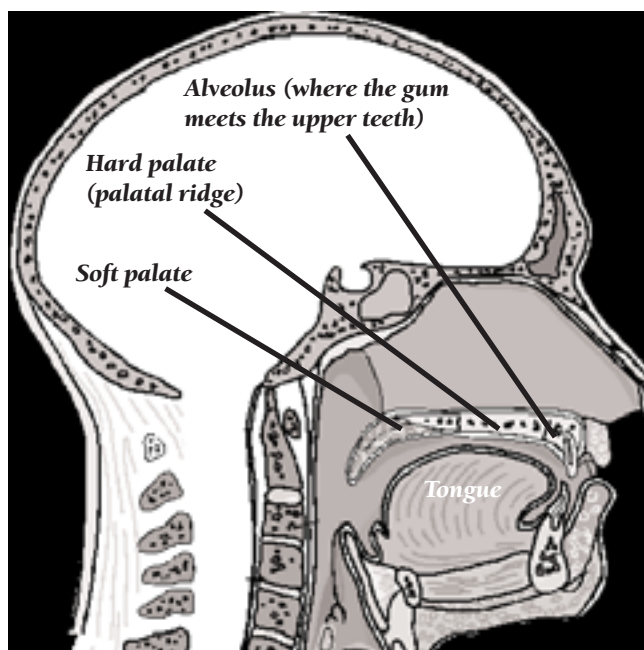
If that note is a quarter note, the airflow begins in its stopped position—the tip of the tongue touching the palatal ridge behind the teeth. The “d” is the tongue coming away from the palatal ridge on the downbeat, allowing the breath to flow. The “ah” represents the duration of the note. With the “i” of “it,” the tongue moves back toward its original position; and the “t” stops the airflow, creating the release of the note.

As the attack moves from a neutral “d” through a harder and harder “d” (as though one were saying “do it” first as an emotionally gentle suggestion, and then as an increasingly forceful command), and also increasing through the same continuum of emotionally charged feeling with “t” sounds, the attack becomes harder or sharper. As the attack becomes sharper, the tongue becomes more pointed, with less surface area of the tongue actually touching the palatal ridge.

If the two vowels—representing the dual motions of the tongue going first back, then forward, in the attack and release respectively—are combined into one vowel that instead represents the duration of the note, a single syllable results. This starts with the neutral “dot,” and progresses through many iterations through “dat,” “det,” “tet” and “tit,” then finally ending with a very short “teet.” As the vowel becomes more spread, the center of the tongue rises, the corners of the mouth move outward (hence the term, “spread”); the cavity inside the mouth becomes narrower and actually smaller. This formation of the mouth is more conducive to creating increasingly shorter notes.

Starting again from a neutral “dat” or “dot,” a continuum of legato attacks can be created by gradually flattening the tongue, creating more and more contact with the palatal ridge. The attack might sound like a consonant moving from “d” through “dh,” continuing until one is almost using “th,” and then to the ultimate legato attack, “l.”

The duration continuum passes through the “open” vowels: “ah,” “aw,” “o,” “oh,” “oo,” “u.” The mouth cavity



becomes more and more round as the tongue and jaw drop, and gradually the corners of the mouth move in toward each other, creating the oval formation for “u.” Since the articulation becomes progressively more legato, there is a point on this continuum where the release of the first note and the attack of the next are the same.

When the consonant of the articulation syllable is at its most legato—the “l” attack—the player is executing an articulated slur. Why go to the trouble of developing an articulation that simply imitates a non-articulation? The answer lies in the grey area of subtlety and choice. The subtle difference between an articulated slur and an actual slur is that—although the articulated slur, if executed properly, sounds to an audience like a real slur—individual notes within an articulated “slur” are more distinct and project better.

This is an issue of balancing aesthetics and practical performance. The delicacy of the fipple flute’s sound production leads a player to make an aesthetic choice: the quality of the sound of an articulated slur is different from that of a real slur. It is the prerogative of the player to make the decision about which is more “beautiful.”

And if the performance space is particularly “live,” as in a church, slurred notes can become mush. This unfortunate result will have the same effect as the sound of a bass soloist singing a Baroque aria with a vibrato wider than the notes he is trying to project. It may simply be a practical matter of creating an attack to separate the notes of the slur and to clarify them within a performance space.



## Release

The release portion of articulation has occupied more and more of my attention. Even when conscious of the ability to vary the attack of a note, players seldom think about the release—or how to end that same note.

To try to teach more effectively, I find that I constantly analyze what I do when I play, in order to be able to express it to my students—who end up teaching me through their questions. Every time a student says to me, “I am doing everything you told me to do, but it always sounds better when you do it,” I have to further analyze my own technique in order to teach it. The awareness that I vary release as well as attack has been extremely useful for my students.

Every note has a beginning, middle and end (attack, duration and release). Each of those three elements determines the quality of the note, and how it relates to the notes adjacent to it.

A note can have a strong attack and a strong release, which is usually referred to as *marcato*. The note starts and ends strongly, and the force of the note remains constant throughout its duration.

A note can also have a strong attack and a gentle release. In that case, the note begins strongly, may grow or “bloom,” and then tapers off toward the end. The gentle release is made by slower movement of the tongue and by creating the release with a flatter tongue—more surface area of the tongue touching the palatal ridge.

Conversely, a note can have a gentle attack, grow through its duration, and end with a sharp release—with the tongue more pointed at the end of the note, stopping airflow like a door slamming.

By developing awareness of how one creates each note, it becomes necessary to think about and control both the beginning and end of the note (with the tongue), and also the duration of the note (with the breath).

## Pairing

Up to this point we have examined individual notes and their relationship to other individual notes. In reality, each beat consists of subdivisions that are usually duple or triple. For example, if the beat is a quarter note, it will either have a duple subdivision of two eighth notes (in the meters 2/4, 3/4, 4/4, etc.) or a triple subdivision of three eighth notes (3/8, 6/8, 9/8, 12/8, etc.).

### Example 1. Robert Valentine: Sonata 1.

### Example 2. Robert Valentine: Sonata 1, with “data” articulation applied.

In any of these situations, subdivision is expressed using articulation to divide the beat into its component parts in a way that can be heard.

The simplest and most common of these pairings consists of two eighth notes in one beat that flow together to create the pleasant susurrant of “legato pairs.” Several legato pairs in a row create the effect of a murmuring brook, or of the easy speech of two friends having a relaxed conversation (see example 1).

There have been numerous examples throughout history of articulation syllables that create this effect. The clearest and most definitive come from the great recorder players of the Italian Renaissance: Dalla Casa, Rognioni and Bassano. (See this author’s article, “Articulation: The Key to Expressive Playing,” in the November 1986 AR.) Unfortunately, articulation syllables only work in the language in which they are produced. The Italian syllables for legato pairs are “di-ri,” “de-re” and “ti-ri.” The obvious problem is that, in American English, the syllables “ri” and “re” are not articulated. They require the Italian flip of the tongue to act as articulations.

An articulation syllable is useful only insofar as it guides the tongue through a series of motions to create the desired effect. I looked for a word in American English to create the effect of the legato pair. Try saying “data,” a word that has become important in our modern culture (“dah-tah” with the vowels in both syllables sounding similar). When pronouncing “data,” an odd reversal occurs with the relative sharpness of the consonants. The word begins with a hard dental attack on the consonant “d,” but the unstressed syllable, “ta,” makes the “t” much softer than the “d.”

Using the word “data” as two articulation syllables will produce a legato pair—as will “tee-di” (as in “tedious,”

the English equivalent of the Italian “ti-ri”), or “To-do” (slightly softening the pronunciation of the name of Dorothy’s dog in *The Wizard of Oz*).

The components of a legato pair are: a sharp attack on the first note, then a soft release in which the tongue just touches the palatal ridge and immediately comes away to create the attack of the second note. This joins the notes into almost a single unit—a pair of notes separated by the slightest soft articulation.

Another way of thinking about legato pairing could be called a “brush-stroke.” On the second note of a pair, the tongue “brushes” the palatal ridge—not actually stopping the air-flow, but rather “indenting” it, the way a piece of paper is perforated to make a tear-slip. Whether the brush-stroke is used only for a pair of notes, or in connecting a longer sequence of notes, the back of the tongue stays in contact with the back molars while creating the legato connection. Combining several legato pairs with a brush-stroke can create the susurrant mentioned above—gentle pairs of notes that communicate a relaxed rhythm, described in French Baroque music as the affect of *gracieusement*.

Using the articulation syllables produced by saying “da-ta,” apply those to example 1. The release of the second note in a legato pair can range from fairly sharp or hard to rather soft and gentle, but it must be a complete release, severing it from the next note. When a legato pair is followed by another legato pair, the attack of the first of that pair must be a standard dental attack in which the tongue breaks from the palatal ridge and the upper molars (see example 2).

Using legato pairs is the first step in creating rhetoric in a musical line. Rhetoric can be defined as “the study of writing or speaking as a means of communication or persuasion.” In this

context, it creates a way of playing that maximizes communication of a musical idea, or that can persuade the listener to a greater understanding of the musical line. The legato pair is the first of many examples of combining notes into “bits” of two to five (or more) notes that convey a particular musical idea.

### Weight

In order to go further into a discussion of articulation and rhetoric, the issue of weight must be addressed. Weight refers to the relative strength of notes—within a beat, a measure, or a phrase. The techniques for making one note stronger in relation to those around it are not simple—but they are not too difficult for the average recorder player to learn.

There are two elements to weight: *loudness* and *length*. Playing loud is more subtle on recorder and different from playing loud on other instruments. We can't just blow harder, or the note goes sharp. Instead of thinking of loudness as identical to volume, consider it a combination of volume and intensity.

### **Playing loud is more subtle on recorder and different from playing loud on other instruments.**

Intensity is created by increasing the support of the breath-stream (as mentioned above). Like the technique used to support the tone of other wind instruments or the voice, support has to do with increasing the pressure of the diaphragm on the lungs. Unlike those instruments, simple diaphragmatic pressure is too gross an action for the delicate tone produced by a fipple flute.

Using the breathing images described above, inhale by bringing the air in and sending it down. Now, on the exhalation, the recorder provides some resistance, but much less than that of other wind instruments. Continue with the image of the breath-stream starting deep down—

below the torso, the pelvic area and the floor, from deep inside the Earth: think of the breath-stream as originating below the diaphragm. (These images are not physically possible, but are useful tools for trying to achieve better breathing.)

As the breath-stream is allowed to flow to execute the attack of a note, imagine a giant donut or inner-tube surrounding your middle, going inside the body and under the diaphragm. As the donut is squeezed, it exerts pressure on the diaphragm—which in turn supports the breath-stream, but somewhat indirectly. (Again, these images are not anatomically correct, but can guide players in correct breathing and in controlling the diaphragm to provide support.)

Intensity is created by squeezing the donut and giving the breath-stream more support. With more air going through the recorder, the player might need to compensate for pitch-change by shading an open hole. (See this author's article, “Pitch Control: Shading and Leaking” in the November 1987 AR.)

This may or may not produce increased volume. Particularly on the lowest notes of the recorder, there is not much room to increase the volume before the note cracks—but an increase in intensity, which produces a distinct change in the tone color of the note, will be perceived as the note getting louder.

Weight is the point at which a force is exerted in the musical line. It is a quality of strength—the creation of a sense of downward physical motion, which lands to propel the following notes in response to the impulse of the weighted note.

In Baroque music, meter is a primary musical component. The relative weight of notes in strategic places creates the architecture of a Baroque dance: the downbeat of each measure is heavier than any other beat; the downbeat of the first measure of each phrase is heavier than the downbeats of the other measures in the phrase; and the downbeat of each period is subsequently heavier than the downbeat of each phrase within the period (see *example 3*).

**Example 3. G. F. Handel: Sonata in G minor, Op. 1, No. 2.**

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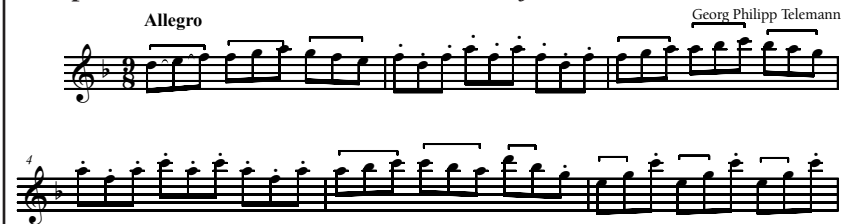
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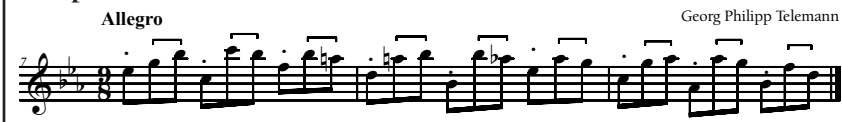
**Example 4. G. P. Telemann: Sonata in D minor from "Essercizii Musici."**

Allegro Georg Philipp Telemann



**Example 5. G. P. Telemann: Fantasia No. 5.**

Allegro Georg Philipp Telemann



**Triplets**

In the meters 3/8, 6/8, 9/8 and 12/8, the beat is divided into three parts. Articulation patterns become more complex in triple subdivision of the beat, as the ways to combine three notes are more diverse than the ways for combining two notes.

We have essentially four ways to combine three notes within a beat:

- Three connected notes
- Three separate notes
- Two connected notes (a legato pair) plus one separate note
- One separate note plus a legato pair (see example 4).

When three notes of a triple subdivision of the beat are either all detached or all legato, they should seldom all be played the same way. Generally the first

of the three should be heavier, and the first note of the measure the heaviest. This is the first level of creating a rhetoric of meters having triple subdivision.

When three subdivisions are articulated as three detached notes, the first is heavier—i.e., more weight is given to the first, and usually the attack of that note is sharper. More pressure builds up behind the tongue to prepare for the attack, and the tongue will be more pointed (more perpendicular to the palatal ridge with less contact of the tongue on the palate).

The attack will therefore be more explosive (without thinking of the attack as the classical *sforzando*, which is more forceful and therefore less effective on the recorder.) This creates a hierarchy among the three notes, in which the first

note is primary. Each note has a duration appropriate to the rhetorical idea, and each a sharp release.

The same is true for three legato subdivisions—except that the release of the first note is gentle, as well as the attacks and releases of the second and third notes. The first note carries the weight, so it has a strong attack, but each subsequent release and attack is gentle.

In a pattern of two legato notes plus one detached, the first two constitute a legato pair. They are followed by a light detached note. The legato pair is created with a sharp, weighted attack on the first note, then a soft release in which the tongue just touches the palatal ridge, coming away immediately to create the attack of the second note. The release of the second note is a complete release that stops the breath-flow, but the quality of that release is gentle, leaving the note with the feeling of being suspended in the air (no weight). The third note has a sharp attack, short duration, and a sharp release—but also little or no weight, preparing the way for the next downbeat to carry the weight of the rhetorical remark. You could refer to these single “bits” of rhetorical meaning as gestures (see example 5).



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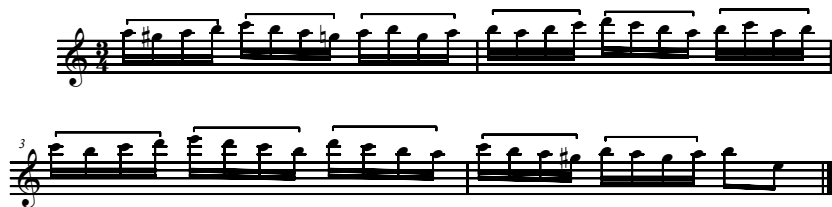
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**Example 6. G. P. Telemann: Suite in A minor.**

Polonaise

Georg Philipp Telemann



**Example 7. Antonio Vivaldi: Concerto in A minor.**

Allegro

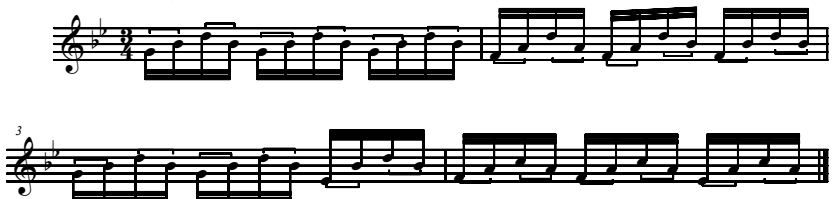
Antonio Vivaldi



**Example 8. Arcangelo Corelli: La Follia.**

Allegro

Arcangelo Corelli



In the pattern of one detached note plus two legato notes, the first note has a sharp attack and carries the weight—but it has a short duration and a sharp release, creating space before the subsequent legato pair. In that legato

pair, the first note has a relatively soft attack, giving the two notes of the pair equal, and light, weight. The release of the second note of the pair is gentle, but complete, creating space before the next downbeat.

**Sixteenth-note Subdivisions**

Quadruple subdivisions, usually in the context of 16th-notes in a meter with a quarter-note beat (2/4, 3/4, 4/4), are very common, particularly in Baroque music. Groupings include:

- Four legato or four detached notes
- Two pairs, further subdivided into
  - Two legato pairs
  - Two detached pairs
- One legato pair, one detached pair
- One detached pair, one legato pair
- Three legato notes plus one detached
- One detached note plus three legato.

With four legato or four detached notes, the technique is the same as with three notes to the beat (see example 6). Each group of four legato notes starts with a relatively sharp attack, followed by soft releases and attacks on other notes. The weight on the first note of each four varies with the phrase's rhetorical needs.

For detached quadruplets, the first note is usually made stronger through a combination of a slightly sharper attack and slightly more weight (see example 7).

With two legato pairs, the attack of the first pair is sharper, and its initial note carries the weight. The second legato pair is executed like the legato pair in the triple-subdivision of 1 + 2 (see example 8).



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In the case of detached pairs, we often encounter a pattern that could be called "staccato pairs"—two notes, both of which are detached, the first being heavier than the second. These are often found in passages where the first of each pair of notes is the melodic note and the second a "pedal point": the same note repeating between the melodic notes creating the effect of the organ pedal point, obviously without being able to sustain that note (*see example 9*).

Staccato pairs can also be sequences of two notes having a large interval between them. In this model one needs to decide whether the downbeats or the upbeats constitute the melody, and bring these out, softening the accompanying notes in between. Or staccato pairs could be pairs of notes that are not exact sequences, but that are two notes of a chord (*see example 10*).

In the case of one legato pair and one detached pair, or vice-versa, the detached pair is usually equal in weight, especially if it comes after the legato pair (on the upbeat, *see example 11*). But if the detached pair comes on the beat, it is sometimes equal or it may be obviously stronger when the rhetoric of the beat requires more weight (*see example 12*).

In 16th-note combinations of 3+1 (*example 13*) or 1+3 (*example 14*), three 16ths are created in much the same way as in three legato subdivisions of the beat: the release of the first note is gentle, as well as the attack and release of the second and the attack of the third. The only differences are that the third of the three legato notes is somewhat shorter, giving space for a detached fourth note: in the

### Example 9. Giuseppe Sammartini: Concerto in F Major.

Allegro Assai

Giuseppe Sammartini



### Example 10. G. P. Telemann: Fantasia No. 8.

Largo

Georg Philipp Telemann



### Example 11. Daniel Purcell: Sonata in F Major.

Allegro

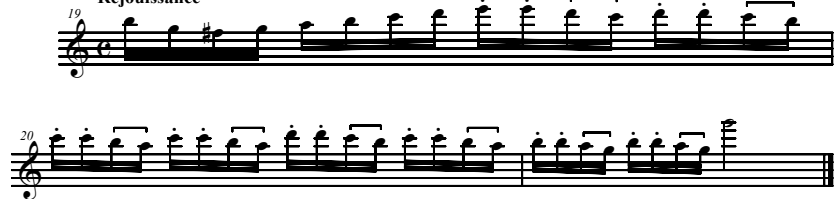
Daniel Purcell (c.1660-1717)



### Example 12. G. P. Telemann: Suite in A minor.

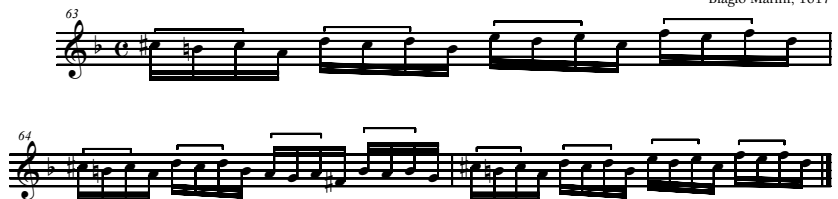
Rejouissance

Georg Philipp Telemann



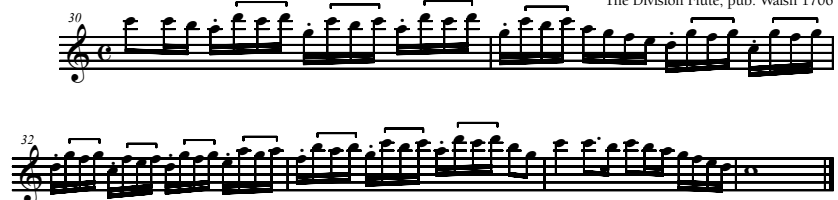
### Example 13. Biagio Marini: Sonata a3 "La Foscarina."

Biagio Marini, 1617



### Example 14. Division by Mr. Gorton from The Division Flute.

The Division Flute, pub. Walsh 1706



1+3 pattern, the release of the third legato note is harder than in the 3+1 combination legato triplets.

Our instrument still carries an undeserved stigma: people often think of the recorder as a kid's instrument, one inherently inferior to "real" instruments. Unfortunately, that prejudice is often reinforced by players and teachers who still think of recorder technique

as staccato and legato playing, with no articulations in between.

I believe the opposite: that the recorder possesses more possibilities than any other woodwind instrument for using articulation as a powerful technique to express subtleties of music—perhaps more than any species of instrument at all.

## Beginnings

The earliest references to recorder makers, direct and indirect, turn up in the late 14th century, about the same time as the first references to the instrument itself. According to William Waterhouse's *The New Langwell Index*, a man called only Nicolaus is documented as a "flute maker" (recorder maker?) in Prague in 1397. Eleven years later, a *pifaro* (wind player) named Bartolomio who worked for the count of Urbino was paid for "four new recorders" he had sent to the court in Brescia, presumably having bought them locally, or even made them himself. (In the 16th century, a number of makers were also accomplished players.) Waterhouse also reports that one Guillelmus d'Ager was noted as "*tornerius sive flahuterius*" (turner or recorder maker) in Barcelona in 1420. Significantly, Anthony Rowland-Jones has established that some of the earliest incontrovertible depictions of the recorder are in paintings from the Catalan court of Aragón in Barcelona around the turn of the 15th century.

The rest of the surviving evidence about recorder makers in the 15th century stems from Flanders, the Dutch-speaking part of what is now Belgium. In 1426, Duke Philip the Good of Burgundy ordered from Loys Willay in Bruges "four large minstrel instruments [probably a set of shawms], four *douçaines* (still shawms), and four recorders, all furnished with leather cases and chests ... to send to the Marquise of Ferrara." (The influence of that gift may be reflected in the set of "four Flemish recorders" found in the 1463 inventory of the Medici Court in Florence.) In 1443, the Burgundian Court paid Jean Chapuis, described as a *luthier* (lute maker), but perhaps also a woodwind maker—for "4 ivory recorders, one decorated with gold and jewels and the others plain."

In the 1481/82 fiscal year, the Bruges city minstrel Anthuenis Pavillon purchased for the use of the four minstrels, "a case of recorders," presumably from a local maker. But the only recorder maker we know of from that city after Willay and perhaps Chapuis is one Jean van Pitchem, *fleutmaker*, mentioned in a document from 1541.

Unfortunately, with the exception of a few archeological specimens such as those from Dordrecht and Göttingen, clearly belonging to another era, no recorders have survived from before the early 16th century, so we shall devote the remainder of the article to makers, making, and instruments during that century.

# Renaissance Recorders and their Makers

by Adrian Brown and David Lasocki

In March 2004, David Lasocki published an article in AR describing the lives of Renaissance recorder players and delving into some of the situations in which they were employed during that period. In the present article, the modern recorder maker Adrian Brown joins with him to examine what we know about Brown's Renaissance counterparts and what we can learn from their surviving instruments.

They draw on research, by themselves and others, recently published in the proceedings of the 2003 Utrecht symposium, especially the article by Peter Van Heyghen listed in the bibliography following this article. Other sources and authors mentioned in the article are also compiled in the bibliography.

Adrian Brown studied instrument-making at the London College of Furniture in the early 1980s, specializing in recorders under the supervision of Ken Collins. Since then, he has been an independent craftsman of custom-made recorders. Over the last 12 years, he has conducted extensive research into surviving Renaissance recorders, and hopes one day to have examined them all. He is the author of several articles on the subject and recently collaborated with the Vienna Kunsthistorisches Museum on a new catalogue of their recorder collection. He lives in Amsterdam, The Netherlands, with his wife, the recorder player Susanna Borsch.

David Lasocki is Head of Music Reference Services at Indiana University. He just completed editing for publication the proceedings of the 2003 Utrecht symposium. Now he is writing a book on the recorder for Yale University Press and another on the New Orleans modern-jazz group Astral Project.

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**Unfortunately, with the exception of a few archeological specimens such as those from Dordrecht and Göttingen, clearly belonging to another era, no recorders have survived from before the early 16th century.**

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## Training

Like instrumentalists, instrument makers were trained not in schools, but by one-on-one instruction: the system of apprenticeship. The apprentice's father found a "master" for him—master and apprentice were always male—and he went to live in the master's household for a number of years to learn the trade. A contract between father and master specified the apprenticeship period, living conditions, what was to be taught, and the sum of money to exchange hands. One such surviving contract, dated May 16, 1542, involves a French woodwind maker:

*Victor Thomassin, haberdasher, living in Paris, rue Garnetal, declares that he has entrusted and apprenticed, for six years as of today, his son Jehan Thomassin, aged sixteen years or thereabouts, in whom he has thoroughly inculcated the virtues of loyalty and probity, to Mathurin de la Noue, master instrument-maker living in the city of Lyons, who by the present agreement accepts and engages the said Jehan Thomassin as his apprentice, to whom he has promised this obligation and promises to give training and instruction in his said occupation and the manner of correctly and appropriately making all the kinds of instruments that he creates and fabricates, and, during the said period, to provide for his livelihood in regard to drink, food, fire, bed, lodging, light, woolen clothing and footwear, and undergarments, well and honestly, according to his station and needs; and to this end, the said Victor Thomassin has promised ... to give and pay to the said Mathurin de la Noue, his heirs or his assign, over the next four years, the sum of two gold ecus. This contract was created in the presence of the said apprentice, who has agreed to its terms, has promised and promises to serve his master the said Mathurin de la Noue well and loyally, to obey all his lawful and honest commands, to work for his benefit, to avoid any loss or injury to him, to inform him immediately upon learning of any such harm, and to refrain from leaving his employ or serving elsewhere during the period in question.*

La Noue died two years later, so his apprentice would have had to be "translated" (passed on) to another maker.

We have plenty of examples besides Willay of makers making several kinds of woodwind instruments—sometimes also bowed and plucked stringed instruments, and even percussion. La Noue's probate inventory included eight recorders, three flutes, three tabor pipes, four "piffres à

chant," five other "piffres," three *musettes* (bagpipes), four *musette chalumeaux* (bagpipe chanters), and four shawms. The Bassano family, whom we will meet below, made bassanelli, cornetti, crumhorns, curtals, flutes, recorders, shawms, and probably still shawms, as well as lutes and viols.

Woodwind makers were often, perhaps always, trained in the general art of woodturning, not just instrument-making, so they could have turned other objects when business was slow. In a few cases, their titles imply that they were so trained. Blanchet Duchesne was described as "*maître tourneur de boys à Paris*" (master woodturner in Paris) in a bill of sale in 1542, when he and La Noue sold a set of flutes to a merchant. In Nuremberg, four makers were called both *Holzdrechsler* or plain *Drechsler* (woodturner or turner) and *Pfeifenmacher* (woodwind maker): Georg Hartmann I (d. 1574), Jörg Hertwaich (fl. 1590), Hans Metzick (d. 1608), and Friedrich Purrer (d. 1619).

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**Woodwind makers were often, perhaps always, trained in the general art of woodturning, not just instrument-making, so they could have turned other objects when business was slow.**

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## Dealing with Customers

How did makers find customers, and who were they? For example, did makers sell directly, or (also) through dealers or players? Did they sell abroad as well as in their own localities?

The most useful document on these questions is a three-year contract made in 1559 between Jacomo Bassano and his son-in-law Santo Gritti [Bassano], on the one hand, and three members of the *pifferi* of the Doge of Venice (Paolo Vergeli, Paulo de Laudis, and Francesco da Zeneda), on the other hand. The main purpose of the contract for the makers was evidently to even out the unpredictable cash flow typical of the instrument-making business.

The players gave them 40 ducats, which was about the annual salary of a lower-paid singer at San Marco.

The money was to be "reimbursed at the rate of four ducats a month [in the form of] instruments and services." The makers promised to make several kinds of woodwind instruments—cornetti, curtals, flutes, recorders and shawms—"of the sort and quality that the three partners will request and order" and at prices listed at the end of the contract.

The makers could make instruments "for anybody else, whether he be from this city or from abroad, who will wish to have such instruments made," on the condition that any profit above the prices stated in the contract be divided one-third to the makers and two-thirds to the players. If the three players resold instruments at a higher price than stated in the contract, then the profit was to be divided the same way. Note that the Bassanos were anticipating selling instruments abroad as well as in Venice. The players were expecting to be able to resell instruments—which would, in effect, make them agents for the makers.

The court of Mary of Hungary in Brussels ordered some recorders in 1536 through a merchant named Lazarus Tucker in Antwerp. Tucker seems to have been a dealer in both instruments and decorative objects, as the court also bought from or through him: "thirteen cornetti and a certain number of lute and clavichord strings," furs, carpets, a gold headdress, and gilded silver flasks.

Curiously, in that same year, the Brussels court bought "a case serving to put fifteen recorders in"—but no instruments—from a recorder maker in Antwerp called Christophle van Stockaert.

Also in Antwerp, Petrus Alamire—best known as a music calligrapher, but also a singer, composer and spy, perhaps even a wind player—traded in music books, strings and instruments. In 1533–34 he provided the town of Mechelen with a *coker fluyten* (case of recorders) and two shawms.

A Spanish ambassador, Diego de Guzmán de Silva, was twice called upon to commission sets of recorders for people back home. While he was in England in 1567, the Ciudad Rodrigo cathedral asked him for help in obtaining "recorders and crumhorns." In Venice, five years later, he asked Girolamo dalla Casa, the *maestro de' concerti* at San Marco, to obtain shawms, cornetti, curtals, trumpets, a "case of large recorders," and music by de Rore, Lasso, Ruffo, and Guerrero for the "service and Galley Royal" of the Spanish king's half-brother, Don Juan of Austria.

## The Cost of Instruments

The recorders bought by the city of Bruges in 1481/82 cost two *livres*. The collective annual salary of its four minstrels in the previous year was 19 *livres*, raised to six *livres* apiece in 1483/84. Or, in other words, the set of what was presumably four recorders cost 30–40 percent of a minstrel's basic salary, before outside work.

In Florence in 1492, the inventory of Lorenzo “il Magnifico” de’ Medici includes several sets of recorders, with valuations: “A set of large recorders in a case ... 12 florins. A set of recorders for the use of the *pifferi*, with black and white ferrules, five in all ... 10 florins. Three recorders with silver ferrules in a case garnished with silver ... 8 florins.” At the end of the 15th century, the basic salary of each of the Florentine musicians who would have played those instruments—according to McGee, “the highest paid members of the special group of public servants known as the *familia* of the Signoria”—was 11 florins per month.

Ten French inventories-after-death from the period 1540–1640 collected by Lesure and Jurgens provide estimates by contemporaries of the value of the members of the flute family contained in them. Tabor pipes were valued at 2–3 *sols*, flageolets at 3–4 *sols*, a fife at 5 *sols*, flutes generally at 5–6 *sols*—and, finally, recorders the most expensive at 5–11 *sols*.

In comparison, the French Court's eight shawm and trombone players in the 1530s were paid an annual salary of 180 *livres tournois*, or 22 *livres* 10 *sols* per person (at 20 *sols* to the *livre*). Thus an individual recorder in the inventories was valued at a week's income for these musicians.

The 1559 contract just mentioned between two of the Venetian Bassanos and three *pifferi* of the Doge specifies prices for all of the instruments. Recall that the Bassanos borrowed 40 ducats, which was a year's salary for some of the singers at San Marco. “A consort of eight recorders with two keyed basses in a lidless case” cost six ducats; “a consort of sixteen recorders including great basses with their crooks in a lidless case,” 24 ducats. If we arbitrarily say that 40 ducats was equivalent to \$30,000 today, then the cost of the eight recorders was \$4,500 (an average cost of \$560); the 16 recorders “paid in proportion to the aforementioned recorders,” \$18,000 (much higher because of the expense of making the crooks for the lowest instruments). As a compari-

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## The set of what was presumably four recorders cost 30-40 percent of a minstrel's basic salary.

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son, 16 Renaissance recorders would probably cost around \$28,000 today.

The cost of recorders made by the Bassanos in England seems to have been comparable to prices in Venice. In 1568, the city of London paid £4 to buy for its six Waits “a whole set of recorders,” no doubt from the Bassanos. The same year, the city paid each Wait £8 per year. In other words, such a set, perhaps consisting of no more than six recorders, cost half a year's basic salary for each man who played it.

The retail value of other Italian recorders was higher. In 1548, the Accademia Filarmonica in Verona paid Pietro Naldi 40 *soldi* (about 33 ducats) for a set of recorders he owned—admittedly, 22 of them. In 1572, the “case of large recorders” that the Spanish Ambassador to Venice bought through Girolamo dalla Casa cost 56 *scudi* (about 71 ducats).

### Pitch Standards

So many pitch standards were in use in the 16th century that records sometimes specified those to which instruments conformed. The Bassano contract of 1559 states that the makers could supply curved cornetti at two pitch standards: *mezo ponto* and *tuto ponto* (the first time that such a standard is named in any surviving document). The same contract mentions that tenor and bass flutes could be supplied “at all the [or both] pitches” (*phifari tenori de tutti i tonj ... phifari bassi de tutti i toni*).

Unfortunately, it does not mention the pitches of the two sets of recorders. According to the evidence assembled by Bruce Haynes, *mezzo punto* and *tutto punto* evidently meant “semitone” and “whole tone” below a pitch standard around A=495 Hz. In other words, *mezzo punto* was about A=466 Hz and *tutto punto* about A=440 Hz (or modern pitch).

Both of these pitches are mentioned by name in other recorder sources. An inventory from Florence (1564) includes a set of 18 recorders “*di tutto punto*,” or at *tutto punto* pitch. An order for woodwind instruments from Genoa in 1592 specifies “six mute cornetti, together in a case, at *tutto punto* ...; six [standard] cornetti, the pitch of which should if

possible be precisely *mezzo punto*, together in a case ...; six flutes, the pitch of which should be precisely *mezzo punto* ... in a common case; eight recorders, all in a case, the kinds of which will be two small sopraninos, four larger, and two keyless tenors, the pitch of which should be *mezzo punto* ...”

In March 1571, Johann (Hans) Jakob Fugger, artistic adviser and superintendent of the music at the Bavarian Court in Munich, had possession of a remarkable chest of what are said to be 45 wind instruments made by the Bassano brothers in London that he was offering for sale. The fancy descriptions of these instruments neglect to name some of them precisely, and the total number is actually 42, but we can guess that they consisted of 13 shawms (in 2 sets), 7 cornetti, a tabor pipe or flute, 12 crumhorns, and 9 recorders. It was apparently an unusual occurrence that these sets of different types of instruments “are all tuned together at common organ pitch” (*gemeinem Tonum der Orgel*). Haynes believes that this standard was probably equivalent to *mezzo punto*.

Two Austrian inventories may indirectly refer to pitch standards as well as the playing situation of both flutes and recorders. One entry (Graz, 1577) refers to “*Mehr zwo groß vnd ain khlayne ledige Zwerch Pfeiffen, so zu den Concerten gebraucht werden*” (Two more large and one small individual flutes [*i.e.*, not in cases or sets], used for concerts). The 1596 Innsbruck inventory lists both “*2 zwerchpfeifen per concert*” (two flutes for concerts) and “*Ain grosse flaut per concert von Venedig erkhaufft*” (a large recorder for concerts bought from Venice). If these instruments were played in concerts with a mixed instrumental ensemble, they may well have been at chamber pitch. Michael Praetorius (1619) called that pitch *CammerThon*, and Haynes has concluded that it was also equivalent to *mezzo punto*.

In 1606, the monastery in Kremsmünster, Austria, paid for the repair of “two (small?) recorders (*Fleutl*) at cornetto pitch (*Cornedthöch*).” Praetorius equated *Cornettenthon* with his chamber pitch, *CammerThon*, or *mezzo punto*.

An entry in an inventory from Neisse, Austria (1625) may be a tacit indication that, even at that late date, consorts of recorders were not always at one of the standard pitches: “*Item ain stiembwerkh flötten sambt den fuetral, aber nicht in thon*” (Item, a consort of recorders together with the case, but not at pitch).

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**Adrian Brown's  
measurements of  
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surviving 16th-century  
recorders (and cases),  
and his estimates of  
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sizes a fifth apart.**

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**General Points about  
16th-Century Recorders**

Adrian Brown's measurements of about 120 of some 200 surviving 16th-century recorders (and cases), and his estimates of each instrument's pitch, show that in general they were made in sizes a fifth apart. This ties in with information in the treatises. Sebastian Virdung's *Musica getutscht* (Basel, 1511), the first published treatise we have that discusses the recorder in detail, mentions a bass recorder in *F* (*Baßcontra* or *Bassus*), a *Tenor* in *c*, and a *Discant* in *g*, all notated an octave lower than sounding pitch.

Virdung tells us that a consort (*coppel*) of recorders is made from two basses, two tenors and two discants. A quartet consists of bass, two tenors, and discant, or else bass, tenor, and two discants, depending on the range of the alto part (*contratenor altus*).

Martin Agricola's *Musica instrumentalis deudsch* (1529; 2nd ed., 1545) depicts the same three sizes, calling them *Bassus*, both *Tenor* and *Altus*, and *Discantus*; his *Bassus* has a key and a fontanelle. The reason for the middle size's double name is spelled out by Philibert Jambe de Fer's *Epitome musical* (1556) in the transverse-flute chapter: "The tenor and alto (*La taille & la haute-contre*) are similar in all matters, whether with a cornetto, flute, recorder, viols, violins, and other kinds of instruments.... All instruments are formed identically in shape, length, thickness, and other matters for the two parts." Similar names and pitches of recorders are mentioned in the treatises of Ganassi (1535), Cardan (c.1546; also an unnamed higher recorder in *D*), Zacconi (1596), and Cerone (1613).

The names and ranges for these three different sizes of recorder in fact mimic the four parts in vocal polyphony. This is understandable because, except for dances, vocal music was a model for instrumental music, and most of the recorder's repertory consisted of vocal pieces, read straight off the vocal part-books. The typical four-part polyphony of the earlier 16th century could be played on bass, two tenor/altos, and discant. We will abbreviate this schema as FCCG (note that all our schemas go from low to high). If a piece called for five parts, this normally meant a third middle size: FCCCG. Six-part music needed an additional doubling of the smallest size: FCCCGG.

For several reasons, chiefly to avoid ledger lines in an age where writing

materials were scarce, composers in the Renaissance wrote their music using a number of different clef combinations. If the music was written in the system of "natural" clefs, *chiavi naturali* (*F4-C4-C3-C1* = bass, tenor, alto, and soprano clefs), the total range of the piece would have been adequately covered by our FCCG combination, and the vocal part simply played as written.

But depending on the mode of the original chant on which the piece was based, as well as other reasons beyond the scope of this article, pieces were sometimes notated in another clef-system called *chiavette*—literally, "baby clefs," more commonly called "high clefs" (*F3/C4-C3-C2-G2* = baritone/tenor, alto, mezzo-soprano, and treble clefs). These clefs placed the compositions in a higher range, too high for our FCCG combination as well as for the (male) singers of the day. Therefore, all the parts had to be transposed down a fourth (if the signature contained a flat) or down a fifth (if the music had no signature). For details about this subject, and information on the many alternative clef combinations and how to deal with them, see Peter Van Heyghen's article cited in the bibliography.

In instrumental music of the late 16th century, which often had a larger overall compass, a fourth size of recorder would be called upon, generally Cardan's higher *D*-instrument, giving us the variant schema FCGD. In *Syntagma musicum II* (Wolfenbüttel, 1619), Michael Praetorius describes this performance practice and gives suggestions on how to deal practically with the three extra sharps that the highest instrument effectively adds compared with the bass part. He even mentions a fifth size in various families of instruments, which he says makes the music difficult to play, although it could work "if the composition is accommodated to it."

In preference, he advises makers to design instruments in alternate fourths and fifths, thus laying the foundation of our modern FCFC schema. In keeping with such a schema, he also mentions a soprano recorder in *C*, an octave above his tenor, as well as one in *D*—although he omits the *C* recorder from his examples of instrumentation.

Praetorius's treatise was also the first to mention further sizes of recorder, both lower and higher. He describes what he calls a *gans Stimmwerck* or *Accort* (whole consort), consisting of no fewer than



21 recorders, which he says can be bought in Venice. Because of its extended range, he had to rename all but the tenor. Switching to 8' pitch, its sizes and numbers were: *Groß-baß* in F, 2 *Baß* in B<sup>b</sup>, 4 *Basset* in f, 4 *Tenor* in c', 4 *Alt* in g', 2 *Discant* in c'', 2 *Discant* in d'', and 2 *klein Flötlein* or *exilent* in g'', this last an octave above his alto size. To save any possible confusion, for the remainder of this article, unless otherwise stated, we will employ 8' pitch and English versions of Praetorius's size names: great bass, bass, basset, tenor, alto, soprano in C or D, and soprano.

(Note that the number of recorders in Praetorius's whole consort was close to 22, the figure given for the set that the Accademia Filarmonica in Verona bought in 1548.) Despite Praetorius's new names and his recommendation about alternating fourths and fifths, the treatise of Marin Mersenne (1636) still describes bass, tenor/alto, and discant (*basse, taille* or *haute-contre*, and *dessus*) a fifth apart. But additionally, in a passage that has often been misunderstood by modern authors, he mentions two different interlocking registers—the *petit jeu* and the *grand jeu*, the second of which he depicts as what Praetorius called great bass, bass, and basset sizes (“The bass of this high *jeu* ... serves as discant to the low *jeu*, which begins where the other ends”). In other words, Mersenne had in mind a set of five recorders, all a fifth apart: great bass, bass, basset, tenor, and alto. (See chart below.)

Despite the lack of information in the 16th-century treatises, both the surviving recorders and the inventories of the period dispel any notion that the extra sizes were a product of the early 17th century. An inventory made at the Medici court in Florence in 1520 mentions “three new large recorders for the bass part” (*tri flauti grandi, novi, da contrabasso*). Identical terminology is found in a set of recorders that the celebrated wind player Wolff Gans (see Lasocki, “Renaissance Recorder Players” in the March 2004 AR) is said to have bought in Augsburg for the Brussels court in 1535: “one for the bass part the height of a man.” An extended great bass recorder by Hans Rauch (see below in this article), evidently dating from the same time, is the height of the tallest of men, 2.433 m (about 8 feet).

The same size of recorder is mentioned as the bottom member of a consort in an inventory from the Madrid court in 1559: “four recorders, one very large about three *baras* in length, and the others each decreasingly smaller.” One *bara* equaled 83.52 cm, so this recorder was about 2.5 m long. The consort would presumably have consisted of extended great bass, [extended] bass, basset, and tenor sizes.

Both soprano and soprano sizes appear in inventories from Graz, 1577 (*khlainere discantl* and *khlaine flöttlen*), and Berlin, 1582 (*Dißcantt Pfeifflein* and *klein Dißcantt Pfeifflein*). The distinction between C and D sopranos, however, is not apparently made in an inventory

until Hechingen, 1609 (*alt, discant, hohe discant*) and Kassel, 1613 (*Alt, Soprani, höhere Soprani*); even then, the terms make it hard to tell the difference between a “high soprano” and a soprano.

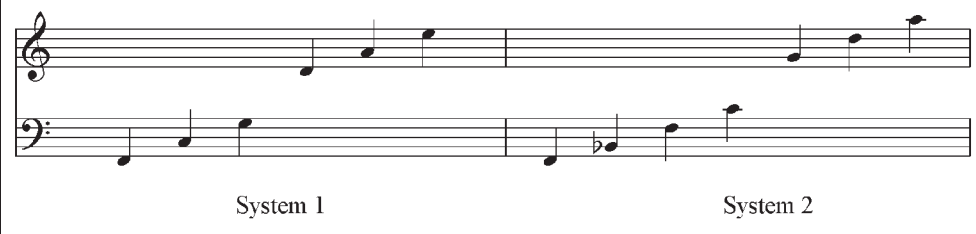
Praetorius supplies an important clue to the use of the lower sizes missing from earlier treatises. In his table for the whole recorder consort, he gives four groupings of *Baß/Ten.Alt./Cant.*—one starting with each of the great bass, bass, basset, and tenor sizes. He explains: “it is always possible, as I have annotated in the table above, to use three adjacent sizes.” Putting it into our terms, the FCCG schema could be used for four different registers of sizes: (1) great bass, two basses, basset; (2) bass, two bassets, tenor; (3) basset, two tenors, alto; and (4) tenor, two altos, soprano. Because these registers are a fifth apart, the players did not have to worry about what actual size of recorder they were playing, only which part they were assigned. Today we would think of this practice as transposition, but that would probably not have been the view of period players, who were unacquainted with modern notions of absolute (even “perfect”) pitch.

It should be added that in (1), the lower interval is a fourth, upsetting the system slightly. The great-bass player, whose instrument is nominally in G, would have to (actually) transpose down a tone, or else the others would have to transpose up a tone, playing nominally in D and A. The kinds of *jeu* described by Mersenne are in fact numbers (1) and (3) of Praetorius's registers; and although he doesn't mention (2), which would have been a *moyen jeu*, we assume he would have been aware of it.

Although, as we have seen, several standard pitches begin to be named in the middle of the 16th century, surviving recorders are found at many different pitches, both higher and lower than modern pitch (A=440 Hz). Praetorius even tells us that “Since among our ancestors playing together with all kinds of instruments was not usual, wind instruments were tuned and made very differently by instrument makers, one [kind of instrument] high, the other low.” In other words, because recorders tended to play in consorts by themselves, their pitch-level was immaterial, so long as the instruments of a consort were tuned to one another. Within a consort, however, because recorders do not come with labels, we cannot tell whether to consider a particular instrument as, for example, an alto at a low pitch or a tenor at a high pitch.

Base note	F	B <sup>b</sup>	f	c'	g'	c''	d''	g''
Amerbach ms. (c.1510)					Discant			
Virdung (1511)			Baßcontra or Bassus	Tenor	Discant			
Agricola (1529)			Bassus	Tenor = Altus	Discantus			
Ganassi (1535)			basso	tenor	sopran			
Cardan (c.1546)			bass	tenor	canto		unnamed	
Jambe de Fer (1556)			bas	taille = haute-contre	dessus			
Zacconi (1596)			basso	tenor	canto			
Virgiliano (c.1600)					unnamed			
Cerone (1613)			Basso	Tenor	Tiple			
Praetorius (1619)	Groß-baß	Baß	Basset	Tenor	Alt	Discant	Discant	klein Flötlein or exilent

**Common Pitch-Size Systems of Renaissance Recorders**  
(lowest notes relative to A=466 Hz)



But that would not necessarily have troubled 16th-century players. The registers that Praetorius described imply that players perceived any given recorder, regardless of its pitch or size, as *functionally* a bass, a tenor/alto, or a discant (to use what were still his own terms, even though his names for the sizes had changed). Players had only to concern themselves with the identity of their part—or in other words, where their instrument would fit into the FCCG schema.

We have no documentation of how far the concept of three functional sizes a fifth apart went back into the 16th century—but it would certainly provide a reasonable explanation for how players dealt with the actual lower and higher sizes that existed as much as a hundred years before Praetorius was writing.

From the surviving instruments, we can gain some idea of these actual sizes as well as the pitch-levels of Renaissance recorders, especially if we compare those made by a single maker. The great majority of surviving instruments from the more important makers seem to be aligned with one of two systems, which we surmise were founded on the reality that a great bass recorder in *F* at *mezzo punto* is the largest practical size.

The first system was built on a cycle of fifths starting from a low *F*, giving a great bass size in *F*, basses in *c*, bassets in *g*, tenors in *d'*, altos in *a'*, and sopranos in *e''* (no soprano in *b''*, as that would probably have been too small to make and its tone verging on the painful).

The second system is basically a tone lower, but reduces the bottom interval to a fourth: great bass size in *F*, bass in *B<sup>b</sup>*, basset in *f*, tenor in *c'*, alto in *g'*, soprano in *d''*, and soprano in *a''*.

In the first system, the lower recorders in *F*, *c*, and *g* are aligned with *mezzo punto*. In the second system, the higher instru-

ments in *f*, *c'*, and *g'* are at this pitch and, apart from the soprano and soprano sizes, match those mentioned by Praetorius. From what we know about the dates when the makers of these instruments flourished, it does seem that the earlier 16th-century makers opted for the first system, and later makers for the second.

We wish to emphasize there is no evidence from surviving recorders that the lower and higher FCCG registers (*F*, *c*, *g* and *f*, *c'*, *g'*) were ever made in octaves within a particular set. That would have required two varieties of basset size: one in *g* acting as soprano to the low grouping, and another in *f* as bass to the higher grouping. Recall that Mersenne described five interlocking sizes a fifth apart, using the same basset size to link the three sizes of the *grand jeu* with those of the *petit jeu*.

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**The least disputable source of information about the composition and pitch of sets of recorders is their cases.**

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The least disputable source of information about the composition and pitch of sets of recorders is their cases—of which eight examples have survived from the 16th century, six still containing some or all of their original instruments. The compartments of these cases have been measured; and since the length of a given compartment is always a reflection of the length of the instrument for which it was intended, simple math provides us with the pitch of each instrument.

The largest case, bearing the date 1603 and the arms of the city of Augsburg, must have belonged to the city's wind ensemble. It was made to hold no fewer than 28 instruments: 16 recorders, 6 flutes, and 6 conical instruments that may well have been cornetti. The sizes of the recorders would fit our second system exactly (minus the great bass): a single bass in *B<sup>b</sup>*, four bassets in *f*, four tenors in *c'*, three altos in *g'*, two sopranos in *d''*, and two soprano probably in *a''*, all at *mezzo punto*.

The other cases are all for higher sets, and two begin with basset sizes. Frankfurt X/4266, which bears the maker's mark HD, was made for basset in *f*, two tenors in *c'*, two altos in *g'*, two sopranos in *c''*, two sopranos in *d''*, and two soprano in *g''* at *mezzo punto*. The presence of both sizes of soprano presumably puts this case in the late 16th or early 17th century.

In contrast, the case for eight recorders marked HIERS in the Vienna Kunsthistorisches Museum, or Vienna KHM (SAM 170), was intended for two bassets in *g*, three tenors in *d'*, two altos in *a'*, and soprano probably in *e''* at *mezzo punto*, constituting part of our first system. The system would be completed if we take into consideration the separate (and caseless) HIE.S set of great bass, three basses, and two bassets found in the same collection.

The four other cases begin with tenor or alto sizes. An anonymous case in Vienna (SAM 172) was built for tenor in *c'*, two altos in *g'*, soprano in *d''*, and soprano in *a''*, at a pitch around a tone below modern. (Such a standard, the lower version of *tuono corista*, or choir-pitch, did exist in Rome. Praetorius says that it was employed in England formerly and in the Netherlands still, and "recorders ... sound much lovelier at this low pitch ... presenting almost a different kind [of timbre] to the ear.")

Another anonymous case in Vienna (SAM 173) would have fit the same instruments, without the tenor: alto in *g'*, two sopranos in *d''*, and soprano in *a''*, but at a pitch around a semitone lower than modern. (This standard, existed too, as the higher version of *tuono corista*.)

A further case in Vienna (SAM 171) marked !! (type A), a mark that we associate with the Bassano family (see below in this article), also belongs to the second system: tenor in *c'*, two altos in *g'*, and soprano in *d''* at *mezzo punto*. Note that in all these cases (pun intended), the middle size is doubled, tripled (SAM 170), or even quadrupled (Augsburg).

A second case in Frankfurt (X/4269), marked PM, has the instruments in fourths, presumably a late trait and certainly an unusual one: two tenors in *c'*, one alto in *f'*, and two sopranos in *b<sup>b</sup>* at a pitch a semitone above *mezzo punto*.

Finally, a case survives in Quedlinburg for seven recorders tuned in alternate fifths and fourths, the surviving five instruments clearly dating from the 17th century.

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## Construction

Renaissance recorders were generally one-piece instruments. Only the largest sizes (basses in  $B^b$  and great basses) had removable foot joints, presumably to aid their transportation. The bassets and basses had glued-on bells, and even some of the smaller sizes had patches glued to their bells, to save wood on the part of the instrument with the largest diameter.

The smaller sizes without a key had a doubled seventh tone-hole for the little finger of the lower hand, the spare hole being plugged by wax depending on whether the player was right- or left-handed. The need to accommodate both types of players was still being cited by Mersenne (1636), although we suspect that symmetry of design may have been a factor in preserving the practice.

The majority of bassets had a cap with a small blowhole at the back, to facilitate playing and to enable the recorder's voicing to point forward in the normal fashion, although a few of the smaller bassets were directly blown. Some direct-blown bassets and tenors have the window and tone-holes on opposite sides, with the window pointing towards the player.

The key on bassets and basses was of swallowtail design, again a symmetrical device on a well-balanced design. The key mechanism was covered by a fontanelle: a thin perforated wooden sleeve reinforced with brass rings at each end, which fulfilled both a protective and a decorative function.

Basses and great basses were blown by a cap and crook arrangement—the crook being rolled up from sheet metal, soldered along its length, and bent to shape. Of all the processes employed in creating a recorder, making the crook probably demanded the most labor, and the result was also the most fragile part of the instrument. Significantly, crooks are often mentioned in inventories, but sadly, only a handful of original ones are known to exist today.

Bassets, basses, and great basses were sometimes extended in length to produce

two or even three extra notes. Such an extension can be seen as a woodwind version of the “short octave” often found on keyboard instruments of the period. The instruments with two extended notes (Rome, Verona, and St. Petersburg) have two extra keys on the back of the instrument, operated by the thumb of the lowest hand to give the semitone and minor third below the normal lowest (seventh-finger) note.

Those with three extended notes (Antwerp and Munich) have a double key on the front of the instrument—to give the seventh-finger note as well as the first extended note, a semitone below—and a double key on the back to give the further two extra notes, a minor third and a fourth below the seventh finger note. (See chart below showing extended notes.)

Five recorders have survived of the columnar variety: an extended basset in  $f$ , an extended tenor in  $c'$ , two altos in  $g'$ , and a soprano in  $d''$ , all marked with the double trefoil associated with Hans Rauch, active in the early 16th century. Despite their diverse locations today (Brussels, Frankfurt, Paris, Tokyo), they have been taken as constituting a set, or part of one, and their common pitch (about a tone below modern) is important evidence about this lower version of the *tuono corista* pitch-standard mentioned above. Still, small differences among the five instruments—in the engraving of the keys and the color of the varnish—might point to their having come from different sets.

These complex instruments were perhaps conceived to be played while placed upon a table, at which each player would be seated: regardless of size, they seem to have a similar height from the table to the blowhole in the cap or crook. The larger two sizes of these instruments also have three-note extensions, in the manner of extended regular recorders—but here the extension is achieved by the doubling back of the bore of the recorder in the manner of a curtal and a key system to cover the extra holes.

“One set of nine columnar recorders (*Fletten Colummen*) in a black case covered with leather” is mentioned in the 1566 inventory of the Augsburg banker Raymund Fugger. Other references to “columns” (*colommelle*, *Kolonen*, *colonnen*, *collonen*, *colōa*, *Colonne d'Altare*), stretching from c.1510 to 1706, may well refer to columnar recorders, but in some instances the instruments could have been sorduns, double-reed instruments with a similar construction.

Despite being found on some very large shawms, extra keys for the middle tone-holes (holes three and four) of a recorder are unknown. Perhaps this is due to the acoustical difficulty of covering large holes with keys, without resorting to large key pads, which tend to disturb the affected notes. Shawms, which have relatively smaller holes than recorders do, are for that reason easier to adapt to keys and may also be loud enough not to be disturbed by the added key noise. The largest surviving recorder, the 2.6 m extended great bass in Antwerp, is in essence a great bass size in  $F$  with an extension for the notes  $E$ ,  $D$  and  $C$ . It is probably the largest size of recorder that can be made without resorting to extra keys for holes three and four.

Overall, the lower sizes outnumber surviving smaller, unkeyed sizes by about 20 percent. This may well be because basses had a more obvious value, and are therefore less likely to have been lost or damaged over the centuries. They were also probably used proportionately less often and were thus less likely to wear out.

The inner bore of recorders comprised three main types—none of which offers any clue as to the dating of these instruments, and indeed they seem to have been used concurrently by the main makers. The most common type is what could be called the **conical** bore, although it is more complicated than that. It follows an approximately cylindrical shape from the mouthpiece of the recorder to around the thumbhole. From here it contracts in an irregular cone to around the lowest tone-hole. From this point, where the diameter is about three-quarters of that at the mouthpiece, the bore expands gently to the bell in an obconic or counter-conical fashion (“flared bell”). This bore type is found in the majority of surviving Renaissance recorders, and recorders of all sizes can be made using it.

### Lower Notes of Extended Recorders (pitches relative to $A=466$ Hz)

Antwerp 134(VH2111) Great Bass    Munich MU 180 Bass    St Petersburg 409 Bass    Rome 719/Verona 13249 Basset



**The main limitation of recorders with the cylindrical type of bore is that the physical constraints it imposes on the positioning of the tone-holes make larger sizes impossible.**

The second type of bore is the **cylindrical**, or near-cylindrical. Instruments of this type are indeed much more cylindrical than those of the previous category, although they often have a more pronounced expansion between the seventh tone-hole and the end of the bell.

Recorders with a cylindrical bore have a more open sound, richer in harmonics than those with a conical bore. Moreover, they can often play more notes in the higher register, although it is debatable whether this was the makers' original goal. Sylvestro Ganassi, a professional wind player for the Doge of Venice, tells us in his celebrated but often mistranslated treatise *Opera intitulata Fontegara* (Venice, 1535) that he discovered these notes could be extracted from some instruments: "I have never found virtuosi of this art who played more than the normal [range of] notes; certain players could add one or more notes. Having myself studied this matter, I have found that ... there are seven further notes than the normal ones that I am going to make known to you..." (*ho trovato homo degno in tale arte che piu dele voce ordinarie habi essercitato dil che protrebono havere agionto una de piu o due voce[;] onde havendo io*

*essaminato tal modo ho trovato ... cioe sette voce de piu de lordinario detto dele quali ti daro tutta la cognitione).*

The main limitation of recorders with the cylindrical type of bore is that the physical constraints it imposes on the positioning of the tone-holes make larger sizes impossible.

The third type of bore is cylindrical from the mouthpiece to a point around the seventh tone-hole, from whence follows a short, but steep conical section—creating an abrupt "stepped" contraction in the bore. For this reason, Adrian Brown coined the term **step** bore for this type, which is found in 18 percent of surviving recorders. It gives a rather sedate character to the instrument—weaker lower notes than conical and cylindrical counterparts, but an ability to play several more notes in the high register using fingerings close to our modern "Baroque" fingering. Indeed, this type of bore could be said to be the forerunner to that of the Baroque recorder. Nevertheless, Jambe de Fer already gives several variants of these fingerings in 1556, so they certainly antedate the Baroque recorder by a good hundred years.

The most popular wood appears to be maple, which was used extensively for all sizes of recorder. Boxwood was also popular, especially for the smaller types (a bass in Rome 1.3 m long is the longest surviving recorder made from this wood). Such woods as olivewood, walnut, yew, cherry, plum, and dogwood (cornelian cherry) were also used. The inventories of Henry VIII of England (1542 and 1547) even list recorders made from (white) oak.

There is some evidence that consorts were not always made using the same wood throughout. Ivory was also widely used for highly decorative recorders, although the size limitation of this material was obviously an even more restraining factor than with boxwood.

**Rauch Family**

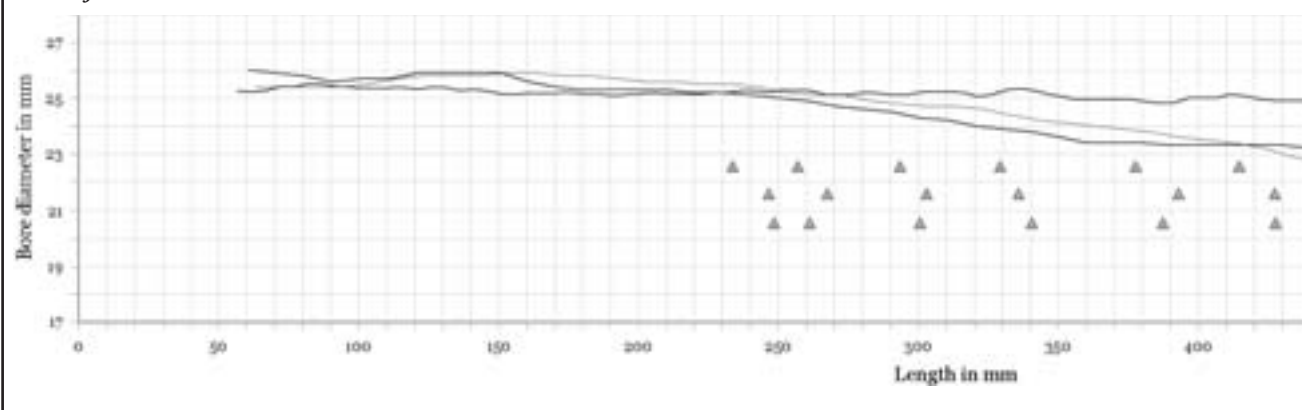
Ganassi left us a clue to makers' reputations. On the stylized recorders that make up his fingering charts, he reproduced three different maker's marks: a capital letter B, a capital A (three times), and a trefoil with a tail pointing to the right. The first mark has caused some puzzlement among scholars, as we have no surviving woodwind instruments bearing it.

At least by the 17th century, however, single capital letters were associated—but not necessarily exclusively—with makers from Nuremberg.

A double trefoil with a right-pointing tail is found on two recorders (extended bass, Munich; basset, Salzburg) that have "Hans Rauch von Schrat" engraved on their rings. The Munich instrument has the engraving on the upper fontanelle; the Salzburg instrument, on the cap. The Salzburg instrument also has engraved on the lower fontanelle ring the inscription "Ihesvs Maria Anna 1535," the same year that Ganassi published his treatise.

Rauch was one of a dynasty of *Pfeifenmacher* (woodwind makers) who are documented in the Bavarian hamlet of Schratzenbach from 1460 to 1595. One known maker named Hans married in 1490 and died in 1526, so our Hans was presumably his son. Charles Burney, visiting Antwerp in 1772, noted the presence in the Oostershuis warehouse of "between thirty and forty" recorders bearing the name "Casper Rauchs Scratzenbach ... engraved on a brass ring, or plate, which encircled most of these instruments." The two surviving instruments from that collection, however, are just signed with the double right-pointing trefoil, presumably because the identifying brass rings have fallen off and disappeared. We have no further documentation of Casper Rauch as an

**Bores of Three Tenor Recorders in Modern c#<sup>1</sup> Marked !!**





instrument-maker, although a man of that name is mentioned in the local Kempten archives in 1540.

It does seem reasonable to suppose that all right-pointing trefoils came from the Rauch family workshop. Besides the instruments with Rauch's name and the columnar recorders, the surviving recorders comprise the enormous extended bass size mentioned above (Antwerp), five basses (Brussels two, Munich, Verona two), five bassets (Merano two, Modena, Nuremberg, Paris), and one tenor (Rome). Based on biographical knowledge of this workshop, these recorders may be tentatively dated to the early 16th century.

There are also a handful of recorders (Celle, Paris, and Vienna) bearing a single trefoil, which may perhaps be attributed to the same workshop.

The Rauch extended and columnar recorders are often highly decorated, with cleanly engraved and gilded metalwork. Both types show an ingenious use of the available technology of the time, with their intricate and well-made key systems and complicated bore profiles.

The bores of Rauch recorders are often chambered, or hollowed out at certain points, probably to correct problems of tuning and note-stability. The extended great bass in Antwerp even has extra pieces of wood glued into the bell to correct a certain imprecision in the harmonics of the sound that might otherwise cause problems with the low notes. It is possible that, in some instances, their bores may have been partly turned out using a boring-bar technique, rather than reamed using forged reamers, the more usual manner of producing tapered bores.

The sizes of most Rauch recorders fit a sequence of fifths starting from *F* as the great bass size. The columnar recorders are also made in sizes a fifth apart—although at a different pitch standard and, as mentioned earlier, the two largest sizes of this surviving five-piece consort are extended and have doubled-back bores in the manner of a curtal.

### Schnitzer Family

Ganassi's second mark, the capital *A*, is associated with the Schnitzer family working in Munich and Nuremberg. The *A* originally stood for Albrecht (d. 1524/25), the first known maker in the family, who was born in Augsburg and had moved to Munich by 1490. Albrecht's sons Sigmund I (d. 1557) and Mathes (c.1500–1553) were also active during Ganassi's lifetime. They were both born in Munich, then moved to Nuremberg (in 1503 and 1522, respectively).

The Nuremberg teacher Johann Neudörfer published a long study of the "artists and artisans" in his home town in 1547, including a biography of Sigmund, headed "*Pfeifenmacher und Stadtpfeifer*" (woodwind maker and city wind musician). He commented that Sigmund "is skillful not only with recorders but also with flutes and trombones, but above all there is to my knowledge no one in woodwind making above him nowadays, especially in turning and tuning extremely large instruments so purely ... as in Rome and everywhere in Italy, also France, and here in the town hall, his work gives sufficient proof." Of course, in praising Sigmund so highly, Neudörfer may have just been showing his Nuremberg bias.

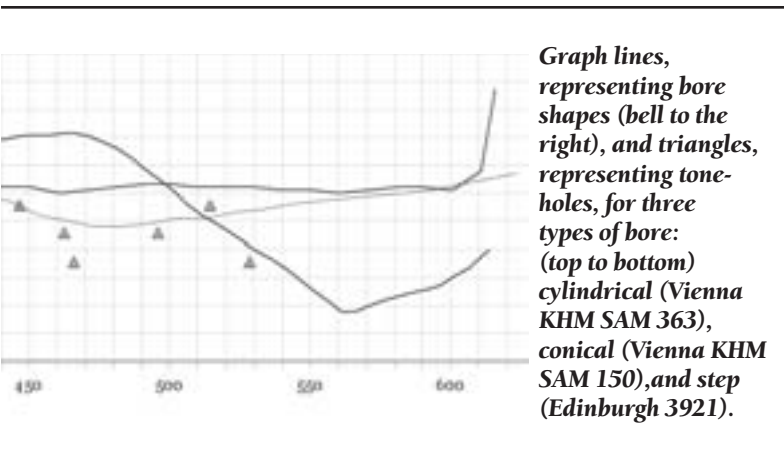


The majority of surviving recorders bearing the *AA* mark are basset sizes (Braunschweig, Brussels two,

Copenhagen, Vienna KHM, Vienna Gesellschaft der Musikfreunde [currently displayed in the Vienna KHM]), with an interesting trio of bass, basset, and tenor in Merano. The bassets are very regular, their tone-holes being drilled in the same positions on each instrument. Their bores are also similar and tend to follow the cylindrical profile more than the conical, with more pronounced bell flares. Alas, none of the "extremely large" recorders for which Sigmund was famous have survived.

In 1539, the city council of Nuremberg bought shawms and recorders from Sigmund ("a large bombard, a *vagant* [bass], two tenors, and two altos, also a large case of recorders, containing ten recorders and three small

The Schnitzer instruments are often able to play an extended range in the high register, using the fingerings given by Ganassi. The sizes of the surviving recorders tend to fit a sequence of fifths starting from *F*, as was the case for the double trefoil recorders, except that no great bass size by this family survives. Again, biographical evidence and the surviving recorders' characteristics suggest that these instruments date from the first half of the 16th century.



## Hess Brothers

A similar instance of protection relates to Bartholomeus (1515–85) and Paul Hess (or Hessen), who were *Stadt Pfeifer* in Breslau, originally from Steiermark (Styria), Austria. In 1553, Kaiser Ferdinand I gave them a privilege, renewed in 1560, protecting them against counterfeiting in Bohemia and annexed lands for “instruments of wood and brass for piping and blowing, such as trombones, trumpets, shawms, recorders, crumhorns, cornetti, rauschpfeifen, Swiss pipes, and tabor pipes large and small....” We can trace sales of the Hess brothers’ instruments as far afield as Leipzig, Stuttgart, and Graz. Unfortunately, as far as we know, none have survived.

Neither have the collections of *Viel feiner lieblicher Stucklein* (Many fine, charming little pieces) and *Etlicher gutter deutscher und polnischer Tentz* (Quite a few good German and Polish dances) that the brothers published in Breslau in 1555.

## Bassano Family

Whatever reason Ganassi had for reproducing the three particular marks, he apparently did not include any from Venetian makers. Yet one family of makers there did have a high reputation among their contemporaries.

A book about the town of Bassano published in 1577 by Lorenzo Marucini, a Venetian doctor, has a sentence on Jeronimo Bassano I (d. 1539 or 1546), the father of the brothers who emigrated to England in 1539–40. (The sentence has some ambiguities, preserved here.)

*Maestro Gieronymo, called “il Piva,” inventor of a new bass wind instrument, excellent pifaro, and employed by the Doge of Venice; he had three musician sons, trained by him, who together with their father were led to the Queen of England with a large salary and much honor; and his/their great excellence was also in the making of recorders, because these [recorders] marked with his/their mark are held in such great veneration among musicians that, when they can be found, they are very expensive.*

Marucini makes some elementary mistakes about the Bassanos: Jeronimo had six sons, not three; there is no record of his going to England; and his sons went to England during the reign of Henry VIII, Elizabeth’s father. But there seems no reason to doubt what he says about the current reputation of the family’s recorders or that they had a distinctive maker’s mark or marks. (Incidentally, the “new bass wind

instrument” he is said to have invented could well have been the curtal.)

In 1559, as we have seen, three members of the Doge’s *Pifferi* made an agreement with one of Jeronimo’s sons, Jacomo, and his son-in-law, Santo Griti, to supply instruments to them. We also know that the Bassanos in London supplied recorders to Raymund Fugger by 1566; the Ciudad Rodrigo cathedral in 1567; and Huesca cathedral sometime before 1626.

The known makers among the London branch of the family, who earned their living primarily as woodwind players, begin with Anthony (d. 1574), who was appointed “maker of divers instruments” to the Court in 1538 and was presumably responsible for most of the woodwinds listed in Henry VIII’s inventories. His eldest brother Alvise (d. 1554) had a “working house” as well as a dwelling house in the family’s living quarters at the dissolved monastery of the Charterhouse in 1545.

Another brother, John (d. 1570), had a “brotherly company” with Jacomo in Venice. Giulio Ongaro suggests that Jacomo “served as the other brothers’ agent in Venice, providing them with instruments and probably also with music for their use in London, and perhaps for resale in England.” Since there were at least three instrument-maker brothers in England and only one in Venice, and sales were more likely in Italy than in England, the traffic could well have been largely the other way round.

The only member of the second generation of the Bassano family in England who undoubtedly made instruments was Arthur (1547–1624), who bequeathed to his son Anthony II (1579–1658) “all my instruments, working tools and necessities belonging to the art of making of instruments.” It may well have been Anthony who was responsible for making the very large recorders that were depicted in Marin Mersenne’s *Harmonie universelle* (1636) with the remark that the instruments “have been sent from England to one of our kings.”

David Lasocki’s theory, based on considerable circumstantial evidence, that the maker’s marks of the Bassano family were variants of !! (perhaps also HIERS: see below in this article) has been widely accepted. The !! mark was originally taken for a pair of rabbit’s paws, but Lasocki suggested it represents a stylized version of the silkworm moth found on the Bassanos’ coat of arms.

About 150 woodwind instruments

with !! marks survive, including cornetti, curtals, flutes, shawms, and no fewer than 50 recorders. Maggie Lyndon-Jones has divided the variant marks into 18 types plus some unclassified ones. The original model used by Alec Loretto and Fred Morgan for the modern “Ganassi” recorder is an alto of type A (Vienna KHM SAM 135, marked on the bell, *above*). Type-A marks survive on instruments now in Basel, Bologna, Brussels, Nuremberg, Rome, Verona, and Vienna. Note that SAM 135 was probably not a solo instrument, or even the highest instrument in a consort, but originally part of a consort comprising a tenor size, two altos, and a soprano, the case for which has survived (SAM 171). The Genoa order of 1592 cited above requests exactly double this combination: two tenors, four altos, and two sopranos, at around the same pitch (*mezzo punto*). Both consorts would have played our FCCG schema in the register that begins with a tenor size playing the bass part.

The Genoa order specifies: “All the above instruments should be of rather solid, well-seasoned wood, and above all correctly pitched, and to have them in perfection one could turn to Venice to Gianetto da Bassano, or else Gerolamo ‘of the instruments,’ or Francesco Fabretti and brothers, because all of them are most skilled in these kinds of instruments.” Gerolamo could not be Jeronimo, the patriarch of the Venetian branch of the Bassano family who had died around 50 years earlier. Perhaps Gerolamo is to be equated with the Hieronimo de li flauti, whom Armando Fiabane reports discovering in Venetian documents of the second half of the 16th century. The name Gianetto does not appear in any other records about the Bassano family that have turned up so far, so it may well be a diminutive of the well-known composer and performer Giovanni—the son of an instrument-maker (Santo), but not previously known to have made instruments himself. The Fabretti brothers are otherwise unknown.

The !! instruments are masterpieces among surviving Renaissance recorders. They are beautiful, well-proportioned instruments, and their technology is more advanced than that found on many of the other surviving recorders. Their bores are better defined and show a logic in their conception. Their tone-holes are standardized and often angled up or down the bore, giving the player an easier stretch for the hands. The caps are attuned to the instrument, in that the space inside the





cap is made to dictate the size of the air reservoir thus created, giving the recorder a better sound and control. The crooks and holes inside the caps show similar ingenuity, having a taper towards the inside space of the cap that softens the flow of air into the recorder and reduces problems with the stability of the attack.

The !! recorders are made from a great variety of woods. The variants of the mark often accompany subtle differences in making: different shapes of windows, drilling of tone-holes, styles of keywork, etc., suggesting that they may represent the different generations or workshops. This argument is strengthened by recent research in the Accademia Filarmonica of Verona, where the !! recorders—the survivors of three separate sets—show three different styles of making and have been found to be tuned in three slightly different pitches.

The type-G mark is found on a great bass size in *F*, two basses in *B<sup>b</sup>*, and four bassets in *f*, tuned around *mezzo punto*, that survive from a case of 22 recorders purchased by the Accademia from Paolo Naldi in 1548, but apparently deposited there four years earlier. The type-A great bass and extended basset, among the best surviving Renaissance recorders, apparently belonged to one of two cases, containing 10 and 11 recorders, that the Accademia acquired between 1562 and 1569. They are at a pitch about 30 cents lower than *mezzo punto*. (The second of these cases probably included the surviving two basses with double trefoils.)



On the other hand, the type-H bass and basset could be considered among the worst surviving recorders and are at a pitch about 50 cents above *mezzo punto*. They seem to correspond to the “one black case with nine recorders with a brass crook for the *dolzaina* used as the bass” that the Accademia acquired between 1585 and 1628, the late date suggesting a decline in the Bassanos’ instrument-making ability. (The identity of the *dolzaina* mentioned in the inventory is unclear—even if Praetorius recommends that a curtal be employed on the bass part when a recorder consort plays with consorts of other instruments, a situation in which the bass recorder would be too soft.)

Most of the !! recorders fit our second system of pitch-sizes, which has the bass size in *B<sup>b</sup>*, basset in *f*, tenor in *c'*, and alto in *g'*. These instruments clearly represent a long period of instrument-making, from the 1540s or earlier to the end of the century and beyond.

### Hieronymus

Twenty-nine woodwind instruments with HIERS or HIES marks survive, including 13 recorders (also cornetti, crumhorns, and curtals). The marks are presumably abbreviations of the name Hieronymus (the Latin equivalent of Jeronimo). The surviving recorders are found only in the Vienna KHM and the Biblioteca Capitolare of Verona.



The two sets in Vienna have different versions of the mark. Two basset sizes, three tenors, and an alto are marked HIER S (for comments on their surviving case, see above). A great bass, three basses, and two bassets are marked HIE.S. In Verona, the sole basset is marked HIER S.



There is a high degree of irregularity among instruments of the same size. The tenors, while obviously coming from the same set, show great inconsistencies in the placement of their holes and their bore profiles. All of the recorders have a rather crude or rustic design compared with the more refined quality of the Rauch and !! recorders. Their tone-holes are drilled straight, with none of the refinement found on the !! instruments. They also have cruder crooks and key mechanisms, and there seems to have been a great deal of experimentation in the shape and design of their caps. The sizes are again ranged in fifths starting from *F*.

These less sophisticated features suggest that the maker may have been Jeronimo Bassano, who flourished in the early 16th century, rather than the Hieronimo de li flauti from the latter part of the century.

### Rafi Family

A number of recorder makers worked in Lyons in the first half of the 16th century, all listed also as players. The earliest to be documented, around 1500, is Jacques Pillon. Michaud Rafin or Raphin (d. 1524), first heard of in 1506, was presumably the maker of the bass flute in Rome marked M. RAFI. He had two sons: Pierre Raffin is documented in 1528–29; Claude Rafi (d. 1553) was famous enough to be mentioned in three literary works of the day (including François de la Salle’s reference to “the good recorder of Raffy” in ?1537). We have already encountered Mathurin de la Noue (d. 1544), who moved from Lyons to Paris late in life.



The court of Mary of Hungary in Brussels ordered “certain recorders” from “a master in Lyons” in 1536. These may be the same as the “certain large recorders with other instruments” mentioned the next year. In 1546, the Accademia Filarmonica in Verona commissioned someone “to send to Lyons to buy a consort [or a pair] of flutes.”

Amazingly, the Accademia still owns a flute made by Claude Rafi: a tenor signed Cl. RAFI plus a griffon in a shield, the emblem of the Archbishopric of Lyons. The Accademia also own the body of a bass flute, marked with the same shield.

A consort of “eight large recorders sufficient for a consort,” “fourteen other large recorders for the consort,” and four sets of fifes by “the esteemed craftsman ... Graffi” are listed among the collection of Manfredo Settala, a Milanese physician, clergyman, and instrument inventor, in 1664. “Graffi” is presumably an understandable misreading of “Cl. Rafi” caused by the ligature between the C and the l; we are simply wise after the event.

Two recorders marked with a shield and C ∴ RAFI survive in the Accademia Filarmonica in Bologna: a basset and a tenor. The same collection also houses nine recorders (two bass sizes, three bassets and four tenors) by the otherwise unknown P. Grece that have similar characteristics to its Rafi recorders. Grece may have been a later maker who simply copied the instruments in the Accademia that were made by Rafi—and indeed, no other recorders are known to survive by him. But the degree of accuracy shown by these instruments, and the care that evidently went into making them, make it seem more likely that Grece was working in the same workshop as Rafi, or in the same tradition.



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The Rafi and Grece recorders are made to the same highly unusual design, which seems to be based heavily on transverse flute traditions (recall that Rafi also made flutes). The bores are of the step type and very small in diameter compared with their length. The recorders also have a small outside diameter, which is almost cylindrical in form, giving very thin wall thicknesses—again in the manner of a Renaissance flute.

The two Grece basses are designed to be held horizontally while playing and blown through an intriguing system that has a tube bored longitudinally through the wall of the instrument, from a point just above the thumb hole, up to the block. The shape of the windows is more square than rectangular, the window widths being small and the cutups (window heights) consequently large. This detail—unknown in all other surviving instruments, but recorded in some early iconography—seems the most persuasive evidence of an older tradition of making at work.

The sizes of the Bologna instruments are in fifths, with a fourth between one of the tenors and the bassets. But that tenor shows far less wear on the thumb hole than do the thumb holes of all the other recorders—proof perhaps that the fourth-combination was used less often than that having a fifth interval.

The pitch standard is around a whole tone above modern pitch: again, an unusual feature. Two other surviving Rafi recorders (bassets in Eisenach and Sigmaringen) have no conceivable pitch-relationship either with the Bologna instruments or with each other.

For the reasons outlined above, these instruments would have to be placed in the early- to mid-16th century.



#### HD

Nine recorders survive bearing the mark HD: two basset sizes (Darmstadt, Frankfurt), five tenors (Berlin two, Brussels, Frankfurt two), and two altos (Frankfurt). A case for 11 recorders with the same mark was discussed above. Curiously, a further

basset recorder in the Vienna KHM is marked with both HD and a single left-pointing trefoil (other single trefoils on surviving recorders, in Celle and Paris, point to the right).

As mentioned before, the use of a single letter for a maker's mark might have pointed to Nuremberg. But elsewhere there were two known woodwind makers with the initials HD, at least in one spelling. Hans Danner (also Thanner), who came from Egg, a village overlooking the Rhine about 20 miles east of Basel, served the Stuttgart court as lutenist and official woodwind maker from 1572 to his death in 1581. His widow sold the court some instruments that he had presumably made: "10 Kolonen und 8 dazu gehörige Zwerchpfeifen zu (Ten columnar recorders [?] and eight flutes belonging to them)." Hans Drebs (also Trebs), said to be from Austria, was a *Stadtpeifer* (probably only an adjunct) and woodwind maker in Leipzig from 1598, and sold cornetti (1613) and recorders (1617, 1636) to the city.

The HD tenors are highly standardized instruments, showing a degree of consistency unknown with other makers' instruments. The turning of the smaller instruments is rougher than normal, and their exterior shape or profile is rather stumpy. From the general design, the presence of the *c'* as well as *d''* sizes, and the possible link to two makers of the late 16th-early 17th century, these instruments may be tentatively placed in that period.

#### Coda

The research on which this article is based—Adrian Brown's study of the majority of surviving Renaissance recorders and all the cases, David Lasocki's compilation of the inventories and purchases of the day, and Peter Van Heyghen's exhaustive examination of treatises, music, solmization and clefs—revolutionizes our view of the Renaissance recorder.

The earlier view was heavily colored by the information contained in treatises, especially Ganassi's observation that some recorders could play extra notes in the high register. This led to a search for a "Ganassi recorder"—not among the instruments of the Rauchs and Schnitzers, which Ganassi apparently endorsed, but through copying the engraving on his title page (Bob Marvin); or by zeroing in on an alto marked !! in Vienna (Loretto and Morgan), which we now know was almost certainly part of a consort.

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## Large recorders ... existed from the early part of the 16th century.

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Adrian Brown has shown that the Renaissance recorder was made in one of three basic bore types, which he calls conical, cylindrical, and step. Far from evolving, all three types co-existed throughout the 16th century and into the 17th century. Most recorders in his cylindrical bore category, including some of those marked !! (which probably belonged to the Bassano family) and AA (Schnitzer family), produce Ganassi's high notes.

The treatises, from Virdung (1511) to Praetorius (1619), give the impression that, during the 16th century, recorders were made in only three sizes (bass, tenor/alto, discant; or what Praetorius renamed basset, tenor, alto), with the anomalous citation of a high D-recorder by Cardan (c.1546); then they suddenly branched out to include lower and higher instruments at the beginning of the 17th century. In fact, large recorders, and even very large ones (up to 2.5 m in length), existed from the early part of the 16th century and are commonly mentioned in inventories. Both soprano and sopranino sizes appear in an inventory from 1577.

How can this apparent discrepancy between theory and practice be explained? The most plausible explanation, based on Praetorius's idea of registers of recorders in three adjacent sizes, is that Renaissance recorder players conceived their instruments not as absolute in size or pitch, but as *functionally* a bass in F, a tenor/alto in C, or a discant in G, in order to play the typical four-part polyphony of the time. The resulting FCCG schema could be applied to any three consecutive sizes, beginning with either great bass, bass, basset, tenor, or (as one small surviving case shows) even alto.

Later, an FCGD schema was added, and Praetorius mentions a schema involving sizes of instruments in five consecutive fifths, before suggesting that makers might make their instruments in alternative fifths and fourths.

The question of the sizes and pitches in which Renaissance recorders were *really* made is complicated by the lack of information about any standard pitches that

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may have existed before the middle of the 16th century. Two pitches are mentioned in inventories: *mezzo punto*, a semitone above A=440; and *tutto punto*, around A=440. Yet most of the surviving recorders are at or around *mezzo punto* (with some other standards, both higher and lower).

These recorders follow two different systems of pitch-sizes, the first apparently a little earlier than the second: F, c, g, d', a', e" and F, B', f, c', g', d", a". Both accommodate the FCCG schema, in at least four "registers," although the second system requires a little adjustment in the lowest (i.e., bass) part.

The makers whose instruments survive

in the largest numbers—the Bassanos, Rafis, Rauchs, and Schnitzers—turn out to have had the highest reputations in their own day and an international clientele. Archival work has illuminated the lives of the Rafis, Schnitzers, and particularly the Bassanos, but more work especially needs to be done on the Rauchs.

Some other technical and musical questions remain. Adrian Brown plans to do more analysis of Renaissance bores, trying to understand them better by matching instruments bearing the same or similar marks, to see if common reamers were used in their making. We need to learn more about the circumstances in which extended recorders were used.

Finally, we hope that the research just summarized will lead both modern makers and their customers toward recorders based more upon historical models.

### Acknowledgements

Peter Van Heyghen for his stimulating collaboration with Adrian Brown over the last eight years. Herbert W. Myers for an extended discussion of discrepancies between the treatises and practice. Rob Turner for reading a draft and making suggestions. Professor Samuel N. Rosenberg, Indiana University, for translating the apprenticeship contract. The Renaissance Woodwind Group on <www.yahogroups.com> for e-mail discussions and help in translating inventories.

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# Dynamo for Recorder Day!

by Pete Rose

**D**ynamo was commissioned by the American Recorder Society to be played by informal gatherings of recorder players during **Play-the-Recorder Month** and on **RecorderDay!** for 2006. The challenge was to write something not too difficult technically for intermediate players, yet interesting enough to satisfy more advanced players.

My solution was to choose one aspect of the composition to be slightly challenging, and all other aspects easy. I chose rhythm to be the more complex element, basing the work on a traditional Greek rhythmic pattern in seven. The texture is homophonic, the harmony is mostly based on a few voicings that are freely transposed, and the form is melodically repetitive and non-developmental.

Teachers and/or consort leaders are advised to rehearse measures 8 through 10 and 17 to the end separately before trying the whole piece. The first two measures may be used to tune and/or to unify articulation. They may be repeated

several times until the ensemble gets "in gear." Teachers may choose a particular articulation pattern, but the notes marked slurred should be played slurred.

Above all, this piece should be played lightly and in a tossed-off, detached manner.

*Pete Rose is recognized as America's leading composer and performer of modern recorder music. His compositions have received worldwide acclaim, with his works performed thousands of times throughout Europe, North America and the Far East. and featured in many European recorder competitions. His compositions are published by Universal Edition, Moeck, Carus-Verlag and Ricordi.*

*In addition to composing and performing, Rose has served as columnist, critic and contributing editor for American Recorder and has also written articles for the German woodwind magazine TIBIA. He was the recipient of the 2005 ARS Distinguished Achievement Award.*

## Save this Date: March 11 is Recorder Day!

Not only is March **Play-the-Recorder Month**, but **March 11** has been designated **Recorder Day!** for 2006.

All ARS members are invited to play the commissioned composition by Pete Rose on March 11. Chapters, consorts, and any other members are encouraged, but not required, to play *Dynamo* at 3 p.m. EST (or 8 p.m. GMT for our international friends). It will be fun to know that fellow recorder players around the world are playing the same piece at the same time.

The most creative use of *Dynamo* anytime on March 11 will win a special prize from the ARS. In addition, prizes will be offered to chapters for the most imaginative PtRM activities and for the largest percentage membership increase during March.

Please send the details (including photos) of your chapter, consort or individual activities to the **ARS office** by **April 19** to help us tell other members how you celebrated **Play-the-Recorder Month** and **Recorder Day!** The winners will be announced in the September issue of *American Recorder*.

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# Dynamo

♩ = 208 (or faster)

Pete Rose

The image displays a musical score for the song "Dynamo" by Pete Rose. It is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is divided into three systems, each containing four staves. The first system shows the vocal entries and the beginning of the piano accompaniment. The second system, starting at measure 5, features more complex piano accompaniment with red slurs and accents. The third system, starting at measure 9, continues the piano accompaniment with similar markings. The tempo is marked as quarter note = 208 (or faster). The score includes various musical notations such as notes, rests, slurs, and accents.

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13 <sup>8</sup>

Musical score for measures 13-16. Measure 13 has a blue square above the treble clef. Measures 14-16 show various rhythmic patterns in the treble and bass staves.

17 <sup>8</sup>

Musical score for measures 17-20. Measures 17-20 show rhythmic patterns in the treble and bass staves.

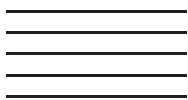
21 <sup>8</sup>

Musical score for measures 21-24. Measures 21-24 show rhythmic patterns in the treble and bass staves. Red slurs are present in measures 22-24.

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# ON THE CUTTING EDGE



Anyone out there “raising a ruckus?”

At a recent lesson, one of my students asked me about playing jazz on the recorder. I asked what he meant by the term “jazz,” which after all connotes many styles evolved over the last hundred years. My student said he was most interested in blues and avant-garde (or “free”) jazz playing. We decided to track down some recordings of recorders playing the blues as well as some “far-out” new jazz. But, alas, we had little success.

A good place to start was the legendary Bernard Krainis recording, *Sweet Pipes*, originally released many years ago on a Columbia LP. Sometime in the later 1960s, it was re-released on an Odyssey LP, under the title *The Virtuoso Recorder*. The last track on side two is a delightful piece by American jazz composer/pianist Bob Dorough, called *Eons Ago Blue*. I’m sure many readers of this column have fond memories of this piece. Our own Martha Bixler was a participant in the recording sessions.

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## The blues may be America’s greatest contribution to western music.

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*Eons Ago Blue* is a through-composed work that begins with a chorale-like introduction using jazz harmonies, followed by a slow series of blues choruses. Scored for recorders, *pizzicato* viola da gamba, and percussion (triangle and tambourine), the music is pleasantly laid-back, and the recorders make an effective substitute for the usual saxophone ensemble of the traditional big band.

But there is no actual improvisation on the traditional blues progression.

Several years ago I did a recorder and guitar concert at a library in New Jersey. The librarian, who was also the concert manager, asked if we could append to our program of Baroque and 20th-century concert music a “little bit of jazz.” The guitarist picked *Summertime*, from George Gershwin’s opera *Porgy and Bess*; since I knew the tune quite well, we were able to play several choruses to decent effect.

Then one of the rowdier audience members called out, “Play the blues!” and the guitarist launched into a stomping blues riff in A major. I had to draw on memories of playing piano in clubs years earlier, but enough came back to me so that we had lots of fun improvising.

The blues is a great American art form. Indeed, composer friends of mine in Europe point out that the blues may be America’s greatest contribution to western music. Jazz fans will no doubt argue the point, but playing the blues is so much fun that everyone should do it.

Built on a simple 12-bar harmonic pattern, the blues can be easily diagrammed: I-IV-I-I-IV-IV-I-I-V-IV-I-I. The blues has many variants of this harmonic framework—from John Lee Hooker’s one-chord blues style to the highly chromatic blues style of bebop jazz pianists like Hank Jones or Kenny Barron.

Among several performing recorder players I’ve contacted, none indicated that they do any blues playing. Given the power that some of the new “modern” recorders can generate, I expect that somewhere there are blues recorder players—perhaps playing with guitar, bass and drums, or piano, bass and drums, or even guitar only.

I’m interested to know of recorder players who are playing the blues in clubs, cabarets, or other venues. I’d love to know information what kinds of accompaniment are being used, with amplification or without, and whether any recordings have been made. Anyone out there “raising a ruckus”? Remember, we are talking about

blues improvisation, not performing written-out pieces like *Eons Ago Blue*.

Likewise, are there any recorder-playing equivalents to the great contemporary jazz saxophonist David S. Ware? The latest recording from this titan of the tenor saxophone is a three-CD set entitled *Live In The World*. On it you will hear some of the most fiery and inventive jazz playing to come along in many years. I’ve been a big fan of his for more than a decade, and part of the reason is the adaptability to the recorder of some of what Ware plays. The overblowing, rapid figuration, and hypnotic repetitions work well on recorders, although the enormous sound of the tenor sax is obviously *sui generis*.

The techniques of avant-garde recorder playing in classical music—multiphonics, overblowing, playing two recorders at the same time, leaking, quarter-tone playing, humming and playing, to name a few—ought to have a place in free jazz improvising.

Like the blues, free jazz is an important part of our music. Right now, free jazz is probably more readily encountered in Europe, but keep on the lookout for Ware and his superb quartet, which usually includes pianist Matthew Shipp and bassist William Parker. You may get some ideas.

Let me know of recordings, names, upcoming gigs, etc., featuring both blues and free jazz recorder playing. Sometimes nothing is as good for the soul as playing the blues, and nothing as liberating as the maelstrom of free jazz improvisation.

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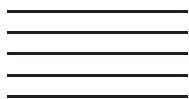
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# CHAPTERS & CONSORTS



## Holiday happenings

The **Austin (TX) Chapter** of ARS had its traditional Christmas musicale meeting on December 9, with members and friends presenting over a dozen selections. The program spanned five centuries, more

than 10 the Viols of Austin, several of whom are also recorderists, open the evening with a Thomas Lupo fantasia. Other selections for recorder soloists and ensembles of various sizes were by Corelli, Van Eyck, J. S. Bach, Telemann and others.

composers, and a wide variety of styles and genres. The chapter was happy to have

the members were privileged to hear the first known performance of a new work for recorder quintet, *Scherzophrenia* by **Daniel Nass**. A doctoral candidate in music theory and composition at the School of Music of the University of Texas at Austin, Nass was present for the concert. The piece is definitely in a modern idiom, with some very attractive melodic and rhythmic motifs. It was challenging and rewarding to those who worked on it. (To find out more about Nass and his works, visit his web site, <[www.baldnassmusic.com](http://www.baldnassmusic.com)>.

A spirited rendition of *Deck the Halls* in 7/8 (for two recorders and small percussion, arranged from a choral version by James McKelvy) brought everyone back to Christmas territory, and the concert concluded with a set of Christmas favorites from an ensemble including recorders, harp and bass viol.

Those wanting to visit the Austin chapter would be most welcome. See <[www.main.org/austinars](http://www.main.org/austinars)> for details about future meeting times, place, etc.

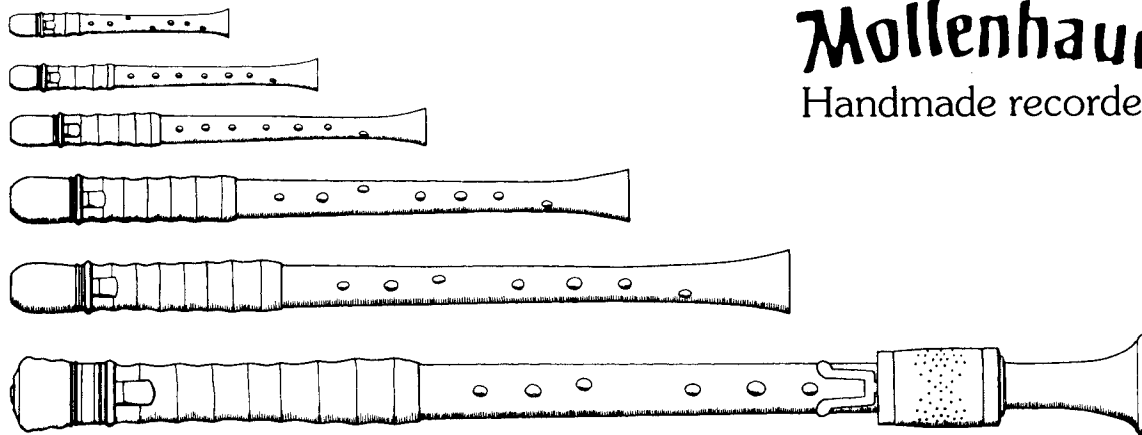
**Northwinds Chapter** hosted a Renaissance Harvest Feast in December for friends and family in Charlevoix, MI. Members prepared authentic recipes (using *Fabulous Feasts: Medieval Cookery and Ceremony* by Madeleine P. Cosman) and asked guests to join them in wearing Renaissance garb. Members provided

**Austin Chapter members who performed *Scherzophrenia* were (l to r): Derek Wills, Jeanne Lynch, Kate Bracher, Susan Richter, Muriel Lem; in the center is composer Daniel Nass.**



## Kynseker-Renaissance

nach Hieronymus F. Kynseker, 1636 - 1686 in Nürnberg.  
Drechsler, Fagott- und Flötenmacher in der Periode unmittelbar vor der Schaffenszeit von Johann Christoph Denner



  
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“Robin Hood” hats and conical ladies’ hats. The First Congregational Church hall was hung with royal banners and garlands. Tables were laden with candles, antlers, pewter mugs, wooden boards (made by Peter Klose) and trenchers.

Brother John (**Jack MacKenzie**) welcomed guests and read a Latin grace from his scroll. Throughout the evening, Northwinds members played Renaissance music in various groupings. Anne of Cleavage (**Betty Palm**) played a recorder solo, and crumhorn group Peter’s Krumpets (**Linda Hammond, Judy Harvey, Lonhilt** and **Peter Klose**, and **Bev Osetek**) gave a concert. Hildegard von Singen (**Fran Tolas**) led the 50 revelers in singing rounds. Dances were taught, with the *Washerwoman’s Bransle* a big hit.

Brother John finally sent the Michigan merry-makers on their way, all planning to meet at next year’s feast.

The **Moss Bay Recorder Society** gave its annual December event “for all ages” at the Kirkland (WA) Public Library. Led by **Wini Jaeger**, the theme was “Carols for the Feasts of Light.”

**Orum Stringer** and the **Brandywine Chapter** of ARS (which meets in Delaware) got a jump on the holiday season in November when Stringer led the group in “An Evening of Magical Mystery: Settings of O Magnum Mysterium.” The works, most of which are not available in commercial editions, were by Adrian Willaert, Cristobal de Morales, Thomas Luis de Victoria, William Byrd and Giovanni Gabrieli.

#### CHAPTER NEWS

*Chapter newsletter editors and publicity officers should send materials for publication in American Recorder*

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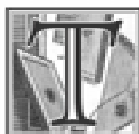
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# COMPACT DISC REVIEWS

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**LUDWIG SENFL: LIEDER, MOTETS, INSTRUMENTAL WORKS.** FARALLON RECORDER QUARTET. Pandore CD-5101, 1 CD, 55:00, \$17, <FarallonRecorderQuartet@mindspring.com>.

Ludwig Senfl was one of the most important German composers of the Renaissance—though he is known today almost exclusively for his cultivation of the *Tenorlied*, a German form that weaves a polyphonic texture around what is usually a simple pre-existing tune. Senfl studied with the great contrapuntist Heinrich Isaac, however, and was Isaac's successor as court composer for Maximilian I.

Motets and mass settings were, therefore, also an important part of his output, along with a handful of striking instrumental pieces, including the well-known *Tandernaken*. On this disc, Farallon Recorder Quartet presents a survey of Senfl's output, featuring 15 songs, six motets, and three instrumental pieces.

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## **Farallon ... is quite the equal of the well-known European recorder ensembles.**

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Farallon, based in the Bay Area of CA, is quite the equal of the well-known European recorder ensembles. Their control of intonation and ensemble is exemplary, and they show a real understanding of Senfl's idiom, contrasting the often lively and humorous character of the songs with the more reverential nature of the motets.

On the surface, there is a sameness to the recording, but careful listening will reveal the care taken by the performers to draw out the distinctions between the different styles of these pieces, even without the texts to consult.

The church recording is well balanced and does full justice to the blend achieved by the performers. Both the performances and the choice of repertoire make this a disc that will be of great interest to lovers of Renaissance recorder music.

**HANDEL SONATAS & TELEMANN QUARTETS.** CAROLINA BAROQUE, DALE HIGBEE, DIRECTOR. CB-119, 1 CD, 66:49, \$15, <www.carolinabaroque.org>.

**SACRED MUSIC BY BACH AND CONCERTOS BY BACH AND TELEMANN.** CAROLINA BAROQUE, DALE HIGBEE, DIRECTOR. CB-120, 1 CD, 60:08, \$15, <www.carolinabaroque.org>.

**GERMAN GENIUS: BACH & HANDEL.** CAROLINA BAROQUE, DALE HIGBEE, DIRECTOR. CB-121, CD, 60:00, \$15, <www.carolinabaroque.org>.

Carolina Baroque and its enterprising music director, Dale Higbee, have added to their ongoing series of live recordings with these three new releases, bringing the total to 21 discs. These three programs made up the 2004-2005 Salisbury Bach & Handel Festival and were recorded between November 2004 and May 2005.

These discs have the strengths and weaknesses of the other recordings in the series. Carolina Baroque's programs are always varied, frequently mixing vocal and instrumental music and unfamiliar repertoire with old favorites. The performances are musical, and the spontaneity of live performance comes through consistently, especially since the recorded sound is well-balanced and lifelike.

These are unretouched performances, however, and there are lapses of intonation, missed notes, and untidy ensemble playing, sometimes to a serious extent. Buyers should be aware, too, that Higbee plays music written for flute and oboe on the recorder. This works reasonably well in some repertoire, such as the oboe obbligatos in the vocal music, but less well in music such as Telemann's "Paris" quartets, where the soprano recorder cannot match the expressive resources of the flute.

As well, scoring is sometimes reduced in the vocal pieces, as in an aria from Handel's *Partenope* in which an accompaniment for oboe, strings and continuo is played on soprano recorder, violin, 'cello and harpsichord.

Despite these caveats, these discs will

## *Baroque music and folk music, polyphonic performances and Senfl*

give pleasure to Carolina Baroque's fans and to anyone wanting to gain familiarity with the repertoire presented here—some of which, such as Telemann's *Concerto in A minor for Two Recorders, Strings and Continuo*, are not well known.

**GATHERING: HUI; FOLK MELODIES FROM CHINA AND 17TH CENTURY EUROPE.** BELLADONNA BAROQUE QUARTET, GAO HONG, CHINESE PIPA. Ten Thousand Lakes SC 120, 1 CD, 64:37, \$15, ARS CD Club.

While the idea of musical "crossover" has been explored in the early music world for some time by groups such as Hesperus, this collaboration between the Belladonna Baroque Quartet and Gao Hong is notable for the great disparity between the musicians' cultures. Hong's lute-like pipa, however, maintains its individuality while blending well with the recorder, violin, 'cello and harpsichord played by Belladonna members, and this tonal effect is a good metaphor for the effect of the album as a whole. The pipa and the Chinese influences are not subsumed by the Baroque style, nor is the quartet in the Chinese pieces; instead a new color is produced by the combination of instruments and styles.

The meeting ground for the two cultures is the folk song. Much of the Baroque repertoire here is taken from collections such as those of John Playford that draw heavily on traditional material, while the Chinese pieces have popular titles such as *Horse Racing* (neatly matched, for instance, with Playford's *The Flying Horse*).

Each CD review contains a header with some or all of the following information, as available: disc title; composer (multiple composers indicated in review text); name(s) of ensemble, conductor, performer(s); label and catalog number (distributor may be indicated in order to help your local record store place a special order; some discs available through the ARS CD Club are so designated); year of issue; total timing; suggested retail price. Many CDs are available through such online sellers as <www.cdnw.com>, <www.towerrecords.com>, <www.cdbaby.com>, <www.amazon.com>, etc. Abbreviations: rec=recorder; dir=director; vln=violin; vc=violoncello; vdg=viola da gamba; hc=harpsichord; pf=piano; perc=percussion. Multiple reviews by one reviewer are followed by that reviewer's name.

**... a new color is produced  
by the combination of  
instruments and styles.**

There are some tracks featuring the quartet and Hong separately, plus several arrangements of both European and Chinese pieces for the complete ensemble. There are also, however, opportunities for the musicians to collaborate most fully in free variations on favorite tunes such as "La Bergamasca" and "Fortune My Foe," during which the performers manage to achieve a true melding of the styles.

The recording is taken at a bit of a distance, allowing the unique tonal colors to combine in a natural perspective. This is a recording that, by definition, is hard to categorize, but it features a special kind of warmth and energy that are easy to enjoy.

**THE POLYPHONIC RECORDER. KEN ANDRESEN, RECORDERS.** Polyphonic Productions CD-2, 1 CD, 71:07, \$16.95, <[www.magnamusic.com](http://www.magnamusic.com)>.

Ken Andresen is the moving force behind Polyphonic Publications and the founder of the Recorder Orchestra of New York, both important elements of the recorder scene in North America and around the world.

On this amazing and very enjoyable recording, 26 pieces chosen from the Polyphonic Publications list are presented in multi-tracked performances featuring Andresen as the sole performer. While this would be impressive enough in the three-to five-part repertoire that makes up the

bulk of the program, there are also pieces included having eight to as many as 20 parts.

While Andresen's musicality and technical acuity are very much on display, it is his affection and respect for this music that comes across most clearly. This is a labor of love, and it shows in the variety of the repertoire (everything from Renaissance madrigals to Andresen's own ragtime, *Boxwood Bounce*), the careful preparation of the disc—and, most especially, the sparkle that is evident in all these performances, particularly the jazzier numbers.

Andresen's long experience with the recorder orchestra is evident in his stylish performances of two staples of the recorder orchestra repertoire, Denis Bloodworth's *Popular Renaissance Dances* and Lyndon Hilling's *Midsummer Meadow Suite*. As in all the performances on the disc, the accuracy of intonation and ensemble belies the process by which the recordings were made. Although there is not always the final degree of flexibility that one would find on the best traditional ensemble recordings, these are very convincing and professional readings that have the virtue of a highly unified conception among the performers!

Andresen's production work, using Cubase software and an iMac computer, yields a warm sound with a clear presence that does not result in an artificial effect, but rather that of a good studio recording. While inevitably something of a curiosity, this is also a disc that will give continued listening pleasure to devotees of the recorder.

Scott Paterson

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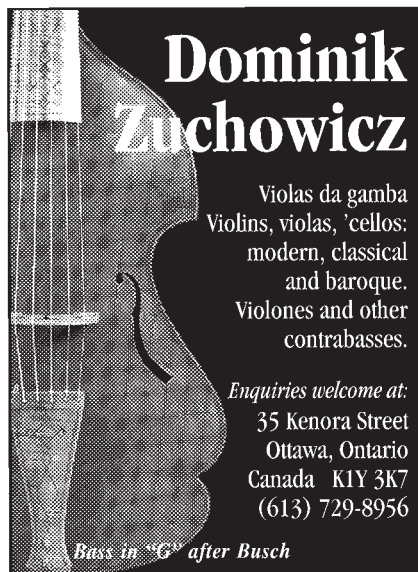
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# Q & A

**Q**uestion: I am an ARS member. I began playing recorder a few years ago in order to help my four children, who played recorder in school. Since their plastic instruments didn't sound very good, I bought several wooden ones, each one a little more expensive than the previous one, but I still wasn't satisfied with the sound until I bought a professional model recorder, which cost much more than I had wanted to pay. Now I am wondering whether it would be possible for me to make my own recorders at a cost lower than the market price of good commercially available instruments. I believe making a recorder would be a simple process if I had a book explaining how to do it. Do you know of any such book in English or French?—Claude Lampron, Drummond, PQ, Canada

**A**nswer from Carolyn Peskin: One such book is *The Amateur Wind Instrument Maker* by Trevor Robinson (Amherst: University of Massachusetts Press, rev. ed. 1980, earlier ed. 1973). This book, written by a biochemist who is himself an amateur wind instrument maker, is available in public libraries and college music libraries. Another book with information on recorder making, also available in public and college libraries, is *Making Musical Instruments* by Irving Sloane (Westport, CT: Bold Strummer, 1991, previously published by E. P. Dutton, 1978).



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You might also want to post your question to an on-line recorder list. You will find subscribing instructions for two recorder lists on the ARS web site, <[www.americanrecorder.org/earlym-l.htm](http://www.americanrecorder.org/earlym-l.htm)>.

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**Before setting out to  
make your own recorders,  
you should be warned  
that hand crafting  
a good recorder is  
definitely not  
a simple process.**

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However, before setting out to make your own recorders, you should be warned that hand crafting a good recorder is definitely not a simple process. In the words of master craftsman Thomas M. Prescott, "Turning a ... log into something that has almost a life of its own is a complex process, one that takes years to learn and further years to master." The quote is from Prescott's article, "Recorder Making," in *American Recorder* (Aug. 1983, pp. 95-98). I would recommend reading that article, which is an overview of the step-by-step process he used in copying an original Baroque soprano recorder. (Back issues of AR can be purchased from the ARS office.)

With the aid of 11 photographs, Prescott describes the machines and tools he used in each step of the process. He also explains how he trimmed the log, avoiding the center so as to reduce the likelihood of cracking, and how he aged and heat-treated the wood to prevent future warping.

## Making your own recorders

In order to make a recorder, you will need to have access to and experience with a lathe and basic woodworking tools, and you will also need to make and use certain specialized tools. To build a good-sounding recorder, you will need a good-sounding professional instrument as a model.

One of the most important operations in recorder building is shaping the bore. The first step is making a **billet**, a cylindrical length of wood with a hole drilled through the center. The next step is making a **reamer**, a specialized wood-shaving tool, by turning and filing a piece of steel to the exact dimensions of the model recorder's bore. The reamer will then be used to shave wood out of the interior of the billet, replicating the bore dimensions of the model on the inside of the billet.

Other important operations, which must be performed very carefully, are creating the head-joint components, and voicing and tuning the instrument.

**Voicing** means adjusting the dimensions of the head-joint components (windway, window, block and lip) so as to produce an acceptable sound. This requires knowledge of how minute alterations of the various dimensions will affect the recorder's tone and response.

**Tuning** involves changing the size and position of tone holes. The holes are drilled small and then enlarged by **undercutting** (removing material from the inside). This also requires specialized knowledge because several holes often affect a single note, and several notes are often affected by the same hole.

*American Recorder* articles by Philip Levin (Aug. 1984, pp. 105-107) and Laura Beha Joof (Nov. 1985, pp. 155-159) provide detailed explanations of voicing and tuning. A detailed article on block making can be accessed in either French or English from Philippe Bolton's web site, <[http://ourworld.compuserve.com/homepages/philippe\\_bolton/Fabrication.html](http://ourworld.compuserve.com/homepages/philippe_bolton/Fabrication.html)>.

I would like to conclude with some comments about plastic recorders. Many makes and models are currently available. Models designed specifically for use in elementary school music classes are of



relatively poor quality, but a number of companies also manufacture high-quality plastic recorders carefully designed for serious players. These include the Aulos Haka series, Dolmetsch Nova series, Yamaha Rottenburgh series, and Zen-On's Stanesby Junior soprano and Bressan alto models. They are all of high quality because the molds in which they are produced were designed with a great deal of care.

My personal favorites are the Yamaha Rottenburghs. The whole set (sopranino, soprano, alto, tenor and bass) now sells for about \$400, depending upon the dealer. They play well in tune, speak easily with a clear tone throughout their range, and blend well with other recorders in a consort. My Yamahas serve me well in competent amateur ensembles, and I have also found my \$20 soprano and \$35 alto to be strong, reliable solo instruments—although not as expressive in terms of dynamics as my von Huene rosewood alto, which now sells for \$1,500.

Since you are not yet an advanced player, I would advise you at this point to buy some good plastic recorders rather than try to obtain or make handcrafted wooden ones. In addition to being inexpensive, plastic instruments are easy to clean, do not need revoicing, and will not crack with changes in temperature. If you don't like the appearance and feel of shiny plastic, you can purchase plastic recorders with a wood-grain finish at a somewhat higher, but still very reasonable, price.

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- The author gives advice to would-be recorder makers on how to go about acquiring the needed skills.



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**Junior Recorder Society Leader's Resource Notebook.** ARS members, \$20; non-members, \$40 (updates at reduced rates after initial purchase). Dues for each JRS student member sponsored by an ARS member, \$5 (\$4 each for groups of 10 or more). JRS student members receive activities plus "Merlin" badges and stickers.

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**Discography of the Recorder, Vol. I (1989).** Compiled by Scott Paterson and David Lasocki.  
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These articles tell how to make recorders based upon the early 15th-century instrument discovered in Dordrecht, Holland. However, those recorders would not be suitable for music from later periods.

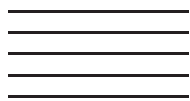
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# MUSIC REVIEWS



## *Folk songs, a whale song and celebrating Mozart's birthday in arrangements*

**DIVERTIMENTO NR. 8, BY W. A. MOZART, ARR. ULRICH HERRMANN.** Noetzel N 3933 (C.F. Peters), 2000. SATB. Sc 10 pp, pts 4 pp. \$12.95.

Mozart's music, like Bach's, always seems to work well in transcription, no matter what the instrumental combination. That is a great blessing for recorder players, of course, since Mozart wrote no original music for our instrument.

This *Divertimento*, KV 213, was originally in the key of F major and was scored for two oboes, two horns and two bassoons. Herrmann's version for recorders reproduces the essential musical lines for SATB quartet in the very manageable key of C major.

As the title of the work implies, this is a light and tuneful piece, but, since it is by Mozart, it is also full of pleasant musical surprises. The music was originally written for winds, so it generally sits well for recorders, though the alto line tends to lie rather high (a lower alternative is provided in one extended high-note passage). The work is in four movements: a short but eventful *Allegro*, a singing *Andante*, a graceful *Minuet* and *Trio*, and a lively *Contredanse en Rondeau* to finish.

An intermediate ensemble will find this piece great fun to read through, and the whole work (or a selection of movements) would add variety to a concert program. As always with Mozart, clarity of articulation and impeccable ensemble skills are necessary for the work to sound at its best, but the music is so good-natured that the time spent perfecting these elements will be enjoyable.

Score and parts are printed very legibly with no awkward page turns. There are a couple of questionable markings that are probably typographical errors (a misplaced trill in bar 69 of the first movement, and an unusual dissonance in the soprano part in bar 71 of the last movement), but in general the setting is problem-free.

Mozart's music is always a joy to play and a good technical challenge. Herrmann's transcription is a welcome addition to the repertoire.

**ORGAN CONCERTO, OP. 4, NO. 6, BY G. F. HANDEL, ARR. DOMINIQUE GAUTHIER.** Gérard Billaudot 7414 (Presser), 2003. AATB(GB *ad lib.*). Sc 8 pp, pts 4 pp. \$43.95.

Handel is one of the recorder's greatest friends, of course, and it is always a pleasure for recorder players to have access to more of his music. Although his part writing is not generally as rigorous as is Bach's, his music often works quite well in transcription, probably because his mastery of musical form and his generous artistic spirit usually come through clearly. This is certainly the case with Dominique Gauthier's transcription of the *Organ Concerto, Op. 4, No. 6*, despite some weaknesses in the transcription.

This concerto is especially apt for recorder ensemble because the original version included two recorders in its scoring, along with the strings and the solo organ. (As Gauthier points out in her brief preface, it is also worth noting that another concerto in the set, Op. 4, No. 5, is largely a transcription of the well-known F major recorder sonata.) In her transcription of Op. 4, No. 6, Gauthier generally has reproduced the orchestral textures with the full quartet, and the organ solos with the first alto and the bass. Unfortunately this means that large sections of music, including the majority of the first movement, are scored for only two instruments out of four. While this scoring may work acceptably in performance, especially in the hands of skilled players, it will be less satisfying for an ensemble playing the piece for pleasure (especially for the second alto player, who plays for fewer than half the bars in the piece).

Perhaps aware of this limitation, Gauthier suggests doubling the parts in the *tutti* sections, and even adding the original string parts (her transcription leaves the piece in its original key) for added color. While some alternatives are suggested for adapting the bass line to the great bass, there are still several passages that lie very high for that instrument.

The presentation is generally attractive

and legible, although there are problems here, too. There are difficult page turns in some of the parts; some *solo/tutti* indications are missing; there are unexplained brackets in the bass part (which seem to indicate optional performance, since the part at this point is being doubled by the tenor); and the bar numbers are extremely small, especially in the score.

One final difficulty concerns the price, which is quite hefty for a piece lasting 213 bars in total. All in all, however, the arrangement is an attractive one and may well be worth the expense for an upper intermediate or advanced ensemble to add the work to their collection.

**CHACONNE IN D MINOR, BY HENRY PURCELL, ARR. MARTIN NITZ.** Moeck ZIS 786/787, 2004. SATGB(B), bc *ad lib.* Sc 5 pp, pts 2 pp.

This piece, better known as the *Chacony* for strings in G minor, Z.730, has been arranged for recorders before, most recently by Joseph A. Loux, Jr., for the Loux Music Company (reviewed in the January 2005 issue). Purcell wrote wonderful original music for recorder, and it is tempting to try to find more of his music arranged for playing on recorders. The *Chacony* is very much a string piece, however, and it is difficult to manage a good fit for recorder consort.

Martin Nitz, a very experienced arranger, has taken the work out of its original key in order to better suit the tessitura of a standard SATB quartet. However, this has necessitated a rather low bass line, which is adapted here either for great bass, bass (with some octave transpositions), or, somewhat awkwardly, basso continuo (presented as a separate keyboard part that includes Nitz's own figures). The score gives the great bass version only, which is printed, both in the score and part, in transposed treble clef.

Nitz presents a very clean version of the piece, with his suggestions for phrasing, rhythmic alterations, and trills all clearly marked as editorial. His choice of key does make the music more comfortable for



SATB/GB consort. The parts are neat, accurate and printed so as to avoid page turns (with the exception of the continuo part). The score is a bit small, but quite legible.

This well-known piece is an effective, concise example of the chaconne form that will give pleasure to an intermediate or advanced ensemble. In performance, though, the recorder players will have to tread carefully and be aware of expectations raised by the original string scoring.

Scott Paterson

**GARDEN OF EDEN, BY LANCE ECCLES.** Orpheus Music 137 790 (<www.orpheusmusic.com.au>), 2005. ATB. Sc 7 pp., pts 3 pp ea. Abt. \$15 + P&H.

Since 1982, Lance Eccles has been a member of the Reluctant Consort, a recorder group based in Sydney, Australia. Nearly all of his recorder compositions and arrangements have been written for that group or for the meetings of the Sydney Society of Recorder Players. By profession he is a senior lecturer in Chinese at Macquarie University, also in Sydney.

This work comprises three titled movements. The first movement, "Eve Awakens," one might assume to mean her awakening to good and evil, as there is a lot of harmonic and rhythmic tension between the voices. The faster main section is dominated by a 3+3+2 rhythmic pattern.

"Tasting the Forbidden Fruit" was the Trinity Consort's favorite of the three. It is very flowing and would be an excellent exercise for breath control. Its two themes consist of an arpeggiated one containing a Neapolitan sixth (a triad built on the lowered second degree of the scale) and a languorous melody entrusted to the treble.

"Flight from the Garden" would also make a good warm-up exercise, with its constant eighth-note repeated patterns of alternating fifths, fourths and thirds, and its fast tempo.

One should be aware that, in this edition, the measures are numbered beneath the measure in a way that is visually confusing. When we would have to stop while reading through these pieces, it was tricky at times for everyone to find the same measure.

Overall, if you like modern music that is somewhat programmatic, this will be a worthwhile addition to your collection. To play this piece well, I would suggest that a group of intermediate ability or above tackle it, as it could be very frustrating for beginners.

**VIER VERSETTEN, BY CÉSAR FRANCK, ARR. CHRISTA ROELCKE.** Moeck 781 (Magnamusic), 2004. ATB. Sc. 6 pp., pts 2 pp ea. \$7.

César Franck (1822-1890) is the well-known French organist of the 19th century. His father desperately wanted him to be a child prodigy pianist, but, after painful years of not making it on the concert circuit, Franck left his father's house to go off on his own as a music teacher and organist.

While he never achieved great accolades in his lifetime, he is now revered as a giant in French Romantic organ style and literature.

When we think of the large, lush organs that Cavallé-Coll built in consultation with Franck, who was organist at Sainte-Clotilde in Paris for 38 years, it is a bit humorous to think of doing his music with a recorder trio. However, since Franck originally intended these particular pieces for harmonium, they translate well to the idiom.

These versets are from a large collection of small pieces, *L'Organiste* (1891), dealing with the text of the "Magnificat" (see Luke 1:46-55). This is the song of Mary and is always sung at Vespers in liturgical churches.

Based upon melodies derived from old French songs, as well as from some highly popular noëls, the versets are all charming. Although quite short, they are easily learned and very satisfying.

The four versets are titled: "Air Béarnaise," "Allegretto," "Andantino" and "Poco Allegretto." They would make a lovely addition to any group's repertoire—and, since Roelcke indicates that the parts will sound well either in single or multiple strength, these would be good for groups that double lines.

**EIGHT DANISH & SWEDISH FOLK HYMNS, ED. JOEL NEWMAN.** Provincetown No. 43 (Magnamusic), 2003. SATB or AATB. 4 sc, 8 pp. ea. \$7.95.

This edition is intended as a companion collection to Newman's *Eight Norwegian Folk Hymns* (Provincetown No. 36). These hymns were all originally folk songs. The editor gives their source as *Den Danske Koralbog* (The Danish Hymnbook), arranged by Jens Peter Larsen and Mogens Wöldike, 1973 revised edition.

This is a great collection for beginners and children's ensembles, or for those of you who have occasion to play for Danish and/or Swedish church services and festivals. The selections are written in a

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## ***This is a great collection for beginners and children's ensembles.***

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straightforward, four-part homophonic style, so that they could introduce and/or accompany singing. The eight hymns are: "Far, verden far vel," "Den lyse dag forgangen er," "Løvet vare du, Jesus Krist," "Tryggare kan ingen vara" (which most of us know as "Children of the Heavenly Father"), "Och Jungfrun hon skulle sig," "I djupet av mitt hjärta," "Så vil vi nu sige hverandre farvel," and "Det koster ej for megen strid."

Valerie Hess with the Trinity Consort

**SOUNDS 'N BEATS, BY CHRIS JUDAH-LAUDER.** Sweet Pipes SP2394, 2004. SS perc. Sc 23 pp. \$8.95.

These very short and simple soprano recorder duets are appropriate for the elementary general music class or the beginning recorder class. Each song is composed to feature an easy recorder part and a part that is slightly more challenging. Absolute beginners can play one part (B, A, G on some songs) and those slightly more advanced can feel challenged by the other part.

At the top of each page is listed the range of each recorder part in that particular song. Each piece also has a hand drum part and calls for other non-pitched percussion, such as a guiro, woodblock or maracas. The percussion parts liven up and complete the ensemble.

There is a teacher score and a separate student score for each song. The teacher score has the recorder and percussion parts printed in normal score order, whereas the student page has the percussion parts printed below the recorder parts. This makes it easier for students to follow their recorder parts from system to system without having to jump over the percussion parts. Permission is given to photocopy any of the student pages for use in class.

There are eight songs in all; most of them seem to be named for students like "Keen Kara," "Alex at Play" and "Mellow Mary."

An introduction written by the composer gives helpful rehearsal and performance tips. Also included are suggested techniques for playing the hand drum. The composer explains a basic (open tone) stroke, a brush stroke, and a down

stroke, which really help in achieving an effective percussion accompaniment to greatly enhance these simple recorder duets.

Chris Judah-Lauder and Sweet Pipes have provided a barely-beginner opportunity for some fun performance with this publication. Once your students can play the basic B, A, G, and maybe low E, they will be able to play these *Sounds 'n Beats*.

**FOLKSONGS—FROM A WORLD APART**, ARR. MARILYN COPELAND DAVIDSON. Sweet Pipes SP2393, 2004. SS perc. Sc 22 pp. \$4.95.

This collection of folk melodies is arranged for beginning recorder students. There are eight songs in all, originating mostly from the U. S., along with two Irish tunes.

The melody of each song is written as Soprano 1, and the words of the song are printed beneath. Therefore, this part can be sung by some students and played on the recorder by the more advanced students, while beginners play the simpler Soprano 2 part.

Ranges are limited, with some songs using as few as five notes: D, E, G, A, B. Other songs add low C, and middle C and D.

Percussion accompaniments are minimal and are optional. They are written for Orff instruments: soprano and alto glockenspiel, alto and bass xylophone, plus alto and bass metallophone. Each arrangement also calls for one non-pitched percussion instrument—woodblock, cabasa, finger cymbals, suspended cymbals, hand drum or tambourine. The orchestrations also have suggestions for improvisations or movement to accompany each song.

This publication includes a score page that has the recorder parts, the Orff instrument parts, and non-pitched percussion parts. Then there is a separate page with just the recorder parts, so recorder players don't have to read from the full score.

The beauty and the genius of these arrangements is their simplicity. They will give very young recorder students, along with more advanced beginners, the opportunity to experience the fun of ensemble playing. The creative teacher will find countless ways to adapt the accompaniment parts to other instruments if Orff instruments are unavailable, and there are many possibilities for improvisation, movement, or even acting out the lyrics.

**O DU LIEBER AUGUSTIN, HEFT 2**, ARR. UWE HEGER. NOELZEL Ed. N 4525 (C. F. Peters), 2001. SAT. Sc 42 pp. \$10.95.

This collection has a total of 28 songs from various European countries and America, including familiar children's songs, folk songs, popular songs, and classical melodies arranged for SAT recorders. Stylistic and tempo indications are in German, as are the titles of any songs originating from Germany.

Breath marks are included, as well as phrasing, dynamics, and articulation markings throughout. Measure numbers are clearly indicated at the beginning of each system. Keys are varied, with F, G, D and A major predominating.

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### ***My personal favorites are the arrangements of Joplin's "The Entertainer" and Mozart's "Türkischer March."***

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Soprano and tenor parts stay on the staff, as a rule, with the soprano going to high A or B only a couple of times. Alto parts frequent high C and D, and I did spot one or two instances of high E.

Besides getting occasional opportunities to play the melody, the alto and tenor parts are active and melodically interesting, contributing well to the forward motion as each of the arrangements unfolds.

My personal favorites are the arrangements of Joplin's "The Entertainer" and Mozart's "Türkischer March." The title song, "O du lieber Augustin," is a theme-and-two-variations arrangement: the first variation features the tenor taking the

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lead, and the second is in blues style. Other folk songs are "Santa Lucia" from Italy, "Loch Lomond" from Scotland, "Aura Lee" from America, and "Sur le pont d'Avignon" from France.

This is a very useful collection with plenty of variety and interest. Advanced beginners will be challenged, while intermediate players will be most comfortable with these arrangements. There's a wealth of interesting material here, fun to play and with lots of details for the ensemble still working out its togetherness.

*Bill Linthwaite*

**HAIKU (1997)**, BY RONALD JOACHIM AUTENRIETH. Moeck 771/772 (Magnamusic), 2003. T & pf. Sc 8 pp, pt 2 pp. \$10.

**GROUND**, BY NICHOLAS ANSDELL-EVANS. Peacock Press P92 (Magnamusic), 2002. T & hc (or pf/harp). Sc 8 pp, pt 4 pp. \$10.

While quite different from one another, these two contemporary pieces of music for accompanied tenor recorder share a common atmospheric quality. Both pieces are rather impressionistic and melodic in nature, with little or no extended technique requirements. Fans of such music as Satie's *Gymnopodies* will be pleased with the sound of these works.

The full title of Autenrieth's work, *Haiku: meditations for tenor recorder and piano*, tells much about it. The music is in four short sections, one for each of our four seasons. Each section is based upon a Japanese haiku (texts included) that gives you a feel for the movement: "Spring" is a calm day by the water, "Summer" drags with ponderous heat, "Autumn" is a windy affair, and lonely "Winter" has a bracing sharpness from the cold. Like the poetic form for which they're named, these short haiku are introspective pieces with a subtle charm.

The music requires some facility in reading chromatic passages, and one movement requires the player to over- and under-blow. In all, though, *Haiku* is not a particularly difficult piece and would be suitable for an intermediate player.

Ansdell-Evans's *Ground* is a much longer piece and somewhat more challenging technically. It opens with a wandering melody in A minor for the recorder, accompanied by a ground bass pattern. The composer indicates that he prefers a harpsichord accompaniment, though either piano or harp can be an alternative. Rolled chords in this part give a harp-like quality to the sound and create a shimmering atmospheric effect.

As the opening melody ends, the piece moves into a lively section in A major where the two players compete in a duet—the keyboard takes an obbligato role and becomes an equal to the recorder, which gets a workout through this section. A major is not a particularly easy key for recorders in C, so some fancy finger work is required. The piece modulates through a few even more obscure keys in this section, adding to the challenge.

For its last half, *Ground* returns to A minor and the ground pattern reappears in the accompaniment. The recorder repeats the theme from the second section and then moves into a set of diminutions on this theme. Note values become increasingly small (down to 32nds) with occasional groupings of seven or nine notes to keep things interesting. It ends with a return to the calm of the opening—a satisfying work overall.

Geoffrey Allen  
with thanks to Peter MacDonald

**ENTOMOLOGY, BY ALAN DAVIS.** Peacock Press P 95 (Magnamusic PRM0095), 2000. SAT Sc 15 pp, no pts. \$14.

*Entomology* is composed of six short, interestingly-titled movements that would excite and entice most intermediate-to-advanced young or adult recorder players. It is suitable for a trio of soloists or a larger ensemble with several on the parts.

Although the complete range of each instrument is employed, rhythms and melodies are manageable and, indeed, beautiful and expressive. Most of the movements are in C major, but “Bluebottle Boogie” is in D minor.

The first movement, “Beetlemania,” begins with a simple motive in all three parts that results in a pounding presto, with the melodic line handed from one part to the next. “Bee’s Knees” employs a haunting syncopated, repetitive beat with a drone, like a pedal point, in the alto and tenor parts. An advanced understanding of syncopated rhythm is a requirement to play this piece with both triple and quadruple meters.

“Bluebottle Boogie” has a solid boogie beat for the soprano and alto while the tenor carries on with a strong quadruple beat. This piece is totally catchy and delightful! “Ants in Your Pants” uses a four-measure phrase in duple meter imitating a sing-song, childish chant. Young people will enjoy this!

“Ballad for a Beautiful Butterfly” is in duple/triple meter with the melodic line given to the soprano.

“Fireflies and Dragonflies” is filled with intricate 16th-note passages for the soprano that are occasionally handed to alto and tenor. The “allegro molto” tempo makes this the most technically challenging but, nonetheless, the most exciting movement.

**STORYBOOK, BY ALAN DAVIS.** Peacock Press P 29 (Magnamusic PRM0029), 1998. SAT Sc 10 pp, pts 5 pp ea. \$14.50.

*Storybook* was originally intended for a recorder ensemble with several players to a part, but it is equally suitable for a trio of solo players. The character of each piece in the *Storybook* is well described by the title, the name of the movement, and the tempo markings: e.g., “Ghost Story” (Misterioso), “Old Wives Tale” (Spiritoso), “Love Story” (Andante con moto), “Traveller’s Tale” (Energico), “Sad Story” (Andantino sostenuto), “Fairy Tale” (Molto leggiero).

Breathing, dynamics and articulations are clearly marked and, if observed, will enhance the total performance. Triple and duple meters prevail through five of the six pieces; however, “Traveller’s Tale” contains combined 7/8, 5/8, 6/8, 2/4, 3/4 meters that young people love and are challenged to play. This piece is also the longest and most difficult technically in all three parts.

“Old Wives Tales” is written in A minor with a spirited soprano melody in a two-measure motive. The repetitive phrases contain five-notes-to-one-beat passages that can be easily explained and played. The alto and tenor parts essentially create an Alberti bass line that adds a nice dimension to this piece.

This *Storybook* collection is perfect for middle-schoolers. The complete two-octave range of each instrument is not employed. This means that younger players can easily reach the higher notes, but the music is challenging enough for advanced beginners and intermediate players to enjoy these programmatic pieces.

**A CURIOUS SUITE, BY ALAN DAVIS.** Heinrichshofen N 2439 (C. F. Peters), 2004. SAT Sc 19 pp, no pts. \$14.95.

Scenes and characters from Lewis Carroll’s classic children’s story, *Alice’s Adventures in Wonderland*, are the basis of the six movements of *A Curious Suite*. This work may be performed by a trio of solo players or an ensemble of several players to a part. All ages of intermediate to advanced players will enjoy this challenging music.

Details of articulation, breathing and

dynamics should be carefully observed. Metronome markings are intended as mere suggestions and indications of the character of the pieces. Ranges of each instrument are only moderate and not demanding.

The music, however, contains notations of formidable techniques: e.g., labium-vibrato, rapid tremolo, sections without regular pulse, chattering, sustaining notes through the free sections, flutter-tongue, hissing sounds, multiphonics, and rapid random fingering and staccato articulation. A fine explanation of these notations is included in this edition.

The titles of the movements more than suggest the programmatic nature of each piece, and each movement will have its special attraction. “Down, Down, Down” suggests the story when Alice follows the White Rabbit underground and her curious adventures begin. Labium-vibrato and tremolo are required to perform this piece.

“All Must Have Prizes” depicts Alice and the strange creatures who hold a caucus race. Meters of 4/2, 2/4, 3/4 and hissing sounds prevail. “Who Are You?” describes Alice’s meeting with the quarrelsome Caterpillar. 6/4 and 2/2 meters are used in this piece, but no special effects are employed. “Serpent, I Say Again” illustrates the story where Alice’s neck grows so long that she is mistaken for a serpent. Hissing, flutter-tongue and labium-vibrato will be needed in the unrelenting 16th-note passages.

“Soup of the Evening” tells of Alice’s visit to the Gryphon and the Mock Turtle, who demonstrate the Lobster Quadrille. This delightful dance is lengthy, only moderately difficult, and perhaps one of the most interesting pieces of this collection. Trills are the only decorations.

“Off With Their Heads” depicts the scene where the Knave of Hearts is tried for stealing tarts, and Alice escapes from the pack of cards by waking from her curious dream. Meters of 2/4, 7/8, 9/8, 4/4, 3/8, 5/8, 6/8, 5/4 change from measure to measure. Multiphonic sounds are to be produced throughout this movement, and every musician is challenged to the hilt.

Davis has created a true wonder with this *Suite*. Everyone should own it and try to play it. As is true of much 21st-century music, each performance of this work will have its own sound and interpretation. It is truly a great musical undertaking and composition. Kudos to Alan Davis!

Margaret A. Peterson



**SIX FOLKSONGS FOR MASSED RECORDERS**, BY BENJAMIN THORN. Orpheus OMP 110 (<[www.orpheusmusic.com.au](http://www.orpheusmusic.com.au)>), 2003. SSATB. Sc 17 pp, pts 4 pp. ea. Abt. \$20 + P&H.

Benjamin Thorn is an active Australian composer and editor of recorder music. In this set of traditional Canadian, Irish, Flemish and Dutch folk songs, he meets his stated goal of providing music “suitable for large groups of recorders of mixed ability.”

The instrumentation is the same for each folk song. Essentially, this is a setting for quartet of intermediate ability, with a simplified soprano part that doubles the melody. This compositional technique is called *heterophony*, where two musicians simultaneously play slightly different versions of the same melody.

In the first five pieces, this easy soprano part only uses five pitches: G, A, B, C $\sharp$  and D. The last song adds low F $\sharp$ , E and D.

This music would be ideal for a chapter meeting or for an established group with some new members. In my opinion, five of the six songs could even be performed without the simplified part.

The score and parts are very clean and easy to read. There are no awkward page turns in the parts. No texts are given for the original tunes.

I only wish some performance suggestions had been given for “massed recorders,” such as using *concerto grosso* techniques to create contrasting *tutti* and solo sections. This is a very nice set for any chapter or group to own.

**IS THERE ENOUGH ROOM?** BY BENJAMIN THORN. Orpheus OMP 122, 2004. 10 players (each person playing S, A & T, 3 players also playing B). Sc 34 pp, pts 2 pp. ea. Abt. \$26 + P&H.

Wow, what a fun piece! While *Six Folk-songs* is suited for just sitting down and playing on the spot, *Is there enough room?* will only offer its rewards after real practice. Suited for upper intermediate and advanced players, it is challenging without being really virtuosic. Most notes are quarters or eighths, with just a few 16ths.

Counting is the biggest challenge, and also the most fun. The time signature is 7/8 throughout. Beaming of the notes makes the patterns clear, usually 2+2+3. A conductor will be required, plus a suitable performance space.

The performance notes state that the 10 players should line up in numerical order across the stage, with as much space

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**Only two modern techniques are employed, and both are easy to learn. For example, on an alto, play a low B or B $\flat$  and blow a bit too hard. Voila! You are already playing multiphonics....**

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between them as possible. The title of the piece refers to this use of space. The piece begins with the polychoral stereo effect pioneered during the Renaissance in the Venetian church of San Marco. Later, musical effects travel in waves from player to player, creating a sensual treat for the audience.

Only two modern techniques are employed, and both are easy to learn. For example, on an alto, play a low B or B $\flat$  and blow a bit too hard. Voila! You are already playing multiphonics (two tones at once). The second technique is “twittering, rapidly moving fingers and tongue at random.”

The score and parts are clear and easy to read, as are also the editor’s notes.

This will take some individual “woodshedding” at home, plus ensemble rehearsal time, but it seems perfect for an adventurous group looking for a challenge.

Patrick O’Malley

**WEFTS**, BY BENJAMIN THORN. Orpheus OMP 126 (<[www.orpheusmusic.com.au](http://www.orpheusmusic.com.au)>), 2004. AATTB. Sc 7 pp, pts 1p ea. Abt. \$15 + P&H.

**WHALE SONG**, BY DONALD BOUSTED. Orpheus OMP 100, copyright by the composer, 1998. 2 Renaissance recorder players, T/A and A/B. 2 sc, 10 pp ea. Abt. \$18.50 + P&H.

Here are two unusual works by well-established composers whose names will be familiar to most recorder players. I first introduced both of them to AR readers many years ago (they were up-and-coming at the time) when I was writing “On the Cutting Edge.”

Benjamin Thorn is perpetually a unique musician. *Wefts* (an archaic word meaning “weaves”) is a work that mixes rapid, randomly played and continually repeated note groups with melodies. During several parts of the piece, different melodic lines are heard at the same time, intertwining and crossing each other’s

ranges. What holds the piece together is its modality that is based on some of Olivier Messiaen’s modes of limited transposability. The result is a simultaneous feeling of restlessness and stasis.

English composer Donald Bousted is best known for his many duets written for Kathryn Bennetts and Peter Bowman, all (except this one) published in England by Composer Press. *Whale Song* is a difficult work that is, like much of Bousted’s recorder music, very microtonal. In this particular case, Bousted utilizes eighth tones that are to be produced by special fingerings.

Much of the content of this duet consists of rapid staccato notes within a very narrow range, and sustained multiphonics that have off-beat entrance points. The combination of these two elements requires great rhythmic precision and would be difficult to play even without the microtonality. A little blurb printed above the title on the first page of the score informs us that the initial performance of this work was rendered with live electronics. That probably made a big difference in how the music came across.

Both editions have their faults. *Wefts* has some very odd spacing in the parts. *Whale Song* is very nicely printed, but has several bad page turns. The instructions for *Whale Song* give a list of symbols Bousted uses for the eighth tones but do not suggest fingerings for them. Fingerings are given for the multiphonics, but the results do not always correspond to the written notes.

*Wefts* requires an advanced amateur group and—especially if it is played by a large ensemble with the parts doubled—a good conductor. *Whale Song* is strictly for professionals or conservatory students. Both are interesting.

Pete Rose

KEY: rec=recorder; S $\circ$ =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=harpsichord; P&H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer’s name. Please submit music for review to: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444.

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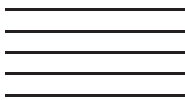
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