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MAY 2009

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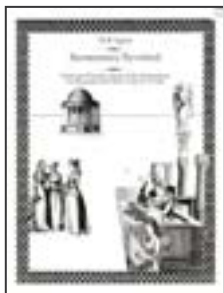
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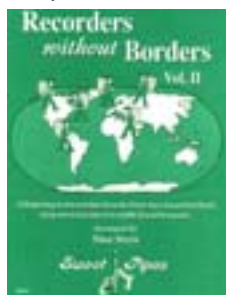
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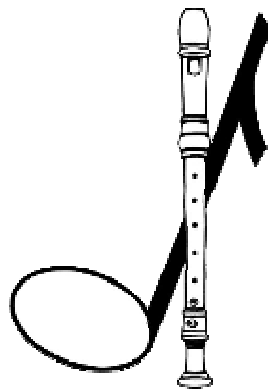
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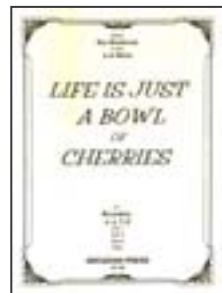


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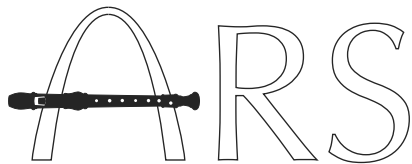
A common thread in this issue is reviews—first, **David Lasocki's** annual review of what was written about the recorder in 2007 (page 8). Other reviews give you “back to basics” ideas for CDs (page 24) or music (page 29). Part II of **Bart Spanhove's quiz** (page 21) may also be used as a shopping list of recorder music essentials.

The anniversary year—ARS's 70th birthday and volume 50 of *AR*—continues. The cover for this issue cleverly uses both milestone numbers (look closely at the upper ends of the recorders for “50,” and in the shadow for “70”).

It's also a celebration year for recorder maker **Friedrich von Huene**, who turned 80 in February! **AR@50** travels back a decade, when **Susan E. Thompson** chatted with him for his 70th birthday (page 6). **Eric Haas** also sent in a description of the 2009 party (page 6). We wish you many more, Friedrich!

Gail Nickless

ARS IS 70! Join us for the second ARS Festival & Conference, July 30-August 2, University of Missouri–St. Louis



AMERICAN RECORDER SOCIETY
2009 FESTIVAL & CONFERENCE
Celebrating 70 Years!

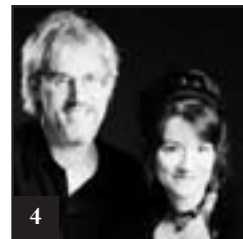
A M E R I C A N RECORDER

VOLUME L, NUMBER 3

MAY 2009

FEATURES

- The Recorder in Print: 2007 8
David Lasocki compiles his annual look at “What’s been written about the Recorder in other Publications around the World”



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As Friedrich von Huene turns 80, here’s an excerpt from Susan E. Thompson’s interview with the recorder maker when he turned 70



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Bart Spanhove continues his test of our musical knowledge—this time, music to identify



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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 2009, the Society enters its eighth decade of service to its constituents.

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PRESIDENT'S MESSAGE

As I write this President's Message, I'm ever conscious of the timespan between my writing and your reading. What will have transpired in the months between? A Board meeting will have taken place in Austin, TX, and the spring appeal letter will have been sent out.

Both of these important occurrences make me think of communication as it relates to disseminating information and drawing connections. The fundraising letter represents a traditional approach to communication—a formal letter (embellished with personal messages when possible!), a direct plea sent through the post.

The Board meeting involves the membership more indirectly—you as a whole are constantly in our thoughts throughout the weekend. (Attending a meeting of the host chapter, a meaningful part of the Board meeting process, does provide a wonderful means of direct communication and connection.) Like the written letter, the Board meeting is also a bit "old fashioned," in the sense that we meet in person, talk and listen to each other (trying not to interrupt!). Interestingly, we are currently evaluating the need to implement more use of Skype and video conferencing, if attendance is not possible or becomes too expensive.

The Board, with the help of non-Board member volunteers among you, has focused upon and worked diligently on the issue of communication. Constant Contact is now used to reach out by e-mail to chapter and consort leaders. Thanks to new Board

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



The point is not just "Can you hear me now?" but "Are you listening?" and "Do you understand?"

members Laura Kuhlman and Matthew Ross, there is marked improvement on what was a much needed line of connection between the central organization and ARS chapters.

We have made changes in *American Recorder's* design, changing the font and creating more white space to improve readability. We are evaluating the ARS wiki to see if it provides an inviting venue, attracting your online correspondence. And we are continually working on the web site, updating educational materials and resources. Our goal is to bring it into the 21st century, improving the

site to meet your needs and perhaps inspire previously unimagined possibilities.

In Austin, the Board will have explored different means of communicating information. The exciting and challenging conclusion, I feel, is that this important issue is on-going, never really "done"—for the way in which we reach out, send, and retrieve information constantly changes. The point is not just "Can you hear me now?" but "Are you listening?" and "Do you understand?" So, no matter how you communicate—whether you Twitter; use MySpace, Facebook or YouTube; 'blog or text; e-mail or snail-mail; use cell or land line; or meet in person (have I forgotten anything?)—keep the connections strong!

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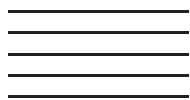
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TIDINGS



*Ensemble Caprice wins Juno Award,
Friedrich von Huene turns 80*



Caprice's recorderists Matthias Maute and Sophie Larivière

ENSEMBLE CAPRICE WINS JUNO AWARD

Recording company ANALEKTA has announced that two of its recordings have won 2009 **Juno Awards**. In the category "Classical Album of the Year: Vocal or Choral Performance," the winner was **Ensemble Caprice**, under musical direction of **Matthias Maute**, for *Gloria! Vivaldi's Angels*, a new reading of Vivaldi's famous choral works. For "Classical Album of the Year: Large Ensemble or Soloist(s) with Large Ensemble Accompaniment," Orchestre Symphonique de Montréal and its music director Kent Nagano won for *Beethoven: Ideals of the French Revolution*.

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Quartets perform on both coasts

Flanders Quartet and Others

By Anita Randolfi, New York City, NY

On February 22, the **Flanders Recorder Quartet** (FRQ) played a program of late Medieval and Renaissance music at The Cloisters. The Cloisters were brought from Europe, stone by stone, and installed in upper Manhattan in New York to house the Metropolitan Museum of Art's extensive collection of Medieval art. The concert was played in the Fuentiduena Chapel, a handsome space that provides a fine acoustic for recorders.

The program of music from 1400 to 1600 was titled "A Paradise of Sweet Sounds." This paradise is not the spiritual one, but refers to Venice, the earthly city of mystery, contrast, art and beauty. *Venecie mundi splendor* has attracted musicians from the Middle Ages to modern times.

The quartet's hour-long program was arranged in four sets of polyphonic music drawn from the *Odhecaton* and other period sources. It featured music by Isaac, Ciconia, Ghizeghem, Agricola, Merula and others. The polyphonic sets were separated by three sets of monophonic anonymous monophonic pieces, which provided FRQ with a chance to improvise on the melodic materials, and to add drones, countermelodies and percussion to the notated tunes. The presen-

... well-thought-out and often extremely beautiful.

tation was well-thought-out and often extremely beautiful. I especially liked the set of pieces drawn from the Petrucci publications of 1501-03, and the set of three *canzonas* by Tarquinio Merula that closed the program.

A February 23 program titled "Princes and Paupers" was presented by **Big Apple Baroque** at the Chapel of St. George's on Stuyvesant Square. This all-J.S. Bach program was played to aid the parish homeless projects; it attracted a full house.

Recorderists **Deborah Booth** and **Daphna Mor** were prominent participants. Besides playing obbligatos for arias from cantatas BWV 161, 81 and 39, they were soloists in the *Brandenburg Concerto No. 4 in G*, BWV1049. The recorders were also kept busy in the encore: the F major version of the fourth *Brandenburg*, where Bach allocates the solo to the harpsichord instead of the violin. The recorder parts are the same, but a step lower. Booth and Mor were a pleasure to hear in both versions.

LOEKI STARDUST VISITS THE BAY AREA

by Anne-Marie Wiggers, San Jose, CA

March 10 was a true feast for the ears of all recorder aficionados present at St. Luke's Episcopal Church in Los Gatos, CA. An "overflowing-the-sanctuary" crowd was enraptured by a luscious-sounding concert presented by the world-famous **Amsterdam Loeki Stardust Quartet** (ALSQ), on tour from The Netherlands.

They chose works ranging from the 1500s through the 1900s—*i.e.*, Sweelinck, Bach, Merula, Palestrina, Tallis and Vivaldi; and their own more recent works, like Leenhouts's *When Shall My Sorrowsful Sunshine Slack*, based on a Stevie Wonder song. This composition won first in the 1981 Musica Antigua Competition.

In the words of ALSQ: "We have a passion for early music, being the foundation of a consort repertoire, but we feel that the contemporary recorder field is missing great works of composers ... of their time. We consider one of our missions [is] to make use of our performing style as a way of demonstrating sounds and structures to modern composers as a basis for contemporary works."

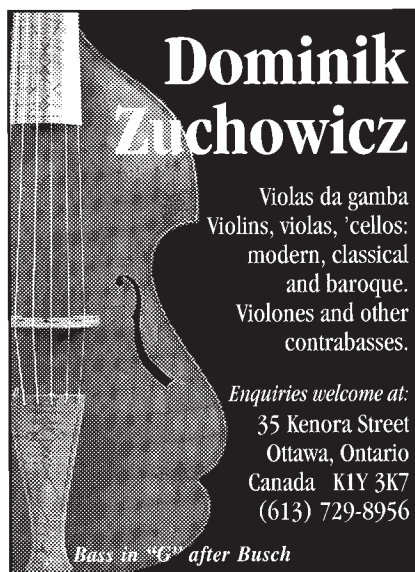
The group's sophistication in ensemble playing and virtuosity mesmerized the audience with a superb flow of sounds, at times "smooth as chocolate mousse." At other times, the music—like Matthias Maute's *Rush*, winner of a composition contest co-sponsored by ARS and ALSQ— took a real effort to appreciate, with explosive whistles and blurps alternating with lyrical melody.

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Bits & Pieces

Professional recorderist **Susanna Borsch** and recorder maker **Adrian Brown** have added a son to their “consort”: **Rufus Brown**, born February 20.

“I have been greatly challenged and inspired by teaching,” writes **Nik von Huene** of the Von Huene Workshop. He is near completion of a master’s degree in elementary education, but will still occasionally work in the store, especially during the busy summer months.

Yamaha and **Carnegie Hall** in New York have teamed up to create a plastic student recorder, the first co-branded and licensed product from Carnegie Hall. Proceeds of its sales will help fund music education outreach programs of The Weill Music Institute at Carnegie Hall.



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AR@50: Excerpt from “Friedrich von Huene celebrates 70”

An interview with Susan E. Thompson, from the January 1999 AR, Vol. XXXX:1

(Friedrich von Huene learned all aspects of making instruments at Powell Flutes, where he also learned “the importance of neat workmanship.” In Germany as a youth, he had played both recorder and flute. The sound of them played together in Telemann’s concerto for flute and recorder inspired him to make recorders.)

The first recorder I made was of course experimental. It was not a good instrument. I made some mistakes.... Number 3 was better. It went to Bernard Krainis and that brought me orders.

The design for your first recorder was a composite, wasn’t it?

Yes, Alfred Mann had a Goble, and I had access to altos by

Dolmetsch, Herwig and Stieber. They were all at 440, but they were different in length, had different bore profiles and different tonehole locations. I could only afford to make myself one reamer, so I had to make a compromise. I sold my first recorders for \$50 each to compete with Dolmetsch’s, which cost \$60, and Fehr’s, which cost \$55, maybe even \$65....

When did you actually go into business for yourself?

1960. I had a little room upstairs over Frank Hubbard’s [harpichord] shop in an 18th century barn on the Lyman Estate in Waltham. We would share ideas. ...



On February 21, friends and family gathered to celebrate **Friedrich von Huene’s 80th birthday**. The von Huenes’ spacious old brownstone in Brookline, MA, was filled to overflowing with Boston-area recorder players, friends, and the extended von Huene clan (sons Andreas, Patrick, Nikolaus and Thomas, daughter Elisabeth, their spouses and 8 grandchildren). Patrick (a master chef, as well as master recorder maker!) provided a lavish spread of finger foods.

Musical entertainment included solos by recorder virtuoso Aldo Abreu, finishing with a set of *Happy Birthday* variations improvised in the style of Van Eyck, and American folksongs sung by Elisabeth, accompanied on guitar by husband Chris Lanham. Bonnie Kelly delivered a floral arrangement on behalf of the ARS Board.

Ingeborg von Huene had written *A Short Overview of a Long Career*—a booklet filled with fascinating details of their lives as German refugees; the founding of the Von Huene Workshop (in its earliest days, a lathe in the front hall of their apartment); Friedrich’s association with Frans Brüggem, the New York Pro Musica, and other giants of the early music revival; his design work for Moeck, Zen-On and now Mollenhauer; and more. The party culminated with not one, but two, birthday cakes—one with 80 candles (which Friedrich extinguished in one breath) and another decorated with the von Huene family crest.



Photos and report by Eric Haas

Early Music Upsurge in New York City

Early Music America has heralded a “renaissance” of early music in New York City, NY. Lincoln Center recently celebrated the reopening of newly renovated Alice Tully Hall with a series of concerts. Prominently featured in this “Opening Nights Festival” were early music concerts: a February 22 opening night Sephardic program by Jordi Savall and Hesperion XXI; and a later performance by Philippe Herreweghe and the Collegium Vocale Gent of J. S. Bach’s *Mass in B minor*.

Music critic Allan Kozinn of *The New York Times* commented, “When the original Alice Tully Hall was planned in the late 1960s, its acousticians were concerned mainly with how chamber music, recitals and lieder concerts would sound in the space. Early music played on period instruments was probably far down the list of priorities, if it was there at all.... The prominence given early music in the reopening festivities at Alice Tully Hall is a sign of how much has changed in 40 years. Now period performance is a growth industry, and the first music heard in the revamped hall on Sunday afternoon was a set of Sephardic pieces performed by Jordi Savall and Hesperion XXI, one of the most renowned period-instrument groups.”

There are other signs of early music’s increased visibility and importance in New York:

- In fall 2009, the Juilliard School of Music will offer a master’s degree program in historical performance, directed by Baroque violinist Monica Huggett.
- Bargemusic, the Brooklyn-based chamber music series, launched a new early music series in January called “There and Then” (to complement their new music series, “Here and Now”).
- Carnegie Hall offers two early music series each year: Early Music in Weill Recital Hall and Baroque Unlimited (larger Baroque groups, in Zankel Hall).
- Founded in 2007 by former ARS president Gene Murrow, Gotham Early Music Scene promotes and provides services for dozens of early music concerts in New York City each year.
- A production of “The Play of Daniel,” a 12th-century music drama, for Concerts at the Cloisters (part of the Metropolitan Museum of Art) in December sold out four performances; Times critic Anthony Tommasini stated that the show “could have run for a month and attracted eager audiences.”

(Anita Randolfi also wrote in the March *AR* about the December concerts of **Matthias Maute** and the prestigious **Chamber Music Society of Lincoln Center**. “Baroque Collection: the Beautiful and the Bizarre” was offered in the large Rose Theater at the Lincoln Center Jazz Center.)

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THE RECORDER IN PRINT: 2007

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

by David Lasocki

The author, music reference librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. He is preparing a history of the recorder for Yale University Press. For his complete list of publications, see <http://mypage.iu.edu/~lasocki/>.

This report, the 19th in a series, covers books and articles published in 2007 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 American Recorder are omitted. A few previously unreported items are also included. The author asks if readers could let him know (c/o AR) 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).

Acknowledgments: For sending sources and providing other support during the preparation of this review the author would like to thank János Bali, Adrian Brown, Sabine Haase—Moeck and Moeck Musikinstrumente + Verlag, Nikolaj Tarasov and Conrad Mollenhauer GmbH, Thiemo Wind, and his colleagues in the William and Gayle Cook Music Library at Indiana University, especially Keith Cochran and Philip Ponella.

Fred Morgan

Last week my family and I were in Fresno, CA, visiting my friend and former student Thomas Loewenheim. He took us to an Italian restaurant called Parma, owned by a warm woman who indeed came from Parma, described on the sign outside as *una città da amare* (a city to love). When I pressed the first morsel of food into my mouth, my body relaxed in a trice and my face dissolved into a broad smile. I sat back in my seat and rubbed my stomach for several minutes. Definitely food to love: manna from heaven!

Thomas looked over at me, amazed: “Why, I’ve never seen you look so happy before.” I was speechless. All I could manage in reply, through my smile, was “Ahhmmm...”

Today the new book paying tribute to the Australian recorder maker Fred Morgan (1940-99) has had exactly the same effect on me. “Ahhmmm...” It has the appearance of a coffee-table book, sumptuously designed and illustrated; but the text is not the usual incidental accompaniment. Yes, it’s manna all over again. “Ahhmmm...”

Gisela Rothe, assisted by Fred’s widow Ann, among others, has put together an inspired and inspiring collection of essays about him by leading members of the recorder community around the world as well as by some Australians who worked for him. In a master-stroke, Fred’s own brilliant published articles are interspersed throughout the book: “Making Recorders Based on Historical Models” (1982), “A Recorder for the Music of J. J. van Eyck” (1984), “Old Recorders and New Ones” (1984),

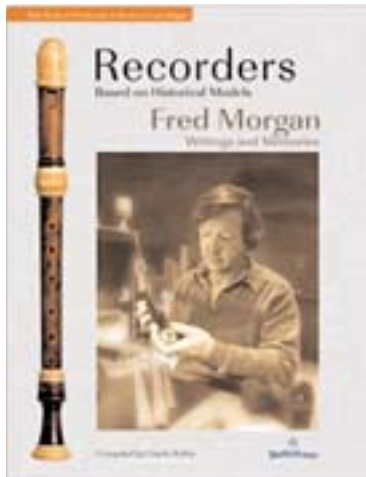
“Old Recorders: Our Design Heritage” (1985), “A Player’s Guide to the Recorder” (1987); and an interview with him by a young Geoffrey Burgess (1988-89).

“... probably the most significant, outstanding and skilled recorder maker ever,” proclaims Walter van Hauwe on the first page of text. And who of us would argue with that, at least among modern makers? Fred was great: in his recorder-making, in his physical stature, and in his life.

His secret? Evelyn Nallen sums it up: “This lovely man, who quietly made great recorders, had all the essential talents of a supreme craftsman: a player, draughtsman, perfectionist, a creative exploring mind, scientist, practical technician, and, with all of this, ... a feeling for the instruments of the past, what T. S. Eliot called ... ‘a perception, not only of the pastness of the past, but of its presence.’”

My favorite photograph in the book—among all those of the man, his friends and colleagues, his homes and workshops, his instruments and those he “copied”—is a four-fold shot of his open filing-cabinet drawers: meticulously labeled with the names of his multitudinous correspondents in a friendly artistic hand, graphically reminding us of just how many people’s lives he touched. There are also copious facsimiles of extracts from letters that Fred pounded out on his ancient manual typewriter.

At the epicenter of the book, I was astonished to find an original contribution to research by Bruce Haynes, entitled “The Accommodating



Recorder” (pp. 119-27). Its subject is actually recorder tuning. After showing with the aid of contemporaneous quotations that the “decisive and unambiguous” nature of recorder tuning was viewed both positively and negatively in the 18th century, Haynes gets to the heart of the matter when he points out that correction “by a sensitive ear” (Sauveur, 1707) “was not optional on Baroque woodwinds. These were

instruments designed on the assumption that tuning adjustments were a part of a player’s technique.... The instrumental ideal in Baroque times resembled a sports car with a sensitive gear box: by comparison, the Romantic woodwinds used in 21st-century orchestras are like limousines with automatic transmission.” Professional recorder players, but probably not what Haynes calls “casual players,” knew how to use leaking and shading of the toneholes to good effect.

Recorders Based on Historical Models: Fred Morgan—Writings and Memories; compiled by Gisela Rothe; graphic design and typesetting by Markus Berdux (Fulda: Mollenhauer, 2007). Also German version, *Blockflöten nach historischen Vorbildern: Fred Morgan—Texte und Erinnerungen*. See also an interview with Rothe about the book in *Windkanal* 2007-2, 22-25; and an account of its presentation to Ann Morgan, *Windkanal* 2007-3, 32.

History and General

In the second half of the 20th century, three authors published significant books on the recorder that included extensive historical material: Hildemarie Peter (1953, transl. 1958), Edgar Hunt (1962, rev. 1977, repr. 2002), and Hans–Martin Linde (1962, transl. 1974; 2nd ed., 1984, transl. 1991). *The Cambridge Companion to the Recorder* (1995) contained essays on the history of the instrument by eminent researchers that represented a considerable advance in scholarship. My own 8,000-word entry on the recorder in *The New Grove Dictionary of Music and Musicians*, 2nd ed. (2001) attempted to look at recorder history from first principles and take into account fruits of the latest researches.

Now János Bali—a Hungarian conductor, recorder and traverso player, singer and teacher—is the author of the longest and most comprehensive book ever published on

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the entire history of the recorder. After an introductory overview, it looks at the instrument by period: Middle Ages, Renaissance, Baroque, After the Baroque (Classical, Romantic, Modern), followed by a concluding chapter on the recorder as an acoustic object.

The historical chapters cover instruments, makers, performance practice, and repertoire. The book is relevantly illustrated, including a gorgeous section of color plates.

The author is well up on current research: for example, there are photographs of the 14th-century Tartu recorder (discovered in 2006) and the Leipzig double recorder of the type Bach may have scored for as *fiauti d'echi* in his fourth *Brandenburg Concerto*. But from our point of view the book has one big drawback: it is written in Hungarian.... Bali, *A furulya* (Budapest: Editio Musica, 2007); Peter, *Die Blockflöte und ihre Spielweise in Vergangenheit und Gegenwart* (Berlin-Lichterfelde: Robert Lienau, 1953), transl. Stanley Godman as *The Recorder: Its Traditions and Its Tasks* (Berlin-Lichterfelde: Robert Lienau; New York: C.F. Peters, 1958); Hunt, *The Recorder and Its Music* (London: Herbert Jenkins, 1962; rev. and enl. ed., London: Eulenburg Books, 1977; reprinted, Mytholmroyd, Hebden Bridge, West Yorkshire: Peacock Press, 2002); Linde, *Handbuch des Blockflötenspiels* (Mainz: Schott, 1962), transl. James C. Haden as *The Recorder Player's Handbook* (London; New York: Schott, 1974); 2., brw. Ausg. (Mainz: Schott, 1984), transl. Richard Deveson as *The Recorder Player's Handbook*, 2nd ed., rev. and enl. (London: Schott, 1991); *The Cambridge Companion to the Recorder*, ed. John Mansfield Thomson and Anthony Rowland-Jones (Cambridge: Cambridge University Press, 1995); *Grove Music Online*, s.v., "Recorder," by Lasocki.

Although it is commonplace that the recorder was a popular amateur instrument, we know little of how it was used by individual amateurs.

In an article on early amateur recorder players, published in *AR* 10 years ago, I described the activities of Claver Morris (1659-1727), a doctor who lived in Wells in the west of England and played a dominant role in the local music society. Although he took his work as a doctor seriously, music was clearly his passion in life. He danced, sang, played the harpsichord, organ and violin, and had some facility on the bassoon, oboe and recorder. My writing was based on published extracts from his diaries and accounts.

H. Diack Johnstone has now examined Morris's surviving account books and diaries, and written two long and fascinating articles about what he found therein. Such material is important because, although it is commonplace that the recorder was a popular amateur instrument, we know little of how it was used by individual amateurs.

The new information about Morris's involvement with the recorder turns out to be modest but still good to have. On a visit to London in March 1688, he had bought "a Flute" (or in other words, an alto recorder) for 13s, roughly a quarter of the cost of the bassoon or curtal he bought at the same time. In December 1709 he purchased "Valentine's Sonatas," perhaps Robert Valentine's 12 recorder sonatas, Op. 2 (Rome, 1708; Amsterdam: Estienne Roger, c.1709), acquired through a

London dealer. In September 1712 he bought William Corbett's Op. 4, "being 6 Sonatas of 3 Parts for Violins & for Flutes," directly from the composer. In June 1713, Morris acquired a copy which he then "gave to Colonel Berkeley" of "Bomporti's Sonatas transpos'd for the Flute." These were presumably Corbett's arrangements of Francesco Antonio Bomporti's trio sonatas: *6 sonatas à 2 flutes & bc, composées par Mr. Bomporti & transposées sur la flûte par Mr. Corbet* (mentioned in a Roger catalog, 1708; not extant). Lasocki, "Amateur Recorder Players in Renaissance and Baroque England." *American Recorder* 40, no. 1 (January 1999): 15-19; Johnstone, "Instruments, Strings, Wire and Other Musical Miscellanea in the Account Books of Claver Morris (1659-1727)," *Galpin Society Journal* 60 (2007): 29-35; "Claver Morris, an Early Eighteenth-Century English Physician and Amateur Musician Extraordinaire," *Journal of the Royal Musical Association* 133, no. 1 (2008): 93-127.

Jillian Galbraith comments on a pen and ink drawing that the eminent Scottish artist David Allan Junior (1744-1796) made of his father, David Allan Senior, in 1760. Allan Senior was employed as the Shoremaster at Alloa Harbour in central Scotland. In the drawing, in which he is holding an alto recorder as if pausing while playing, he looks about 50 years old. The recorder that used to accompany the drawing was lost to woodworm, apparently in the 19th century.

Galbraith spends the bulk of her article speculating about what kind of music he would have played on his recorder—perhaps a mixture of art music and folk music. "The Musical Shoremaster: David Allan 1760," *The Recorder Magazine* 27, no. 3 (autumn 2007): 88-90.

Gentle reader: I love good food, good books (and good articles), as you will have observed from my opening comments in this review. I do not like to complain, cavil, criticize, condemn, denounce, castigate, or malign the work of my fellow recorder researchers around the world. But I have taken upon myself, in these reviews, the professional duty of pointing out where I believe researchers are stretching or ignoring the evidence, and where they have not informed themselves of significant sources, historical or modern, on their subject.

I also feel that, by writing these reviews for the past 22 years and being the co-author of a comprehensive annotated bibliography of writings on the recorder, I have played my part in informing researchers and would-be researchers of the nature and quality of those sources. Please bear this in mind as you read the following paragraphs (and some further on)....

Douglas MacMillan has written a doctoral dissertation on the recorder in the 19th century, from which two recent articles are extracted. He begins the first with the statement: "It is widely believed that the recorder declined into oblivion from the middle of the eighteenth century, only to reappear at the hands of Arnold Dolmetsch and others at the beginning of the twentieth century." But readers of my reviews will surely not hold this belief; nor will they find anything new in MacMillan's evidence.

And they will hardly be surprised at his conclusion, "that the recorder, far from becoming extinct by the year 1800, maintained a shadowy existence throughout the century...." They may be surprised, even dismayed, that MacMillan does not take into account the csakan, a duct flute with seven fingerholes and a thumbhole that achieved wide popularity in the Austro-Hungarian Empire in the

first three decades of the 1800s. Sure, it often had several keys and was sometimes made in the shape of a walking stick. But we know of some walking-stick recorders in the 18th century, so I think he is missing an essential part of the continuation of the recorder in the 19th.

Moreover, around 1800 the English flute (recorder) was renamed the English flageolet, and then underwent considerable development. Given what I have written in recent years about Nikolaj Tarasov's work on the flageolet (English and French), readers may also understand that it was *this* instrument that became the main representative of the duct flute family in the 19th century, and that there was some cross-influence among the types of duct flute.

Incidentally, I was delighted to find Fred Morgan writing to Michala Petri, on his manual typewriter, in the last letter quoted in his memorial book (January 1, 1999): "With your interest in Romantic music for the recorder I think it is very important that we gain some real knowledge of the csakan—especially for volume and across-the-instrument balance of its sound...."

In his second article MacMillan, reporting the results of studying 122 recorders "made during the period 1800-1905," does mention the csakan and flageolet, but insists that "these must be distinguished from the recorder." His main conclusion is that most of the recorders are fifth flutes and sixth flutes (especially in Bavaria and north Austria) or altos (elsewhere). "There are relatively few tenors and very few bassets or basses."

The dates in his dissertation and articles seem arbitrary, because some of his makers were active in the late 18th century—and as he himself points out, the recorder revival was underway 40 years before Dolmetsch bought his first recorder in 1905.

MacMillan's work could have been strengthened by looking through catalogs of instrument makers and dealers, as well as researching players. "The Recorder 1800-1905" (Ph.D. diss., University of Surrey, 2006); "The Recorder 1800-1905," *Recorder Magazine*, 27, no. 4 (winter 2007): 126-31; "An Organological Overview of the Recorder 1800-1905," *Galpin Society Journal* 60 (2007): 191-202.

Alexandra Williams has published two articles that give us a long taste of her wonderful dissertation on the revival of the recorder in England. In the first, about Arnold Dolmetsch's early

involvement with the recorder, she shows from programs that he began performing on the recorder in 1900, five years ahead

of his purchase of the celebrated Bressan instrument in 1905. Clearly, he must have borrowed an instrument, but from whom? She suggests perhaps Joseph Cox Bridge or Canon Francis Galpin, who had both lectured on the recorder, and Galpin even made some crude reproductions.

Williams clears up the confusion among scholars about when Dolmetsch lost the Bressan (April 1919) and whether he lost another recorder at the same time (he didn't).

The story of the instrument's return is told in Williams's dissertation: Geoffrey Rendall, a librarian at the British Museum Library and later the author of a book on the clarinet, found the instrument in a junk shop in 1924 and wrote to Dolmetsch: "Can I come and see you? I've got one or two things I'd like you to see." He came,



**Arnold
Dolmetsch, 1916**

Dolmetsch saw the mouthpiece and said,

“That’s mine!

Where did you get it?”

opened his bag, took out some clarinets and other instruments, and Dolmetsch gave his opinion of them.

Rendall started to take out another instrument. Dolmetsch saw the mouthpiece and said, “That’s mine! Where did you get it?” Rendall felt obliged to present the Bressan recorder to Dolmetsch, who rewarded him by giving him his first reproduction of it.

In her article, Williams also performs a useful service by demonstrating that Dolmetsch was not, as has been claimed, an “odd man out” in the musical world, but an integral part of the rejuvenation of English art music of the time, which included an appreciation for early music and its instruments. In comparison with Williams’s work, an article by MacMillan on Dolmetsch seems cursory indeed.

In her second article, Williams describes how Dolmetsch, his son Carl, and Edgar Hunt gradually rediscovered the recorder’s early repertoire. “Through Hunt’s music

publications, in particular, the recorder’s music—much of it from the so-called ‘golden age’ of English composition of the sixteenth and seventeenth centuries—resonated strongly with musical authorities’ encouragement of music that exhibited England’s particular cultural values.”

In her dissertation, Williams also discusses how the recorder was turned into a “movement” for amateurs and in schools. As well as published sources, she made extensive use of interviews with Hunt and the Dolmetsch family, plus documents in their possession.

Williams loves puns, by the way: “Bonnie Sweet Recorder” is a play on “Bonnie Sweet Robin,” performed in Dolmetsch’s first concert to involve the recorder; and “The Instrument without Music” is a take-off of the famous accusatory book title by Oskar A. H. Schmitz (1904): that England was “Das Land ohne Musik” (the land without music). Williams, “‘Bonnie Sweet Recorder’: Some Issues Arising from Arnold Dolmetsch’s Early English Recorder Performances,” *Early Music* 35, no. 1 (February 2007): 67-80; “The Instrument without Music: The Reconstruction of Recorder Repertoire in England (c.1900-1939),” *Musicology Australia: Journal of the Musicological Society of*

Australia 29 (2007): 69-92; “The Dodo was Really a Phoenix: The Renaissance and Revival of the Recorder in England 1879-1941” (Ph.D. diss., University of Melbourne, 2005); MacMillan, “Arnold Dolmetsch and the Recorder Revival,” *The Consort* 63 (summer 2007): 90-104.

A postscript: in her article for Fred Morgan’s memorial volume, Williams describes how he employed her. “You needed a blower, you said, to play your recorders as you were making them. I would play five different recorders each day, after which you would adjust the measurements and the voicing of each. You wanted your recorders to begin life as complete singing instruments: ready to play for an hour at a time; ready for practice, rehearsal or performance from the first breath. None of this ‘ten minutes a day for the first week, then fifteen minutes for another week, and so on.’ Your instruments were ready to serve music from the moment that they left your workshop....”

Repertoire

Thiemo Wind’s dissertation on Jacob van Eyck and his musical circle is expected to be published this year in English translation. Meanwhile, our indefatigable author has published several further excerpts from it as articles, as well as the latest Van Eyck news.

To begin with, he deduces that the sets of three variations on the theme “Doen Daphne” in *Der Fluyten Lust-hof* were originally four, garbled by the transcriber or publisher. Then he demonstrates that the variation set “Den Nachtegael” (The Nightingale) is a “filed down” version of the earlier variation set “Engels Nachtegael” (Little English Nightingale).

Real news about Van Eyck besides the book? It’s true. First, Wind and the

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carillonneur of the Utrecht Dom, Arie Abbenes, petitioned the city to place a memorial stone to Van Eyck on the Domplein (Dom Square), not far from the tower. The stone depicts a recorder and a bell, and features two lines from a contemporaneous poem about the musician: “In mond en vingeren, en scherphedyt van gehoor: In Fluyt, en Klokken–spel een aller eeuwen wonder” (In mouth and fingers, and acuity of hearing: in recorder and carillon playing, a wonder of the ages; my translation). But, no: although the stone may give that impression, Van Eyck is not buried under it.

Second, Wind discusses the allusions to Van Eyck in the novel *The Island of the Day Before* (1994) by the Italian author Umberto Eco, a keen amateur recorder player. Third, Wind reports his discovery in the library of the royal conservatory in Antwerp of a third printing, c.1656, of Van Eyck’s *Der Fluyten Lust-hof I* bound with the second printing, same date, of the anthology *’t Uitmement Kabinet II*.

Finally, the arrival of the year 2007, the 350th anniversary of Van Eyck’s death, inspired the Dutch sculptor Theo van de Vathorst to design a commemorative medal for him. On one side, which is slightly concave, the blind master is sitting in a

chair, as though within a bell; on the other side, he is playing his recorder “for burghers out for an evening stroll in the Janskerkhof.” Wind, “Eine formale Rekonstruktion von Jacob van Eycks Variationsfolgen über Doen Daphne,” *Tibia* 32, no. 1 (2007): 344–51; “Jacob van

Eyck’s Zwei Nachtigallen,” *Windkanal* 2007-1, 18–22; “Jacob van Eyck Gets a Memorial Stone,” *Jacob van Eyck Quarterly* 2007, no. 1 (January); “Jacob van Eyck in Literature: *The Island of the Day Before* by Umberto Eco,” 2007, no. 2 (April); “A Van Eyck Discovery in Antwerp, Belgium,” 2007, no. 3 (July); “Jacob van Eyck Gets a Medal,” 2007, no. 4 (October); www.jacobvaneck.info/main.htm.

2007 was also the 300th anniversary of the death of Jeremiah Clarke (born c.1674), whom Bryan White and Andrew Woolley call “one of the most significant figures in the generation following Purcell.” They take him as a good example of those “minor composers that need to be picked out from the shadows from time to time, both to see what they themselves have to offer, as well as to throw a bit more light on the context of the more important figures of the same milieu.”

Five of his odes contain pairs of recorder parts: “Song on the Assumption” (1694?), “Come, Come along for a Dance and a Song” (1695?), “Barbadoes Song” (1703), “Let Nature Smile” (1703–07), and “O Harmony, Where’s now thy Power?” (1706). The “Song” “includes a passage for two treble instruments, clearly designated ‘Flutes’

(i.e., recorders), accompanied by an undesignated, figured continuo line in the C3 clef with a range from $f\sharp$ to d^2 , which may be for basset recorder” (except that, as I am credited with saying in a footnote, the $f\sharp$ would not have been an easy note on an F-basset—perhaps something the composer had not taken into account). The authors conclude that Clarke’s odes “are uneven in quality, but when he is at his strongest, as in ‘Come, Come along,’ his music can sit comfortably alongside the court odes of Purcell and Blow.” “Jeremiah Clarke (c.1674–1707): A Tercentenary Tribute,” *Early Music Performer*, no. 21 (November 2007): 25–36.

I found Zöe Franklin’s article on William Babell’s recorder concertos puzzling—perhaps because it was cut down too drastically from her master’s thesis on the same subject, or else the thesis was lightly supervised. First, she gives few details of his life, and does not seem to be familiar with the entries on him and his father, Charles, in *A Biographical Dictionary of English Court Musicians 1485–1714*, compiled by Andrew Ashbee and myself (1998). It is clear—as I also said in my doctoral dissertation, 1983, not cited by Franklin—that by 1718 he was associated with the Lincoln’s Inn Fields Theatre, where the recorder player John Baston regularly played concertos in the intermissions of plays. If Franklin had realized this, she would not have had to struggle to find reasons why he composed his recorder concertos—or, at least, the later ones. (Richard Maunder has already noticed the resemblance of nos. 5 and 6 to the ensemble concerti, Op. 8, by Babell’s composition teacher, Johann Christoph Pepusch, published c.1717–18 but probably written around 1710.)

Second, in discussing no. 1, Franklin notes that “the whole concerto shows an almost symmetrical

tonal plan, assisted by the internal symmetry of the central *Adagio* movement. Babel's avoidance of symmetry [!] can also be seen on a phrase by phrase basis throughout the concerti, as he regularly re-harmonises recapitulations of thematic material...." The first two examples she cites of reharmonizations have the identical tonal plan I/V/IV/V I/IV, and the third at least begins the same, I/V/I IV/V/ii.

Third, Franklin introduces a "straw man": the hypothesis that the concertos "may not have been originally designed in concerto form. Instead, they may have started life as *à 2* or *à 3* trio sonatas, which were then re-orchestrated either by John Walsh [the publisher] or by an unknown musician." (By an *à 2* trio sonata she means one with two solo parts; an *à 3* trio sonata, one with three solo parts, or in other words, a quartet sonata.) After introducing some anachronistic and spurious evidence for "a market for compositions reworked as concerti," she concludes: "I do not, however, find this hypothesis convincing...." Neither do I. "William Babel's *Concertos in 7 Parts*," *The Consort* 63 (summer 2007): 62-73; master's thesis of the same title under author's name Zöe Bragg, Southampton University, 2005.

An English version has now appeared of Federico Maria Sardelli's book *La musica per flauto di Antonio Vivaldi* (2001), translated by one of the most eminent Vivaldi scholars of today, Michael Talbot, who also contributed some of the additional material. The original book constituted a considerable achievement in woodwind scholarship: the first book-length study of Vivaldi's imaginative music for flute and recorder (in Italian, both kinds of *flauto*) by someone well-versed in the composer's music in general, as well as in previous research on the subject and possessing an obvious love for the period.

I was especially taken by his evidence and arguments that Vivaldi himself taught the flute.

The main preoccupations of the book were matters of instrumentation, dating, and the players and occasions for which pieces were written. Perhaps the most stimulating section, on Vivaldi's use of the flute and recorder in vocal music, explored virtually uncharted territory.

The translation retains the book's division into two parts, of disparate length (54 and 134 pp.). In Part I, "The Recorder and Flute in Italy in Vivaldi's Time," Sardelli looks at the social, musical and organological evidence for the presence of the instruments, both in the country and in Vivaldi's life. This skillfully assembled mass of evidence supports Sardelli's novel reversal of the received scholarly view that, rather than writing for the recorder in the first two or three decades of the 18th century, and then switching over to the flute, Vivaldi already preferred the flute in the 1710s and did not start writing for the recorder until the early 1720s.

In Part II, on the music, Sardelli devotes chapters to sonatas, chamber concertos, flute concertos, recorder concertos, concertos for *flautino*, concerto for two flutes, concertos with multiple soloists and orchestra, and finally vocal music. I was especially taken by his evidence and arguments that Vivaldi himself taught the flute and had an insider's view of the technique of both instruments.

The section showing how Vivaldi reworked the C minor recorder concerto from the violin concerto, RV202, blends musicological and practical considerations in a masterly way.

The translator of course knows Italian well, and in general he has achieved his goal of "producing a text that reads ... as if it had been written from the start in English" (p. xx).

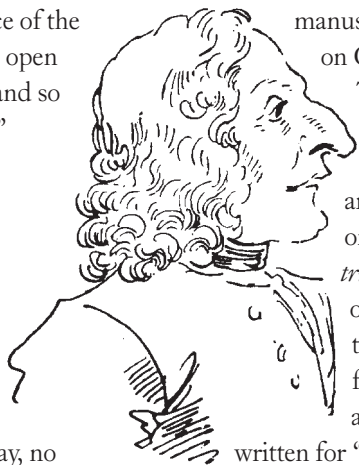
In passing, I did come across one puzzling passage: a reference to the *Concerto di flauti* by Alessandro Marcello, which the translation claims "must have been conceived for the enjoyment of a small group of amateurs who, it appears, were still playing the obsolescent recorder 'consort-style' in all its sizes from descant to bass well into the eighteenth century" (p. 19). Of course, the recorder was not yet obsolescent. What the original Italian says is "l'intera e pur obsolescente famiglia dei flauti dritti" (p. 8): the complete albeit obsolescent *family* of recorders. We might take issue with Sardelli's true claim, because recent research by Andrew Robinson, not cited in the bibliography, demonstrates the continuing existence of the recorder family throughout the 18th century.

The introduction to the translation mentions that the book has benefitted from the six intervening years in being able to include discussions of "three more works with parts for flute, RV 804, RV 805 and 806" (p. xvi). Here the translator slipped in his thankless task of distinguishing *flauto* from the modern English "flute," which refers only to the transverse instrument. A separate chapter headed "Postscript: A Late Discovery" (pp. 283-85) makes clear that RV806 is a second recorder sonata—more technically advanced than RV52, and a welcome addition to the instrument's repertory (but see the discussion of an article by Delius below).

When Sardelli gets into the heart and mind of the composer, the writing comes to life beautifully. Of the F major recorder concerto: "It seems strange that a [solo] concerto, a genre whose very *raison d'être* is to show off

the brilliance and eloquence of the chosen instrument, should open with a movement so calm and so totally devoid of virtuosity” (p. 165). Of his (and my) favorite C minor recorder concerto: “For all the corrections and simplifications that RV 441 underwent, it must be emphasized that, during the whole of the period when the recorder held sway, no more profound, complex or ... technically demanding music was entrusted to the instrument.... Vivaldi had not until then had access to a performer so capable that he allowed the composer almost to forget about technical limitations and lavish on a work for recorder the full weight of invention and formal complexity that in normal circumstances only his best works for violin could bear.” (pp. 173-74) Sardelli, *La musica per flauto di Antonio Vivaldi* (Florence: Leo S. Olschki, 2001); *Vivaldi's Music for Flute and Recorder*, transl. Michael Talbot (Aldershot, England & Burlington, VT: Ashgate in association with Istituto Italiano Antonio Vivaldi, Fondazione Giorgio Cini onlus, 2007); Robinson, “Families of Recorders in the Late Seventeenth and Eighteenth Centuries: The Denner Orders and Other Evidence,” *The Recorder Magazine* 23, no. 4 (winter 2003): 113-17; 24, no. 1 (spring 2004): 5-9; reprinted in one part with corrections in *ARTAFacts* 9, no. 4 (December 2004): 11-21.

The “new” Vivaldi sonata in G major, RV806, for alto recorder and continuo is the subject of a pair of articles by Nikolaus Delius. Sardelli had noted that the manuscript, from the Berlin Sing-Akademie, employs the French violin clef (G on the bottom line of the staff), a feature common in France and Germany but not Italy; therefore, he suggested the



manuscript “originated on German soil.”

The second movement’s opening quotes from an aria in Vivaldi’s oratorio *Juditha triumphans*, RV644, of 1716, implying that the sonata dates from the same time, and was perhaps

written for “one of the Saxon court musicians visiting Venice.”

Delius now reports finding a concordance in a *Sonata à Solo* in D major, presumably for violin and continuo, in the Sächsische Landesbibliothek/Staats- und Universitätsbibliothek, Dresden. It forms part of the manuscript collection that belonged to the great German violinist Johann Georg Pisendel, who worked at Dresden from 1712 and in 1716-17 visited Italy, where he studied with Vivaldi. The recorder version of the sonata is therefore presumably a transposition. Curiously, Delius found another concordance—clearly spurious—in a violin sonata, Op. 1, No. 5, by Antonio Pizzoloto “Veneziano,” published in London around 1750. “Anmerkungen zu RV 806 and zu RV 759,” *Studi vivaldiani* 7 (2007): 111-14; “Noch mehr Vivaldi: Ein Bericht,” *SLUB-Kurier* 2007/3, 11-12.

The Argentine recorder player Patricio Portell has compiled a catalog of printed music for recorder, flageolet and galoubet from the period 1670-1780. It is divided into works for the recorder, works that can also be played on the recorder, collections, and didactic works (tutors and treatises). The author explains about the second section: “Included are both works which do not have a precise indication of instrumentation, leaving the choice to the performer, as in the *Pièces en trio* by Marin Marais, and works composed for a specific instrumentation but

offering the possibility of being performed by the recorder, for example, the *Concerts comiques* by Michel Corrette or the sonatas for vielle by Charles Buterne” (my translation). For those 18th-century French publications that fail to specify which kind of *flûte* they have in mind, Portell has chosen to include those that indicate *pour les flûtes* as well as those *pour la flûte*, thus wisely erring on the side of possible over-inclusion. Exactly when *flûte* shifted its meaning from recorder to flute in France is difficult to say—but from skimming Portell’s entries, I would suggest by the early 1740s.

Exactly when flûte shifted its meaning from recorder to flute in France is difficult to say.... I would suggest by the early 1740s.

Each musical entry features: composer, title, date, place of publication, publisher, instrumentation (given collectively), libraries in which the edition is found, and the library shelf numbers (call numbers). There is an index by instrumentation, and a bibliography of sources consulted. The attractively-printed book is bound in a sturdy paper cover. The author writes in his introduction that he began compiling the catalog as a student, to enlarge his own recorder repertoire, then kept on going.

Portell’s catalog has been conscientiously prepared within its own stated parameters. I was delighted to discover a number of works that I had not heard of before: mostly ones in which the recorder is not specified on the title page.

There are, however, difficulties with two aspects of Portell’s approach. First, he does not indicate whether he examined a work or not—and, if not, what his source of information

was. Bibliographic information is notoriously unreliable: you must check it yourself (preferably several times).

Second, he includes arrangements of vocal works that the title page says may be performed on the recorder, but not the large body of vocal works where the recorder is not mentioned on the title page but a transposition for alto recorder is provided at the bottom of a page.

Finally, there remains the fundamental question of whether such a printed catalog is appropriate any longer. Portell says in his introduction that for the recorder “there does not exist any detailed catalogue of the

Databases have several advantages over printed catalogs.... A database can also be constantly kept up to date.

repertoire analogous to that by Bruce Haynes for the [Baroque] oboe and Frans Vester for the flute.” The blurb on the back of the book (perhaps written by the publisher rather than the author) claims: “This work makes it possible to locate and, therefore, learn about a vast musical repertory that has been lying dormant on the shelves of libraries, just waiting to be discovered.” Both statements may have been true when Portell began work, but they have not been true for several years, because the Stichting Blokfluit in The Netherlands sponsors two databases devoted to recorder repertoire: Historical and Modern (see www.blokfluit.org, and also its description in “On the Cutting Edge” in the March 2009 *AR*). The Catalogue of Historical Recorder Repertoire, the boundaries of which are not stated, already contains about 1,900 titles (as of March 30, 2009); in contrast, Portell expresses “great satisfaction” that his catalog reached 1,000.

For such bibliographic work, databases have several advantages over printed catalogs, which require a main listing of the data, with subsidiary listings or indexes to allow multiple access-points. Once its basic structure has been figured out, a database provides access through linked fields plus keyword and Boolean searching. Furthermore, it can provide incipits of all the music far more cheaply than a book can, and those incipits can even be played and searched using some suitable software. It is a bonus that bibliographic abbreviations can merely be clicked on for readers to see the full

citations. Needless to say, a database can also be constantly kept up to date.

I should add that for the past six years I have also been compiling a bibliographic database of the recorder’s pre-1800 repertoire at Indiana University, trying to overcome what I perceive as two big limitations of normal library online catalogs. First, it takes into account that the majority of recorder works were part of larger works—sets or collections, large vocal works, large instrumental works, and methods—and provides access to editions at both large and small levels. Second, it distinguishes among four types of what library researchers now lump together as “containers” or “manifestations”—namely, early manuscripts, early prints, modern editions, and facsimiles. Portell, *Répertoire de musique imprimée (1670-1780) pour la flûte à bec, le stageolet et le galoubet* (Courlay, France: J. M. Fuzeau, 2007); Lasocki, “A Web-based Catalogue of Recorder Music before 1800,” *Recorder Education Journal* 9 (2003 [2004]): 35-37.

Hermann Haug’s bibliography and discography of music for recorder or flute and orchestra actually states its sources of information. The bibliography for recorder is only 11 pages long, but still handy to have in one place. Unfortunately, the discography lumps recorder and flute together. Of course, the same considerations apply as to Portell’s bibliography: a database is more versatile and revisable.

Bibliography and Discography on [sic] Music for Solo Wind Instruments and Orchestra = Bibliographie und Discographie für Soloblasinstrumente und Orchester, Vol. 1: Recorder, Flute = Blockflöte, Flöte (Wiesbaden: Breitkopf & Härtel, Musica Rara, 2004).

Michael Schneider complains about errors in standard modern editions of well-known recorder works by Vivaldi, Telemann, Corelli, Parcham and Williams. These errors stem from:



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poor proofreading; not taking into consideration all the surviving sources; willful, unannounced and unnecessary alterations of the text; and ill-considered editorial decisions.

I was chagrined to find myself numbered among these errant editors, for an edition of Vivaldi's C-minor recorder concerto published by Musica Rara way back in 1969 (type 1 error). At the time I did the work, I was an impecunious undergraduate, with no access to a microfilm reader, so I used a hand-held slide viewer raised up to the light with my left hand while taking down the musical text with my right hand.... No excuse, I know, but I'm surprised I didn't make more mistakes.

Perhaps those will actually turn up one day, because Schneider ominously ends his article with the following invitation: "I am sure that many *Tibia* readers could expand my list [of errors] with a few examples off the tops of their heads. Perhaps it would also not be a bad idea ... to collectively compile an inventory with 'Addenda and Corrigenda' to popular editions." "Der Teufel im Detail: Vom langen Leben falscher Noten," *Tibia* 32, no. 3 (2007): 499-504.

Mozart for the recorder? No, not arrangements of *Eine kleine Nachtmusik* and *Rondo alla Turca*: original recorder music. Seems like an impossible dream—but Nikolaj Tarasov proves otherwise in a brilliant pair of articles that analyze Mozart's *flauto piccolo* and *flautino* parts. The opera *Die Entführung aus dem Serail*, KV384 (1782), uses a common transposing system notated a fourth higher for the "*Flauto piccolo*" part, but the unusually extended range, notated in the original scores as c^1 - f^3 , made the part unplayable on any kind of piccolo or recorder.

Tarasov's study of the original parts solves the problem: Movement no. 14 (the only piece requiring a c^1)



was not played on the *Flauto piccolo* at the first performance, so the range shrinks to notated f^1 - f^3 , sounding c^2 - c^4 . As c^2 is not playable on a piccolo, the part must have been originally planned for a soprano recorder player who was used to reading alto fingering.

Mozart also used the recorder as an orchestral instrument during the period 1771-91 in at least 16 further works: *Sechs Menuette*, KV104 (1771/2); *Posthorn Serenade*, KV320 (1779); the opera *Idomeneo*, KV366 (1781); *Sechs deutsche Tänze*, KV509 (1787); *Kontretanz Das Donnerwetter*, KV534; *Kontretanz La Bataille*, KV535; *Sechs deutsche Tänze*, KV536; song "Ich möchte wohl der Kaiser sein," KV539; *Zwölf deutsche Tänze*, KV567; *Zwölf Menuette*, KV568 (all six 1788); *Sechs deutsche Tänze*, KV571; arrangement of Handel's *Messiah*, KV572; *Menuett* fragment, KV571a; *Zwölf Menuette*, KV585; *Zwölf deutsche Tänze*, KV586 (all five 1789); *Zwölf Menuette*, KV599; *Dreizehn deutsche Tänze*, KV600; *Vier Menuette*, KV601; *Vier deutsche Tänze*, KV602; *Zwei Kontretänze*, KV603; *Drei deutsche Tänze*, KV605; and the opera *Die Zauberflöte* (all seven 1791).

Tarasov notes that the concept, tonality and compass mostly suggest soprano or sopranino recorders. In any

case, Mozart himself revealed that the choice of piccolo or small recorder depended on the performing ensemble: on the autograph manuscript of his *Sechs deutsche Tänze*, KV509, first performed in Prague on February 6, 1787, he wrote: "As I do not know what kind of *flauto piccolo* is here, I have set it in the natural key; it can always be transposed." Tarasov, "Mozart & Blockflöte—Teil 1: Untersuchungen in Sachen *Flauto piccolo* oder *Flautino*," *Windkanal* 2007-1, 8-15; "Teil 2: Das Flauto piccolo in der *Entführung aus dem Serail*," 2007-2, 14-20.

My review for 2004 described Peter Thalheimer's suggestion that Richard Strauss could have written some music for the recorder. Probably in 1883, when Strauss when only 19, he composed an unpublished Fantasy on a Theme by Giovanni Paisiello (TrV116), the theme being the aria "Nel cor più non mi sento" from the opera *La Molinara*. 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 *Kreuzertrompfe*; the sole surviving part calls it *Maulflöte*.

Fagotto and *Guitarre* are clearly bassoon and guitar, but what is a *Mundflöte* or *Maulflöte* (both mean "mouth flute")? Thalheimer looked at various possible duct flutes for the answer, arguing for the Viennese csakan in c^2 or the Berchtesgadener Fleitlin (a narrow-bore folk recorder) in c^2 as the most probable.

His second hypothesis was that "mouth flute" simply means whistling. But noting that Strauss wrote a low low b^0 in the individual part then altered it to c^2 (notated) in the later score, Thalheimer concluded that his first hypothesis was more likely.

Now Nikolaj Tarasov has found an entry in Gustav Schilling's *Ency-*

clopädie der gesammten musikalischen Wissenschaften oder Universal-Lexikon der Tonkunst (Stuttgart, 1835) that clinches the deal. Under “Flöte à bec, oder Flute douce, und Flauto dolce,” we read: “a wind instrument now quite gone out of use, made of wood with seven tone holes on the upper side and one on the under side.... It has, because of its round bevel on the back side, a slight resemblance to the beak of various kinds of bird, and perhaps for that reason is given the name *flute à bec* (in German really *Schnabel- or Mundflöte*.)” Eduard Bernsdorf’s *Neues Universal-Lexikon der Tonkunst* (Dresden, 1856) contains almost the identical text. The range of Strauss’s part implies a soprano recorder. Tarasov, “Die ‘Mundflöte’ bei Richard Strauss,” *Windkanal* 2007-2, 26; Thalheimer, “Blockflötenmusik von Richard Strauss,” *Tibia* 29, no. 2 (2004): 82-86.

Anne Kern, presumably a relative, has written about the life of Adolf Kern (1906-76), an organist and choirmaster in Ulm, Germany, and later a professor of music education in Schwäbisch Gmünd. “The majority of his compositions originated from practical opportunities for a small circle of friends, for students, and later for his children.... His compositional style is confined to the late Romantic, with readily graspable forms and a compelling harmonic logic. On these grounds his compositions for recorder—trios, duets, six sonatas for recorder and piano, as well as two large trios for recorder, cello, and piano—are absolute rarities for the instrument.” An accompanying advertisement by aka-Musikverlag, Karlsruhe, which publishes most of these works, calls them “extraordinarily melodious and effective.” “Adolf Kern: Spätromantische Musik für Blockflöte,” *Windkanal* 2007-1, 16-17.

For her doctoral dissertation, the Belgian recorder player Tomma Wessel has been working with four composers

“At the center stands the question of how the various types and playing techniques of the recorder can be integrated into a modern chamber ensemble.”

to create new works for an ensemble she belongs to, *Champ d’Action*, which employs recorder, piano, electric or acoustic guitar, percussion, double bass, and live electronics. “At the center stands the question of how the various types and playing techniques of the recorder can be integrated into a modern chamber ensemble, for which reason it was important to me for the project to interest composers of various style directions and without special background knowledge of the recorder.”

She goes on to describe in detail: Jeff Nichols, *by the night-wind sent* (2006), David Nunezanez, *Bringing back from the Edge* (2005), Stefan Prins, *Memory Space #2* (2006), and Matthew Shlomowitz, *Free Square Jazz* (2005). The ensemble has now recorded them on CD, along with Michael Finnissy’s *Halbnackt*. Wessel, “Integrating the Recorder—Vier Uraufführungen für Blockflöte und Ensemble,” *Tibia* 32, no. 1 (2007): 334-42; *Integrating the Recorder*, Champ d’Action Archive Series 06, www.champdaction.be.

Performance Practice and Technique

“Ornamentation is one aspect of music associated with emotional affect [sic] in Baroque music. In an empirical study, the relationship between ornamentation and emotion was investi-

gated by asking a violinist and flutist to ornament three melodies in different ways to express four emotions: happiness, sadness, love and anger. The performers adapted the type of ornaments to the instructed emotion as well as the characteristics of the ornaments. The flutist specifically varied the duration, timing and complexity of the ornamentation, while the violinist varied the complexity, density [total number of ornaments], and sound level of the performances. The ability of the performers to communicate the emotions was tested in a listening experiment. Communication was found to be generally successful, with the exception of the communication of happiness. This success was not due to general consensus about the expression of emotions through ornamentation. Rather, the listeners were sensitive to a performer’s specific use of ornamentation.”

The last sentences of this not-entirely-clear summary mean that the performers successfully conveyed three of the emotions, but not necessarily by means of ornamentation. The abstract heads an article by Renee Timmers and Richard Ashley, which reports an experiment that raises several questions for me. I should explain that the reason why I am including it in this review is that the “three melodies” in question were the first movement (mm. 1-5), third movement, and fourth movement (mm. 1-13) of Handel’s Sonata in G minor for alto recorder and continuo, HWV360. Although the “female flutist” and “male violinist” are said to be “both professional musicians who perform regularly on instruments of the Baroque period as well as on modern instruments,” neither of them evidently objected to playing a recorder sonata on what was presumably a modern flute, since “A highly skilled pianist ... performed the basso continuo....”

Amazingly, the pianist was recorded separately; that recording was then

overdubbed onto recordings of the flutist and violinist. No word about why a harpsichord was not employed to play at the same time as the soloists: wouldn't *that* have inspired some emotion?...

The experiment took into consideration that "The [melodic] fragments are rather different from each other and influence the ornamentation that can be applied," and that influence was factored in (as a percentage of existing "ornaments" in the music). But the authors do not seem to have allowed for the fact that each "melody" (along with the continuo part) was itself intended to convey a particular affect. The performers themselves are reported as objecting that "it was a bit awkward to impose an emotion that contrasted with the mood [sic] of the original music."

The authors conclude that "conventions concerning communication of emotion through ornamentation are not strong (at least nowadays)... It seems that, although 18th-century musicians may have had stronger [*i.e.*, strong?] associations between types of ornaments and their emotional meanings, modern musicians do not clearly possess this." Such a conclusion is not surprising, because an understanding of music, including of its emotional associations, is always learned within a particular cultural context. "Emotional Ornamentation in Performances of a Handel Sonata," *Music Perception* 25, no. 2 (December 2007): 117-34.

The term "old lady" in the title of an article by Jan Bouterse has a twofold reference: a late-Baroque soprano recorder made by Willem Beukers (either father or son) that has "a certain mildness in the sound that we seldom hear in modern copies," and the 96-year-old widow of the Dutch recorder pioneer Gerrit Vellekoop, from whom Bouterse borrowed this exceptional instrument.



He goes on to describe in detail how he restored it. Erik Bosgraaf recently used it on three tracks on his CD of selections from Jacob van Eyck. You can hear the silky, almost floating tone, the delightful "chiff," and the enormous variety of articulation it can support. "Ahhmmm..." Bouterse, "Die alte Dame, oder: Spielen auf historischen Blockflöten," *Tibia* 32, no. 4 (2007): 591-94; Bosgraaf, *Jacob van Eyck: Der Fluyten Lust-hof = The Flute's Garden of Delight (Selected Works)*, Brilliant Classics 93391 [2007].

Instruments

Pride of place goes to the splendid catalog of the no fewer than 43 Renaissance recorders (and four cases) in the great collection of musical instruments in the Kunsthistorisches Museum, Vienna (about one-fifth of such recorders surviving worldwide). The catalog has been lovingly prepared by a member of the museum's staff, the musicologist Beatrix Darmstädter, with contributions by the recorder maker Adrian Brown, and edited by the museum's general director, Wilfried Seipel.

The main body of the catalog consists of entries for each instrument, containing measurements, colored photographs of the whole instrument and some details, bore graphs, and comments. Afterwards, Brown provides a table of bore measurements. But the catalog contains much more

material, of great interest and importance. Darmstädter contributes an overview of the provenance of the recorders, a 40-page essay on "The Recorder in the Non-musical Sources of the Renaissance" (by "non-musical" she means "theoretical," or just plain "writings"), a 30-page essay on the structural design of the recorders, and a short illustrated essay on the maker's marks. Some of this material is expanded from her article in the proceedings of the Utrecht 2003 symposium.

The third essay overlaps to some extent with a 25-page essay by Brown giving "The Recorder Maker's Perspective" on the recorders. All in all, the book is essential for all those interested in the earlier history of our instrument (and who read German). *Die Renaissanceblockflöten der Sammlung alter Musikinstrumente des Kunsthistorischen Museums, Sammlungskataloge des Kunsthistorischen Museums*, Bd. 3 (Vienna: Kunsthistorisches Museum, 2006); Darmstädter, "New Light on the Early Recorders in the Sammlung alter Musikinstrumente of the Kunsthistorisches Museum, Vienna, and their Provenance," in David Lasocki, ed., *Musicque de joye: Proceedings of the International Symposium on the Renaissance Flute and Recorder Consort, Utrecht 2003* (Utrecht: STIMU Foundation for Historical Performance Practice, 2005), 99-115.

János Bali—yes, he of the recorder history in Hungarian—has also published, this time in German, an article about "four little-known Renaissance recorders" in the Brukenthal Museum, Sibiu, in the province of Transylvania, Romania. (The city was called Hermannstadt by its former Saxon colonists.) Three of these recorders bear the maker's mark HIER • S •: a basset, a bass, and the top part of a two-piece great bass, tuned in fifths. This mark is similar but not identical to that on the six



HIERS• recorders in Vienna—which I have suggested stemmed from Jeronimo Bassano I, and perhaps his close descendants. Bali points out that this tuning and some crude features of the instruments tend to confirm an earlier date of making than the more plentiful !! instruments in modern collections that I have attributed to later members of the Bassano family.



The fourth recorder in Sibiu, a basset, has the mark of a W with a three-branched crown above it. The same mark is found on an alto and a tenor shawm in the collection, and is similar to that on three shawms now in the Národní Muzeum, Prague, that were probably made by master Vilém or Wilhelm of Rozmberk.



Bali notes that an inventory of the Hermannstadt town wind band (1631) lists “one descant recorder with a key, two large keyed recorders with crooks ... one large bass recorder with crook ... two larger discant recorders with keys, three large recorders with crooks.” He speculates that “The three HIERS• recorders could have been among the first group, forming a typical Renaissance four-part set, and the slightly larger W-and-crown basset could have been one of the ‘large discants’ of the second group.” Bali, “Vier kaum beachtete Renaissanceblockflöten,” *Tibia* 32, no. 2 (2007): 419-25; Lasocki with Roger Prior,

The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665 (Aldershot: Scolar Press, 1995).

In my review of research from 2006, I quoted Peter Bowman’s comment that “to my knowledge no French, Italian or English music from the [Baroque] period contains a high F-sharp. Recorder players, composers, and ... makers in one part of Germany may have experimented for a short time, but it is clear that the trend did not travel further afield.”

In reply, I cited some 18th-century pieces and fingering charts that include the note, and observed: “Original recorders from the eighteenth century have hardly been explored thoroughly by modern makers and researchers; such instruments, cited by Bowman only from books, play the F-sharp far more often than we have believed.”

Virtually the same points are made in a letter to the editor by Nikolaj Tarasov, who adds: “Almost all modern copies do not play high F sharp.... Being mostly shortened to be pitched at A= 415 etc., their bore has thereby been altered and thus cut unfavorably for this note.... I have come across originals which play this note: a treble [alto] recorder by Aardenberg, a treble by J. C. Denner, three voice flutes by Bressan, a second flute by Cahusac, and a fourth flute by an anonymous maker.... Furthermore, a large number of German recorders from the 1930s and 40s play high F sharp as well as all trebles made by Joachim Paetzold from the 1960s....” *Recorder Magazine* 27, no. 1 (spring 2007): 36.

I was intrigued to find the same comment about shortening of the bore in Peter Thalheimer’s article entitled “Myths and Facts—Recorder Types in the Past and Present,” in the section called “Problems with Pitch-standards and Bores.” He even points out that on a “long-bore” alto, the fundamental tone overblows at the double octave to F♯. When an instrument at 408 Hz is

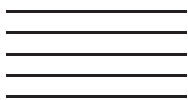
rescaled with shortened bore to create a modern copy at 415, this “so fundamental a property of an original” is lost.

In his next section, Thalheimer condemns the prevalent practice today of playing flute music on the voice flute, because the surviving repertoire (Loeillet [attrib.] and Dieupart) has too narrow a range, only an octave and a seventh, and surviving instruments have poor high notes. Modern makers thus have to modify the original measurements so much that the instrument “functions like a large German alto recorder,” therefore destroying the original’s “sonorous and round low register.” “Mythen und Fakten—Blockflötentypen in Vergangenheit und Gegenwart,” *Tibia* 32, no. 3 (2007): 505-11; exchange of correspondence with Joachim Rohmer, 32, no. 4 (2007): 627-30.

Christian Ahrens writes about an inventory of the Court Orchestra in Gotha, Germany, taken when Georg Benda became its Konzertmeister in 1750. It reveals that the woodwinds consisted of one flute, two new oboes and one old one (“useless”), two oboes d’amore, four bassoons, and two serpents, along with some older instruments. Among the latter are “Zwey Flutes à bec, fast unbrauchbar” (two recorders, nearly useless), “Zwey kleine dergl., eine von Helffenbein, die andere von Holtz” (two small ditto, one of ivory, the other of wood), “Zwey alte Bass Fluten” (two old bass “flutes,” which may have been recorders, although Ahrens takes them to be flutes), and “Eine dergl. so etwas gröser” (one ditto, somewhat larger).

It is no surprise to find two small recorders in apparently playable condition, because such instruments represented the survival of the instrument among professionals after about 1740, as we have seen with Mozart. “The Inventory of the Gotha Court Orchestra in 1750,” *Galpin Society Journal* 60 (2007): 37-44.

EDUCATION



Part II of a quiz for recorder players

By Bart Spanhove



The author has been principal professor of recorder at the Lemmens-instituut Leuven (Belgium) since 1984. He is also artistic director of the world famous recorder ensemble, the Flanders Recorder Quartet (at left, with Spanhove second from left), which performs next month in concert at the 2009 Boston Early Music Festival. He is often asked to serve as a jury member for international recorder competitions in the U.S., Canada, Germany, The Netherlands and Belgium.

Spanhove is co-author of the successful recorder method *Easy Going* (Heinrichshofen) and wrote the much-used book *The Finishing Touch of Ensemble Playing* (Alamire, 2000, and Moeck, 2002, with translations in Chinese and German). In 2009 *The Recorder Music of Frans Geysen will come out* (Mieroprint). Currently, he is researching practice technique for the recorder. Daily, Spanhove thinks about how to make people happier by making music and playing the recorder.

The March *American Recorder* printed the first part of Bart Spanhove's quiz, conceived as a final event for the Virtuoso Recorder Class of the Amherst Early Music Festival 2008. In this issue is the second part, in which participants must call on their knowledge of recorder repertoire.

Once again, the scoring method gives three points when the selected person of a team could find the answer him/herself; two points when the selected person needed the help of other group members; and one point if the group needed outside help. No points were given if the quizmaster had to supply the answer.

Turn the page to answer these musical questions yourself! Answers appear on the following page.



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**Answers to Part II of
Bart Spanhove's Quiz**

1. Alessandro Marcello:
Andante from *Sonata in d minor* (for alto recorder and basso continuo)
2. Frans Brüggen: Study No. 3 (from *5 Studies for Finger Control*)
3. G.F. Handel: Allegro from *Sonata in F major* (for alto recorder and basso continuo)
4. Anonymous: Paul's Steeple, a division on a ground from *The Division Flute*
5. Arcangelo Corelli:
La follia, Op. 5, No. 12
6. Francesco Barsanti: Allegro from *Sonata in C major* (for alto recorder and basso continuo)
7. Anonymous: Estampita *Tre Fontane*
8. Girolamo Frescobaldi:
Canzona La Bernardina

Don't worry if you don't know all of the pieces in this quiz! A good goal may be to use the music on the list as possibilities to learn gradually—as you improve as a recorder player.



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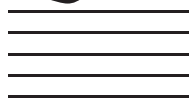
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Q & A



What do you use in place of a thumbrest?

**How do you stabilize
your recorder?**

**We look forward to—
and appreciate—
your ideas on how to
answer this question.**

In this issue, we're asking for *your* ideas on how to answer the question below, which summarizes a couple of questions that Q&A editor Carolyn Peskin recently read or received:

Question: *I have been using thumbrests on all sizes of recorders larger than soprano but am not completely happy with them because they restrict my wrist motion somewhat in playing the recorder's lowest notes. Is there any device that can be used in place of a thumbrest to keep the recorder from slipping out of my hands but that will not inhibit flexible wrist motion?*

How do you stabilize your recorder? We look forward to—and appreciate—your ideas on how to answer this question. Responses will be compiled and printed in a future AR issue. Send them to Carolyn Peskin at: 3559 Strathavon Road, Shaker Heights, OH 44120; carolynpeskin@stratos.net.



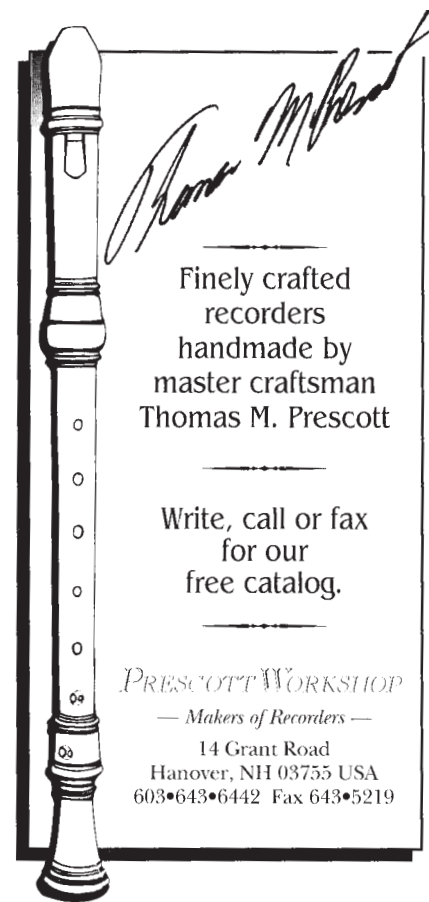
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COMPACT DISC REVIEWS

CORELLI A LA MODE. STEFAN TEMMINGH, RECORDER; OLGA WATTS, HARPSICHORD. Oehms Classics, 2009, 1CD, 64:15. \$14.79.



Reviewed by Rhiannon Schmidt

This is Stefan Temmingh's debut CD. He is a South African native who studied music in Germany, and he has a relationship with Baroque music that can come only from a mixture of complete immersion in and total adoration of the repertoire. The result is beautiful and addictive.

Temmingh has taken the music and made it his own through the age-old practice of ornamentation, though it must be stressed that his touch is indeed magic. He has taken ownership of these Corelli sonatas, the result being a languid mix of the fast and technically difficult compositions, as well as the easy confidence his mastery of both the pieces and his instrument lends him.

The same can be said of Olga Watts on the harpsichord. Despite the recorder taking center stage, she plays

with a jaunty panache that at once stands out, yet does not dominate.

This music demands to be listened to. Hearing the recorder play such beautiful pieces so wonderfully is enchanting. There is a hypnotic quality that draws the listener in, and this CD would appeal to a variety of listeners, which is a testament to its accessibility and to the skill in interpretation and execution.

I am always more drawn to music played by just one or two instruments: there is an appeal surrounding the melody and the simple clarity that holds my attention. However, in this instance, I feel I am in no way biased when I call this CD authentic, original, joyful and enjoyable.

***This music demands
to be listened to.***

The three recordings below of central Baroque repertory demonstrate different approaches in our maturing understanding of performance practice. These are not the only discs to hear in enjoying this repertory, but they are well worth enjoying.

For any of us seeking to sort out the works by Handel on these discs, I recommend the wealth of information available online at gfhandel.org The Compositional Catalog link brings you to listings of works with opus numbers and indexes by genre and instrument.

HWV? That's the abbreviation for Verzeichnis der Werke Georg Friedrich Händel—or in English, the Catalog of Works by Handel. Kudos to

Back to basics: Corelli, Handel, Bach

Brad Leissa and David Vickers for this online resource.

Reviewed by Tom Bickley

HANDEL: THE [COMPLETE] RECORDER SONATAS. ERIC BOSGRAAF, RECORDERS; FRANCESCO CORTI, HARPSICHORD. Brilliant Classics 93792, 2008, 1 CD, 56:44. \$11.98. www.brilliantclassics.com

Eric Bosgraaf, recipient of a 2009 Borletti-Buitoni Award, provides an intensely ornamented recording of the familiar Handel sonatas for recorder.

The seven works on this disc include the familiar ones from Opus 1 (numbers 7, 2, 4, 11) as well as the three from the Fitzwilliam manuscript: the F major sonata on soprano, D minor (here in B minor) on voice flute, and B^b major on alto recorder.

This performance employs recorder and harpsichord, without a bowed string instrument on the bass line. In the booklet, Bosgraaf

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

comments that the writing expresses Handel's own keyboard skills, and that "adding a bowed instrument could easily act as a restraint." The performances are certainly virtuosic and enjoyable for the speed and dexterity, but strike me as a bit overly athletic, from both players.

While this is a beautiful recording, with thoughtful and helpful commentary, and featuring dramatic playing, I don't recommend this as the only CD to own of the Handel sonatas. For that I suggest the 1995 disc by Marion Verbruggen on Harmonia Mundi (HMU907151, \$19.99—and often found at a lower price) with Ton Koopman, harpsichord, and Jaap ter Linden, 'cello.

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Handel made remarkably economical use of his wonderful melodic material: a movement from an organ concerto turns up (in the composer's own hand) as a movement in a recorder sonata, citing just one instance. Similar to Bosgraaf's approach to the sonatas (*i.e.*, using an instrument other than alto), Reyne visits the Handel repertory of works that can fit the recorder and ensemble and, in addition to four concertos specifically for recorder, he creates two additional concerti following Handel's own practice of adaptation.

The disc concludes with three tracks: a marvelous reading *inegale* (even eighth notes played in a "swinging" style of the high French Baroque) of Andante Allegro from *Concerto in B^b major* (HWV294), a



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Tamburino from Handel's opera

Alcina, and a minuet from the composer's *Water Music*.

Reyne's playing brings out the elegance of line in these works, with the ornamentation done imaginatively and with excellent taste. Hearing familiar movements that also appear in the Handel recorder sonatas as concertos helps us hear them anew. This is well worth adding to your collection.

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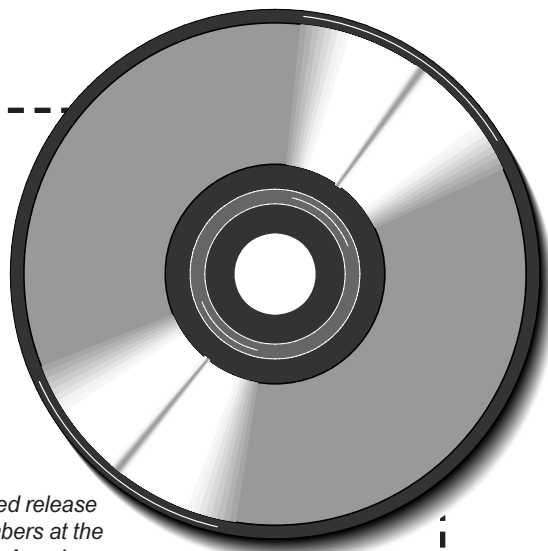
Hanneke van Proosdij, David Tayler and colleagues provide a satisfying listening experience that breaks out of our convention of performing entire works as stand-alone pieces. Tayler explains in the succinct notes that evidence of performance of such works in the Baroque included the option of "ungluing" multiple movement works. In this way a single movement can become a fitting prelude for a whole sonata.

Lest you have the impression that this disc replicates the "single movement only" approach of commercial

classical radio, please note that six works are heard in their entirety.

The Handel recordings reviewed in this column place that composer's works in the context of the recorder repertoire. This recording by Voices of Music places the recorder in the musical context of the Baroque. In this way, the works with recorder on this disc (three of Telemann: *Trio Sonata in D minor*, TWV42:10; *Fantasia in G minor*, TWV40:9; *Quadro in G minor*, TWV43:4; and Bach, *Trio Sonata in C major*, BWV529) emerge as an integrated part of the flow of music of that time.

Van Proosdij's playing is polished and persuasive. Her ornamentation works very well. I find the performance effective because it is so solidly musical—not calling attention to the recorder as a recorder, but employing it in the service of the music. The clean, present recording (no doubt engineered by Tayler) fits that aesthetic as well.



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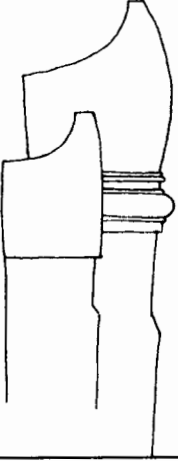
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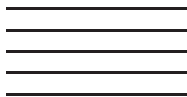
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CHAPTERS & CONSORTS



Workshop reports from two chapters



Mid-Peninsula Recorder Orchestra (MPRO) hosted another stellar workshop on February 14 in the spacious parish hall of the Unitarian Universalist Church of Palo Alto (CA).

Vicki Boeckman came from Seattle (WA) to direct “Heart and Soul—The Next Chapter.”

Her energy, talent, knowledge and enthusiasm made this a wonderful day for the 35 participants. She is a firm believer in physical preparation for playing, and led the assembled recorder players in a number of warm-ups—first stretching, and then breathing—and took us through some body awareness exercises. To help us with our approach to music-making, she highly recommends two books for musicians: *A Soprano on her Head* by Eloise Ristad, and *The Perfect Wrong Note* by William Westney.

We played four pieces, which doesn’t seem like very much for an all-day workshop—but after leading Josquin’s *Ave Maria* as a delicious warm-up, Vicki delved into more challenging pieces. We really “worked” a *Passacaglia* by Johann Christoph Pez (1664-1716), and by the time we’d played it all the way through a second time, it almost sounded like a new piece: with her help, we understood the grand gestures implied by the music.

She did the same for four movements from a suite of Handel’s *Water Music*—lots of fun to hear and play on recorders. The final piece she brought for us was *MegaRONY* by Pete Rose—a romp through four movements of bluesy chromatics and jazz rhythms, punctuated in the final movement by everyone playing percussion.

George Greenwood, MPRO

What a great time we had on February 28 at the San Francisco (CA) chapter’s “Tune Into the Recorder Workshop—The Musik Meisters.” It was our fifth workshop, and each one gets better attendance—we hit 40 this time. The workshop is designed so that no one will feel over- or under-extended. The less-experienced group had 15 of us, and the other 25 participants were in the advanced group.

Our leaders were **Louise Carslake** and **Frances Feldon**. We Bay Area folks are lucky to have so many great recorder teachers available. Louise and Frances each led two sessions, alternating so we could benefit from both of their styles of teaching.

The first session was *tutti*; we got tuned and warmed up, and played a few pieces together. Then we split into separate groups for the rest of the morning and after lunch. We concluded with a *tutti* session, playing a three-choir (high, middle and low) piece by Hans Leo Hassler. Imagine 40 recorders working together—what a tribute to our leaders!

I’m looking forward to next year. Maybe then I’ll be ready for the advanced group!

Jerry Walker, SFRS Secretary

Photo by Jack O’Neill



CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: American Recorder, 7770 South High St., Centennial, CO 80122-3122, editor@americanrecorder.org. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3”x4”x300dpi TIF or unedited JPG files. Please send news to the AR address above, and to the following: ARS Office, 1129 Ruth Drive, St. Louis, MO 63122-1019, ARS.recorder@AmericanRecorder.org and to Bonnie Kelly, Chair, Chapters & Consorts Committee, 45 Shawsheen Rd. #16, Bedford MA 01730, bksharp2@gmail.com.

Coming in the September AR: Play-the-Recorder Month 2009

MUSIC REVIEWS

“LA FOLLIA” VARIATIONS, BY GLEN SHANNON. Screaming Mary Music SMM140 (www.glenshanonmusic.com), 2006. S’o/S, S/A, A/T, T/B, B. Sc 9 pp, pts 3 pp ea. \$15.

When this composition arrived for review, I thought it would be good as the focus of an ARS chapter meeting, along with some other pieces based on *La Follia*. So recently both the Denver and Boulder (CO) chapters tried out this new piece by Glen Shannon. It was a stretch for some members to sight-read, but still great fun to play, and several are going to buy it for their own consorts.

La Follia is a harmonic bass pattern that was used, beginning in the late 15th century, for improvisations of songs, dance music and sets of variations.

La Follia is a harmonic bass pattern that was used, beginning in the late 15th century, for improvisations of songs, dance music and sets of variations. It began as a “very noisy” Portuguese folk dance, and soon became popular in Spain for “wild singing and dancing” accompanied by guitar and tambourine.

By the early 17th century, it was all the rage in Italy for improvised singing and playing on the Spanish guitar. After 1672, when *La Follia*

arrived in France at the court of Louis XIV, the chord structure was standardized and the tempo greatly slowed to a sarabande rhythm. *La Follia* was known in England by 1685 when Playford published variations on it by Michel Farinel in *The Division Violin*. Known as “Faronell’s Ground,” these variations were transcribed for recorder and published by John Walsh in *The Division Flute* in 1706.

The five-part “*La Follia*” Variations by Shannon (b. 1966) was commissioned by Charles Fischer and arranged by the composer from his original version for recorder orchestra. Shannon lives in California and is an active member of the East Bay chapter of the ARS. He has composed many works for recorder ensemble, and three have won awards from the Chicago (IL) Chapter Composition Contest. He says, “My music is fun because it usually engages all players, and when you write for amateur players, this is an important feature!”

Shannon’s version of *La Follia* begins with the traditional chord progression and melody followed by 14 variations, each with its own distinct tempo and mood. These changes of textures, rhythms, and clearly marked articulations are very creative and contrast significantly with one another. In order to reduce the forces from a recorder orchestra to a quintet, Shannon requires the players (except the bass) to change instruments within the piece: soprano to sopranino, alto to soprano, tenor to alto, and second tenor to bass. Some

La Follia for large recorder ensemble, spirituals and Dowland “lite” for trio

sections are easy and others quite difficult, but all fit recorders well.

At the Denver chapter meeting, where there was more than one player on each part, some of the technically challenging variations were given to soloists, resulting in interesting dynamic contrasts. We also added a sackbut and viols to the bass part. It was a wonderful sound, played not as fast or as perfectly as the performance on Shannon’s web site (above), but a thrilling experience for the chapter members!

Connie Primus received the 2006 ARS Presidential Special Honor Award, and is a former President of the ARS. She served on the ARS Board for 14 years. She has taught music to adults and children and has performed on recorder and flute for many years.

**LORD, LORD, LORD:
FOUR SPIRITUALS FOR THREE
RECORDERS**, BY RONALD J. AUTENRIETH. Moeck 808 (Magnamusic), 2006. SAT. 4 pts, 4 pp ea. \$7.

Ronald J. Autenrieth was born in 1959 in Weingarten/Baden, Germany. He has worked mainly with recorder ensembles, and also as a choirmaster and church musician. His works

KEY: rec=recorder; S’o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer’s name. Please submit music for review to: *Sue Groskreutz*, 1949 West Court St., Kankakee, IL 60901 U.S.

include recorder music for young people.

These four “Negro Spirituals” fall in to the latter category. They are: “Lord, Lord, Lord,” “Burden Down,” “Oh, de Blin’ Man Stood on de Road” and “Cotton Needs a-Pickin’.”

These pieces would be wonderful for a school group or other beginner recorder ensemble. There are enough accidentals in them to make them a bit of a challenge for new players, but they are short, which makes them more accessible to new ensembles.

They would be good for a classroom unit on gospel music or music of the slaves.

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

**JOHN DOWLAND “LITE:”
AYRES TO THE LUTE
ARRANGED FOR 3 PARTS
(1597-1603), BY JOHN DOWLAND,
ED. CHARLES NAGEL.** Cheap
Trills TR 62, (Magnamusic), 2007.
STB. Sc 9 pp. \$3.95

John Dowland was born around 1563, by his own statement, but details of his life remain elusive. Nothing is known of his early training, but what is known is that he was one of the very finest lute players of his time. References to Dowland’s quickly-gathering fame are found as early as 1584 in a poem entitled “To Dowland’s Galliard.” In 1588, Dowland is listed among those musicians worthy of greater honor and fame.

There are also references to Dowland either playing at court or having his pieces played at court, and yet Dowland was not appointed to the Royal Lutes upon the death of John Johnson in 1594. The fact that no one

was appointed to fill that vacancy failed to mollify Dowland. He quickly accepted an invitation for employment at Wolfenbüttel, where Michael Praetorius was court organist, thereby joining the list of English expatriate musicians—which included John Bull, William Brade and Thomas Simpson.

His stay at Wolfenbüttel was short, though. Dowland accompanied Gregory Huet to the court of Moritz, Landgrave of Hessen. Then his travels took him toward Rome to study with Luca Marenzio, but he was caught up in a plot by English Catholics and never reached that destination. He retreated to Nuremberg to write numerous letters to try to procure an official position at court.

Eventually Dowland made his way to the court of Christian IV of Denmark. This seems to have been Dowland’s most secure position—and one where he was the most



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These are very fine pieces, well deserving to be heard and played by recorder players, but lute music translates only with difficulty into a consort format.

appreciated, since he was paid much more than the average musician at the court and was allowed extended periods of absence when he returned to England to recruit other musicians and to buy instruments.

On one of those excursions in 1604, Dowland oversaw the publication of his famous consort collection, *Lachrimae, or Seaven Teares*, the music for which he is most famous among recorder players.

Dowland returned to England in 1610, but his long-coveted court position in England would not occur until a post was especially created for him in 1612. Although his music was quickly considered *passé* in his own country, his lute songs, solos, consort pieces, and individual playing had an enormous influence on the Continent. He died on February 20, 1626.

The present edition is a most curious one. Charles Nagel at Cheap Trills has taken lute songs and arranged them for a recorder trio. It is tempting to assume that he is aiming this edition at beginning ensembles, but it is more likely that he is making some of Dowland's exquisite lute music more available to the average recorder player.

Included in this slim volume are such pieces as "Flow, My Tears" (the model for the *Lachrimae* collection) and "Now, O Now I Needs Must Part" (better known in the instrumental version *The Frog Galliard*). The sixth piece, "Go, Crystal Years," has

some spots where a $\text{C}\flat$ is printed instead of $\text{B}\sharp$, but Nagel includes an erratum sheet with an amusing note to the reader.

There are no parts, but the inexpensive price of this volume brings it well within reach of any consort interested in exploring these relatively unknown (to recorder players) pieces.

This music is very high quality, but the arrangements have their idiosyncrasies. Nagel adhered to the original source, but what works well on the lute does not always work as well on more sustaining instruments.

His bass lines are a case in point. Often they behave as ordinary bass parts in contemporary consort works, but occasionally they break out and bounce across octaves and fifths, ignoring Renaissance theory in voice leading.

Another oddity can be found in the final cadences. After having heard them played on lutes for many years,

it was jarring to me to play them on recorders. As lute ornaments, of course they work well, but they seem too assertive on recorders. It took a great deal of finesse to make the bass parts and cadences play well in a recorder trio format. Even so, they never sounded idiomatic.

To sum up: these are very fine pieces, well deserving to be heard and played by recorder players, but lute music translates only with difficulty into a consort format. A comparison between "Flow, My Tears" and the five-part *Lachrimae* fantasias reveals just how far Dowland himself altered his source material in order to make it fit a consort.

Frank Cone studied the recorder with the late Ellen Perrin, the viola da gamba with Carol Herman, and the cornetto with Larry Johansen. The California multi-instrumentalist has been a member of the Orange County Recorder Society since 1985.

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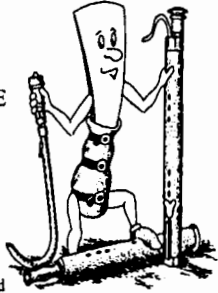


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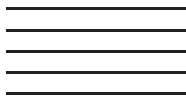
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