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PUBLISHED BY THE AMERICAN RECORDER SOCIETY, Vol. XLVII, No. 3

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Loux EDITIONS

Scarlatti, D	Sonata K 380 - ScP	SATB	LMP0199	\$5.50
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Scarlatti's sonatas are distinctive and reveal his highly idiomatic writing for the keyboard. They are to the harpsichord what Chopin's music is to the piano and Paganini's to the violin.

Bach, JS	Turn Thee now to thy rest / Of what avail our cares and sorrows (Cantata 21) - ScP	SATB	LMP0200	\$5.75
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This cantata, composed ostensibly for the third Sunday after Trinity, was played on several other occasions during Bach's lifetime, and has on its title page the designation "Per ogni tempo" (For any occasion). The two parts of Cantata no. 21 are divided into eleven movements

Dowani EDITIONS These play-along editions allow beginning to professional music lovers to play a work at three different tempos, (slow, moderate and concert rendition) with professional accompaniment.
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Loeillet	Sonata, Op. 1, No. 3 in G Major – ScP with CD	A, Bc	DOW2508	\$27.50
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This Sonata for alto recorder and basso continuo, Op. 1 No. 3, in G Major by Jean Baptiste Loeillet is written in the Italian style and is well suited to the sound of the recorder.

Marcello	Sonata, Op. 2, in F Major – ScP with CD	A, Bc	DOW2509	\$27.50
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As with Marcello's D minor Sonata, which has already appeared in DOWANI #2504, this Sonata, Op. 2, in F Major for alto recorder and basso continuo, by Benedetto Marcello, is noteworthy for its highly idiomatic writing for the recorder; the music seems to lie perfectly under the fingers.

Bononcini	Divertimento da Camera III in A Minor – ScP with CD	A, Bc	DOW2510	\$27.50
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Giovanni Battista Bononcini's 'Divertimento da camera III' in A minor for alto recorder and basso continuo is a melodious work which, as its title suggests, is intended to delight listeners and players alike.

Vivaldi	Concerto RV 108 in A Minor – ScP with CD	A, Bc	DOW2511	\$27.50
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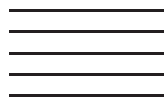
This volume introduces you to Antonio Vivaldi's Concerto, RV 108, in A minor for alto recorder, strings and basso continuo. Though not as difficult technically as Vivaldi's concertos for soprano recorder, it is delightful to play – Vivaldi at his best.

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EDITOR'S NOTE



This issue shows in a number of ways how the recorder gets “out and about.”

We hear the recorder in many performance settings now, as demonstrated in Tim Broege’s “**On the Cutting Edge**” column, where his question about whether anyone out there was “raising a ruckus” raised responses from jazz recorder players (page 11). The recorder’s many personalities are also shown in the cross-section of music performance styles, traditional to classical, reflected in **memories of Scott Reiss** (page 22)—and, of course, in the depth of **David Lasocki’s annual compilation** of writings about and references to the recorder in media around the world (page 12).

As far as opportunities to hear a variety of music in live settings (and lots of it), one has only to read of the many offerings—by recorderists of all ages, playing in all musical styles—coming up during the biennial **Berkeley Festival** (event list on page 7) and also of the plans for the second **International Congress on the Recorder Orchestra**, scheduled for October 12-15 (page 4).

Reports in “**Tidings**” (pages 5-6) give us a window on recent performances, Baroque to modern, while “**Compact Disc Reviews**” (page 38) do the same for recorded offerings. The scope of music available for recorderists to play is certainly shown in this edition’s “**Music Reviews**” (page 30).

Of course, it all had to start somewhere in the past. Will we ever know when and where the “**first recorder**” was played? Looking back, **Anthony Rowland-Jones** summarizes information he has compiled for several articles, published in *AR* and elsewhere over the years (page 8).

For some, playing the recorder in the present simply started with a person. Even those who never actually met him in person feel the influence of **Edgar Hunt**, whose short obituary appears on page 5. I am among those who were lucky enough to have met him and experienced firsthand his generous nature.

Gail Nickless

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Volume XLVII, Number 3

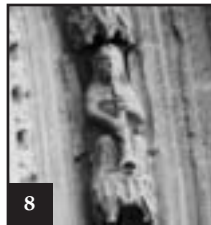
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The annual look at what’s been written about the recorder in other publications around the world by David Lasocki

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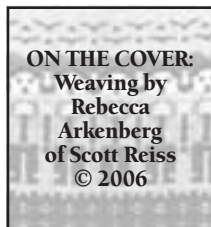
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ON THE COVER:
Weaving by
Rebecca
Arkenberg
of Scott Reiss
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American Recorder (ISSN: 0003-0724), 1129 Ruth Dr., St. Louis, MO 63122-1019, is published bimonthly (January, March, May, September, and November) for its members by the American Recorder Society, Inc. \$20 of the annual \$40 U.S. membership dues in the American Recorder Society is for a subscription to *American Recorder*. Articles, reviews and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS. Submission of articles and photographs is welcomed. Articles may be typed or submitted on PC discs (Word for Windows 95, or RTF preferred), or as an attachment to or text in an e-mail message. They should be for the exclusive consideration of AR, unless otherwise noted. Photos may be sent as color or black-and-white prints, or 300dpi TIF files. Advertisements may be sent in PDF or EPS format, with fonts embedded.

Editorial office: Gail Nickless, Editor, *American Recorder*, 7770 South High St., Centennial, CO 80122; 303-794-0114 (phone & fax); <editor@recorderonline.org>. Deadlines for editorial material: November 15 (January), January 15 (March), March 15 (May), July 15 (September), and September 15 (November). Books for review: Editorial office. Music for review: Constance M. Primus, Box 606, 1097 Main St., Georgetown, CO 80444. Recordings for review: Thomas Cirtin, 8128 N. Armstrong Chapel Road, Otterbein, IN 47970. Cutting Edge: Tim Broege, 212 Second Ave., Bradley Beach, NJ 07720-1159. Chapter newsletters and other reports: Editorial office. Advertising: Steve DiLauro, LaRich & Associates, Inc., 15300 Pearl Road, Suite 112, Strongsville, OH 44136-5036; 440-238-5577; 440-572-2976 (fax); <advertising@recorderonline.org>. Advertising Closures: December 1 (January), February 1 (March), April 1 (May), August 1 (September), and October 1 (November). Postmaster: send address changes to American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Periodicals postage paid at St. Louis, MO, and at an additional mailing office.



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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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American Recorder is printed in Canada.

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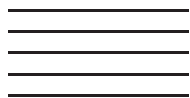
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PRESIDENT'S MESSAGE



While planning my schedule for this summer, I found myself drifting into a daydream about my wonderful visit to Rome last spring. I felt like the mysteries of history were revealed before my eyes while strolling through city streets, touring ancient monuments, and wandering through the Vatican. So much of Roman history came alive for me, while other pieces still remain a mystery.

After a couple of moments, I snapped out of my daydream and landed back into the reality of planning for the summer. I started booking my travel arrangements for the Berkeley Festival, and browsed through the impressive list of concert options.

The ARS has a list of summer plans as well: events at the Berkeley Festival and Amherst Early Music Festival, plus a web site redesign project, and preparation of the first David Goldstein musical edition.

I have my own personal list of ARS tasks to work through. The first on my list is a spring fund drive letter. You might ask, "Why another fund drive?" The reason for another fund drive may seem as mysterious as Roman obelisks, but a spring fund drive truly is a necessity.

Membership dues alone do not cover all of our operating expenses. Donations received from the fall President's Appeal help pay for basic expenses that are not covered by membership dues.

In previous years, our spring fund drive was targeted so that donations went to a specific cause such as scholarships, our professional development fund, and publication funds. This year there are many projects and expenses that need to be covered directly from our operating expenses, the "ARS checkbook."

One of these projects is the redesigning of our web site. Our web presence is sorely in need of a facelift. Although the essentials are there, ARS could offer more information and services with a "state of the art" web site. With a bit of technology, we could help bring the recorder into the 21st century. But with this technology, there is a price tag.

The reason for another fund drive may seem as mysterious as Roman obelisks, but a spring fund drive truly is a necessity.

Although our scholarship funds support some of the scholarships we award, they don't generate enough interest to cover all of them. In order to award scholarships to deserving recorder players of all ages, we supplement this interest income with money from our operating budget.

Gas and postage price hikes affect ARS too. The basic cost of running the organization has increased, while membership

Unlocking the mysteries of ARS

dues have not. We are dedicated to serving the recorder community, but we need help.

Before you make summer plans, pack your bags (and recorders), and hit the road, cut out the spring fund drive form in this *ARS Newsletter* and be as generous as you can. Each donation is greatly appreciated and makes an enormous difference to our projects. Spring fund drive donors will be given special recognition in the November AR. Unlike ancient history, their generosity shouldn't remain a mystery.

Wishing you a musical summer,

Alan Karass, ARS President

<akarass@holycross.edu>



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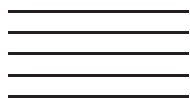
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ICRO 2006, Edgar Hunt dies at age 96,
EMA hosts conference during Berkeley Festival

ICRO 2006 to focus on Rembrandt Anniversary

Two years ago, the Dutch **Recorder Orchestra Praetorius** organized the first **International Congress on the Recorder Orchestra (ICRO)**. The leafy surroundings of Zeist provided a background for that event, in which recorder enthusiasts from the Netherlands and abroad participated. Because the reactions were so positive, ICRO has announced plans for a second ICRO, set for **October 12-15**, this time in the urban atmosphere of its home city of Leiden.

2006 is the 400th anniversary of the birth of **Rembrandt van Rijn**, with events being held throughout the Netherlands. Since Leiden was Rembrandt's birthplace,

ICRO 2006 will take part in the center of the celebration.

Rembrandt's era—the Dutch “Golden Age”—was a fascinating period, with its developments in science, art and culture. There were also many innovations in music. The melodies and horizontal lines of polyphony made way for a more vertical, harmonic approach to music, and use of the basso continuo was introduced. Dutch composers Jan Pieterszoon Sweelinck and the lesser-known Herman Hollanders played important roles in these changes.

The power of the church faded, and the influence of the common man increased.

Town councils employed musicians to provide music during festivities, while at home people had more opportunities to make music in small groups. Making music for its own sake was a thorn in the side of church officials: according to them, music had the sole purpose of serving God, and should not be used to entertain.

There were countless differences of opinion during the “Golden Age,” which now give us an abundance of material for discussion and lectures. A number of themes have been chosen for ICRO 2006, including:

- *Music from the time of Rembrandt:* Which musical and cultural developments took place, and what role did the recorder take in these?
- *Ensemble playing in recorder orchestras:* What aspects are important for players and which considerations should conductors take to achieve the desired sound?
- *Instrument construction:* What are the differences between authentic and modern recorders, and how should you care for instruments?
- *City walks:* Are there traces of Rembrandt and music from his time still to be found in Leiden?

The complete program of ICRO 2006 is not yet finalized, but a number of well-known teachers from the Netherlands and abroad have already agreed to give lectures or workshops. **Reine-Marie**

Verhagen will look at *Het Uitneming Kabinet*, one of the few collections of instrumental music from Rembrandt's time. **Heiko ter Schegget** will teach participants to consciously work on sound production, while **Irthe Engelhard** will use the Feldenkreis method to cover elements of posture important to musicians. **Matthias Maute** will give workshops on improvisation.

Other parts of the varied program will be covered by **Adrian Brown, Paul Leenhouts, Peter van Heygen, Bart Spanhove, Saskia Coolen, Colin Touchin, Cléa Galhano, Sabine Haase-Moeck** and others.

ICRO is open to everyone, but each participant's level will be assessed in order to organize groups. Above all, the number of youngsters interested in the festival is increasing; for this reason, topics that are of particular interest to a younger audience are being incorporated.

Coinciding with ICRO 2006 is the **Leiden Early Music Festival**, which ICRO participants will be able to attend. ICRO is being planned in close collaboration with the Leiden City Council and a team of enthusiastic volunteers. Included will be lectures and thematic city walks, which will also be of interest to non-recorder players. Small-scale concerts will be given in regency rooms, which otherwise would be inaccessible to the general public, while the evening larger-scale concerts will be given in some of Leiden's historic churches, including: **Passaggio Consort**, conducted by Norbert Kunst in the Hartebrugkerk; the **Royal Winds**, conducted by Paul Leenhouts in the Hooglandsekerk; **Recorder Orchestra Praetorius**, conducted by Kunst in the Marekerk; and **La Trulla de Bozes** from Spain, performing in the Pieterskerk.

For more information, or to subscribe to a digital newsletter about ICRO, please contact Mieke Huisman at <rembrandt@praetorius.nl>. Further information can be found on the web sites <www.icro2006.nl> and <www.praetorius.nl>.

Pilgrim Fathers

There is a special bond between Leiden and the U.S. In 1608, the Calvinist Pilgrims fled to the Republic of the Netherlands from England to escape religious oppression. Hoping to find greater acceptance and tolerance of their beliefs, they settled in Leiden and other towns.

In 1620, a group of them left as colonists on the Mayflower and headed for America. They were followed by other Puritans, with the last group leaving Leiden in 1632. Among the Americans descended from the Pilgrims are the George Bush family, Marilyn Monroe, Richard Gere and Bing Crosby.

A number of the Pilgrims stayed to make a new life in Leiden. Many of them worked in the textile industry and their leader, Reverend John Robinson, is buried in the Pieterskerk. The Leiden Pilgrim Tour city walk, following a path of places commemorating the stay of the Pilgrims, is part of the ICRO 2006 program. It will also be possible to visit the Leiden American Pilgrim Museum.

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Seven Suzuki recorder students (ages 7 to 17) of Mary Halverson Waldo, from the MacPhail Center for Music in Minneapolis, MN, performed as guest musicians with Saint Paul Chamber Orchestra members on February 18 at the elegant Ordway Theater. Warming up beforehand are (l to r): Zoe Vogel, Benjamin Waldo, Andrew Davis, Bryan Duerfeldt, Mira Grinsfelder, Olivia Sohlen and Erik Anderson.



Edgar Hunt, author of the acclaimed resource *The Recorder and Its Music*, died on March 16 at age 96. The English recorder player, teacher, editor and writer was known as a

pioneer of the recorder revival in both the United Kingdom and North America.

The son of the organist of Bristol Cathedral, he studied flute at Trinity College of Music, acquiring his first recorder from Oskar Dawson in 1929.

Hunt's name became almost synonymous with the development and popularity of the recorder on both sides of the Atlantic. His biography lists an extraordinary number of achievements, including establishing the Department of Renaissance and Baroque Studies at Trinity College of Music in 1936, founding (with Carl Dolmetsch) the British Society of Recorder Players in 1937, writing the landmark volume *The Recorder and Its Music* in 1962 (reissued in 2002), and from 1974 to 1990 editing the *Recorder & Music* magazine published by Schott & Co., Ltd. Along the way, he was involved in forming the Galpin Society in 1946 and developing the British Standard for Recorders in 1967.

Upon his retirement as editor of *Recorder & Music* in 1990, the tributes of amateurs and professionals—many of whom were personally touched and inspired by his advice or teaching—mentioned his musicianship and

encyclopedic knowledge masked by a gentle, self-effacing nature.

Hunt's influence is felt in almost every aspect of today's recorder movement, including the adoption of "English" fingering and discouragement of "German" fingering, the wide availability of recorders made of synthetic materials, and, as a Schott staff member, the publication and promotion of a modern recorder repertoire. Aware of the deficiencies of "German" fingerings, in 1934 Hunt negotiated to distribute in England mass-produced recorders from the German firm Herwig—cheap wooden instruments using Baroque or "English" fingering. This action made recorders affordable and available to the general public. Later, the first plastic recorders (made of cellulose acetate) were produced in England early in World War II by Schott & Co.

He received the **ARS Distinguished Achievement Award** in 1997 during the Boston Early Music Festival (BEMF). Those who were present at the reception

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honoring him may remember him then, vigorous at age 87—standing on a chair in front of a full-glass wall on the 33rd floor of the Bay Tower Room, with all of Boston's lights behind him as a backdrop, and regaling attentive listeners with personal recorder stories and memories!

Until recent years, Hunt was a regular visitor to music festivals in Europe and the U.S.—always charming those who, like him, attended the BEMF concerts and exhibition. He was also known to regularly visit the historical instrument collection at the Boston Museum of Fine Arts, returning each time to visit the instruments as one would visit old friends.

A full obituary is planned to appear in the next issue of *The Recorder Magazine*.

*The
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we invite you to visit the site
www.recordermail.demon.co.uk

Rachel Berkowitz, a junior physics major at Yale University, presented a recital at Sudler Hall there on January 22, at which she performed on both recorder and violin. Berkowitz (*standing, center, in photo by Joyce Goldberg*) was ably assisted by (*l to r*) **Terry Hare**, viola da gamba; **Betsy Goldberg**, harpsichord; and **Bruce Larkin**, recorder. She selected works by Telemann, Uccellini, Corelli, Ortiz, and d'Anglebert to spotlight the different combinations of instruments.



Berkowitz has played the recorder since she was eight years old, and she attributes her early interest to a recorder ensemble in which her mother played when she was growing up. In Washington, she has attended workshops at Port Townsend and has performed in concerts with Kim Pineda's Baroque Northwest group in Seattle. She is presently studying violin in order to play a wider variety of music, especially Mozart and bluegrass.

Rebecca Arkenberg

National Conference to Inspire and Guide “The Early Music Entrepreneur”

Thanks to a significant grant from the National Endowment for the Arts, **Early Music America** (EMA) will host a national conference called “**The Early Music Entrepreneur**,” June 8-10, at the Berkeley City Club, 2315 Durant Avenue, Berkeley, CA. This is the second national conference held by EMA during the Berkeley Festival (see list of recorder events at right).

The conference and exhibition will offer networking and professional development opportunities for all who are engaged in the business of early music, and will also include a vendor’s exhibition featuring book stores and publishers, recording companies, instrument makers, national and regional societies, and

agents. Both individuals and organizations are encouraged to attend.

“The Early Music Entrepreneur” will feature sessions on a number of important topics for the early music field, including business models (for-profit vs. non-profit), fund-raising, strategic and business planning, web and e-mail marketing, branding, audience development, recordings and distribution, grant writing, and charting a career as a touring artist or ensemble.

The conference’s keynote speakers are two familiar and successful early music entrepreneurs: **David Douglass** of The King’s Noyse and **Susan Hellauer** of Anonymus 4.

Douglass has been a leading figure in early music performance for over 25 years,

a violinist who founded the ensemble The King’s Noyse and who performs with the Newberry Consort. A fêted player of Medieval and Renaissance strings and a published historian of the violin, he is also principal of Noyse Productions, an online record company and publisher.

Hellauer is a founding member of Anonymus 4, one of the world’s most successful early music vocal ensembles of all time. Recordings by Anonymus 4 have sold over a million and a half copies worldwide.

More information about the conference and exhibition, including a full roster of speakers and their biographies, can be found at <www.earlymusic.org> or by calling 888-SACKBUT.



QUARTET NEW GENERATION (clockwise from top: **Susanne Fröhlich, Andrea Guttmann, Heide Schwarz, Hannah Pape**)

The young women of **Quartet New Generation** (QNG) presented an invigorating April 10 concert at Merkin Concert Hall in New York City, NY. Their program consisted of 10 pieces: four from the Renaissance period, and six from the 20th and 21st centuries.

However, the concert started with a piece not listed in the program: Tarquinio Merula’s *La Lusignuola*. The quartet simply walked out, stood at the edge of the stage, and played the piece from memory, thus taking command of both the music and the performance space. This was the beginning of an evening during which QNG showed that they were not tethered to the music scores, music stands, or their chairs, but could move about in a way that best suited the music and the flow of the program.

In the early repertoire pieces by Tomkins, Ferrabosco II, Ciconia, and Bull, QNG played with a beautiful legato, and a controlled rubato that was romantic and yet stylistically convincing.

But the heart of the program was the current repertoire. Except for Kazimirz Serocki’s *Arrangements* (1975) “a virtual catalog of extended techniques,” the music came from the 1990s and the first years of this century—most of it composed for QNG.

The commissioned pieces reflect the quartet’s love of their Paetzold consort of square basses. These instruments play a big part in Giovanni Mancuso’s *Non Ti Á Piaciato?* (2005) and are the only recorders used in Daniel Bernard Roumain’s *Beat Piece No. I* (2005), and Michiel Mensingh’s *Wicked* (2001).

The Roumain and the Mensingh works use amplification. Usually this reviewer hates all amplification, but in these pieces amplification provided more than just volume; in fact, volume was hardly the point. In the Roumain—with its slapping, tapping, and key noises—amplification allowed the recorder consort to sound like a percussion ensemble, a witty effect. *Wicked* has a wider range of expression than *Beat Piece No. I*. It’s a delightful, jazz-inflected work, and the amplification provided added definition to the rhythms and harmonies.

But QNG doesn’t need any help from amplification to sound vigorous. Their playing of Chiel Meijering’s *Sitting Ducks* (1991) for AATB-AATB recorders was some of the loudest, most energetic playing I’ve ever heard.

This was an evening of exciting music-making, emotionally and intellectually engaging. *Brave*, QNG!

Anita Randolfi

EVENTS OF SPECIAL INTEREST TO RECORDER PLAYERS DURING THE 2006 BERKELEY FESTIVAL, JUNE 4-11, BERKELEY, CA

MONDAY, JUNE 5

- 1-2 p.m. *Sitka Trio*
Letitia Berlin, Frances Blaker, recorders, Shira Kammen, vielle. \$15. (TC) Info: Letitia Berlin, 510-559-4670, tishberlin@sbcglobal.net
- 7:30-9 p.m. *La Foolia: The History of Western Music*
Intelligently designed by Phebe Craig, Shira Kammen, Susan Rode Morris, Katherine Westine, and David Morris. La Foolia reveals and unravels the mysteries underlying Music's Grand Evolution. \$15. (BPC) Info: westine@earthlink.net, 510-601-9631

THURSDAY, JUNE 8

- 12 noon-1 p.m. *Ensemble Vermillian*
Frances Blaker, recorders; Barbara Blaker Krumdieck, viola da gamba; Elisabeth Reed, cello; Katherine Heater, harpsichord. 17th Century Italian Chamber music by Vitali, Leonarda and Merula. \$15. (TC) Info: Frances Blaker, 510-559-4670, francesblaker@sbcglobal.net

FRIDAY, JUNE 9

- 12:30-3:30 p.m. *Recorder Master Class with Marion Verbruggen*
Sponsored by East Bay Chapter and ARS. Harpsichord provided. \$75 for single participant, \$40 per person in a group, \$10 auditors. (BCC) Info: Letitia Berlin, 510-559-4670 or ARS, 800-491-9588 or <www.americanrecorder.org/Master class.pdf>
- 5:30-6:30 p.m. &
6:30-7:30 p.m. *Flauti Diversi: Counterpoint: Bach and The Beatles*
Frances Feldon, recorders; Karen Clark, contralto; Karolyn Stonefelt, drums; Roy Whelden, viola da gamba; Dan Reiter, violoncello; Katherine Westine, keyboards; Shira Kammen & Rob Diggins, violin. Informal, cabaret-style program of Beatle-esque music and jazz standards for a Baroque "pop band" and Bach contrapuncti. Advance tickets recommended. Wheelchair accessible. \$12/\$10. (JS) Info: (510) 527-9840

SATURDAY, JUNE 10

- 10 a.m.-12 p.m. *14th ARS Annual ARS Great Recorder Relay*
Series of vignette recitals showing the recorder in its many guises and raising awareness of the recorder as a serious instrument. Showcases professional players and emerging professional players from U.S. and Canada: Annette Bauer, Tom Bickley, Eileen Hadidian and Cécilia Lauenstein. Free. (TC) Info: Letitia Berlin, 510-559-4670 or ARS, 800-491-9588
- 1-2 p.m. *ARS Recorder Play-In*
All recorder players welcome to play. Bring instruments and music stand. Free. (SMEC Parish Hall) Info: Letitia Berlin, 510-559-4670 or ARS, 800-491-9588
- 2-3 p.m. *ARS Town Hall Meeting*
Meet Board members and talk about ARS concerns. Open to public. Free. (SMEC Parish Hall) Info: Letitia Berlin, 510-559-4670 or ARS, 800-491-9588
- 3:15-4:15 p.m. *ARS Professional Recorder Player's Round Table: Developing Concert Audiences*
A lively discussion by professional recorder players. Open to public. Free. (SMEC Parish Hall) Info: Letitia Berlin, 510-559-4670 or ARS, 800-491-9588
- 2-3 p.m. *Early Music for Families*
Young musicians will demonstrate instruments used to play Renaissance and Baroque music. Participants include a gamba consort sponsored by the Viola da Gamba Society Pacifica Chapter, Junior Recorder Society students, young musicians from the Junior Bach Festival, Piedmont Bagpipe Band players, and children from the Music Discovery Workshop. Audience members will have a chance to hear, see, and touch a variety of instruments. Free. (IH) Info: 510-848-5591

- 3-5 p.m. *Baroque Etcetera: Palla Nordica - A Swedish Queen in Rome*
Enjoy composers Lonati, Stradella, Alessandro Scarlatti, Corelli and Pasquin. \$10. (TC) Info: www.baroquetc.org, 510/540-8222
- 5-6:30 p.m. *Musica Pacifica: A Venetian Carnival*
Judith Linsenberg, recorder; Elizabeth Blumenstock, violin; Gonzalo Ruiz, oboe; Kate van Orden, bassoon; David Morris, cello; Charles Sherman, harpsichord. Colorful chamber concertos by Vivaldi, Uccellini's La Bergamasca and chamber music by Venetian composers Legrenzi, Castello, Albinoni, and Veracini. \$26/\$24/\$13. (HH) Info: http://bfx.berkeley.edu/bfx/, 510-642-9988
- 6:30 p.m. *ARS Award Ceremony*
Constance Primus receives the Presidential Special Honor Award and Marion Verbruggen receives the Distinguished Achievement Award. Reception following. Free. (HH front patio, following concert) Info: Letitia Berlin, 510-559-4670 or ARS, 800-491-9588
- 10:30 p.m.-12 a.m. *Philharmonia Chamber Players: Viva Vivaldi - Concerti by Candlelight*
Hanneke van Proosdij, recorders; David Tayler, lute; Tanya Tomkins, cello. Candlelight concert featuring Vivaldi's Four Seasons, as well as solo concerti—Hanneke van Proosdij will be featured as soloist in the Vivaldi concerto for soprano RV 444. \$40-\$18. (FCC) Info: http://bfx.berkeley.edu/bfx/, 510-642-9988

SUNDAY, JUNE 11

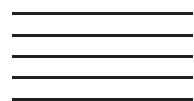
- 2-3 p.m. *A Musical Tapestry - Renaissance and Traditional Music from the British Isles and Scandinavia*
Susan Rode Morris, soprano; Eileen Hadidian, recorder and flute; Shira Kammen, violin; Julie Jeffrey and David Morris, viola da gamba. Renaissance and traditional music from the British Isles and Scandinavia, with consort songs, Renaissance dances, and cross-over music spanning the art and folk traditions. \$15/\$12/\$10. (TCC) Info: 510-549-3864 or trinitychamberconcerts.com
- 3-4:30 p.m. *Capriccio Stravagante Trio: The Itinerant Virtuosi*
Julien Martin, recorder; Josh Cheatham, viola da gamba; Skip Sempé, harpsichord. "Greatest hits" by such "traveling stars" as Ortiz, Caccini, Dowland, Byrd, Marais, and Louis Couperin. \$32/\$30/\$16. (HH) Info: http://bfx.berkeley.edu/bfx/, 510-642-9988
- 5 p.m. *East Bay Junior Recorder Society*
Concert by young recorder players, directed by Annette Bauer, Letitia Berlin, Louise Carslake and Hanneke van Proosdij. Free. (IH Auditorium) Info: medren2005@sbcglobal.net
- 8-9:30 p.m. *King's Trumpets & Shalmes: Cirque de Schalmei*
Daring feats for shawm band, performed without a net. French and German music c.1500 for shawms, sackbut, recorders and crumhorns. \$15/\$12/\$10. (TC) Info: shawm1@earthlink.net, 415-665-2083

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| BPC | Berkeley Piano Club, 2724 Haste St. |
| IH | International House, Bancroft and 2299 Piedmont |
| JS | The Jazzschool, 2087 Addison at Shattuck |
| HH | Hertz Hall, UC campus |
| FCC | First Congregational Church, Dana and Durant |
| TC | Trinity Chapel, 2320 Dana Street |
| SMEC | St. Mark's Episcopal Church, 2300 Bancroft Way |

For more information about ARS-sponsored activities, call 800-491-9588.

DEPARTMENT OF AMPLIFICATION



Where we stand on the “first recorder”

A Summary of the Search for the “First Recorder” in Iconography

I will incorporate into this summary the findings of my two-part article in *Early Music* (November 2005 and February 2006), mentioned at the beginning of the last of the three articles on the topic of the “first recorder” in *American Recorder* (November 1997, November 1999 and March 2006). In the *Early Music* article I took into account the effect upon the development of the recorder of the demands of changing musical tastes and the performance practices of the time, and also considered relationships with surviving folk instruments.

WHEN? Although there must have been some point at which the first true recorder came into being—probably more by evolution than by a single inspired invention—in the absence of any specific contemporary account, no absolute conclusion can be reached as to when such an occurrence took place.

Iconographic evidence is beset with identification problems and uncertainties of dating. Documentary and literary evidence, even in the one instance where the word “recorder” is used, does not unarguably prove that instruments referred to were what we now know as the recorder. The three archaeological finds of complete or near-complete

instruments are hard to date accurately, and two of them are not certain to be recorders, as fingering the lowest hole with all the others covered does not create the difference of a whole tone necessary to produce the tonic of the home key, an important characteristic of the recorder.

Nevertheless, the tuning of the newly-discovered recorder in Estonia, possibly of Germanic origin, does seem to correspond with normal recorder fingerings, and the Dordrecht “recorder” could have been tuned to an all-holes-covered tonic if its missing bell end had been designed to achieve this. The 1388 “King Henry IV” accounts entry, from which an extract is shown in illustration 1 (*below*), is so worded that it suggests that the instrument listed might well have been our recorder, and earlier literary references provide circumstantial evidence that the recorder might have been known 10 years before, in 1378. There are also strong arguments that one or perhaps two pre-1400 Aragonese altarpieces depict actual recorders.

Circumstantial evidence also suggests that recorders were played by upper-class amateurs or literate household musicians, and were used, at least sometimes, to participate in courtly polyphonic art-music, especially during the “ars subtilior” period at the end of the 14th

century. It is reasonable to conjecture that duct-flutes with more than the six finger-holes of the minstrels’ flageol developed during the 14th century, and that the recorder itself first came into use during the last quarter of that century. It was firmly established, and played more frequently by professional musicians, by the middle of the 15th century. A whole consort with basset at its base was possibly formed even before 1500.

WHERE? It seems likely that, during that last quarter of the 14th century, the recorder became known in opulent and cultivated courts throughout Catholic Europe. Most of these courts would have been affected by the cultural influence of Paris and, increasingly, by other great artistic centers such as those in Burgundy, Berry, Aragon, and Avignon. Although London can claim the first use of the word “recorder,” the significance of that archival record is weakened by the much wider (and vaguer) use of European nomenclature based on the word “flute” (“*fleuste*”) and its compounds. In Germany, where actual wood duct-flutes have been discovered, it is uncertain whether they are true recorders, or were even intended as serious musical instruments, although the Estonian find may turn out to be the first unambiguous example of a recorder.

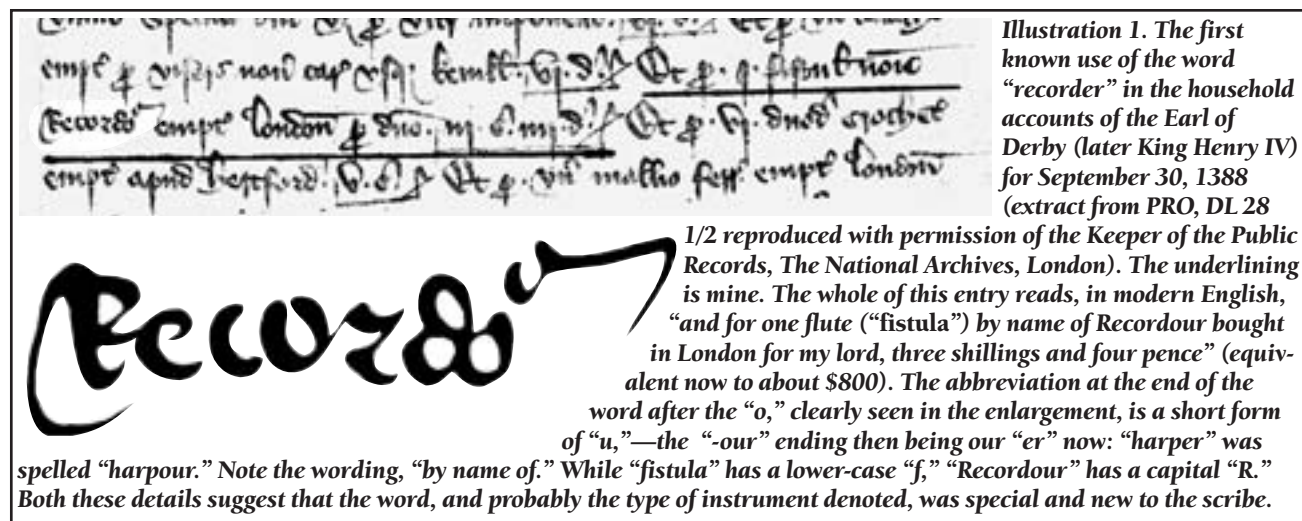


Illustration 1. The first known use of the word “recorder” in the household accounts of the Earl of Derby (later King Henry IV) for September 30, 1388 (extract from PRO, DL 28 1/2 reproduced with permission of the Keeper of the Public Records, The National Archives, London). The underlining is mine. The whole of this entry reads, in modern English, “and for one flute (“*fistula*”) by name of Recordour bought in London for my lord, three shillings and four pence” (equivalent now to about \$800). The abbreviation at the end of the word after the “o,” clearly seen in the enlargement, is a short form of “u,”—the “-our” ending then being our “er” now: “harper” was spelled “*harpour*.” Note the wording, “by name of.” While “*fistula*” has a lower-case “f,” “*Recordour*” has a capital “R.” Both these details suggest that the word, and probably the type of instrument denoted, was special and new to the scribe.

While the iconographic representations from the Kingdom of Aragon outnumber those from other areas, and there has been a long-standing Iberian propensity for mixing voices and instruments, equally compelling evidence could have existed in areas of Northern Europe such as Flanders and Germany, where many works of art were later destroyed by warfare and iconoclasm. After all, the bronze doors of the monastery church in Guadalupe in southern Spain, where there are two representations of possible recorders that perhaps date from around 1390, were not made by a Spanish artist but by one from far-off Cologne.

Even where a representation can neither be securely identified as a recorder nor dated with any certainty, all such possibilities from the period 1370 to 1410 should be brought into consideration. A sculptor decorating a great Gothic portal with many angel-musicians (see illustration 2), or an illuminator entwining little grotesques with musical instruments into the foliage bordering a page of a manuscript, had no reason to give particular attention to pipe-players among so many other instruments. A medium such as stone, mosaic or carved ivory may not admit that degree of detail. Yet the artist may have had a recorder in mind, and some of these representations certainly look as though they were intended to depict recorders.

**Although at present
the odds in the
“first recorder”
stakes favor Aragon,
it may not stay that way.**

One such is an ivory diptych of c.1400 in the Victoria and Albert museum, London. It is of Italian origin, perhaps Venetian; Venice was then a center of ivory carving, but inspired by French art. The whole piece is small. The right-hand part depicts the Coronation of the Virgin, a subject where musical angels are often in attendance. One plays a pipe, held very much in the manner of a recorder.

The angel occupies only a twentieth-part of the area of the scene, excluding large margins. It is miniscule, far too small to show details. Nevertheless, along with other sources, it contributes to the hypothesis that recorders could have been played around 1400 in northern Italy.

Illustration 2. One among a glorious array of angel-musicians adorning the archway of the southern porch (the “Chain Portal”) of Orihuela Cathedral, Province of Murcia in southeast Spain. Author’s photograph. From the position of his fingers and elbows, and his relaxed lips, this angel seems to be playing a wide-bore tenor recorder, but there is not enough visible detail to be sure. Such an instrument would have the firm lower register needed to take a part in the secular vocal polyphony of the time. The dating, “late 14th century,” is even less secure, as the cathedral’s records from around then were destroyed in local warfare—when in any case the building of the cathedral was held up for shortage of funds. This is one amongst a number of potential recorder representations from this period, which, although each is indefinite, together indicate a probability that the recorder was by 1400 becoming established in different parts of Europe. For other examples, see my Early Music articles.



Late Medieval kings and dukes were accustomed to travelling with their large musical retinues around their own regions to establish their authority by shows of splendor. They also visited other potentates on occasions of great feasts and dynastic weddings. Cultural innovations and changes in fashion therefore spread rapidly in Western Europe. This process was augmented by the employment of peripatetic artists and musicians, and by the reports of visiting ambassadors. So the use of the recorder in courtly art-music would have spread rapidly.

Although the amount of evidence suggests (but only because for various reasons it is more sparse elsewhere) that this process might have originated in the Kingdom of Aragon, other centers should not be regarded as peripheral. The origin of our instrument could have been in the Papal court at Avignon, in Paris, or within the Duchies of Berry or Burgundy, or even perhaps in London or some Germanic or Italian cultural center. Although at present the odds in the “first recorder” stakes still favor Aragon, it may not stay that way.

Anthony Rowland-Jones, a retired university administrator, is active as a writer and researcher in the field of recorder performance and history. He is an Honorary Fellow of Anglia Ruskin University, Cambridge, and a musical adviser to the United Kingdom’s Society of Recorder Players. In addition to numerous articles in AR and other journals, his work includes *Playing Recorder Sonatas: Interpretation and Technique* (Clarendon Press, 1992) and *Recorder Technique* (third edition, Ruxbury Publications, 2003).



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ON THE CUTTING EDGE

Quite a number of interesting responses to my January column have come in over the last several months. Here are a few.

Reader **Joan Gerson** writes that she had been “playing the recorders for a long time but had to learn about blues and jazz on my own. I did this through the Jamey Aebersold books. About a year ago, I came across a retired trumpeter and recorder player in my area named Warren Kime. He has a CD out called *Recorder Jazz* and he agreed to coach me. This has been quite a thrill. Now I’m looking for places to play as well as an amplification system.”

The Aebersold jazz improvisation books are standard texts that thousands of young (and older) musicians have used for years. Visit the comprehensive web site at <www.aebersold.com>.

Kime’s CD is available from the ARS CD Club or <www.CDbaby.com>. It is a nice collection of easy-listening jazz, very well recorded and played.

In the liner notes, Kime writes, “This CD was a labor of love ... hard work, long hours of practice, a good deal of frustration and much determination to get past the many playing problems I encountered on the way. So why did I do it? Because I really enjoy playing the recorder.”

From Tallahassee, FL, trumpeter and recorder player **Don Fortner** writes, “I am a jazz trumpet player and a jazz recorder player and have been playing jazz trumpet for 45 years and jazz recorder for 25 years. When I’m not working here at the Florida State University music library I have a smooth jazz band called the Don Juan Band (after my nickname from my younger years) and have been supplementing my live on-stage trumpet solos with recorder solos for many years. The flute-like sound of the recorder really adds another dimension to my solo work and gives my band a much broader and more eclectic sound. It sounds fabulous through a microphone with a touch of reverb added.”

On <www.donjuanband.com> (click on “Hear The Live Album”), you can listen to a really nice live recording of Fortner’s band playing *The Girl From Ipanema*, with Fortner on recorder. The venue was a jazz

club in Shell Point Beach, FL, named “Shares.”

This is a great example of the recorder working well in the context of a real-life jazz “gig.” Fortner points out that he played a plastic Yamaha recorder with added thumbrest on the gig. He likes the imitation rosewood plastic Yamahas because he can play them for hours and they don’t clog up.

Some of the things he does to make his recorders more “jazz improvisation friendly” include adding a neck strap and the aforementioned thumbrest, as well as chopping off about 1/4 inch of the barrel to accommodate playing with guitar players who tend to go sharp during the course of a gig.

For me, the key word

in this is “acoustic.” ...

Just because the texture is

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group does not mean the

group is incapable of

swinging or generating

plenty of creative

improvisatory energy.

Fortner also likes to bend the pitch when he plays and also to sing through the recorder. “By singing in unison with the notes or even singing harmonics through the horn as I play it I can get sounds like a guitar feeding back or really strange sonic growls that sound like nothing else in the world of music,” he reports.

I can attest to the effectiveness of these playing techniques. Try them out for yourself!

Last but not least, reader **Charlie Gamble** provides some practical commentary about his recorder jazz experiences. “I play blues and jazz (and related pop music) on recorder occasion-

ally,” he writes. “I find that it is not easy to assemble an improvising group that is supportive of the improvising recorder. The delicacy of the recorder’s sound, and its dependence upon articulation for expressivity, make it an uncomfortable fit with the usual jazz/blues groups.”

“For example, the sustained ‘sizzle’ of the ride cymbal can all by itself mask the recorder player’s best efforts to play expressively. Players of the saxophone and the electric guitar aspire to a large and sustained sound, which, while potentially quite beautiful in itself, can literally swallow up the recorder. The best of them could try to make room for the recorderist, but only at the cost of suppressing what they do best.”

Gamble has reached a conclusion that I heartily endorse: “I find that the best group for improvising recorder in the jazz or blues vein looks a bit like a Baroque ensemble, i.e., acoustic guitar, acoustic bass, and hand drums (no trap set, no ride cymbal), along with other equally ‘light’ melody instruments, such as violin, flute or mandolin.”

For me, the key word in this is “acoustic.” The guitar might be replaced by a harpsichord (with lid down, and possibly employing the “buff” stop), and pizzicato cello might substitute for the bass. Just because the texture is lighter than an amplified group does not mean the group is incapable of swinging or generating plenty of creative improvisatory energy.

To sum up, I again turn to Gamble’s thoughtful words: “the harmonic/rhythmic/melodic language of improvised jazz and blues has a lot to offer recorder players, but we need to re-orient the jazz/blues group to make space for the voice of the recorder. It is not a question of musical language as such, but rather a matter of finding ensemble members, and ensemble roles, that are complementary and sonically supportive.”

Many thanks to Joan, Don and Charlie, and to the others who took the time to write in. I am encouraged to know that the recorder does have a presence in today’s jazz world, even if on a small scale.

Tim Broege <timbroege@aol.com>

THE RECORDER IN PRINT: 2004

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

by David Lasocki

History and General

In the latest series of short articles in the *Jacob van Eyck Quarterly*, Thimo Wind has written two (as usual) about the composer and his *Der Fluyten Lust-hof*, but also one that takes us further afield.

First, in "Jacob van Eyck's Variations on 'Comagain': AABB or ABB?" (April 2004), Wind argues convincingly that although the music as printed takes the form AABB, Van Eyck intended it to be ABB. Next, in "'Amarilla mia bella': Jacob van Eyck's Melodic Model" (July 2004), Wind demonstrates that Van Eyck's opening garbled phrase stems not from Caccini's original solo song (published in his *Le nuove musiche*, 1602), but from a six-part version in a collection called *Ghirlanda di madrigali*, published by Pierre Phalèse the Younger (Antwerp, 1601). Third, in "Coridon and Amarillis: Recorder Echoes in a Dutch Play of 1634" (October 2004), Wind describes the use of a recorder as more than a sexual symbol: a device for seduction. In the opening scene of the play *Pastorel musyck-spel van Juliana en Claudiaen* by Jan Harmenszoon Krul, the shepherd Coridon plays the violin and the shepherdess Amarillis a *fluytje* (little recorder).

If this seems a reversal of roles for the instruments, a more typical situation happens later when Coridon takes up the recorder and uses it to woo Amarillis. When he performs, he looks for an echo in the wood that he has discovered previously, then plays against it. Amarillis confesses that this neat piece of music-making "pulls my heart to love-making." When Coridon, naturally, keeps playing, Amarillis gives herself to him. All these articles are available from www.jacobvaneyck.info/main.htm.

When exactly was the familiar Baroque type of recorder developed? The evidence collected until now has suggested that it was in France around the early 1670s as a result of experiments by the Hotteterre (and perhaps Philidor) families.

Anthony Rowland-Jones makes a case for the type having been developed by the Hotteterres a little earlier, between 1659 and 1663, as the result of Jean-Baptiste Lully's desire to have woodwind instru-

ments that would blend with the sound of his string orchestra, "famed throughout Europe for its elegance and refinement." His evidence is the gap in the documentation of Lully's use of the recorder between his *Ballet Royal d'Alcidane* in February 1659 and January 1663, when his *Ballet des arts* included a "particularly striking" *Ritournelle de flustes a 4. Parties* for four sizes of recorder.

Rowland-Jones comments that "Such consorts of Renaissance-type recorders of course existed in the earlier 17th century ... but there is little evidence of their remaining in use after that period and it is very unlikely that Lully would have used archaic instruments so prominently before a King with a taste, like Lully himself, for novelty.... It is certainly very tempting to regard this occasion as the first appearance of the new Hotteterre-style late-Baroque recorders."

When exactly was the familiar Baroque type of recorder developed?

But the undocumented gap in the use of the recorder does not necessarily translate into a real gap. Our knowledge of Lully's use of instruments is incomplete, since he rarely indicated the instrumentation of his ballets, and the lists of musicians/instruments in some of the *livrets* (librettos) do not link musical parts directly with instruments and sizes. As a result, we cannot say that Lully did not use the recorder between 1659 and 1663. Moreover, the *Ballet Royal d'Alcidane* of 1659 may not have been the first time Lully used recorders (as part of a five-voiced "Concert Rustique"), because a similar five-voiced "Concert champestre" was found in his previous ballet, *Lamour malade* (1657), performed by almost the same players.

In addition, there are two pieces of counter-evidence to Rowland-Jones's hypothesis. First, sets of recorders appear in inventories right through the mid-17th century: 1638, court, Kassel, Germany

The author, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. He recently edited *Musicque de Joye: Proceedings of the International Symposium on the Renaissance Flute and Recorder Consort, Utrecht 2003 (Utrecht: STIMU, 2005)*. For his complete list of publications, see <http://mypage.iu.edu/~lasocki/>.

This report, the 16th in a series, covers books and articles published in 2004 that advance our knowledge of the recorder, its makers and players, its performance practice and technique, its repertory, and its depiction in works of art in the past or present. To save space, articles that appeared in AR are omitted. A few previously unreported items are also included.

The author asks if readers could let him know (c/o American Recorder) about significant items he may have overlooked. Readers can obtain most items through libraries (either in person at a large music library or from their local library via interlibrary loan).

(“a case with recorders, lacking the three smallest”); 1644, St. Peter’s church, Hamburg, Germany (“five or six recorders”); 1647, inventory, Paris (“eight recorders”); 1648, inventory, Paris (“a set of recorders”); 1653, codicil to will, Delft, Netherlands (“set of Nuremberg recorders”); 1655, court, Munich, Germany (“a very large black case, in it eighteen small and large recorders”; “a smaller black case, in it eight small and large recorders”; “five recorders from Berchtesgaden in a case”); 1658, St. Wenzel’s church, Naumburg, Germany (“one keyed, three tenor, three fourth-, and one octave recorder ... two tenor recorders”); 1665, court, Innsbruck, Austria (“twenty-three small and large recorders, eight recorders from Vienna”); 1666, inventory, Reval, Estonia (“tenor recorders, two alto recorders, two fourth flutes, two octave recorders”); 1668, inventory, Ansbach, Germany (“five recorders”); 1671, inventory, Amsterdam (“eighteen recorders”). Clearly, they were owned, although we would have to find further evidence of their use.

Second, Rowland-Jones himself mentions that “a choir of recorders and of several other instruments” (*un Chœur de Flustes & de plusieurs autres instrumens*) took part in Lully’s *Ballet Royal d’Alcidane* in 1658—and what is a *chœur* but a consort? He mentions that three members of the Hotteterre family are listed among the performers, but the other nine musicians in that list are also known to have been woodwind players. So the *chœur* of recorders could easily have consisted of more than three.

Rowland-Jones extends his case by endeavoring to account for the development of the Renaissance recorder into the Baroque recorder on musical grounds. He avers that Lully, who was developing an “elegant and refined” string orchestra, would hardly have found Renaissance recorders to possess those qualities. “[They] would have been too open-toned and assertive to blend well with the reformed string band. Moreover their high notes tended to be coarse and there were tuning and pitch problems as well.”

He goes on to assert that the new “Hotteterre-style” Baroque-style recorders had “a softer, more velvety sound ... a full and resonant lower register and a thinner but sweet-sounding upper register.” Moreover, such recorders, in comparison with the Renaissance-style ones, “have a much shallower windway exit, requiring a higher breath-pressure to compensate

for the resistance of the shallow windway, but which also increases the dynamic flexibility of notes without their going out of tune.”

It would take an article in itself to discuss all these questions adequately, especially what I take to be problems of temperament and possible changes in pitch-standard. Suffice it to say here that, according to the modern recorder maker Adrian Brown, the high notes of a Baroque recorder are more piercing and therefore more audible over a string orchestra than those of any Renaissance recorder—but from what I have seen Lully tends to write for the recorder in the low and middle registers. In general, Brown says, surviving Renaissance and Baroque recorders have similar sizes of window; and if anything, it’s the Renaissance recorders, especially of the Rafi type, that are more stable in pitch over the dynamic range of the instrument.

Brown points out that in William Christie’s Baroque orchestra *Les Arts Florissants* today, the players use both Baroque and Renaissance recorders, depending on the key and nature of the passagework. In any case, rather than being invented quickly during a four-year gap, it is much more likely that the Baroque recorder was developed in stages over a longer period.

At the end of his article, Rowland-Jones has the disclaimer: “As the title states, this article relates to the use of one type of recorder by one composer. It is not intended to question the possibility that three-section late-Baroque recorders in other designs might have been developed at around the same time, or even earlier, by makers elsewhere, possibly in Nuremberg or in the Netherlands, both active centers of woodwind making.... Dutch makers were experimenting with different bore profiles, and Hotteterre-style recorders were slow to gain ground there, although they had invaded England by 1673 and made inroads upon Germany. The Dutch maker Richard Haka ... like the painter Evert Collier, worked both in England and Holland and made/painted both Dutch transitional recorders and Hotteterre-style late-Baroque instruments.” Again, these statements would take a lot of space to discuss adequately, but they fly in the face of the evidence known to me.

Johann Christoph Denner and Johann Schell in Nuremberg famously obtained the rights in 1696 to make “French musical instruments, mostly consisting of

In general, [Adrian] Brown says, surviving Renaissance and Baroque recorders have similar sizes of window; and if anything, it’s the Renaissance recorders, especially of the Rafi type, that are more stable in pitch over the dynamic range of the instrument.

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oboes and recorders,” which models they claimed had been developed only 12 years earlier. And Haka, who was born in England but emigrated to Amsterdam as a child, could not have been active as a maker before about 1670. According to Jan Bouterse, Haka’s use of the term “fleurte does” (*flute douce*) for the recorder in an invoice from 1685 is the first surviving evidence that French-style Baroque recorders were being made in the Netherlands. “Mutmaßungen über Lullys erstmaligen Einsatz spätbarocker Blockflöten des Hotteterre-Typus,” *Tibia* 29, no. 4 (2004): 264–75.

In another article, Rowland-Jones discusses the trophies—in the sense of a carved ornamental group of objects, a kind of carved still life—in Lyme Hall, Stockport, near Manchester, England. No fewer than four alto recorders are depicted in these trophies. Although they have been attributed to the celebrated carver Grinling Gibbons, the latest scholarship believes them the work of an imitator of Gibbons working in the 1720s.

Rowland-Jones concurs: whereas the “stubby, curved-over” mouthpieces in genuine trophies of Gibbons and others from the 1680s and ’90s are similar to the mouthpieces of late 17th-century French recorders, the more elongated shape of the mouthpiece on the recorders in the Lyme Hall trophies “is more in accord with many early 18th-century instruments.” The workmanship in the instruments and music depicted in the Lyme Hall trophies is “far from being perfect,” whereas Gibbons was so accurate that the music in his trophies is recognizable. “The Recorders in the Musical Trophies at Lyme Hall,” *Manchester Sounds* 5 (2004–5): 35–41.

Rowland-Jones’s article drew my attention to a masterly one on the work of Gibbons, who proves to have been knowledgeable about music and indeed astonishingly accurate in depicting both music and instruments. In a panel commissioned by Charles II as a gift for the Grand Duke Cosimo III de’ Medici of Tuscany in 1682, Gibbons carved recorders that differ in the width of their bore. The authors write, reasonably: “There is evidence for the introduction of new French recorders into London in the mid-1670s [probably 1673], but their precise form is unknown and unlikely to have been standardized ... so one should perhaps accept his recorders ... as evidence of a variety of designs in use in London in the early 1680s.”

In an overmantel at Cassiobury Park, Hertfordshire, Gibbons carved not only an alto recorder “with chunky turnery,” but an identifiable page from Humphry Salter’s recorder tutor, *The Genteel Companion* (London, 1683), complete with ornament signs and “dotway” tablature notation. In a trophy at Petworth House, West Sussex (1692), Gibbons depicted three songs from Henry Purcell’s *The Fairy Queen* and “classic Baroque” recorders, “conspicuously more modern than their Cosimo and Cassiobury Park counterparts, suggesting that Gibbons’s interest in the recorder continued to keep abreast of its evolution.” Lynda Sayce and David Esterly, “He was Likewise *Musical*...’: an Unexplored Aspect of Grinling Gibbons,” *Apollo* 151 = no. 460 (June 2000): 11–21.

The first comprehensive book on the early history of the orchestra has recently been published by John Spitzer and Neal Zaslaw. As Peter Holman wrote in a helpful review of the book, “it is not just a history of a series of musical institutions, but is also concerned with the musical effect of orchestras, and with questions of orchestral performance practice.”

The authors’ seven defining characteristics of early orchestras, summarized by Holman, are that they: (1) are based on instruments of the violin family; (2) play more than one to a part with (3) a standardized instrumentation, (4) one or more 16’ bowed bass instruments and (5) a keyboard continuo; (6) perform “as unified ensembles under centralized control and discipline”; and (7) have “distinct organizational identities and administrative structures.”

Holman points out that Lully’s orchestra, vital to the development of the ensemble, fails to meet criterion 4 and sometimes criterion 5.

Moreover, the authors do not really acknowledge the extent to which concertos were played with one to a part during the late Baroque era (a topic that forms the subject of a recent book by Richard Maunder, which will be dealt with in the next installment of this review).

As for the recorder, the authors write that “Lully does deserve credit ... for integrating the wind instruments into the string orchestra,” and they cite many examples of his “new and in a sense experimental” scorings. Except for Lully, however, the recorder is mentioned in the book only sporadically, emphasizing the fact that it otherwise played a modest role

in the orchestra through the 1730s, tending to be played by the oboists for special effects. Spitzer and Zaslaw, *The Birth of an Orchestra: History of an Institution, 1650–1815* (Oxford: Oxford University Press, 2004); Holman, review, *Early Music* 33, no. 3 (August 2005): 503–5.

In the 1999 installment of this review, I reported the program of a remarkable concert said to have been given in Edinburgh on St. Cecilia's Day, November 22, 1695, apparently by a local music club. It included three works involving the recorder: an overture by "Clerk" (probably Jeremiah Clarke); a quintet for two recorders, two oboes and continuo by Gottfried Finger; and a quintet by Johann Christoph Pepusch for two recorders, two violins and continuo.

The unusual feature of this concert was that the recorder parts were performed with several recorders to a part: the Clarke overture with six recorders on unspecified parts, the Finger quintet with three to each part (but only one oboe to a part), and the Pepusch quintet with six on the first part and four on the second part (also three violins to each part). The evidence for this concert comes from an article by the Scottish historian William Tytler written almost a century later in 1792.

Peter Holman has now questioned the dating of the concert, on the grounds that most of the works mentioned are unlikely to have been available until around 1710. He does agree that the concert is a remarkable example of multiple instruments on a part. He also deduces that there was another probable recorder piece on the concert: a "solo" (usually a sonata with continuo) by one of the participants, John Middleton, who is listed among the recorders and the "basses" (any of which were far less likely candidates for a solo). According to Tytler, General Middleton, as he became, was a character who "sung ... a song with much humor, which he sometimes accompanied with the key and tongs" (homespun percussion). "An Early Edinburgh Concert," *Early Music Performer*, no. 13 (January 2004): 9–17.

A recent book on the history of the flute in Italy tipped me off to some research hidden away—from the woodwind perspective—in the proceedings of an Italian conference on the oratorio in Rome. At long last it's definitive proof that Jacques Hotteterre—"called the Roman" (*dit le Romain*)—really did spend some time in Rome. Saverio Franchi turned up a reference in the archives of Prince Ruspoli that he employed

"Giacomo Hauteterre" as "m[ae]stro di flauto" or "m[ae]stro delli flauti" from October 1698 to August 1700.

Franchi comments that thereby "Ruspoli probably introduced the modern use of the transverse flute into Roman music." I suppose by "modern use" he means the Baroque flute, which had apparently been developed by French makers in the 1690s, rather than the Renaissance flute.

But the plain word *flauto* in Italian meant recorder rather than flute, so Hotteterre's post was literally "master of the recorder(s)," unless the plural alluded to both instruments. In any case, we now know that Hotteterre acquired his knowledge of Italian composition style and performance practice—for example, his comments on Italian time signatures in *L'Art de préluder* (1719)—at first hand. "Il principe Ruspoli: l'oratorio in Arcadia," in *Percorsi dell'oratorio romano da "historia sacra" a melodramma spirituale: Atti della giornata di studi (Viterbo 11 settembre 1999)*, a cura di Sergio Franchi, "Colloquia" collana dell'Istituto di Bibliografia Musicale, 1 (Rome: Ibimus, 2002): 245–316 at 280–81; *Il flauto in Italia*, a cura di Claudio Paradiso (Roma: Istituto poligrafico e Zecca dello Stato, Libreria dello Stato, 2005).

Alec V. Loretto briefly describes the problems that modern players have in dealing with Bach's cantatas, because for Bach the organ and other instruments were at different pitch-standards. For Cantata, BWV161, where the strings are notated in C, the organ in B^b, and the recorders in E^b, he suggests playing the recorder parts on voice flutes (tenor recorders in D) but imagining alto-recorder fingerings. At least that solution keeps the parts on recorders.

Twenty years ago, in a classic study that Loretto doesn't mention, Bruce Haynes noted: "It is now thought that Bach's later performance in C at Leipzig used flutes instead of recorders, which seems indeed the best solution." Loretto, "The Problems Bach Gives Recorder Players," *Recorder Magazine* 24, no. 1 (spring 2004): 14–15; Haynes, "Bach's Cantatas: The Woodwind Perspective," *Journal of the American Musical Instrument Society* 12 (1986): 63.

In a brief article on transpositions, Edgar Gordon first covers ground already covered by other researchers in deducing that Bach's fourth *Brandenburg Concerto* was really written for alto recorders in F

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(or instruments "astonishingly similar"). He seems unaware of recent research suggesting that the composer's *flauti d'echo* consisted of two altos with differing tonal properties fastened together.

Gordon goes on to make the observation that Telemann's Quartet for alto recorder, oboe, violin and continuo (TWV43:G6), which survives in both F-major and G-major versions, must have originally been in G major. The Telemann thematic index already reached the same conclusion in 1992. "Bach and Telemann Transpositions," *Recorder Magazine* 24, no. 3 (autumn 2004): 91; Siegbert Rampe and Michael Zapf, "Neues zu Besetzung und Instrumentarium in Joh. Seb. Bachs Brandenburgischen Konzerten Nr. 4 und 5," part 2, *Concerto: Das Magazin für alte Musik*, no. 130 (February 1998): 19–22; Georg Philipp Telemann, *Thematisch-Systematisches Verzeichnis seiner Werke ... Instrumentalwerke, Band 2* (Kassel: Bärenreiter, 1992), 167.

During the Renaissance, as Rowland-Jones has demonstrated, two recorders lying together in a painting could be a symbol of



Dame Iris Murdoch, in a photo that appeared on many of her book jackets

marital harmony. Ross Winters has unearthed the same symbolism in a novel by Dame Iris Murdoch called *The Sea, The Sea*. He points out that the author's understanding of the association of the recorder with love is "all the more remarkable" because she uses the terms treble recorder and alto recorder without realizing they are synonymous. Letter to the editor, "Recorder Symbolism in Iris Murdoch's Novel *The Sea*," pub. 1978," *Recorder Magazine* 24, no. 1 (spring 2004): 29.

In a short autobiography mainly devoted to Kent Opera, the British opera company that he founded and directed, the singer Norman Platt has a few paragraphs on his friendship with Walter Bergmann, one of the leading figures in the 20th-century recorder movement. Platt became acquainted with Bergmann when the celebrated countertenor Alfred Deller recommended him as the arbiter for a scholarly question about Purcell. “So I called on Dr. Bergmann in his Hampstead [an area of north London] home. My query would have taken about 15 minutes to solve. I stayed for supper and the evening. It was the first of what must have been hundreds of such evenings, discussing and performing music by Loewe (new to me), Schubert, and Schumann, as well as Purcell, Bach, and Telemann.... The late night journey back ... was always full of the exhilaration of discoveries which I owed to him.”

“Towards the end of his life he said that the best things he had ever done were a poem he wrote in a Gestapo cell and the Pastoral for recorder and countertenor which was Walter’s ultimate tribute to Alfred’s voice and mastery.” *Making Music* (Ashford, Kent: Pemples Publications, 2001), 31–32.

Repertoire

A new book by Simon McVeigh and Jehoash Hirshberg examines Italian concertos from the period 1700–1760 in great detail. The authors demonstrate by means of skillful summarized analyses just what the “Vivaldian revolution”—the consistent use of ritornello form—entailed, and also with what great variety and “strikingly diverse” invention Vivaldi used the form, and his contemporaries and successors took it up.

Only one recorder concerto is cited in the musical examples, Vivaldi’s *flautino* concerto in A minor, RV445. The authors use it as an example of how a motive that appears on the dominant (fifth scale degree) during the first ritornello (mm. 6–9) returns as the sole constituent of the third ritornello in the dominant key (mm. 49–52). Because the motto (head motive) does not return in the third ritornello, the dominant is thereby demoted in the “hierarchy” of keys in favor of the relative major used for the second ritornello. *The Italian Solo Concerto, 1700–1760: Rhetorical Strategies and Style History* (Woodbridge, Suffolk & Rochester, NY: The Boydell Press, 2004), 88–89.

In his recent catalogue of 18th-century English concertos—surely the syntax

in his title is incorrect—Owain Tudor Edwards has entries on the recorder concertos we would expect: by William Babell, John Baston, and Robert Woodcock. He restricts himself to printed music, so the well-known concerto by Giuseppe Sammartini, almost certainly written in England but surviving only in manuscript, doesn’t qualify.

Far less well known is a set of 12 concertos by William Corbett first published in 1728 under the title: *Le bizzarie universali ... Concerto’s in Four Parts for Two Violins, Tenor & Throughbase for ye Harpsicord ... N.B. These Concertos may be Play’d in 3 Parts, 2 Hautboys, Flutes or German Flutes...* The composer mentions that he wrote these “universal bizzaries”—implying things strange and extravagant—in “all the new gustos during his many years’ residence in Italy.” The advertisement that the concertos could be played in three parts, with two oboes, recorders, or flutes and continuo, merely implies that the part for the tenor violin (in practice probably already a viola) could be omitted without ill effect on the music.

Alas, after this promising advertisement, Edwards writes: “Despite the suggestion that they might be performed with the concertino parts taken by wind soloists ... most of the writing is far from ideal for wind instruments. This was a not uncommon sales ploy. They are concertos written by a violin virtuoso for his own instrument.” *English Eighteenth-Century Concertos: An Inventory and Thematic Catalogue*, Thematic Catalogues, 28 (Hillsdale, NY: Pendragon Press, 2004).

Over the course of these reviews, I have mentioned several times articles about what the German critic Johann Adolph Scheibe, writing in 1740, called the *Sonate auf Concertenart*, a sonata in the style of a concerto. The term has certainly caught the imagination of modern scholars of late Baroque music. Perhaps because Scheibe’s actual definition was so vague, scholars have identified such works in increasing numbers, positing an origin in the chamber concertos of Vivaldi and seeing German composers working in Dresden and others such as Bach and Telemann take up the genre with enthusiasm.

The latest scholar to address this subject, Steven Zohn, broadens the discussion in several ways. First, he shows that some German examples of the genre actually predate Vivaldi’s chamber concertos (e.g., Telemann’s untitled quartet, TWV43:g4, for recorder, violin, viola and continuo, written 1708–12). In passing,

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he points out that *Concerto di camera* is a modern term to describe a concerto for a chamber ensemble; 18th-century writers tended to use that term for a concerto for one soloist and accompanying strings (e.g., Telemann's "Concerto di camera," TWV43:g3, for recorder, two violins mostly in unison, and continuo).

Second, Zohn looks at examples of works, particularly by Telemann, that different copyists labeled both "Concerto" and "Sonata" (including TWV42:c2, for recorder, oboe and continuo; and TWV43:G6 and TWV43:a3, both for recorder, oboe, violin and continuo), even crossing out the former and substituting the latter. Although earlier scholars have proposed this mixed terminology as evidence of copyists being confused by the mixed genre, Zohn argues that it is more an illustration of an older use of the term concerto—"a piece for instrumental ensemble in which the individual parts work together or 'consort'"—gradually being replaced by a newer one "associated with ... tutti-solo opposition, ritornello structures, ripieno string doublings and so on." In any case, in general Vivaldi and German composers came to use "Sonata" for a work for two instruments and continuo (e.g., Vivaldi's RV86, for recorder, bassoon and continuo), and "Concerto" for a work for three or more instruments and continuo.

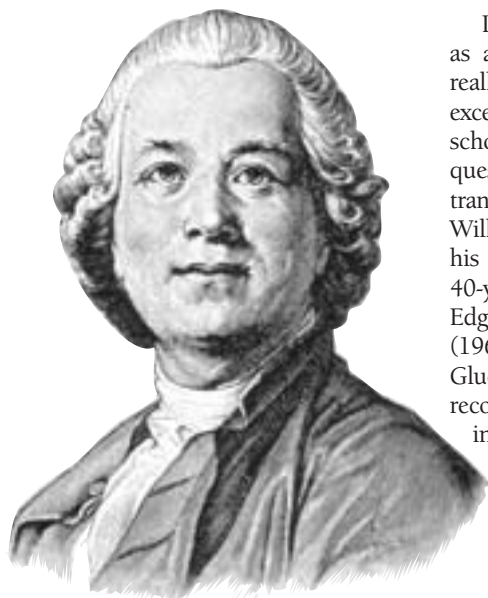
Third, Zohn points out that some composers used concerto elements or titles with little or no reference to ritornello form, among them Johann Christoph Pepusch ("Concerts," Op. 8, generally for two recorders, two oboes/violins, and continuo), Johann Christian Schickhardt ("Concertos," Op. 19, for four recorders and continuo), and Telemann ("Concertos," TWV44:41 and 44:42 for two recorders, two oboes, two violins, and continuo). "The *Sonate auf Concertenart* and Conceptions of Genre in the Late Baroque," *Eighteenth-Century Music* 1, no. 2 (2004): 205–47.

When George I and his court took a boating trip up the River Thames in 1717, the Prussian Resident reported that next to the king's barge there was a barge of musicians, "about 50 in number, who played on all kinds of instruments, to wit trumpets, horns, hautboys, bassoons, German flutes, French flutes, violins and basses, but there were no singers." The entourage landed at Chelsea, where they ate supper to a "very fine consort of music," then returned to Whitehall.

Andrew Robinson points out that Handel's *Water Music*, written for this occasion, presents some puzzles. The surviving music consists of three suites, only the third of which includes flute or recorders: a minuet for flute and strings, and two movements (an air and Country Dance) for two soprano recorders and strings. If this third suite was the "very fine consort" heard at Chelsea, then what were the players of German (transverse) flutes and French flutes (recorders) doing on the barge? Robinson suggests they were doubling the oboe parts ("which themselves are usually doubling the ripieno violins"). Letter to the editor, "Handel's *Water Music*—the Flutes and Recorders on the Barge," *Recorder Magazine* 24, no. 3 (autumn 2004): 104–5.

A large (560-page) German "Baroque guidebook" to instrumental music from the period 1550–1770, therefore a little more than the Baroque on either end, covers 13 composers who wrote recorder music: Christoph Graupner (description of his recorder concerto in F major, GWV323), Handel (notes on his solo sonatas, concerti grossi, and *Water Music*), Hotteterre (notes on his first and second book of *Pièces*), the Loeillet family (description of John's trio sonata in C major, Op. 2, No. 6, for recorder, oboe and continuo), Benedetto Marcello (notes on his 12 recorder sonatas; description of No. 6 in C), Alessandro Scarlatti (description of his *Sinfonia di concerto grosso No. 1* for two recorders, strings and continuo), Schickhardt (notes on his *L'Alphabet de la musique*, Op. 30, for flute/violin/recorder and continuo), Telemann (notes on his *Overture Hamburger Ebb und Fluth*, TWV55:C3, for recorders, flutes, oboes, bassoon, strings and continuo; and his double concerto in E minor for recorder and flute), Francesco Maria Veracini (description of his *Sonata No. 12* in F major for violin or recorder and continuo), Vivaldi (description of his *Concerto in G minor*, RV107, for recorder, oboe, violin, bassoon and continuo), Graf Unico Wilhelm van Wassenaer (description of his *Sonata No. 2* in G minor for recorder and continuo). The descriptions are more like program notes than analyses, but always insightful. *Barockmusikführer: Instrumentalmusik 1550–1770*, herausgegeben von Ingeborg Allihn (Stuttgart: J. B. Metzler; Kassel: Bärenreiter, 2001).

When George I and his court took a boating trip up the River Thames in 1717, the Prussian Resident reported that next to the king's barge there was a barge of musicians.... Andrew Robinson points out that Handel's *Water Music*, written for this occasion, presents some puzzles.



Gluck was writing flute music that has the appearance of what in earlier times would have been recorder music.

In an article that evidently originated as an undergraduate paper, and ought really to have been edited to remove its excessive youthful criticism of pioneer scholars, Fiona Elia Smith tackles the question of which kind of *flauto*—transverse or recorder—Christoph Willibald von Gluck had in mind for his operas over the course of his 40-year career. In particular, she questions Edgar Hunt’s oft-quoted conviction (1962) that “the famous flute solo in Gluck’s *Orfeo* was intended for the recorder and not the traversa, on the internal evidence of the music ... and ...

Gluck would have been following the old tradition of using the recorder for ‘other-worldly’ occasions.”

Smith points out that this solo, the celebrated “Dance of the Blessed Spirits,” was composed not for *Orfeo ed Euridice* (Vienna, 1762) but for the revised French version, *Orphée et Eurydice* (Paris, 1774). In *Orfeo*, Act 2, Scene II begins with a Ballo for two *flauti* in F major (range of parts f’–c’’’), perfect in name, key and range for recorders. It then continues with an aria in C major, “Che puro ciel,” that includes a birdlike solo part for *traverso* (range b’–e’’’). To me the names and ranges of the instruments strongly suggest recorders, switching to flute.

By contrast, in *Orphée*, as far as I can tell from the complete edition of Gluck’s works, there are parts marked *flute*. The section in question, representing “les Ombres heureuses” (blessed spirits), begins with the earlier Ballo, continues with the section that has become known as “Dance” (flute range a’–f’’’)

and ends with a repeat of the Ballo music. The earlier aria, in French translation now called “Quel nouveau ciel,” appears a little later, at the beginning of the next scene; the flute no longer plays its ornithological solo but is given only imitations of the bird motive in the second violin.

Smith argues that the remainder of the flute writing in *Orphée* is undoubtedly for transverse flute because of its range (down to d’), “yet it shares many of the characteristics associated with recorder music that are used by Hunt ... to identify the ‘Dance’ ... with the recorder: the use of flat keys ... high notes ... and the supernatural context.” In other words, Gluck was writing flute music that has the appearance of what in earlier times would have been recorder music.

She goes on to concede that the “Dance” “seems to have no precedent in Gluck’s works” and to claim that its “difficulty” suggests it was written for “an especially skilled flutist” or one using a multi-keyed flute. Yet the piece is not in fact difficult, and in any case the extra keys on the flute were invented to help intonation and to create more uniform tone color rather than remove technical difficulties. All in all, we are left with the conclusion that the “Dance” was probably written for the flute, taking on something of the earlier persona of the recorder.

Smith believes that the only unequivocal use of the recorder by Gluck occurred in his last opera, *Echo et Narcisse* (Paris, 1779), where the parts are clearly marked *Flûte à bec*. Such a surprisingly late use of the recorder after a lifetime of writing for the flute may stem from the antique



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theme and pastoral setting. "Observations on the Flute Writing in the Operas of Christoph Willibald von Gluck (1714–1787)," *Early Music Performer*, no. 14 (October 2004): 16–27.

Could Richard Strauss

have written some

music for the recorder?

Could Richard Strauss have written some music for the recorder? Peter Thalheimer has unearthed an unpublished *Fantasy on a Theme by Giovanni Paisiello* (IfV116), the theme being the aria "Nel cor più non mi sento" from the opera *La Molinara*. The work probably dates from 1883, when Strauss was only 19. In the autograph score (only a photocopy of which survives today), it is scored for *Fagotto*, *Mundflöte* and *Guitarre*; a note on the back of the score calls the middle instrument *Kreuzertrompte*; the sole surviving part calls it *Maulflöte*.

Fagotto and *Guitarre* are clearly bassoon and guitar, but what is a *Mundflöte* or *Maulflöte* (both terms meaning "mouth flute")? Thalheimer looks at various possible duct flutes for the answer, arguing for the Viennese csakan in c" or the Berchtesgadener Fleitlin (a narrow-bore folk recorder) in c" as the most probable.

His second hypothesis is that "mouth flute" simply means whistling. But noting that Strauss wrote a low b⁰ in the individual part then altered it to c" (notated) in the later score, Thalheimer concludes that his first hypothesis is more likely. "Blockflötenmusik von Richard Strauss?" *Tibia* 29, no. 2 (2004): 82–86.

In the 1993 installment of this review, I summarized an article by John Turner on how he discovered a suite for alto recorder and piano by the English composer Alan Rawsthorne that had long been assumed lost. The suite was one of a group of recorder works commissioned by Manuel Jacobs in the late 1930s, but withdrawn by the composer and revised to fill a further commission from a viola d'amore player. Turner restored the original version and published it in 1994; John McCabe orchestrated it in 1996.

Various tidbits about the suite are found in a new bio-bibliography devoted to Rawsthorne: main entry, recordings,

publishers' files, articles and performance reviews, and archived photocopies of the manuscript. Turner, "Rawsthorne's Recorder Suite," *The Recorder Magazine* 13, no. 1 (March 1993): 13–14; "The Rawsthorne Suite: A Postscript," 17, no. 1 (March 1997): 36; John C. Dressler, *Alan Rawsthorne: A Bio-Bibliography*, Bio-Bibliographies in Music, 97 (Westport, CT: Praeger, 2004).

Questions about a work's text and performance practice are not restricted to "early" music. Nik Tarasov compares the published text of Luciano Berio's *Gesti*, one of the most important recorder works of the 20th century, with the autograph manuscript and several corrected versions in the Paul Sacher Foundation, Basel. He also looks at the correspondence between Berio and Frans Brüggen, who commissioned the work and gave its first performances.

Berio's original text shows the strongest, "unfiltered" form of the composition, which would present no problems for recorder technique nowadays. Tarasov notes a number of alterations of detail, which would certainly allow some variance in interpretation, although he asserts that the essence of the work remains the same. He concludes that the published edition of *Gesti* should not be taken as binding; questions of original intent could be answered by publication of a facsimile of the autograph manuscript, although that would present some copyright hurdles. "Luciano Berio: *Gesti*," *Windkanal* 2/2004, 6–11.

Peter G. R. Wells writes an apologia for Sylvano Bussotti's *Rara* (1965), a recorder solo work that originated as an interlude in his stage work *La Passion selon Sade*. Wells rightly points out that "This score is one of the most extreme examples in the recorder repertoire of the graphic style [of notation] and requires considerable imaginative input from any recorder player attempting to perform it."

But in claiming a work that requires so much composition from the performer as "something of a forgotten masterpiece," I think Wells goes too far. Moreover, Wells notes Bussotti's view of the musical experience as "essentially unrepeatable," yet seems to contradict this spirit in his (rightful) insistence that performances of *Rara* are not supposed to be improvised but based on fully worked-out realizations by the performer. "Sylvano Bussotti's *Rara*—a 'Forgotten' Work of Substance," *Recorder Magazine* 24, no. 2 (summer 2004): 50–53.



Performance Practice and Technique

In June 1905, Arnold Dolmetsch acquired his famous Bressan alto recorder, the loss of which eventually inspired him to make



a copy (and the rest is history). It seems to have been in the same month, and from the same collector, that he acquired “a priceless little book” in exchange for a clavichord of his own making—a high price for any book.

The volume in question was *The Compleat Flute-Master, or, The Whole Art of Playing on ye Rechorder* (London: Walsh, 1695), a seminal recorder tutor—the instructions on ornaments from which were copied verbatim, and increasingly anachronistically, by almost every succeeding English tutor until as late as 1780. Arnold used it to teach himself to play the recorder.

Gerald Gifford, introducing a series of facsimiles from the Dolmetsch Library in process of publication, notes that Arnold’s granddaughters, Jeanne and Marie, were taught from the same tutor by their father, Carl. Jeanne remarks: “although [we were] unaware of it at the time, we now realize

that the study of these short 17th-century pieces was invaluable training in style, technique, and ornamentation.” Gifford argues convincingly that the copy of the tutor in the Dolmetsch Library is of the first edition, whereas that in the British Library is of the second (1696). “Introducing a Series of Facsimile Publications of Materials from the Dolmetsch Library of Early Music, Haslemere,” *The Consort* 60 (2004): 78–88; see also David Lasocki, “The Compleat Flute-Master Reincarnated,” *American Recorder* 11, no. 3 (summer 1970): 83–85.

Alec V. Loretto notes the difficulty of taking part in e-mail discussions about recorder fingerings, because conventional symbols for pinching (Ø) and partially closing (Ⓞ) are not available. Instead he reasonably suggests using the 01234567 system plus 8 for the bell hole, then indicating the partial closing of a hole by repeating its number. So, for example, the octave of 012345 would be 0012345; and a flat version of 01245 would be 0124566. “Recorder Fingerings by E-mail,” *Recorder Magazine* 24, no. 2 (summer 2004): 55.

Anthony Rowland-Jones looks at the main difficulties experienced by a recorder orchestra, which one might expect to

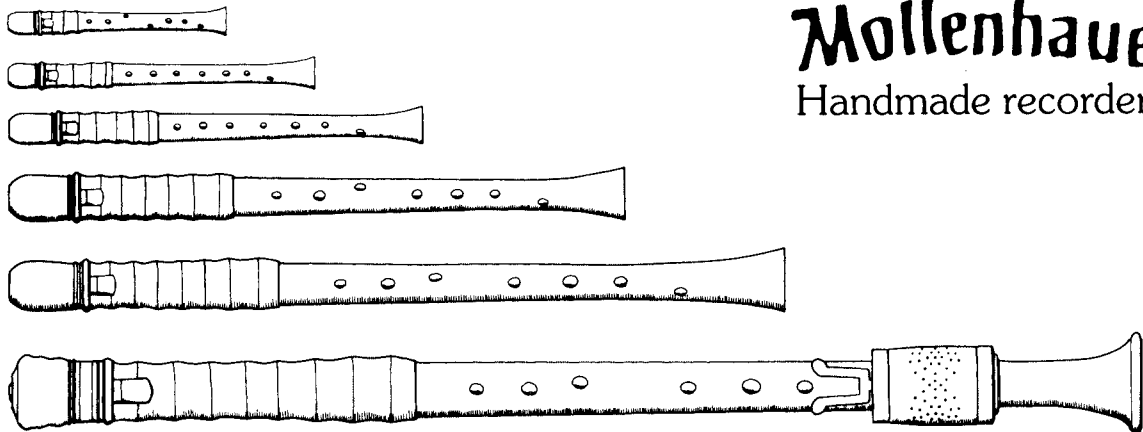
“produce some of the qualities associated with orchestral sound, such as an exciting variety of dynamics and timbre.”

One solution is to change the number of players to a part, although he humorously suggests that this ploy runs the risk that the players not continually active may become disgruntled. The orchestra could also comprise all advanced players, able to achieve a wide range of dynamics and timbres on matched instruments. “Recorder Technique (3rd Edition)—Some Missing Bits; Part 1: The Recorder Orchestra,” *Recorder Magazine* 24, no. 1 (spring 2004): 11–12; letters to the editor from Steve Marshall, 24, no. 2 (summer 2004): 67–68, and from the author, 24, no. 3 (autumn 2004): 103.

Rowland-Jones encourages amateurs to explore the solo recorder repertoire, at least in private, while noting that the more advanced pieces require advanced technique. As an example, he discusses how to tackle certain problems of intonation, dynamics and sonority in an arrangement of Claude Debussy’s solo flute piece, *Syrinx*. “Recorder Technique (3rd Edition)—Some Missing Bits. Part 2: Solos,” *Recorder Magazine*, 24, no. 2 (summer 2004): 44–45.

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Instruments

During excavations in the Jordaan district of Amsterdam in 2003, a waterlogged instrument was discovered. Adrian Brown describes how he and the early-flute maker Boaz Berney identified it as a one-piece soprano recorder by the 17th-century Dutch maker Richard Haka, made in palisander (an unusual wood for the time). The two modern makers were allowed to take the instrument out of the polyethyl glycol solution in which it had been soaked for preservation, flushed it out, dried it off, and measured it.

When they reconstructed the broken ivory mount at the bell, it proved to be disproportionately large. The bore profile of the instrument is rather different from that of a similar Haka instrument now in Edinburgh—cylindrical for almost half the length, then tapering steadily to the bell, then expanding; whereas the Edinburgh instrument contracts throughout—although the tone holes are in similar places.

The instrument has now been conserved and is part of Amsterdam's Archeological Depot. "Eine Blockflöte von Richard Haka, gefunden im Jahre 2003 in Amsterdam," *Tibia* 29, no. 3 (2004): 187–90; original English text published as "A Recorder by Richard Haka in Amsterdam," *Galpin Society Newsletter*, no. 10 (October 2004): 10–12.

The *Galpin Society Newsletter's* cute "Fictorganology" column continues with another article on a recorder. The conceit is that the instrument itself pretends to tell its own story. This time the instrument is an alto recorder in ivory by Johann Benedikt Gahn of Nuremberg, at a high pitch of around $A=475$ Hz.

Curiously, the article doesn't identify where the instrument is now located. According to Phillip T. Young's catalog (1993), there are two possibilities: one that had been in the Willi Burger collection, Zurich, now "dispersed"; and one formerly in James MacGillivray's collection, "present location unknown." One feature of the instrument is the poor workmanship of its foot, which the article suggests was made by the same 20th-century enthusiast who replaced the foot on a Denner alto now in Berlin. Our FO Correspondent, "Gahn Alto Recorder—Why I Limp," Fictorganology (FO), *Galpin Society Newsletter*, no. 9 (May 2004): 9.

After noting one-handed recorders made by Carl Dolmetsch, Zen-On, and Yamaha, Brenda Dickeson describes

her experience playing a Gold Series instrument made by Dolmetsch Musical Instruments. On the whole, she believes the instrument to be an improvement on its predecessors, except that legato playing in the middle register is difficult and certain trills are impossible. Naturally, she encourages further improvements. "The One-Handed Recorder," *Recorder Magazine* 24, no. 3 (autumn 2004): 82–86.

... the instrument itself pretends to tell its own story. This time the instrument is an alto recorder.

"Despite having shapes which bear little outward resemblance to original [i.e., historical] instruments, bass recorders of square design are becoming increasingly popular as a result of their high quality and comparatively reasonable prices. Having made a square contra [bass] with a folded headjoint some years ago ... I began wondering if the lower joints of the instrument could also be folded into a more compact shape, which might also facilitate the inclusion of desirable features such as a direct-blown windway and a thumbhole without an octave key. The advantages of this shape were immediately apparent: ease of handling and playing, and a strong one-piece construction without the mechanical problems associated with the joints on large instruments."

Thus begins an article by Denis Thomas, who goes on to describe how he made such a contra bass. He was not able to make a direct-blown windway, but settled for a separate beak, blown from the rear, in which he inserted an air filter of polyester foam to reduce wind noise caused by turbulence.

He concludes: "There is no reason why large contras of similar design should not be made, but the concept of a recorder in a box may be one step too far removed from authenticity" (which again seems to refer to historical models). It's a good thing such an enterprising maker was not deterred by his antiquated notions about originality and authenticity. "A Novel Compact F Contra," *Recorder Magazine* 24, no. 4 (winter 2004): 120–22.

Nik Tarasov, who was himself involved in the development of the most modern types of recorder, explains the recent history of the instrument. He first describes the typical features of the

so-called harmonic recorder, now a decade old: long bore and foot joint with at least two keys. The resulting harmonically pure overblowing remedies many "imperfections" of traditional models, makes the new instruments more widely useable, and permits combination with modern orchestral instruments. Tarasov goes on to describe how the work of a number of makers during the 20th century, plus knowledge of certain features of 19th-century duct flutes, led to the "perfected" harmonic recorder now on the market. "Harmonische Blockflöte; Die Geschichte einer neuen Blockflöten-Generation," *Windkanal* 2/2004, 14–21.

Acknowledgments: For sending sources and providing other support during the preparation of this review, the author would like to thank Sabine Haase-Moeck and Moeck Musikinstrumente + Verlag, Hans Maria Kneihls and ERTA Österreich, Nikolaj Tarasov and Conrad Mollenhauer GmbH, Jan Bouterse, Adrian Brown, Bernard Gordillo, Ardal Powell, Anthony Rowland-Jones, Thiemo Wind, and his colleagues in the William and Gayle Cook Music Library at Indiana University, especially Michael Fling, Philip Ponella, and Carla Williams.



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Scott Reiss (1951–2005)

Scott was born the son of a Pennsylvania Dutch carpenter in 1951 in Coopersburg, a small town near Bethlehem, PA. Coopersburg was mostly farmland, and Scott learned to drive at the wheel of his grandfather's tractor when he was 9. He started playing clarinet in junior high school; by tenth grade he was first clarinetist in both his high school band and the All-State Orchestra.

Scott always said that, as soon as he'd blown a few notes, he immediately decided he was going to spend the rest of his life playing the recorder.

One of his friends, Piero Cantieni, whose father created metal sculptures for Bethlehem Steel, was studying the recorder and suggested to Scott that they form a consort, the Blackberry Brothers, with Piero's brother David and their friend Sally Fortino. Scott always said that, as soon as he'd blown a few notes, he immediately decided he was going to spend the rest of his life playing the recorder.

Another strong influence on his early musical life was his participation in the Bethlehem Bach Consort, directed by the magnificent, flamboyant Ifor Jones. When Jones was fired from the board of trustees (for divorcing his wife after 45 years of marriage), Scott also sang tenor in a new vocal group that Jones formed.

After a year of bagging for a seed company to make money, Scott enrolled at Antioch College in Yellow Springs, OH, where he met Bob Eisenstein one day as Scott was playing recorder under a tree. With Bob on recorder and his friend Christopher Kendall on guitar, Scott started the Antioch Consort. The music department found them some money to buy instruments, and the Consort started performing around Yellow Springs.

After college Scott went to Boston to study for a master's degree in choral conducting and recorder at New England Conservatory. He had an assistantship with choral conductor Lorna Cook De Varen, and proudly remembered preparing the NEC Chorus's tenor section (an awkward collection of composition and guitar majors) to sing a Seymour Shifrin 12-tone piece with Seiji Ozawa and the Boston Symphony Orchestra.

Scott didn't make many friends in Boston, except for Rob Turner, with whom he played restaurant gigs. (He did maintain that, contrary to local gossip, he never threw that chair at Ken Roth; it just fell over in the heat of the moment.)

When Christopher called him up to come to Washington, D.C., and start a resident music group at the Folger Shakespeare Library, Scott was ready. He drove in his old Plymouth to Washington, where he got a job in a wine and cheese shop and rented an attic room on Capitol Hill from Anne Crutcher, food critic for the *Washington Star*.

Scott, Bob and Christopher teamed up with a sometime composer, beatnik and *bon-vivant* named Warren Luther, whom Christopher had met hanging around the Cincinnati Conservatory while he was working on a conducting degree. Warren wore a beret and sandals in all weather, and played a violin-viol hybrid he called a quint-fiddle. He was fond of jokes such as, "How do you like your children, Mr. Luther?" "Boiled!"; painted Chinese sayings on his bathroom walls; and attracted girls like a black sweater attracts lint.

With Warren as mascot, soprano Anne Monoyios (their original choice, Janet Steele, had laryngitis) and myself (a friend of Bob's from New York City, where I had had been playing viola da gamba professionally for a few years), the Folger Consort gave its first concert in 1977. It was an immediate hit on the

AR is grateful to Tina Chancey, who provided many of the photos seen here, as well as others who shared their memories of Scott Reiss, who lost his lifelong battle with bipolar disease and manic depression on December 14 when he took his own life.

Scott had a rich and varied career with musical groups HESPERUS and the Folger Consort. 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 many groups, including playing Bach's Brandenburg Concerto No. 4 on a tour that included a performance on China's Great Wall (see his September 2005 AR report).

One of the world's leading recorder players, Scott wrote articles on recorder technique, improvisation and traditional music that were published in AR, Continuo, Early Music America and Tibia. His last article, on articulation, appeared in the January 2006 AR. He can be heard on more than 35 recordings (some available through the ARS CD Club).

Reiss directed *SoundCatcher*, a series of workshops teaching musicians the skills of playing by ear. The workshop will continue under the direction of Tina and HESPERUS, and is set for August 13-19. To make donations in memory of Scott to HESPERUS, e-mail <mail@hesperus.org> or send to 3706 N. 17th St., Arlington, VA 22207.

An informal moment with the Antioch Consort (l to r): Bob Eisenstein, Nancy Margulis, Christopher Kendall and Scott





Scott in the two groups with which he performed during most of his professional career. At left, the Folger Consort: Scott seated at top right, with (l to r below) Bob Eisenstein, Warren Luther and Christopher Kendall. Below, HESPERUS: Bruce Hutton, Tina Chancey and Scott.



local music scene, and by 1980 the group was presenting six different concert programs per season, repeating each one four times in the Folger Theater and Great Hall. The Consort also could be heard regularly on public radio on Robert Aubrey Davis's *Millennium of Music*. It released a dozen recordings, and performed regularly at the Washington Cathedral, the Hirschorn Gallery, the National Gallery, Kennedy Center, and the White House. Guest artists with the consort included Eva Legêne, William Sharp, Judy Linsenberg, Mary Springfels, Rosa Lamoreaux, David Douglass, Wendy Gillespie, Andrea von Raum, Ellen Hargis, Grant Herreid, Margriet Tindemans, Tom Zajac, and a host of other early music luminaries.

Scott was in charge of producing the recordings as well as editing the live shows for radio broadcast, and with Bob, Christopher, and the Folger's Public Programs Department head Janet Griffin, he participated in all of the program planning and administrative decisions. For 21 years, the Folger Consort was one of the centerpieces of Scott's life.

The other, HESPERUS, was originally started by Scott to focus on music outside the Folger's Medieval-Renaissance purview—particularly European Baroque and Colonial American styles (later the Consort's repertoire expanded to include both). The rumor that Scott persuaded me to move to Washington, D.C., from New York by offering to start a Baroque group for me is entirely true, and, as you see, it worked.

Founded in 1979 with a mission to bring the musical past alive by relating it to living traditions, HESPERUS gave its first performances in 1980: a series of concerts of 17th- and 18th-century

American music on a tour of Virginia historic homes. Quickly HESPERUS branched out; by 1983 Scott and I teamed up with Old-Time multi-instrumentalists Mike Seeger and Bruce Hutton to create a crossover fusion of early and traditional music. By 1986 Bob Eisenstein, Mark Cudek, Peter Marshall and Rosa Lamoreaux joined us in *Spain in the New World: Spanish and Native American music from Central and South America* in languages such as Chilidugu, Canichana, Nahuatl and Quechua.



The group released three recordings at the end of the 1980s: *Crossing Over*, *Spain...*, and *Baroque Recorder Concerti*, a recording of a program Scott and HESPERUS were invited to perform at Kennedy Center's Terrace Theater (*photo above from after the concert*). Scott played the Vivaldi C major flautino concerto by memory and, at one point, he couldn't remember the next passage. He said, "I just told my fingers, 'Take it!' and they carried me through."

Surprisingly enough, the release of the *Spain...* recording—produced in conjunction with the Smithsonian

Institution's National Museum of American History, where HESPERUS was an ensemble-in-residence—proved to be just in time for the build-up to the 1992 celebrations of the Columbus Quincentenary. With its focus upon Native American music as well as Spanish, HESPERUS found itself a sudden success. Its music was heard in virtually every museum on the Smithsonian Mall, and HESPERUS toured North America, Bolivia and Panama, as well as participating in an unforgettable five-week tour of Hong Kong, Brunei, Singapore, Taiwan and Indonesia for the U.S. Information Agency. The group accepted management, and proceeded to spend 10 years recording, teaching, and touring the U.S. and abroad.

During this time, Scott didn't teach private students, but he was on the faculty of the Chesapeake Workshop, Canto Antigo, and our own Ear Trade Workshop. We created that workshop with Mike Seeger in 1983 in Staunton, VA, to teach students how to play early and traditional tunes by ear (student pressure subsequently encouraged us to change the name to SoundCatcher). On the first day of the workshop, 15 students came in and started setting up their music stands and Scott told them, "Put your stands away. You're not reading any music this week." Recorder player Judy Winston said, "We all just freaked out. It was one of the hardest weeks I ever spent. But that week changed my life."

It changed our lives as well. From that time Scott became interested in developing what he called "Cultural Portraits"—programs featuring early music and modern traditional music of a selected culture. *Celtic Roots* with Scottish fiddler Bonnie Rideout, and *Ancestors* with the



HESPERUS tours Bolivia: Rosa Lamoreaux, Grant Herreid, Tina and Scott

week we changed locations. Remember, we had never been to any of these places before, and there are very few public busses in the British Isles, so we had to arrange all transportation, housing and feeding.

It was also a trick trying to get our outspoken, cut-to-the-chase Americans to learn how to listen quietly, ask mild-mannered questions, and engage in desultory conversation in an Irish pub. Many interviewees felt put on the spot by our American directness. Once, in Miltown Malbay, we asked, "How many people live here?" "Meeself and a couple of others" was the response. Fieldwork was not a simple task. While Scott never finished his degree, he did publish an article on the experience—"Tradition and Imaginary: Irish Traditional Music and the Celtic Phenomenon," for the anthology *Celtic Modern* (Scarecrow Press, 2003).

Scott quit the Folger Consort in 1998; he wanted the group to take a different musical direction, more collaborative projects, more new repertoire. Bob and Christopher disagreed, and Scott left. On one hand, the separation from his first and only steady music job, with its regular income and well-respected public persona, was the beginning of a spiral into manic depression that led to his death in December 2005.

But the Folger had also isolated Scott from students and other members of the musical community (both early and traditional); in the last seven years of his life, Scott became the person most of us remember; energetic, warm, outgoing, spontaneous, charismatic, and wondrously talented. He worked hard as music director of



the Washington Recorder Society to bring the organization to the attention of D.C. amateur musicians; coached ensembles (like the Ironwood Consort, made up of WRS members plus other students), and devotedly taught many students recorder technique and how to play by ear. The day before he died he told the Ironwood Consort, "I'm the mother of you all," and I do think he was.

Tina Chancey

WRS Remembers Scott Reiss

After being without a music director for several years, in spring 2003 the Washington Recorder Society (WRS) approached Scott Reiss to see if he might be interested. We had several exploratory meetings about his role and what he could offer us. We were so in awe of his prodigious talent that we were both surprised and delighted that he accepted. The WRS board approved him unanimously, and we started fall 2003 with a sense of excitement.

Scott brought great enthusiasm to WRS, giving short technique lessons at our Antiqua meetings, and overseeing the conduct of our small playing groups. His very presence was stimulating and reinvigorating.

He was especially enthusiastic about the possibility of WRS reaching out to the entire metropolitan community and showcasing the recorder in many different venues. He had us design a brochure to place at early music concerts, and a WRS banner to display when our groups played publicly. He also offered to put together well-matched groups of recorder players that he would coach. He was coaching four such groups at the time of his death.

Scott was a delightful person—gentle and caring, full of ideas, deeply committed to the art of playing the recorder, and enthusiastic about promoting the recorder as a serious musical instrument. Our Society is still reeling from Scott's death and wondering how we can possibly recover from this tragic loss.

Jane T. Udelson, Past Co-president, Washington (D.C.) Recorder Society

I've been staring at this empty page for days. Struggling to find words to express admiration and loss, all I could do was think of Scott's smiling face and hear his ringing tones ringing in my heart. So sad, bewildered, more tears than I would have dreamed—but also loving the memories of the joy of parties and gigs, passing licks and laughs. Damn, I miss you, Scott!

So hard to think that we won't see you again...but thanks. Thanks for the music and joy. Thanks for the laughs. And thanks for the compassion you shared with us in your playing.

Peace and Love.

John Tyson is a professional recorderist in Cambridge, MA. He will teach recorder this summer at Scott Reiss's SoundCatcher workshop.

Andean family band Andes Manta were both "Cultural Portraits." We also worked with traditional musicians Jean Ritchie, John Jackson, Molly Andrews, the Double Decker String Band, Bruce Molsky, Pete Sutherland, and Scott's old friend David Cantieni and his contradance band Wild Asparagus.

Scott decided to get an ethnomusicology degree from the University of Maryland, College Park. His dissertation project was a study of the word "Celtic"—its derivation, definition, and effect on the Scots-Irish musical scene.

One of our stranger experiences came about when I contacted Earthwatch, an organization that funded scholars doing fieldwork by signing up tourists who paid to spend their vacations helping. Usually Earthwatch participants did things like counting whales or digging for potsherds, but the organization was venturing into the social sciences, and I spent half an hour persuading them that going to festivals and pubs to interview musicians and audiences about the word "Celtic" was a viable project. (The project's informal name at Earthwatch became "A Pub Crawl of Ireland.") Then when Scott came home, I spent another half-hour persuading him that it was a good idea.

After much back and forth, we were approved, and Scott and I passed a wild eight weeks traveling around Scotland, Ireland and Wales, spending thousands of Earthwatch's dollars doing research. Every two weeks, we picked up 9-12 unsuspecting vacationers at the local airport; we took two days to train them in interviewing techniques and set them loose at whatever town, festival or pub we were visiting at the time. Each

Tina Chancey wrote that her husband Scott Reiss “loved all kinds of music, as long as it had heart.” There was plenty of heart at WinterGrace, the memorial concert for Scott held at St. Columba’s Episcopal Church in Washington, D.C., on January 28, featuring members of HESPERUS and some of the many musicians who had played or studied with Scott. All seats were taken well before the concert started, and a long line of people waited outside as folding chairs were set up and standing room was negotiated, but the concert was worth the wait.

Scott would have loved the camaraderie, the fusion of musical styles, the mix of friends, fans and fellow musicians.

Throughout the evening, musical periods, genres and moods shifted and combined. Sephardic musician and composer Flory Jagoda and Susan Gaeta performed a song that Jagoda had written for Scott. Molly Andrews, Bruce Hutton and Zan McLeod joined Tina for a crossover set, then lutenist Howard Bass and Barbara Hollinshead performed two Renaissance selections and a 20th-century carol. They were followed by 16-year old Laura Osterlund, 2005 ARS President’s Scholar, who had studied with Scott and who delighted and enchanted the audience with her masterful performance of *Dorington Lads*. The first half of the concert ended with Word-Beat—Tom Teasley and Charles Williams, performing poems of Langston Hughes with percussion accompaniment.

After the intermission, a short video of Scott playing a variety of styles of music demonstrated both his virtuosity and the versatility of the recorder. Soprano Rosa Lamoreaux and Tina performed a selection by Hildegard von Bingen, and Mark Cudek joined them on *The Old Year Now Away is Fled*.

Award-winning Scottish fiddler Bonnie Rideout performed a lively, virtuosic *Reel of Tulloch*. David Cantieni and Zan McLeod played a short set with Tina, then mime Mark Jaster became a unicorn and several kinds of birds, accompanied by readings from *Bestiary* by Oran Sandel and Medieval music.

A Scots-Irish set involving most of the musicians mentioned, as well as Billy McComiskey and Robert Spates, brought the concert to a rousing close, as Tina thanked everyone for coming and played the final number. A reception, silent auction, and old time/Irish playing session followed the concert.

Rebecca Arkenberg, Stratford, CT



**Excerpt from *Goodbye to Richard*
(Poem to Richard Pryor, 1940-2005)**

Dylan said “it’s life and life only”
 Scott said “we all live the same length of
 time, exactly one lifetime”
 Lao Tzu said “Search your heart and
 see the way to do is to be”
 I don’t know who said “life is a bitch”
 But Richard said “You don’ know when
 you come into this world,
 and you sure don’ know when you
 gonna leave. So while y’all here
 you gotta have some fun. And a lot of it!
 ’Cause you don’ know when it gonna end.”
 Thank you Richard.
 Good night, and good luck.”

Scott Reiss, 2005

Scott and I attended Southern Lehigh High School in rural Pennsylvania together. He was three years older than me, so we didn’t really see each other in class. He played clarinet in the school band, but I had bowed out of that organization because the talents of an oboe player (me) are underutilized in the school band repertoire.

We first got to know each other because my brother, who was in Scott’s class, had a circle of friends calling themselves the “Blackberry Brothers.” It was a group of very smart, very disaffected youth with very little in common with the rest of the student body, and who were little understood by most of the faculty.

This being the late 1960s, and our part of rural eastern Pennsylvania being particularly oblivious to those tumultuous times, the Blackberry Brothers took solace in each other. I became the tag-along younger brother.

The brotherhood deigned to include me in some of their escapades. These included hikes and caving trips to some of the local undeveloped caves—and once we even carried a canoe to a mountaintop lake, where we spent a day or two paddling around the lake, cooking over campfires, sleeping in tents and contending with the elements.

Scott in particular became a regular guest at our house. Even though both my parents were artists, our house was always full of music—mostly classical, and we also had some recordings from the rediscovered early music scene. One of the favorites was an album called *Five Centuries of Recorder Music*.

We became very used to having Scott at our house; his musical interests were better understood at our house than at his own.

I wasn’t aware of the point at which we started playing music together. It was just a natural extension of all our other activities. In our home we all played recorder. Very early on, my parents had become acquainted with Max Goberman, who was teaching young kids to play the recorder, and after that we had recorders around. Soon, there was a recorder consort operating out of our house.

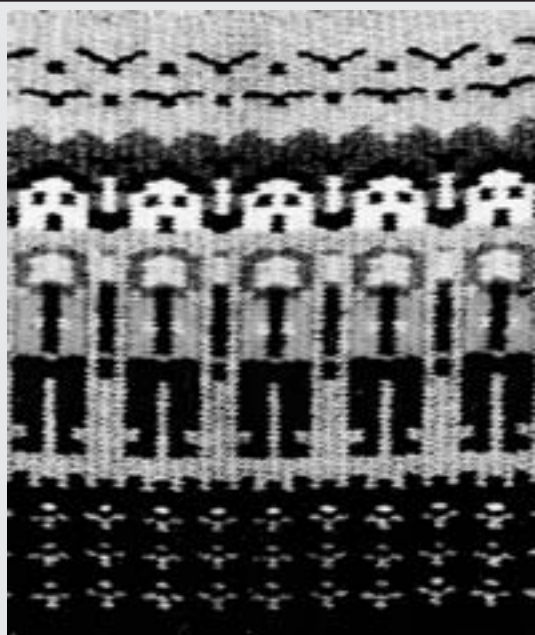
Our whole band would sometimes take trips over to New York City to hear concerts. Once, in our idealistic hippy haze, we actually went to visit one of our favorite singers, Robert White. We camped out on his floor overnight, then took our instruments into the Cloisters (which is an annex to the Metropolitan Museum) and started playing in one of the inner courtyards. This didn’t last long. Soon the security guards showed up and we were cordially, but firmly, invited to cease and desist. This we did.

We continued playing wherever and whenever we could; somewhere, there might even exist a recording that we made in someone’s home studio.

Scott left to study at Antioch College in the early 1970s. That marked the end of the Blackberry Brothers and the Blackberry Consort.

After that I got more involved with oboe and fell in with a group of friends who were into Baroque music, building organs and playing the carillon until I too left to continue my education.

David Cantieni, of contradance band Wild Asparagus



In the 1990s, Tina came to our house to discuss school shows and curriculum materials, about which we had been corresponding, during the Viola da Gamba Society Conclave in Fort Worth, TX. Looking at a weaving I had done of a leprechaun playing tin whistle, she said, “That looks just like my husband!” We quickly negotiated a trade—Hesperus CDs for a personalized weaving showing Scott in his garden, playing the recorder while birds flew overhead (*shown at left and on the cover of this issue*).

Soon after we moved to Connecticut, Hesperus played a concert in Fairfield, and Scott and Tina spent the night with us. We all stayed up way too late visiting over a post-concert dinner. As the years passed, we got together on a number of occasions—a teacher workshop on “Fame and Folly in Renaissance Art, Music, and Literature,” dinner at a Flamenco restaurant, various concerts, a friend’s wedding in Italy, and HESPERUS’s booth at the 2005 Chamber Music America conference.

Last year I began writing program notes and curriculum connections for *The Robin Hood Project*, the Douglas Fairbanks silent movie re-scored with early music and performed live by HESPERUS. We exchanged drafts, e-mails, graphics, comments and suggestions. It was a lively and creative process, involving three people with strong opinions!

Tina’s association with the rock band *Blackmore’s Night* began a few years ago when the band’s lead singer e-mailed me to ask if I knew anyone who could play both violin and recorder well and who might be interested in

auditioning. I forwarded the e-mail to Tina, and the next thing I knew, she was playing with them as “Tudor Rose.” After she had been in the band for awhile, I asked Scott if he had forgiven me for passing on this query to them, as I knew Tina was on tour quite a bit of the time. He said that he was excited for her—it was a great opportunity, and it fit in with their philosophy of mixing musical styles.

Most of the times I saw Scott, he was “up,” and his enthusiasm for a new project, recording, program or workshop was inspiring. He loved teaching young people, and he was interested in my son Jeff’s studies of Hmong and Indonesian music. We had intense and thought-provoking discussions about “the musical brain,” the latest articles we had read, how children respond to music at an early age, how learning music by ear takes a different set of skills than reading music or memorizing.

Scott had enormous respect for Tina, calling her “the most musical person” he had ever met and claiming (correctly) that she only had to hear a tune once to remember it for life.

Last fall, when I heard that Hesperus would be featured at the 2006 Connecticut Early Music Festival, I asked Scott if he would be available to coach our recorder ensemble. He had told me that he had found coaching all styles of music to be very rewarding, and I often find myself wondering what he would have had us work on.

I wish I had taken the SoundCatcher workshop (*photos at right*), about which I heard glowing reports from fellow recorder players.

I will miss our philosophical discussions; and as I work on a new set of program notes and school materials for a second Hesperus silent movie project, *The Hunchback of Notre Dame*, I miss Scott’s input into the writing process.

Listening to Scott’s students, notably David Giusti and Laura Osterlund, I can see that his legacy will live on. He touched many lives, including mine, and we are all richer for having known him.

Rebecca Arkenberg, Stratford, CT



Scott demonstrates tin whistle during a class at the 2002 Sound-Catcher workshop. At bottom, the group

attending the workshop that year (Scott at center, in sunglasses, with Tina kneeling to his right) All three photos ©Laurie McCarriar/Gingerprint.com



Laura Osterlund plays for Scott Reiss during the 2003 Colorado Recorder Academy

Two Young Students Remember

I first met Scott Reiss in April 2003 at a one-day workshop in Rochester, NY. During a break I introduced myself to him, saying that I was going to be at the Colorado Recorder Academy that July (a summer workshop for teen-aged recorder players), where he and Tina Chancey, his wife, were part of the faculty. From that point on, Scott treated me like an old friend. He was so friendly and welcoming—he seemed genuinely pleased to meet me. I knew I was going to have a super time in July.

At Colorado Recorder Academy, Scott was more like another student than a teacher. He and Tina socialized with us, told jokes, played tunes in the hallway during break (*Tchoones*, as he would say, in imitation of the Irish). Scott led the ensemble where I was placed—it was very good to work with him. He had picked out a few Renaissance pieces, helped us figure out the (lack of) meter, and gave us a brief history of the pieces and their composers.

One piece was really nasty—among other things, it went below the range of a few instruments, so we had to transpose or swap lines for a few measures at a time. We all hated it. The composer was anonymous, and Scott joked, “Perhaps he wished to be anonymous....”

Scott loved humor. He loved to laugh, and to make people laugh. The light would come on in his eyes, whether he was in class or out, and everything would be postponed until the joke had been told. And then he would laugh, his eyes crinkling up, and the corners of his mouth pulled straight up into the air.

One afternoon during CRA, I had taken a little walk after lunch and lost track of time. I rushed into class, late, just in time to hear everybody laugh. They all looked at me, like I was the subject of the joke. After class, someone told me what had happened. Scott had started off with lateral double tonguing, and all its varied forms. “There’s the standard diddle-diddle,” he said, “and there is tittle-tittle, tattle-tattle, daddle-daddle...and when you’re late like Alexa is...you dawdle-dawdle!”

I was sorry to leave CRA, but the next two summers I went to Hesperus’s Sound-Catcher workshop. Both years, the experience was such fun. Scott and Tina really made it a casual, comfortable workshop, where everybody was friends, and there was plenty of free time. It was so easy to learn by ear from Scott. It was always

enjoyable, and he always chose good tunes.

I also had a few private lessons with him, which I liked very much. Scott put a lot of emphasis on articulation. He knew exactly which articulation went with which pattern of music, how to pronounce it, and what musical effect it gave.

While he was very good at any style of music, I think the music he loved best was music traditionally played by ear. That music was so alive when he played it—he really drew everybody into the performance and tapped into the nature of the tune.

When I was in Washington, D.C., for Scott’s memorial concert, Tina told me to pick out an instrument of his to remember him by. I finally chose a whistle that I had seen him play several times; it has a beautiful tone. Playing it is almost like hearing Scott again. It is a very special instrument to me—it really has an aura of Scott around it, and of all the *tchoones* he played with it.

Alexa Raine-Wright is 16 years old, and has been playing recorder since she was seven. She also plays Baroque flute. Alexa grew up in Ithaca, NY, and now lives in Montréal, QC. She is homeschooled, and enjoys music and creative writing.

How can I possibly sum up the impact Scott and his music have made on me with mere words? Like music itself, his influence as a mentor and role model transcends the realm of everyday expression, and can only be truly felt in the soul. However, I must write without exaggerating or being excessively sentimental that, if I had not ever met Scott, I would not be the recorder player I am today—nor might I even still be playing.

Four years ago, I was a reluctant participant in the 2003 Colorado Recorder Academy. From fifth grade up until that time, the recorder was to me, at most, an odd hobby and an instrument that had recently become a second-class citizen to the ’cello. I disparaged the recorder, due to my assumption that it was simply incapable of equaling the intense expressiveness of modern string instruments. Moreover, I disparaged myself and my musical potential.

Had I not attended CRA, met Scott, and been exposed to his and Tina’s unique brand of early music interpretation, I would have inevitably called it quits. At the start of the Academy, out of curiosity I purchased a couple of Hesperus CDs,



Early American Roots and Neo-Medieval. Imagine a wide-eyed 13-year-old lying awake at night with her Walkman, listening to music the likes of which she’s never heard before—wondering how anything so beautiful, free, and passionate could possibly be Early Music?

Scott’s playing was so masterful and virtuosic, but also utterly joyful and without pretense, quite unlike the detached and overly disciplined performances I was used to hearing on professional recordings. Up until that point, it was the only “legitimate” style of recorder playing I knew.

I felt as if I had been liberated. I sought to magnify Scott’s spirit and example in my own playing—and, for the first time, my music became a tool to unleash the gamut of emotions I had so desired to express. Since that musical awakening and the blossoming that has occurred since, I still live continually with the spirit of Scott’s music.

It is a gift that has helped to define who I am, as a musician in a recorder world that can be overwhelmingly Baroque. I am so grateful that, because of him, I have the opportunity to do something different and be myself.

Laura Osterlund is 16 years old and a junior at Oak Park River Forest High School in Oak Park, IL. She has been playing the recorder for six years and has studied under Mary Anne Wolff-Gardner, Scott Reiss and Cléa Galhano. Laura performs extensively as a soloist and in ensemble, and is a member of the movement to promote early music throughout the Chicago area and in the Midwest. She is a member of the Oak Park Recorder Society, Masqued Phoenix Consort, Musicke’s Merrie Companions (at the Bristol Renaissance Faire), Northwestern Early Music Ensemble, St. Cecilia Consort, and her local ARS chapter. Laura was the winner of the early music category of the Midwest Young Artists Walgreens National Concerto Competition in the Senior Open division for the last two years, as well as her high school’s annual concerto competition. She was also a finalist in the Oak Park River Forest Symphony Concerto Competition this year. She has been a recipient of an ARS President’s Scholarship as well as a scholarship from Early Music America.



CHAPTERS & CONSORTS

Reports from two coasts: ALSQ in Florida,
Southern California early music pioneers

Recorder players on the eastern Gulf coast of Florida were fortunate to have a visit in Sarasota during the weekend of February 17 from the **Amsterdam Loeki Stardust Quartet**. The Church of St. Boniface Friends of Music sponsor a music series at the Siesta Key church.

On Friday evening, there were three workshops running concurrently, all working on the same two pieces—Nos. 1 and 3 from *The Art of the Fugue* by J.S. Bach, arranged for SATB recorders. **Daniël Brüggén**, one of the founders of the quartet in 1978, led the session that my husband and I attended.

The other members of the quartet currently are **Andrea Ritter**, **Daniel Koschitzki** and **Karel van Steenhoven**, another founding member who was not present for the workshops.

Participants described it as an interesting as well as enlightening workshop. About 30 recorderists took part.

At our workshop, Koschitzki took nearly an hour to talk about intonation, and what he calls the “expression” of one note. He had every player play a note as loudly as possible, (a “10”) and then as softly as possible (a “1”), still keeping it in tune; then each one had to find the middle range of “expression,” which he described as a 4 or 5.

He told us to think of how much air is going through the recorder, not just playing by ear, which is less reliable. One must be conscious of how the air flows, and think speed, not pressure, of air. One has to know what one’s body is doing to get the correct sound. He compared the air flow to pouring tea: first holding the teapot almost upright, which pours only a tiny stream, and then tipping it so that a lot more tea pours out—like the air that comes out and then pours through the recorder, less or more.

He stressed that one must be relaxed, loose and not tense, and play easily (not the same as playing something easy!). Always feel the pulse of the smaller note values, especially when one voice plays short notes and others have longer notes.

On Saturday morning (*photo above left*), the three members present gave a demonstration. The “sound” was again stressed: one must balance the sound both in the recorder and “inside yourself.” Be aware of your own breath capacity, which means using correct posture; it is better to stand than to sit—but either way, stand or sit up straight, shoulders back but relaxed. (How many times have we told that to our students?)

The fingers should “dance” on the recorder with a lot of freedom, not only playing but also holding the instrument. Koschitzki demonstrated the difference in sound when the recorder is held at the proper angle to the floor, then raised to an almost horizontal position, like a trumpet. The sound definitely became louder as he raised it, an example of a possible way to make a crescendo.

He also demonstrated a very large bass recorder, more than 7 feet in height, that sounded like an organ, and another bass about 4-1/2 feet high that sounded very much like a tenor saxophone.

Koschitzki also showed us a csakan, a Romantic-era instrument that was a bit larger than a soprano recorder; it is similar to an alto, but sounds quite different.

The quartet has many instruments, some made especially for them—altogether, more than 100 instruments. Various sizes of recorders were used in the concert, and Ritter was totally dwarfed by the large bass that she played several times.

The quartet’s Saturday evening concert included repertoire that was very different from what one would ordinarily hear at a recorder concert. The program was entitled “Suites and Sweets,” and included Baroque, Classical and contemporary composers—Locke, Handel and Mozart, as well as five composers of the

late-20th century including Pete Rose, with whom we are all familiar.

From looking at the faces of audience members, I could see that some of the pieces were very puzzling for them. Perhaps many had never even heard a recorder—let alone a recorder quartet.

There were numerous interesting effects, although none of them was too “far-out.” I’m sure that many of us learned how to make wind sounds and play a convincing glissando, all the while appreciating the great difficulty of some of the pieces—particularly *Clockwork Game* by Fulvio Caldini of Italy. It was composed of snappy motives in the minimalist style, traded back and forth among the different players.

There was even a “bebop” style piece in the form of a fugue, by quartet member Karel van Steenhoven. Altogether, this was a very interesting concert by this unique quartet, and a great opportunity for recorder players and others to hear it.

The quartet performed in Jacksonville, FL, before playing concerts in colder northern states—but, as Koschitzki said at the workshop, it was a good place to start their tour, in sunny Florida.

Patricia Grimes, St. Petersburg, FL,
and St. Catharines, ON, Canada

CHAPTER NEWS

**Chapter newsletter editors and
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An 88-member recorder consort playing a movement from Vivaldi's *Four Seasons* kicked off a giant "thank you" event in Los Angeles, CA, on March 25—honoring four pioneers in the growth of early music in Southern California. Saluted at the honors event were **Shirley Robbins, Elizabeth Zuehlke, Gloria Ramsey, and Lia Starer Levin** (l to r, seated in first row in photo by Dana Ross). Now in their 70s and 80s, these women are still steaming along with full schedules of teaching and conducting workshops.

"Their musical strengths—teaching and performing and running workshops—have guided us over the decades," said **Thomas Axworthy**, director of the **Los Angeles Recorder Orchestra** (LARO), a sponsor of the event along with the **Southern California Recorder Society** and the **Orange County Recorder Society** (both ARS chapters). "We want them to know we love and appreciate them."

Also honored in memory were the late **Shirley Marcus** and **Ellen Perrin**.

In addition to the opening "largest recorder ensemble in Southern California history," which played special music selected by each honoree (Bach, Loba, Jacob Handl and Hans Staeps), the afternoon included performances by soloists and small ensembles playing music from Byrd to Bartók. Interwoven with the performances were spoken tributes by longtime friends and students, testifying to the many ways lives have been shaped by the honorees and their work.

"Thank you for showing that recorders are really a legitimate part of music-making in the world," said Brenda Bittner, an SCRS veteran.

"These honorees are not four lovely ladies—these are four TOUGH ladies!" exclaimed music student Ricardo Beron, who later played a dazzling rendition of *English Nightengale*.

"Now my children know that a recorder is not just a noisy thing they play in school, but a beautiful instrument," said Shelly Levin Billik, thanking her mother, Lia Levin.

"When I moved here, I knew about five people, but I found a huge recorder community and many friends," said music teacher Lee Lassiter, who now plays in LARO.

"This is a great event for Play-the-Recorder Month," said Axworthy. "It shows that the recorder is a long-respected instrument on the West Coast and that we have four women who are most important in that story. I think some of the people here today are surprised themselves to find how many recorder players there are in Southern California."

Each of the honorees can boast a stunning resume of performing, recording and teaching.

- Lia Starer Levin, a native of Vienna who taught in Israel and Latin America before coming to California in 1978, has performed with ensembles in Mexico City and in Los Angeles (with the Santa Monica Baroque Orchestra, the LA Baroque Orchestra and various chamber ensembles). She has written three educational collections for the recorder. She maintains her own studio for individual and ensemble students and, in the summer of 2004, founded LARO.

- Gloria Ramsey, conductor, clarinetist, and teacher of keyboard and Renaissance woodwind instruments, has led hundreds of



workshops around the world, including those at the University of Vancouver and the National Music Camp in Interlochen, MI. She was founder-director of the Siena International Recorder Course in Siena, Italy, has toured in Europe with the Ramsey/Raynaud Baroque Duo, and was vice president of the ARS in 1960-61.

- Shirley Robbins, who studied recorder with Bernard Krainis at Brooklyn College, was recorder soloist for the Samuel Pepys Recorder Ensemble at the University of Southern California after moving to California. She continued her USC connection for years as music director of recorder workshops at the Idyllwild, CA, school of music. The week-long workshops, which included a range of Renaissance instruments, attracted such guest faculty stars as LaNoue Davenport.

With Axworthy, who was first a student and then a faculty member at Idyllwild, Robbins formed Canto Antiquo, devoted to Medieval and Renaissance music in performance and recordings. It became an independent workshop in 1986 and continues each summer at Chapman College in Orange, CA. In 1986, she became a credentialed teacher in the Alexander Technique and teaches it as a faculty member of Pomona College's department of theatre and dance.

- Elizabeth "Betty" Zuehlke came to California in 1959, teaching recorder and harpsichord after forming the Arts Antique professional group at the Rochester (NY) Museum while at the Eastman School of Music. She organized the Riverside Recorder Society, and assisted Frans Brüggén and Hans Ulrich Staeps in workshops that were held at Ramsey's home. Also a teacher at Idyllwild's summer program from 1960 to 1979, she started the Orange County Recorder Society in 1974. She started and still conducts a recorder class that became La Mer Consort.

"This was a chance to show all the country that we have an active and exciting recorder movement in Southern California," said Axworthy. "These four women have been strong forces in its growth."

Connie Koenenn

Music Lesson

For Lia Levin

Let us tear down the bar measure fences.
Free the notes, scatter them like
black seeds into the waiting soil.
Grab a handful of sixteenth notes,
toss them in the air like confetti.
Then watch them drift, their parachutes
hovering above the sturdy stems.

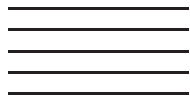
Is a sonata more than the arrangement of notes?
Hollow whole notes that demand to be filled.
Half step intervals that plead not to be left behind.

When you lift the sheet of music to the stand,
smooth out the wrinkles.
The movements arrange themselves.
A ponderous *Adagio* requires a nudge.
The mournful sigh of a *Triste* drips from your fingertips.
Then the *Larghetto*, adaptable as a childhood friend.
Finally you are sucked into the final tornado of the *Allegro*.

Pick up your recorder, turn it in your palm.
Caress it into acquiescence.
With all the trust you can muster,
take a breath and blow.

Carol V. Davis is a frequently published poet who often writes about Russia and about music. Her new book of poetry, *The Violin Teacher*, reflects these themes. An adjunct professor of English at Santa Monica College in California, she also teaches creative writing. Among her many awards, she has twice (in 1996 and 2005) been selected as a Fulbright Scholar to lecture and give poetry readings in St. Petersburg, Moscow and throughout Russia.

MUSIC REVIEWS



Quartets both crunchy and smooth, a HESPERUS book, influences of (Henry) Mancini, Mozart and Bach

"PEANUT BUTTER" PRELUDE AND FUGUE FOR RECORDER QUARTET, BY GLEN SHANNON. Screaming Mary Music SMM106 (<www.screamingmarymusic.com>), 2005. SATB. Sc 6 pp, pts 3 pp each. \$8.

PRELUDE AND FUGUE NO. 2 FOR RECORDER QUARTET, BY GLEN SHANNON. Screaming Mary Music SMM 102. SATB. Sc 6 pp, pts 2 pp each. \$8.

PRELUDE AND FUGUE NO. 3 FOR RECORDER QUARTET, BY GLEN SHANNON. Screaming Mary Music SMM 103. SATB. Sc 6 pp, pts 2 pp each. \$8.

I must make a confession: I am biased against music with "cutesy" titles unless the music is expressly for children. When I saw the "Peanut Butter" *Prelude and Fugue* come out of the package, my heart sank. But after going through these three

sets of preludes and fugues, I am pleased to say that they are delightful, fun and well-written.

According to the notes accompanying each set, Glen Shannon was born in Buffalo, NY, in 1966. He has been composing music since age 12 and composing for recorders since age 18. He has won first prize twice (1997 and 2001) and second prize once (2003) in the biennial composition contest sponsored by the Chicago (IL) ARS chapter. (He is also editor of the *ARS Members' Library* editions.)

Shannon explains that the name "Peanut Butter" comes from the contrast between the "crunchy" prelude (translation: lots of staccato eighth notes) and the "smooth" fugue. The *Prelude and Fugue* No. 2 is meant to have a Slavonic dance

feel to it. The *Prelude and Fugue* No. 3 started life as a piece for four B \flat clarinets.

For all three pieces, Shannon gives specific instructions regarding rhythm and articulation. All parts have interesting lines, but the alto part does tend toward the high side.

Shannon explains that the name "Peanut Butter" comes from the contrast between the "crunchy" prelude (translation: lots of staccato eighth notes) and the "smooth" fugue.


Sometimes the fugues sound very "Baroque," but never as merely a contemporary reworking of historical material. While the notes themselves aren't too hard, the trick to making these pieces work is getting the rhythms accurate at a quick tempo, and then bringing out the interplay of melodies that move quickly between the parts.

Any of these preludes and fugues would be an interesting challenge for an intermediate group—and a fun addition to a concert program.

Valerie Hess

EARLY AMERICAN ROOTS: RECORDER EDITION, BY HESPERUS (COMPILED BY SCOTT REISS, ED. GEOFF WYSHAM). Mel Bay MB96835, 2005. Recorders with various instruments. Sc 85 pp. \$12.95.

It is with great sadness that I write this review after hearing of Scott Reiss's recent tragic death. I knew Scott only briefly when he, Tina Chancey and Bruce Hutton were special guest faculty members at the Colorado Recorder Festival in 1992. Performing together as HESPERUS,



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a group founded in 1979, they astounded everyone there with their creative improvisations and virtuosity.

The music in *Early American Roots* is from a CD of the same name by HESPERUS, available from Maggie's Music, <www.maggiesmusic.com>. The CD track numbers are indicated at the beginning of each piece in the Mel Bay edition.

We were not provided with a review copy of the CD, but found that samples of the pieces can be heard on the Maggie's Music web site. HESPERUS performs them on recorder, Baroque violin, Baroque guitar, and other appropriate instruments. Some of the music from this recording was used on the soundtrack to the film *Sleepy Hollow*.

Recorderists will be familiar with a number of pieces in this collection—particularly those from 17th-century England, such as “Argeers” from Playford’s *English Dancing Master*, “Johnny Cock Thy Beaver” from *The Division Violin* (also in *The Division Flute*), and the lovely ballad “Daphne.” Such music was imported to America in the colonial times. Other pieces in this book originated in the New World—e.g., “Captain Kidd” and “Nashville,” two shape-note hymns from *Southern Harmony*.

Ensemble arrangements, both early and modern, of these and similar tunes abound in recorder collections, but this book is different. Although it is intended mainly for ensemble playing, some of the pieces are presented with just the basic melody and harmony in chord symbols. Some of the tunes are set in two or three

parts that beckon for variations in tone color and *ad lib* ornamentation. Also, some of the melodies are followed by examples of elaborate divisions in Renaissance style.

But the idea of this book is to challenge you as the player to take off from there, using your own instrumental colors and creative variations. As noted in the introduction, “Listening to the album will be an invaluable aid in capturing the energy and spirit of this music.”

This publication is clearly printed with large enough notes for two to play from a copy. There are seven pages of introductory material and many photographs of Scott, the other members of HESPERUS, and their instruments—a wonderful tribute to Scott and how he has enriched the recorder's repertoire by his virtuoso performances of traditional music.

COVENT GARDEN TRIOS, BY GEORGE FRIDERIC HANDEL, ARR. ANDREW ROBINSON. Dolce 341 (Magnamusic), 2002. SAB. Sc 28 pp, pts 8 pp each. \$12.50.

In the May 2003 issue of AR, we published a review of *Music for the Ballet at Covent Garden Theatre* by Handel, 28 pieces arranged by Andrew Robinson for soprano recorder and keyboard (Dolce 264). Many of these same pieces are in the edition reviewed here, which contains 20 dance tunes and airs arranged by Robinson for three recorders.

Robinson's editorial notes are very helpful, but those in the solo volume are more complete. He writes that these short pieces are from Handel's operas that were performed at the Covent Garden Theater

in London between 1734 and 1736. Handel scored most of them in three parts: violins and other melody instruments on the top, violas in the middle, and various bass and continuo instruments on the lower part.

Occasionally he called specifically for recorders, such as the soprano recorder accompanied by strings in the “Tamburino” from *Alcina*. In Robinson's trio arrangement of this piece, the soprano shares the lively melody with the alto, sometimes as a duet in thirds.

But the idea of this book is to challenge you as the player to take off from there, using your own instrumental colors and creative variations.

Another example from this three-part collection is the “Ballo” from *Ariodante*, for which Handel gave the melody to an alto recorder over a rapid 16th-note pattern played by the violins. Robinson has put the soprano recorder on the melody with the alto playing the violin part—certainly possible technically, but not very effective with a recorder trio. (That is probably why the editor suggests that this section of the piece could be omitted.)

These are wonderful pieces for intermediate ensembles—fun to sight-read, fun to practice, and fun to listen to. Highly recommended!

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EIGHT FANTASIES (1610), VOLUME I: FANTASIES 1-4, BY MICHAEL EAST, ED. BERNARD THOMAS. London Pro Musica LPM EM25 (Magnamusic), 2004. SSATB. Sc 19 pp, pts 4 pp ea. \$12.50.

EIGHT FANTASIES (1610), VOLUME II: FANTASIES 5-8, BY MICHAEL EAST, ED. BERNARD THOMAS. London Pro Musica LPM EM26 (Magnamusic), 2004. SSATB. Sc 19 pp, pts 7 pp ea. \$12.50.

Modern music scholars and critics have given Michael East short shrift in recent years. There have been popular editions of his work over the past 20 years, most notably the duos for two bass viols (published in 1988), familiar to most gamba players; the three-part fantasias for two tenor recorders and bass recorder (1992); and the four part *Ayerie Fancies* (1988).

Even considering the popularity of these modern editions and the vast amount of music published during his lifetime, East's detractors dismiss him as being unoriginal and derivative. East wrote in a deliberately conservative, almost reactionary, style that embraced most of the popular forms of his day. When compared to the output of some of East's contemporaries, his music seems somewhat crude, containing frequent parallel fifths and octaves, both forbidden by rules of counterpoint. Additionally, East was not above borrowing from other sources, including texts from earlier madrigal anthologies and occasionally entire phrases of music from his predecessors.

East was born around 1580 and died in 1648. The details of his life are unknown, including those of his musical education. His reputation during his lifetime seems

to have been due to his skill as a vocal teacher.

He also had some fame as a composer because surviving records show he received commissions for anthems later performed at Oxford. He wrote specifically for voices and viols and published an astounding amount of music for his time—seven books in all.

East's music contains none of the smooth polyphony of, for instance, Byrd or Gibbons, but his pieces do have a charm and direct appeal lacking in music by some of the other contemporary church composers of his day.

East had intermittent employment with various churches, but no regular position. His lack of church affiliation (and presumably, of formal church musical training) may account for the sometimes clumsy writing found in his music. East's music contains none of the smooth polyphony of, for instance, Byrd or Gibbons, but his pieces do have a charm and direct appeal lacking in music by some of the other contemporary church composers of his day.

The pieces contained in these two volumes are taken from East's *The Third*

Set of Bookes: wherein are Pastorals, Anthemes, Neapolitanes, Fancies, and Madrigales, apt both for Viols and Voyces. As the title suggests, this collection contains a bit of everything popular at the time in Jacobean London, mainly pieces showing the influence of Italian composers.

His first two books were devoted exclusively to Italianate madrigals. This is his first book to include purely instrumental music. Although the title page clearly describes these pieces as being intended for viols, there is nothing preventing recorder players from enjoying them. East's duos for two bass viols (published in 1638) are firmly within the viol idiom. By contrast, these earlier fantasias are composed in a more instrument-neutral style—it is not inconceivable that they could even be sung.

Stylistically, these pieces are a mixture of two Italianate influences: the vocal *canzonetta* and the instrumental *canzon per sonare*. There are frequent passages in all the pieces where all parts except for the bass move identically, as might be found in a madrigal—only to be followed by running passages more typical of Italian *canzoni* of the period.

East's pieces are quite conservative for their time. Even though he scores for two soprano instruments, East has them play in thirds or sixths, as opposed to the five-part pieces being composed on the continent by two of his contemporaries, Thomas Simpson and William Brade. In those pieces, the English expatriates use the two upper lines to echo each other or even to trade "licks." There are the occasional echo passages, but overall, East's approach is more like



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that used 20 or 30 years prior—and, as such, is more accessible to the average amateur player, whereas Brade's and Simpson's pavans, galliades, canzonas and ricercars require a more virtuosic musician.

Each of these pieces is given a title consisting of a Latin verb with no further explanation. The editor, Bernard Thomas, speculates that these verbs show the composer's transition from despair to love.

An alternative explanation is that these verbs could somehow be linked to various nobility whose favor East was eager to curry. It is well known that some nobility adopted such Latin mottos. For instance, Sir Philip Sydney (1554-86), poet and courtier to Elizabeth I, was known as "Speravi" ("hope").

The practice of giving titles to untexted pieces goes back to Christopher Tye (c.1500-72), who gave such picturesque titles to his *In nomine* settings as "Crye" and "Weepe no more Rachell."

These present works are not dissimilar to East's three-part fantasias included in his 1638 book *The Seventh Set of Bookes* (recent edition published in 1992 by Cheap Trills in three volumes). Each of those is titled as well, with each named after one of the Muses. In both of these cases, it seems East was giving unity to an otherwise unrelated collection of abstract pieces.

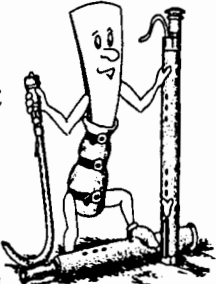
These two sets can be played successfully by consorts of intermediate level and above, but do require a good deal of rhythmic precision, particularly in the syncopated homophonic sections.

London Pro Musica has done its usual exemplary job in providing a clear, legible edition with parts requiring no page turns. As is customary with this publisher, an alternative tenor part is supplied in alto clef, making this edition accessible to viol consorts as well as recorder ensembles.

Frank Cone

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Discography of the Recorder, Vol. I (1989). Compiled by Scott Paterson and David Lasocki.

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REMEMBER..., BY GERHARD BRAUN.

Edition Gravis EG 867

(<editiongravis@t-online.de>), 2003.

Solo B. Sc 3 pp. Abt. \$3.75 + P&H.

THE DELAYED FLUTE, BY

ANNETTE ZIEGENMEYER. Moeck 2133

(Magnamusic). Various recorders, one player, and electronic delay. Sc 21 pp. \$25.

Today's recorder music is so eclectic that it is quite safe to say that pieces in virtually any idiom and in almost any generic combination may be available. These two editions of solo music, which contain material as different as can be, reflect the current state of recorder music quite well.

Like many of Gerhard Braun's works, *Remember...* is rooted in post-Webernism but makes reference to other types of music—in this case, big band songs made popular in the late 1930s and early 1940s by the Glenn Miller Orchestra. The success of this particular mixture seems highly improbable, but, through some sort of alchemy, Braun manages to pull it off brilliantly. The music is not easy to play—but once mastered, it's great fun.

The Delayed Flute by Annette Ziegenmeyer is a book of delightful pedagogical solo works designed to give young players an opportunity to experience working with—and perhaps more important, having a good time with—live electronics.

The pieces are not difficult and are, for the most part, based on a relatively straightforward modal content. Some require playing two instruments at once in a simple way. There are pieces for SATB recorders and voice flute. The edition contains a superb set of instructions in German, English and French dealing with the required electronic equipment, interpretation and musical symbols.

These editions are nicely printed and have no bad page turns. I recommend them both.

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MAVUMO YA UANA, BY SOREN SIEG. Moeck 2826 (Magnamusic), 2005. ATTB. Sc 10 pp, pts 3 or 4 pp each. \$25.

TURKISCHER HUMMELFLUG, BY JAN VAN LANDEGHEM. Heinrichshofen N 2591 (C. F. Peters), 2002. SATGB (or B). Sc 10 pp, pts 3 or 4 pp each. \$19.95.

TANTO-QUANTO, BY MATTHIAS MAUTE. Moeck ZfS 674 (Magnamusic), 1995. ATTB. Sc 5 pp. \$5.50.

These editions give a sampling of the many varieties of modern-day music available for recorder quartet. An excellent and substantial work commissioned by the Amsterdam Loeki Stardust Quartet, Soren Sieg's *Mavumo Ya Uana* (Swahili for "childhood memories") is written in a language and style that is heavily influenced by African music. African elements include syncopated rhythms featuring strings of dotted-quarter notes immediately followed by quarters, call and response patterns, interlocking ostinatos, and strict adherence to modes. Among the western European elements Sieg employs are triadic harmonies (also present in many African musics, but nevertheless a result of European contact), tonal voice leading, and the concept of movements, particularly the fast/slow/fast ordering of the movements. The overall spirit is joyous and reminiscent of a popular style of African choral singing. (An interesting comparison can be made between this work and Stefan Thomas's *Inherent Patterns*, Edition Moeck 1583, a recorder quartet that utilizes African rhythmic practices in an abstract, dissonant context.)

Jan Van Landeghem's *Turkischer Hummelflug* (A Turkish Bumblebee), written as an encore piece for the Flanders Quartet, is subtitled "A Musical Joke." It is a wildly exciting composition based on themes by W. A. Mozart and Nicolai Rimsky-Korsakov—and, yes, it contains many passages from the latter's *Flight of the Bumblebee* that are real finger-busters. It is, of course, a total knockout when the Flanders Quartet plays it. The composer sticks to traditional harmonies throughout, which makes the piece accessible to virtually any audience.

Tanto-Quanto by Matthias Maute is also an attractive piece—but, unlike the two above, its technical demands are relatively modest and can be handled by amateurs. Its jazzy, bouncy style is reminiscent of movie music, especially that of Henry Mancini.

As expected, the Moeck editions are beautifully printed and prepared, with ample instructions in German, English

and French. The big surprise is the exquisite Heinrichshofen edition, a special series for the Flanders Quartet. It has a very attractive cover and instructions in German, English, French and Japanese.

Mavumo and *Turkischer* have no bad page turns in the parts. The meticulous Heinrichshofen edition has fold-out accordion pages on some of the parts to avoid bad page turns, and an alternative bottom part for the more standard bass recorder in F. *Tanto* can be played from two scores, though the alto and first tenor will have to memorize a few bars to turn the page.

These are three good, although unrelated, quartets.

Pete Rose

**... the more one knows
about Baroque style,
the more one
can appreciate
Maute's insight.**

DREI CANZONEN, BY MATTHIAS MAUTE. Amadeus (available from Boulder Early Music Shop, <www.bems.com>) BP 846, 1997. S (violin, cornetto), bc. Sc 12 pp, pts 4 pp. \$19.

SECHS FANTASIEN, BY MATTHIAS MAUTE. Carus-Verlag (sales@carus-verlag.com) 11.609, 2003. S (T). Sc 15 pp. Abt. \$10 + P&H.

6 SOLI PER FLAUTO, BY MATTHIAS MAUTE. Amadeus (see above) BP 812, 1997. A. Sc 39 pp. \$19.

Matthias Maute is one of the most multifaceted personalities on the early music scene. Not only is he a busy performer, recording artist, teacher, author and entrepreneur, but he is also a prolific composer. While he writes in a number of different styles, these three editions give an overview of one of his specialties: composition in the Baroque manner.

In his notes to all three of these collections, Maute briefly addresses the question of style. He indicates that his general purpose is to fill a "gap in the repertoire" as it has come down to us from the Baroque—music for solo C instrument in the case of the *Fantasiën*, for instance—and that the performer and listener should consider the fact that the music is newly written as "but a footnote." (See Maute's own article on the *6 Soli* in the November 2005 AR.)

Usually this exercise of attempting to recapture the past results at best in a pastiche—perhaps charming, but bearing little real relation to its model. Fritz Kreisler's short violin pieces in the style of earlier composers spring immediately to mind. At its worst, the result can be very awkward, succeeding neither as an homage to the past nor as a viable piece of living art.

That Maute has generally succeeded quite well in his purpose is a testament to his ability to come to the Baroque not only as a specialist who understands the style, both intellectually and—as a performer—intuitively, but also as a bold and imaginative composer. Few others could combine these attributes as effectively.

The *Fantasiën* are in the style of Telemann's *Fantasiäs* for solo flute, the *Soli* are in the style of Bach's solo violin pieces, while the *Canzonen* are in the style of the early 17th century, though more reminiscent of Frescobaldi or Riccio than the virtuosic music of Castello or Fontana. The *Canzonen* would be quite approachable for an intermediate performer, while the other two sets would need an advanced player to do them justice, especially in public performance.

Throughout all three collections, Maute plays up Baroque conventions, inviting the performer to either double the bass parts or not in the *Canzonen* (the second of the three pieces in the collection includes an *ad libitum* bass part that is not included as part of the keyboard score!), to vary the printed continuo part, and to add slurring and ornamentation to taste.

Some of these pieces are more successful than others. The *Canzonen*, for instance, while agreeable, seem very restrained in comparison to the other two sets, while some movements in the *Soli* invite comparison with Bach's great masterworks a little too directly. However, this music is unfailingly enjoyable and challenging to play (and to listen to when played well), and the more one knows about Baroque style, the more one can appreciate Maute's insight. In the end, though, the most important thing about this music is that Maute's own personality and imagination come through in a way that bridges the centuries.

There are no obvious typographical errors, and each set is thoughtfully and attractively presented.

Scott Paterson

ILLICITA COSA, ED. ERIC HAAS. Self-publ. (<eric@VonHuene.com>), 2003. SATB Combinations. Sc 63 pp. \$15 + P&H.

And now for something entirely different! At least for many consorts, this collection will challenge their ears and possibly their fingers.

Eric Haas has assembled a unique and interesting assortment of 24 16th- and 17th-century four- to six-part dances, fugues, fantasias, canzonas, motets, madrigals and organ transcriptions, all of which exhibit extreme chromaticism and other “forbidden things.”

Composers included are William Byrd, John Coperario, Carlo Gesualdo, Johann Stephan and many others. The title piece, probably a textless madrigal, may be heard played by the New York Consort of Viols on a Musical Heritage CD of the same name (#513235M).

Parts of the pieces range from soprano to bass, although many would sound better on low choir. This collection would be suitable for upper intermediate and advanced consorts.

Challenges include the unfamiliar tonalities, frequent unexpected accidentals and counting in *Moro, lasso, al mio duolo* by Gesualdo, which has measures containing various numbers of beats.

Although sources are listed, I wish Haas had provided a preface where he

might have explained his purpose in choosing these selections and why certain things were “forbidden” in the polyphony of the times.

This spiral-bound book lies flat and is easy to read. Eleven of the selections, unfortunately, have impossible page turns that will require some copying.

The price may seem a bit steep when a consort might need six or more copies, but each book does contain 24 pieces. Our consort is working its way through the book, not necessarily in order, and we feel that other consorts would find it well worth adding to their library.

Haas received the M.M. degree in early music performance from the New England Conservatory of Music in Boston, MA, where he studied recorder with John Tyson and Baroque flute with Sandra Miller. He has taught at the New England Conservatory, Tufts University, and Wheaton College, as well as numerous early music workshops. Haas has performed with La Sonnerie and Duo Pentimento, and has appeared with the Ocean State Chamber Orchestra and Emmanuel Music. He has served as music director of the Boston Recorder Society for more than 15 years and is currently on the staff of the Von Huene Workshop/Early Music Shop of New England.

Bill Rees

MARIAN HYMNS FOR THREE VOICES, BY WILLIAM BYRD, TRANSCR. CHARLES NAGEL. Cheap Trills TR55 (Magnamusic), 2005. ATB or STB (or TrTnB viols). Sc 12 pp, 4 pts 4 pp each, \$7.25.

The three Marian hymns (*i.e.*, hymns in honor of the Virgin Mary) that Charles Nagel has transcribed for this collection are: *Quem terra, Pontus, æthera* (Hymn for Matins, Office of the Blessed Virgin Mary); *O gloriosa domina* (Hymn for Lauds, Office of the Blessed Virgin Mary); and *Ave maris stella* (Hymn for Vespers, Office of the Blessed Virgin Mary). In the collection’s preface, Nagel writes: “The three-part Marian Hymns by William Byrd (1542-1623) were composed at a time when the practice of Roman Catholicism [in England] was regarded as treason. These intimate pieces of music were most likely intended for the private devotions of those remote enough from the monarch and wealthy (hence powerful) enough to continue in their preferred form of religion. Byrd, a well-to-do if somewhat litigious landlord in London, was shrewd enough to take up residence during the upheavals with a patron who fulfilled both criteria...”

Nagel even provides the canonical hours, the times of day corresponding to each office for which these hymns were composed. Included in the collection are full translations, and the beginning words of the English translation are given at the start of each verse, allowing players to know what verse is being interpreted. Nagel writes further: “It has been speculated that in ordinary performance, only the top line of the hymns may have been sung and the other two played on instruments, probably viols.” With this transcription, one certainly could have a singer on the top line with recorders and/or viols on the other two lines.

These are very straightforward settings with each verse set separately, though similarly, and the parts are all equally interesting. The Trinity Consort found these to be lovely.

Valerie Hess

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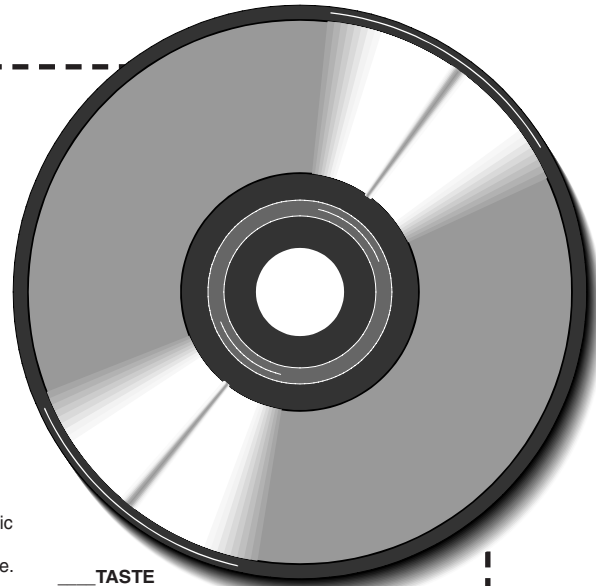
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BACH & HANDEL: BAROQUE MASTERS Carolina Baroque. Dale Higbee, recorders. Excerpts from several operas and cantatas, recorded in 2002 concert.

BACH ARIAS, DUETS AND CHAMBER MUSIC Carolina Baroque, Dale Higbee, recorders. Live recording featuring Bach cantatas (BWV 140, *Wachet auf*) & other works.

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LES SEPT SAUTS: Baroque Chamber Music at the Stuttgart Court. Matthias Maute & Sophie Larivière, recorders & traverso; Ensemble Caprice. Charming repertoire by Schwartzkopf, Bodino, Detri. Atma Classique.

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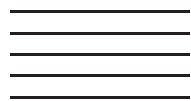
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COMPACT DISC REVIEWS



MY LADY RICH: HER TEARES AND JOY. EMILY VAN EVERA, SOPRANO, CHRISTOPHER MORRONGIELLO, LUTE, AND OTHERS. AVIE AV 0045, 1 CD, 74:35, Abt. \$23.25 + S&H, <www.amazon.co.uk/>.

Recital-style programs of early music seem to be coming back into vogue, and this thoughtful offering from Emily van Evera and friends is a wonderful example of how this sort of miscellaneous program can enlighten as well as entertain. The album is put together in honor of Lady Penelope Rich, a central figure at the court of Queen Elizabeth I of England. Rich, sister of the famous Earl of Essex, was a fine musician in her own right and an inspiration to many composers, including those whose music is found on this program: John Bartlet, William Byrd, John Coprario, John Dowland, Anthony Holborne, Robert Jones and Charles Tessier.



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The central fact of Rich's life was her unhappy marriage and her 20-year affair with Charles Blount, Lord Mountjoy, that ended only with Mountjoy's death. The sad circumstance of her not being able to openly share her life with Mountjoy lends much of the music a melancholy character of the sort that seems to have come naturally to the Elizabethans. However, the album also includes dance music for lute, virginals, and broken consort, as well as pieces like Tessier's light-hearted chansons to give variety to the program.

The bulk of the music is lute song, and lutenist Christopher Morrongiello does a very fine job, both in his sensitive accompaniments for van Evera and in his solos. Five viol players and four singers also make stylish contributions in various combinations throughout the album—most notably alto Caroline Trevor, who duets with van Evera in the seven *Funeral Teares* of Coprario, dedicated to Lady Rich, that close the program.

Van Evera is a long-standing member of the early music scene, and it is good to hear her again in an extended solo capacity. Her pure-toned but expressive voice is ideally suited to this repertoire, and her performances nicely convey the intimate nature of the music while tastefully projecting the strong emotions that it portrays. She also plays recorder on one item, a short anonymous masque dance.

The church recording provides a

Elizabethan music, Baroque to tango fare, and a taste of Telemann

warm, but not unduly resonant, ambience. The presentation of the album is deluxe, with a thick program booklet that contains a thoughtful essay by van Evera on Lady Rich and her times, as well as full texts. Anyone interested in the music of the Elizabethan era should investigate this recording in order to fully appreciate how the music of the time so frequently grew from direct personal experience.

TASTE OF PORTIQUE: A MUSICAL PASSAGE FROM THE BAROQUE TO THE CONTEMPORARY. L'ENSEMBLE PORTIQUE. LEP Records CD1103. 1 CD, 64:44, \$15 + S&H, ARS CD Club.

TELEMANN: CANONS AND DUOS. LISETTE KIELSON, PATRICK O'MALLEY, RECORDERS. LEP Records CD0704, 2 CDs, 49:43 & 50:06, \$25 + S&H, <www.lensembleportique.com>.

L'Ensemble Portique, based in Madison, WI, was founded by artistic director Lisette Kielson in 2002. The name reflects the group's goal to provide access to the best of the music of the past and the present.

Taste of Portique addresses this mission most directly since its 16 tracks include music from 12 pieces for several different instrumental combinations by 10 composers—four from the Baroque (including Boismortier and C.P.E. Bach) and six from the 20th century (including Sir Lennox Berkeley and Bohuslav Martinů).

On *Telemann: Canons and Duos*, Kielson and O'Malley take the opposite approach and present two complete collections of six recorder duets each, the *Canons mélodieux* and the "Opus 2" set, as well as a canonic sonata from *Der getreue Music-Meister*.

Kielson, who plays flute as well as recorder, is very much front and center here, appearing on each track of *Taste*—as well, of course, as on the Telemann discs. She is generous with her colleagues, though—of whom there are nine on *Taste*—choosing to record primarily true chamber music rather than recorder or flute solos with accompaniment.

Similarly, she and O'Malley are well matched in the Telemann duos, and the recording is obviously very much a collaborative effort.

Kielson's musical approach does clearly shape these performances, however. As a flute player, she has a smallish, focused sound, but with a good range of color and a real feeling for the range of contemporary styles she presents, from the expressionistic *Visions* of American composer Dan Maske through the neo-classicism of Otto Leuning's *Trio for Flute, Violin and Piano*, to the pure fun of Astor Piazzolla's *Histoire du Tango*.

Her recorder playing is similarly focused and clearly directed: her playing in the Baroque repertoire is generally quite straightforward rhythmically. Tempos and articulation are carefully considered and, especially in the Telemann *Canonic Duets*, the considerable wit in the music is nicely brought forward. Ornamentation is somewhat sparse but carefully judged, and well matched between Kielson and O'Malley. Intonation is generally quite secure throughout both albums, something that is especially important in the duets.

The performances on *Taste*, many recorded live, are captured in five different churches and halls—one church also being the venue for the Telemann discs—but all the recordings are well balanced with a good sense of presence. The variety of settings on *Taste* reinforces the nature of the program as a sampler of the ensemble's work.

It is a shame, though, that all the pieces on *Taste* are excerpts only (one or two complete movements) when some of the pieces, such as Berkeley's *Concertino, Op. 49*, are so rare to hear, intriguing, and well played.

Fans of Kielson's work will certainly want both recordings. Those who know the Telemann duos and would like to hear them in accomplished, musical renditions, will find this set rewarding.

Scott Paterson

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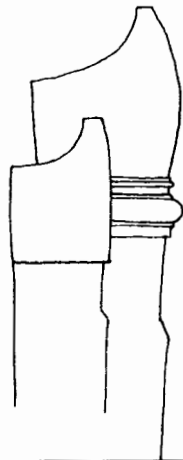
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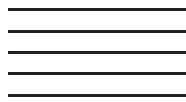
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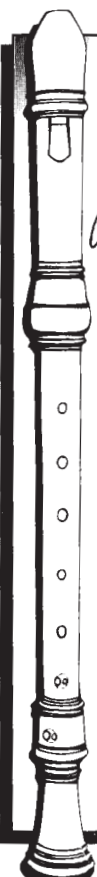
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