

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

NOVEMBER 2005

PUBLISHED BY THE AMERICAN RECORDER SOCIETY, VOL. XLVI, No. 5



Playful Design. Dependable Performance.

The world's most dependable and chosen recorders are also the most playful that students are sure to enjoy. Sour Apple Green, Cotton Candy Blue and Bubble Gum Pink colors add that extra fun for students beginning their music education.

Yamaha 20 Series Recorders are specially designed for beginning students and are easy to play in every range. They offer the ideal amount of air resistance for effortless control and an accuracy of intonation that provides a rich, full sound.

Playful with serious quality Yamaha is known for, Yamaha Recorders are the thoughtful choice for teachers that care.



YAMAHA

Roberto's Woodwind



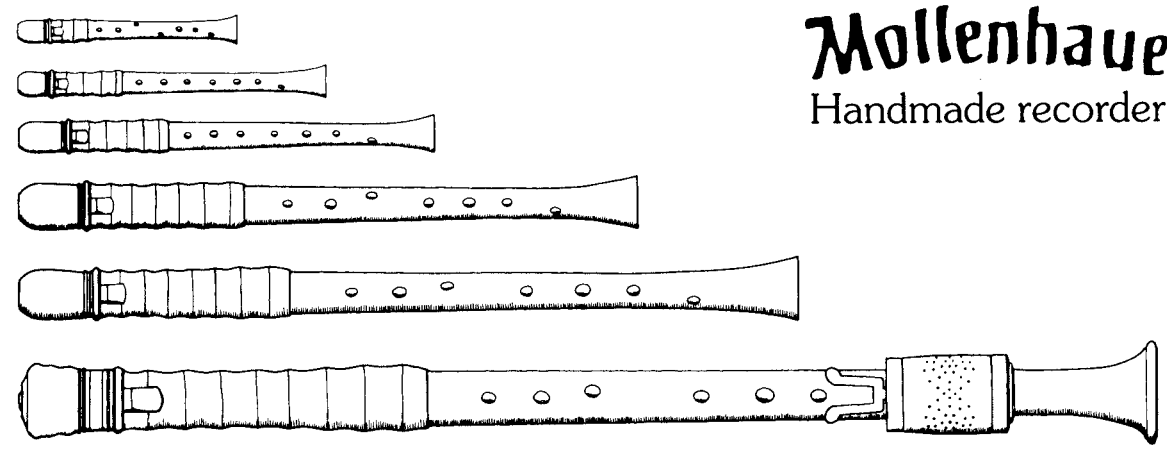
Roberto's Woodwind is proud to present the recorders of award winning Italian maker Pietro Sopranzi.
"Every instrument made by Pietro Sopranzi is unique. Each individual piece of wood is selected by hand, rendering every flute an unrepeatable extension of it's maker's soul..."
Our selection includes historical reproductions of:
-Bressan -Boekhout -Van Eyck -Ganassi

We also specialize in repair and restoration of recorders.

Roberto's Woodwind
146 W46th St.
NY, NY 10036
(212) 391-1315
www.robertoswoodwind.com

Kynseker-Renaissance

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




Mollenhauer
Handmade recorders

Please write for our catalog and a list of dealers.
Conrad Mollenhauer GmbH, P.O. Box 709, D-36007 Fulda/Germany
<http://www.mollenhauer.com> e-mail: info@mollenhauer.com

Magnamusic Distributors, Inc.

PO Box 338, Sharon, CT 06069-0338 Toll Free: (888) 665-2721

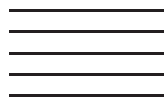
Announcing a new *boutique* catalog of recorder music from *Editions Baroque*.

All of these titles are supplied as score and parts.

EBA1101	Sammartini: Complete Sonatas, Vol. 1, Sibley Nos. 17 & 19	A, Bc	\$22.00
EBA1102	Sammartini: Complete Sonatas, Vol. 2, Op, Nos. 1 & 2	A, Bc	\$22.00
EBA1103	Sammartini: Complete Sonatas, Vol. 3, Sibley Nos. 15 & 25 <i>Amazing sonatas – not to be passed-over!</i>	A, Bc	\$22.00
EBA1117	Detri: Solo Flute a Bec: Sonata in C Minor (figured bass)	A, Bc	\$11.50
EBA1118	Detri: Solo Flute a Bec: Sonata in C Minor <i>This Italian-inspired work plays beautifully on the recorder. Little is known of Detri but his style is similar to early 18th century sonatas.</i>	A, Bc	\$ 7.50
EBA1119	O'Carolan: A Medley of His Songs with His Concerto <i>Six of the most lovely classical Irish folk tunes from a famous early Irish composer.</i>	S, Pf	\$14.50
EBA1120	Ortiz: 8 Ricercadas <i>These 8 solo ricercare are based on the "Gamba School" work (1553). Rhythmically thrilling!</i>	S/T, Bc	\$25.00
EBA1121	Scarlatti: Due Sinfoniae (F-Major & G-Major) <i>The only solo compositions for the recorder by this maestro from Naples. Easy to play.</i>	A, Bc	\$15.00
EBA1150	Purcell, D: Sonata Sesta (in a-minor) & Chaconne by Mr. D. Purcell <i>An expressive sonata as well as a magnificent Chaconne by the brother of Henry Purcell</i>	A, Bc	\$23.50
EBA1205	Corelli: Concerti Grossi Op. VI, Vol. 1, Concerto VIII (Christmas)	AA, Bc	\$19.50
EBA1206	Corelli: Concerti Grossi, Vol.2, Concerto II in F-Major <i>Corelli's brilliant concerti grossi, based on the original prints. Great fun to play!</i>	AA, Bc	\$19.50
EBA1220	Corbett: Six Sonatas, Op. 2 (1701) Vol. 1, Sonatas 1 & 2 <i>Six sonatas from Opus 2, Amsterdam 1701</i>	AA, Bc	\$24.50
EBA1227	Playford & Altera: The Dancing Master, Vol. 1: Maggots & Marches	S/T, Bc	\$24.50
EBA1228	Playford & Altera: The Dancing Master, Vol. 2: Cooking & Gardening	S/T, Bc	\$24.50
EBA1229	Playford & Altera: The Dancing Master, Vol. 3: Dames & Dancing <i>70 years after the last printing of the legendary "Dancing Master", the last book with 360 melodies was published and is the basis of this series. Each volume has 25 melodies.</i>	S/T, Bc	\$24.50
EBA1230	Williams/ Orme: Sonata in Imitation of Birds & The Imitation Of Several Birds – (2 trio sonatas in F-Major) <i>For the ornithologist in us all: Included is William's famous "Sonata in Imitation of Birds" but also offered for the first time, Orme's "The Imitation of Several Birds". Most charming.</i>	AA, Bc	\$23.50
EBA5001	Janequin: La Bataglia Francese	AATB/ SATB	\$22.50
EBA5002	Janequin: Canzon delli Ucelli <i>Famous madrigals from 1577 presenting pictures of a battle and the imitation of various birds.</i>	SATB	\$18.50
EBA5050	Merula & Riccio: The Nightingale & La Rosignola In Ecco <i>Wonderful Italian consort music!</i>	SATB	\$23.50

www.magnamusic.com

EDITOR'S NOTE



I confess that one of my weaknesses is mass market paperback mysteries, which a local used bookstore sells at eight for \$5. The thought threshold required to read them is minimal enough that one mystery usually equals an evening or weekend of pleasurable distraction.

I usually look for authors I know can write in an interesting style and can devise a clever plot—Stuart Kaminsky, Tony Hillerman and others writing geographical mysteries, Victorian-set tales from Anne Perry, Ngaio Marsh, Ruth Rendell. The price being right, I may buy an author unfamiliar to me, based on a testimonial from one of the “known” authors or on the description of the plot or detective character, such as a recent one (regrettably, not memorable) featuring a music librarian.

In a dream, the librarian leaps onto a stage and asks a fellow in a black suit to stop pounding a keyboard with his fists. “What’s wrong?” asks the piano pounder. “Bach used most of the same notes.”

“Yes, but the way you’re putting them together doesn’t make sense,” responds the musical sleuth. The librarian’s right, as **Matthias Maute** demonstrates in his article explaining the apprenticeship method he used to compose his *Sei Soli* in the style of J.S. Bach (page 8). **Jen Hoyer** further examines how Maute channels Bach to create music in a completely modern style (page 15).

A former orchestra conductor, whom I knew only briefly, used to call them the snowcone crowd—people attending an informal event who would stroll by, perhaps listening to the orchestra play while slurping or chomping on something bought at a nearby concession. He didn’t seem to enjoy playing for the snowcone crowd, preferring the more traditional stage-audience relationship of a concert. Not all of us have a flare for the informal, informational performance setting, but **Rebecca Arkenberg** has encountered the scenario many times, in both her capacities as musician and museum educator. Her ideas can help your program appeal to adults and children alike (page 18).

Gail Nickless

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

Volume XLVI, Number 5

November 2005



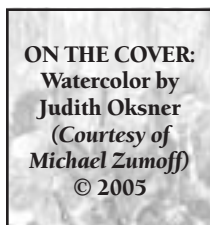
4



8



18



ON THE COVER:
Watercolor by
Judith Oksner
(Courtesy of
Michael Zumoff)
© 2005

FEATURES

A Posthumous Approach to the Baroque Masters 8
Sei Soli per Flauto senza Basso,
by Matthias Maute

It’s Summertime 15
Matthias Maute rethinks the Role of the Recorder,
by Jen Hoyer

Cultivating the Graces on the Greens 18
Developing a Family Program,
by Rebecca Arkenberg

DEPARTMENTS

Advertiser Index 40

Chapters & Consorts 22

Classified 40

Department of Amplification 26

Compact Disc Reviews 30

Music Reviews 36

President’s Message 3

Q&A 20

Response 32

Tidings 4

Katrina’s effect on Louisiana ARS members; Howard Schott dies; corporate news about Dorian and Koch; ARS Business Members

GAIL NICKLESS, Editor

Contributing Editors

FRANCES BLAKER, Beginners; JOHN H. BURKHALTER III, Book Reviews

THOMAS CIRTIN, Compact Disc Reviews; JODY L. MILLER, Education

CONSTANCE M. PRIMUS, Music Reviews; CAROLYN PESKIN, Q & A

TIMOTHY BROEGE, 20th-Century Performance

LISA SCHMIDT, Design Consultant

Advisory Board

Martha Bixler • Valerie Horst • David Lasocki

Bob Marvin • Thomas Prescott • Catherine Turocy

Kenneth Wollitz

Copyright © 2005 American Recorder Society, Inc.

Visit AR On-Line at <www.recorderonline.org>

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

Editorial office: Gail Nickless, Editor, *American Recorder*, 7770 South High St., Centennial, CO 80122; 303-794-0114 (phone & fax); <editor@recorderonline.org>. Deadlines for editorial material: November 15 (January), January 15 (March), March 15 (May), July 15 (September), and September 15 (November). Books for review: Editorial office. Music for review: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444. Recordings for review: Thomas Cirtin, 8128 N. Armstrong Chapel Road, Otterbein, IN 47970. Cutting Edge: Tim Broege, 212 Second Ave., Bradley Beach, NJ 07720-1159. Chapter newsletters and other reports: Editorial office. Advertising: Steve DiLauro, LaRich & Associates, Inc., 15300 Pearl Road, Suite 112, Strongsville, OH 44136-5036; 440-238-5577; 440-572-2976 (fax); <advertising@recorderonline.org>. Advertising Closings: December 1 (January), February 1 (March), April 1 (May), August 1 (September), and October 1 (November). Postmaster: send address changes to American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Periodicals postage paid at St. Louis, MO, and at an additional mailing office.



**AMERICAN
RECORDER
SOCIETY
INC.**

Honorary President
ERICH KATZ (1900-1973)
Honorary Vice President
WINIFRED JAEGER

Statement of Purpose

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

Board of Directors

Alan Karass, *President*
Sue Roessel, *Vice President*;
Marilyn Perlmutter, *Secretary*;
Chair, Chapters & Consorts
Ann Stickney, *Treasurer*; *Chair, Finance*
John Nelson, *Asst. Secretary*; *Chair, Scholarships*
Rebecca Arkenberg, *Chair, Publications*
Letitia Berlin, *Chair, Membership*
Amanda Pond, *Chair*;
Special Events/Professional Outreach
Mark Davenport, *Chair, Education*
Frances Blaker, Richard Carbone,
Jerome Kaplan, Susan van Gelder

Staff

Kathy Sherrick, Administrative Director
1129 Ruth Drive
St. Louis, MO 63122-1019 U.S.A.
800-491-9588 toll free
314-966-4082 phone
314-966-4649 fax
E-mail:

<recorder@AmericanRecorder.org>
Web site: <www.AmericanRecorder.org>

In accordance with the Internal Revenue Service Taxpayer Bill of Rights 2, passed by the United States Congress in 1996, the American Recorder Society makes freely available through its office financial and incorporation documents complying with that regulation.

American Recorder is printed in Canada.

ARS Chapters

ALABAMA

Birmingham: Ken Kirby
(205-822-6252)

ARIZONA

Phoenix: Linda Rising (602-997-6464)
Tucson: Scott Mason (520-721-0846)

ARKANSAS

Aeolus Consort: Don Wold
(501-666-2787)
Bella Vista: Barbara McCoy
(479-855-6477)

CALIFORNIA

Central Coast:
Margery Seid (805-474-8538)
East Bay: Helga Wilking
(415-472-6367)
Inland Riverside: Greg Taber
(951-683-8744)
Monterey Bay: Sandy Ferguson
(831-462-0286)
North Coast: Kathleen Kinkela-Love
(707-822-8835)
Orange County: Doris Leffingwell
(949-494-9675)
Redding: Kay Hettich
(530-241-8107)
Sacramento: Robert Foster
(916-391-7520) or
Elsa Morrison (916-929-6001)
San Diego County:
Harvey Winokur (619-334-1993)
San Francisco: Dana Vinicoff
(415-908-3258)
South Bay: Liz Brownell
(408-358-0878)
Southern California: Lynne Snead
(661-254-7922)

COLORADO

Boulder: Rose Marie Terada
(303-666-4307)
Colorado Springs: Nadine Gilman
(719-262-6661)
Denver: Keith Emerson
(303-750-8460)
Fort Collins: Roselyn Dailey
(970-282-1097)

CONNECTICUT

Connecticut: Dorothy Vining
(203-267-6513)
Eastern Connecticut: Joyce Goldberg
(860-442-8490)

DISTRICT OF COLUMBIA

Washington: Myrl Powell
(301-587-4799) or
Jane Takeuchi Udelson
(703-369-3022)

DELAWARE

Brandywine: Roger Matsumoto
(302-731-1430)

FLORIDA

Gainesville: Russell D. Moore
(352-378-0567)
Miami: Phyllis Hoar (305-385-5386)
Palm Beach: Beverly Lomer
(954-592-2852)
Sarasota: Valerie Sizemore
(941-484-9589)

GEORGIA

Atlanta: Phil Hollar
(770-253-0691)

HAWAII

Hawaii: Irene Sakimoto
(808-734-5909)
Big Island: Roger Baldwin
(808-935-2306)

ILLINOIS

Chicago: Larry Johnson
(773-631-6671)
Chicago-West Suburban:
Laura Samborn Kuhlman
(630-462-5427)

LOUISIANA

Baton Rouge: John Waite
(225-925-0502)
New Orleans: Chris Alderman
(504-862-0969)

MARYLAND

Northern Maryland:

MASSACHUSETTS

Boston: Laura Conrad (617-661-8097)
Recorders/Early Music Metro-West
Boston: Sheila Beardslee
(978-264-0584)
Worcester Hills: Madeline Browning
(508-842-5490)

MICHIGAN

Ann Arbor: David Goings
(734-663-6247)
Kalamazoo: Chris Chadderton
(269-327-7601) and
Christine Hann (269-343-9573)
Metropolitan Detroit:
Claudia Novitzsky (248-548-5668)
Northwinds Recorder Society:
Janet Smith (231-347-1056)
Western Michigan: Marilyn Idsinga
(231-894-8415)

MINNESOTA

Twin Cities: Barbara McKernan
(763-529-2525)

MISSOURI

St. Louis: Norm Stoecker
(636-532-3255)

NEVADA

Sierra Early Music Society:
Kay Judson (775-322-3990)

NEW HAMPSHIRE

Monadnock: Barbara George
(802-257-1467)
Upper Valley: Barbara Prescott
(603-643-6442)

NEW JERSEY

Bergen County: Mary Comins
(201-489-5695)
Highland Park:
Donna Messer (732-828-7421)
Navesink: Lori Goldschmidt
(732-922-2750)
Princeton: Peter Lindenfeld
(609-921-9524)
Somerset Hills: Keith Bernstein
(908-722-6572)

NEW MEXICO

Albuquerque: Ray Hale
(505-286-8604)
Rio Grande: Kathryn Barber
(505-521-4545)
Santa Fe: Jane Miller (505-984-0851)

NEW YORK

Buffalo: Charles Hall (716-835-5573)
Hudson Mohawk: Darleen Koreman
(518-482-6023)
Long Island: Margaret H. Brown
(516-765-1867)
New York City: Michael Zumoff
(212-662-2946)
Rochester: Frank Amato
(716-225-6808)
Rockland: Lorraine Schiller
(845-429-8340)
Westchester: Carol B. Leibman
(914-241-3381)

NORTH CAROLINA

Triangle: Mary McKinney
(919-489-2292)

OHIO

Greater Cleveland: Edith Yerger
(440-826-0716)
Toledo: Marilyn Perlmutter
(419-531-6259)

OREGON

Oregon Coast: Corlu Collier
(541-265-5910)

PENNSYLVANIA

Philadelphia: Dody Magaziner
(215-886-2241) or
Joanne Ford (215-844-8054)
Pittsburgh: Helen Thornton
(412-781-6321)

RHODE ISLAND

Rhode Island: David Bojar
(401-944-3395)

TENNESSEE

Greater Knoxville: Ann Stierli
(865-637-6179)
Nashville: Janet Epstein
(615-297-2546)

TEXAS

Austin: Katherine Bracher
(512-459-4904)
Dallas: Bill Patterson (214-696-4892)
Rio Grande: Kathryn Barber
(505-521-4545)

VERMONT

Upper Valley: Barbara Prescott
(603-643-6442)

VIRGINIA

Northern Virginia:
Edward Friedler (703-425-1324)
Tidewater (Williamsburg):
Vicki H. Hall (757-565-2773)

WASHINGTON

Moss Bay: Ralph Lusher
(253-945-9732)
Seattle: Tommy Arends
(425-649-9869)

WISCONSIN

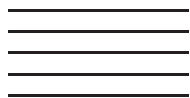
Milwaukee: Diane Kuntzelman
(414-654-6685)
Southern Wisconsin:
Margaret Asquith (608-233-4441)

CANADA

Montréal: Susan van Gelder
(514-486-3812)
Toronto: Geoffrey Allen
(416-778-7777)

**Please contact the ARS office
to update chapter listings.**

PRESIDENT'S MESSAGE



Podcasting and Recorders?

Back in September 2004, I wrote about Bblogs—web sites that serve as publicly available personal journals. Since then, the internet has been inundated with blogs, and they are becoming increasingly important to news and political forums. What are other trends of which the average recorder player should be aware? A phenomenon that started to become popular about 18 months ago is podcasting.

“Is anyone producing recorder podcasts now?”

Podcasting allows anyone to distribute audio programs on the internet. A program can be of any length, and can include music, talk or any combination of the two. It can include news, music, comedy, drama, poetry—the variety is limitless.

Podcasts can be received as a subscription: users sign up to receive new podcasts of a particular program as they are made available. Public radio stations and major news networks offer podcasts.

Although the word “podcasting” might be mistaken as having to do with broadcasting to an iPod (the portable audio devices from which Mac has made a fortune), podcasts can be downloaded to any computer and can be listened to on any computer or portable player at any time.

What does this mean for us? Any recorder player can quickly, easily and inexpensively share recordings of themselves and their ensembles with the world. With a bit of computer hardware and software, every amateur, semi-professional and professional can be “heard.”

This could be a tremendous marketing and promotion tool for both professional performers and composers. Professionals could regularly release podcasts as concert previews, to entice listeners to concerts. Or, they could include tracks from CDs on their podcasts, to promote sales. Composers might use podcasts to make listeners aware of their works. A simple

e-mail inviting listeners to sample a podcast is all it takes to get the ball rolling.

There are directories listing podcasts. You can look for specific types of programs at web sites such as <www.podcast.net>, <www.ipodder.org>, <www.podcastalley.com> and <www.allpodcasts.com>.

So next you might ask, “Is anyone producing recorder podcasts now?” Unfortunately, the answer is “no.” However, there are some early music podcasts that are available. *Early Sound* (<www.earlysound.com>) offers a variety of instrumental and vocal selections accompanied by an uninspired computer-generated narrator. Three episodes are currently available. At the time when this is being written, there are two episodes of *Y da Esplendor* (<podcast.ceegee.org>), featuring recordings by Jordi Savall and

Hespèrion XXI. That podcast is created and narrated by Christopher Gray, who also maintains a blog.

There may be others out there too. In any event, this could be part of how recordings are distributed to listeners around the world in the future.

Even with the magical evolution of technology, I still have to admit that there is something very gratifying about going to the local CD shop, browsing through its bins, and finding something new.

Or even more exciting ... live music!

Wishing you a musical fall,

Alan Karass, ARS President
<akarass@holycross.edu>



RECORDERS

Viols & Early Winds

Sheet Music & Accessories

Kung Moeck Mollenhauer Paetzold Yamaha
Aesthe Dolmetsch Ehlert K&M

Competitive Prices
Sent on Approval
Personalized Service & Advice

Lazar's Early Music

1377 Bluebird Ct., Sunnyvale, CA 94087
(866) 511-2981
Bill@LazarsEarlyMusic.com
www.LazarsEarlyMusic.com



The New Orleans Early Music Society, in happier times—June 2004, when Alejandra Lopera (seated, center) offered a workshop.

TIDINGS

Effects of Hurricane Katrina, new leader for London's historic Wigmore Hall

Katrina plays havoc with musicians' lives

What a terrible experience all of us from New Orleans are going through. Like the rest of the city's population, we ARS members are scattered to the winds, finding temporary housing with family or friends until we can go home again—or making different plans for the future.

Hurricane Katrina gained strength and headed straight toward New Orleans, LA, on Saturday, August 27, just as the **New Orleans** and **Baton Rouge** sister ARS chapters met for a play-in at our home church, St. George's. While we engrossed ourselves in music by Isaac and Frescobaldi, the storm got closer.

When we broke for lunch, Bill Behrmann, Cindy Henk and Jack Waite (the Baton Rouge contingent) thought they'd better get home before early evacuees started to flood the roads. Shauna Roberts and David Mauleg decided they needed to batten the hatches of their home and take their pets to higher ground.

The rest of us—Dave Kemp, Vicky Blanchard, Gary Porter, Jeremy Wessel, Philip Freemer and I—didn't know if we'd stay in New Orleans or go. After all, several hurricanes had passed the area in the last few years with unnecessary mass evacuations. How could we know if this was "The Big One?"

We cut our playing short, wished each other luck, then went home to watch Katrina approach on our TV screens.

Sunday morning at 4 a.m., my husband and I woke up, threw some clothes and my alto recorder into a bag, locked the house, and left. I'd found a motel room available in Texas via the internet, and we headed there, avoiding the interstate and taking Route 90 through the cajun country. The traffic wasn't too bad—unlike the parking lot that was Interstate 10.

For two days, we watched TV as the storm passed slightly east of the city, then in horror we learned of the levees being breached. In more horror, we watched the

chaos, the looting, the families stranded in the Superdome, on the raised interstate and on rooftops. It was the end of the world for our city as we knew it!

Jeremy's e-mail was the first to arrive in my e-mail box, and I was relieved to be in communication with our music group again. Other ARS members responded so that we eventually heard—directly or indirectly—about every member.

Everyone got out in time, but some of us have more trauma to face on our return than others. Philip's and my houses escaped flooding, but Shauna and David, and Gary, are not so lucky. Our hearts go out to them, and to others who have terrible damage. We have now settled into our new lives. Some of us are just pacing in time, waiting to return to New Orleans, but others might decide not to return.

One thing is certain: wherever we find ourselves, we'll be playing music.

Chris Alderman

<chrisalderman7@cox.net>

As the CD Turns

The assets of the bankrupt **Dorian Group** have been sold to Virginia recording studio **Sono Luminus**, and the proceeds used to pay Dorian's creditors in the latest chapter of Dorian's recent bankruptcy proceedings.

Dorian filed for Chapter 11 bankruptcy protection in January. When Dorian was unable to stabilize its cash flow enough to pull out of that status, a buyer was sought to purchase the company in total. When that also didn't work, amid a storm of lawsuits, the company's remaining assets were split up and sold in an Albany, NY, court in May.

Dorian was founded in 1988 by mathematician and amateur recording engineer Craig Dory, whose passion led to many of the label's recordings being made at the acoustically superior Troy Savings Bank Music Hall in Albany. Dorian's artists included a number of early music groups, including Chatham Baroque and the Baltimore Consort.

Sono Luminus bid \$245,000 for Dorian's name, artists, equipment, inventory, and accounts receivable. Sono will move the assets to Virginia, where the company was started 10 years ago by Cisco Systems founders Sandy Lerner and Len Bosack. Believing that their backgrounds in digital signal processing, computational mathematics and physics would enable them to "bring a new level of recording fidelity to music," the Sono duo developed the "Spheric Sound" recording process.

Sono's purchase notably did not include Reference Recordings, an audiophile label purchased by Dorian in 2003. Dorian had agreed to sell the Reference label to Koch Entertainment, but the agreement fell apart in late May. The former owners of Reference Recordings, who had contended all along that the 2003 sale was never completed, said they would attempt to regain control of the company through New York State courts.

With that chapter closed, U.S.-based **Koch Entertainment** was purchased in June by ROW Entertainment, the largest wholesaler of CDs and DVDs in Canada. ROW bought Koch for a total purchase price of approximately US\$80 million.

Koch Entertainment is one of the largest independent recording, music publishing, and video and music distribution companies, with assets in both the U.S. and Canada. The transaction creates one of North America's largest suppliers of pre-recorded music and videos for the home entertainment industry. The Koch CD catalog includes such varied musical talents as the Dufay Collective, Ensemble PAN, Hesperus, Marion Verbruggen, Peter Holtslag, John Turner, Stan Kenton, Ringo Starr and Joan Baez.

Based in New York City, NY, Koch was founded 19 years ago by Michael Koch, who remains as CEO of Koch Entertainment.

FOCUS ON ARS BUSINESS MEMBERS

A CHEERFUL NOYSE

Phil Robbins, 1228 Solano Ave., Albany, CA 94706; Toll Free: 877-524-0411; phone/fax: 510-524-0411; info@acheerfulnoyse.com; www.acheerfulnoyse.com

A complete music store specializing in classical, folk and early music. Special area devoted to music for children. Everything for the musician, including instrument, sheet music, accessories and gifts. Music lessons and workshops offered, as well as rehearsal and performance space for ensembles.

AMERICAN ORFF-SCHULWERK ASSOC.

Cindi Wobig, Executive Director, PO Box 391089, Cleveland, OH 44139-8089; 440-543-5366; fax 440-543-268; info@aosa.org; www.aosa.org
AOSA is a professional association of music and movement educators whose purpose is to promote the teachings and philosophy of Carl Orff. The association has approximately 5,000 members and 118 local chapters, holds an annual conference each November, and publishes *The Orff Echo* magazine and *Reverberations* newsletter quarterly.

BARTRAM RECORDERS

James F. Bartram, 605 NE 6th St., Coupeville, WA 98239; 360-678-9272; jim@BartramRecorders.com; www.bartramrecorders.com
Recorders revoiced, renewed and repaired.

BOULDER EARLY MUSIC SHOP

Carol Deihl and Kim Shrier, PO Box 900, Ouray, CO 81427; 800-499-1301; 970-325-4154; fax 970-325-418; info@bems.com; www.bems.com
BEMS specializes in Medieval, Renaissance, and Baroque sheet music, facsimiles, instruments, accessories, and gifts for all levels from beginning student through professional. Order on our secure website or by phone. We ship worldwide. Visit our shop in the spectacular mountains of Ouray, CO.

COLLINS & WILLIAMS HISTORIC WOODWINDS

Lee Collins, 5 White Hollow Rd., Lakeville, CT 06039; 860-435-0051 phone/fax
lee@leecollins.com; www.leecollins.com
Restoration, repair, and maintenance of fine instruments. We offer authorized repair service for Moeck, Zen-On, Coolsma, Aura, Mollenhauer, and other makers of quality instruments world-wide.

COURTLY MUSIC UNLIMITED, INC.

Richard and Elaine Henzler, 3785 Main Street, Warrensburg, NY 12885-1665; 800-274-2443; 518-623-2869; fax 518-623-286; richie@courtlymusicunlimited.com; www.courtlymusicunlimited.com
Everything for the recorder enthusiast! Coolsma, Dolmetsch, Moeck, Mollenhauer, Yamaha, Zenon recorders, historical woodwinds, percussion and other folk instruments. Sheet music, method books. Fingering charts, thumbrests, books, humidifiers, note cards, tuners, cases, music clips, oil, cork grease, metronomes, recorder stands, duponol, music stands and swabs.

LAZAR'S EARLY MUSIC

Bill Lazar, 1377 Bluebird Ct., Sunnysvale, CA 94087; 408-737-8228; fax 413-622-9124; JBLazar@aol.com; www.bill-lazar.com
We sell Moeck, Mollenhauer, Küng, Yamaha, Paetzold Square bass, Dolmetsch, Ehlerl handmade, Boudreau's Aesthé recorders and early winds, Cíp gemshorns, Lyn Elder Krumhorns, Ogle and Wendy Gillespie Chinese viols and bows, Chris English viol bows, Puchalski vielles, music and accessories. Keys added, necks bent (painless). Personal service and advice. Instruments gladly sent on approval. Very competitive prices.

MAGNAMUSIC DISTRIBUTORS, INC.

Madeline Hunter, 74 Amenia Union Rd., Sharon, CT 06069; 860-364-5431; fax 860-364-5168; magnamusic@magnamusic.com; www.magnamusic.com
Importer/distributor of recorders, historical woodwind instruments, shakuhachi, and harpsichords. Magnamusic holds one of the largest inventories of early and contemporary sheet music available in the USA & Canada. Free catalogs. Prompt, friendly service. Please refer to our ad for a listing of manufacturer/publisher information. 10% Discount on purchases made by ARS Members.

MOECK MUSIKINSTRUMENTE UND VERLAG E.K.

Sabine Haase-Moeck, Lückenweg 4, D-29227 Celle, Germany; 49-05141-88530; fax 49-05141-885342; info@moeck-music.de; www.moeck-music.de
(U.S. agent: Magnamusic Distributors, Inc.)

PERIPOLE BERGERAULT

Cak Marshall, PO Box 12909, Salem, OR 97309-0909; 800-443-3592; fax 888-724-6733; cak@peripolebergerault.com; www.peripolebergerault.com

PRB PRODUCTIONS

Peter R. Ballinger and Leslie J. Gold, 963 Peralta Ave., Albany, CA 94706-2144; 510-526-0722; fax 510-527-4763; PRBPrdns@aol.com; www.prbmusic.com
Practical performing editions of early and contemporary music for instruments and voices. Especially for recorders, Frances Blaker's *Recorder Player's Companion*, contemporary works by Goldstein, Seibert and others, baroque polychoral motets by Bassano and Gabrieli, and madrigal books by Gibbons and Monteverdi. Please request a free catalogue for a complete list of our editions.

PRESCOTT WORKSHOP

Thomas M. & Barbara C. Prescott, 14 Grant Rd., Hanover, NH 03755-6615; 603-643-6442; fax 603-643-5219; recorders@aol.com; www.prescottworkshop.com
Baroque and Renaissance recorders personally crafted by Thomas M. Prescott.

PROVINCETOWN BOOKSHOP

Joel Newman, 246 Commercial St., Provincetown, MA 02657; 508-487-0964; fax 508-487-3286

Pioneering in recorder and viol music mail order since the late 1950s. We don't sell instruments and can concentrate on filling music orders. Also offer a growing list of recorder editions by Andrew Charlton, David Goldstein, and Joel Newman.

RHYTHM BAND INSTRUMENTS, INC.

Bob Bergin, P.O. Box 126, Fort Worth, TX 76101-0126; 800-424-4724 or 817-335-2561; fax 800-784-9401 or 817-332-5654; sales@rhythmband.com; www.rhythmband.com
U.S. distributor of Aulos recorders, plus Sweet Pipes recorder publications, Chromaharps, bell sets, and a wide selection of percussion instruments.

ROBERTO'S WOODWIND

Roberto Romeo, 146 West 46th St., New York, NY 10036; 212-391-1315; fax 212-840-7224; Roberto@robertoswoodwind.com; www.robertoswoodwind.com
Representing award winning Italian recorder maker Pietro Soprani including historical reproductions of Bressan, Boekhout, Van Eyck and Ganassi. Specialize in repair and restoration of recorders.

SCHOTT & CO., LTD.

Natalia Balfour, 48 Great Marlborough St. London, W1F 7BB, England; 020-7437-1246; fax 020-7437-0263; marketing@schott-music.com; www.schott-music.com
Recorder sheet music and method books.

SWEET PIPES INC.

Laura Bergin, 6722 Brentwood Stair Rd., Fort Worth, TX 76112; 800-446-1067 or 817-446-3299; fax 800-576-7608 or 817-446-0484; spmus@aol.com; www.sweetpipes.com
Publishers of recorder materials for students, teachers, and performers: method books, solos, ensembles, editions of early music, miscellaneous recorder items, and Aulos and Yamaha quality plastic recorders.

TOYAMA MUSICAL INSTRUMENT CO., LTD.

Takamura Toyama, 41, Oharacho, Itabashi-ku, Tokyo 174, Japan; 81-3-3960-8305
(U.S. agent: Rhythm Band Instruments, Inc.)

VON HUENE WORKSHOP/ EARLY MUSIC SHOP OF NEW ENGLAND

Nikolaus von Huene, 65 Boylston St., Brookline, MA 02445-7694; 617-277-8690; fax 617-277-7217; sales@vonHuene.com; www.vonHuene.com
The Von Huene Workshop makes and deals in fine Renaissance and Baroque woodwinds. Its affiliate, the Early Music Shop of New England, supplies recorders, flutes, reed instruments, early keyboards, sheet music, and related items.

Information supplied by
Business Members responding.

Bits & Pieces

A benefit concert ended **L'Ensemble Portique's** third season, with all ticket and CD sale proceeds going to the Episcopal Relief & Development fund of St. Augustine's Episcopal Church in Wilmette, IL. Episcopal Relief & Development is a high-efficiency agency that distributes resources to those affected by disaster.

With the program "La Burrasca" (The Storm), L'Ensemble Portique, led by artistic director **Lisette Kielson**, presented another of its signature programs of Baroque and contemporary chamber music. Included was music by Albinoni, Castello, Simonetti and Vivaldi, as well as a world premiere work by Madison, WI, composer **David Drexler**.

Howard M. Schott of Boston, MA, died June 23 at age 82. He was graduated from Yale University (1944) and Yale Law School (1948) before serving in the U.S. Army Military Intelligence Service during World War II. After a 20-year career in international law, he returned to the study of keyboard music and instruments at Oxford in 1968, receiving his Ph.D. in 1978. He was an active participant in the early music communities of England, New York City, NY, and Boston. A memorial concert was held in October. Although primarily a keyboard specialist, he served in the capacity of musicologist on the AR editorial advisory board.

Judith Linsenberg and **Louise Carslake** played in the San Francisco Opera's six performances of Handel's *Rodelinda*, which ended October 8. The performances were conducted by early music specialist **Roy Goodman** from England and starred, among others, countertenor **David Daniels**.

California composer **Glen Shannon's** *Jazzy Prelude & Fugue* for SATB was recently accepted for publication by Moeck Verlag, as part of their 2006 "Zeitschrift für Spielmusik" series. Shannon is editor of the *ARS Members' Library* editions, and also publishes music under his own Screaming Mary company name.

Dale Higbee, recorderist and music and director for **Carolina Baroque**, was featured on the weekly "Carolina Live!" broadcast for June 19 on Davidson College's classical station WDAV. Selections were played from two Carolina Baroque CDs (now 21 in number): *Handel and His Peers* and *Handel Sonatas & Telemann Quartets*, both recorded live in 2004.

Healing Muses, a non-profit organization that brings soothing music to California Bay Area hospitals, clinics and convalescent homes, presented a workshop last spring that may become an annual event. Entitled "Healing with Music," it engaged an enthusiastic, diverse group of 35 participants playing a variety of instruments: recorder, flute, viol, 'cello, Celtic harp and Finnish folk harp. Presenters **Eileen Hadidian** (recorder and Baroque flute) and **Maureen Brennan** (Celtic harp) explored the ways various types of music may be used for healing, through Medieval, Renaissance, Celtic and traditional repertoires. Participants were particularly eager for the opportunity to meet players of other instruments and to form ensembles for bringing healing music to rest homes and homebound individuals.

Collegium Musicum Grant

Early Music America (EMA) has announced an annual competitive grant of \$1,000 to help bring a collegium musicum to either the Boston Early Music Festival (in odd-numbered years) or the Berkeley Festival (in even-numbered years) to perform a fringe concert.

Collegium musicum is the common name for an early music ensemble at a college or university. For purposes of this award, the name denotes an ensemble that performs primarily music written before 1750, gives attention to matters of historical performance, and performs on period instruments, if instruments are used. Eligibility requirements and application procedures may be found on the

EMA web site, <www.earlymusic.org>. Applications are due **December 1**.

An anonymous panel of three judges, selected by EMA, will choose the winner of the grant. The judges may also name a runner-up, to be offered the award if the first ensemble selected is unable to follow through with its plans to use the grant.

The 2006 winner, announced on January 1, will receive a \$1,000 grant to bring the ensemble to present a fringe concert during the Berkeley Festival, June 5-11. EMA will also provide limited publicity and other support for the fringe concert.

Recognizing that the grant will not in most cases cover all travel costs, the purpose of the grant is to provide "seed money" that a director can present to a department chair or dean, seeking additional travel funds.

Congratulations to ...

... presenter of the biennial Berkeley Festival & Exhibition **Cal Performances**, which has begun its 100th performing arts season on the University of California-Berkeley campus. Proceeds of the first performance in 1906 were donated to a relief fund for the earthquake and fire that had devastated San Francisco a month earlier.

... **Rotem Gilbert**, who recently received her Doctor of Musical Arts degree from Case Western Reserve University in Ohio. She and husband **Adam Gilbert** welcomed daughter **Sivan Greitser Gilbert** to their family in September.

... **Matthias Maute** and **Sophie Larivière**, on the birth in August of their son **Gabriel**.

Recital News from Toronto



Over 100 people, including the Consul General of Hungary and the Honorary Consul of Iceland, attended a September concert of music from the English Baroque by Handel, Henry and Daniel Purcell, Dieupart, Finger, Oswald, Pepusch and William Williams. Performing were (l to r): Dora Krizmanic, harpsichord; Iris Krizmanic, 'cello and soprano voice; Barbara Fris, soprano voice; and recorderists Scott Paterson and János Ungváry (both of whom are former ARS Board members). (Photo by Bela Molnar)

Wigmore Hall under new Leader

In a recent surprise announcement, Paul Kildea resigned as artistic director of Wigmore Hall in London. After serving in the post for two years, Kildea left to devote more time to freelance conducting.

Current executive director **John Gilhooly** was confirmed as overall director, combining artistic administration with his existing role.

Sir John Tusa, chair of the Wigmore board, commented, "John was initially appointed in 2000 to help us realise our considerable artistic and administrative ambitions. We needed two directors, working as joint leaders, to see us through the pressures of managing the major developmental activities of the last five years, but given the recent completion of these projects, now is the best time to revert to a single leader.

"This is a key appointment in the international music world," said William Lyne, former Wigmore director of 37 years who is credited with building its international reputation. "Nobody has done more to secure the future of Wigmore Hall in recent years and nobody is better suited to lead us forward again."

While executive director, Gilhooly headed the organization and staff, as well as a capital project and fund-raising campaign. He also worked jointly on overall artistic policy with both Kildea and Lyne, building strong connections with artists and agents. Despite a complex refurbishment, Gilhooly's strategies returned a surplus for four consecutive years.

Built in 1901 by German piano firm Bechstein, Wigmore Hall is regarded as one of the world's great recital halls, attracting leading classical musicians and often setting standards for international chamber music and song.

Carl Dolmetsch played a long line of Wigmore Hall recitals, starting with the first on February 1, 1939, and a second later in 1939. A third was played in 1941, and then an unbroken series of 42 from 1948 to 1989—on each of which Dolmetsch played a new work for recorder.

The celebrated acoustics have attracted other great artists including Pablo Sarasate, Percy Grainger, Artur Schnabel, Benjamin Britten, Paul Hindemith, Francis Poulenc, Camille Saint-Saëns, Sergei Prokofiev and Andrés Segovia. Recently, the list has included leading artists such as Cecilia Bartoli, Anne Sofie von Otter, Joshua Bell, Trevor Pinnock and The English Concert, and Robert King and The King's Consort.

Summer Suzuki Recorder Teacher Training

In June, I traveled to San José, CA, to attend the 2005 Suzuki Method™ Recorder (SMR) Institute in Mountain View, to take the next step in my Suzuki Teacher Training: unit 5.

This year's short term teacher training course was the first opportunity to take unit 5 and register it with the Suzuki Association of the Americas (SAA) because, after years of hard work, the recorder repertoire committee finalized the order and selection of pieces for volumes 5, 6, 7 and 8 of the SMR School in early 2005. In April, performances of those pieces by **Marion Verbruggen**, recorders, **Arthur Haas**, harpsichord, and **Mary Springfels**, viola da gamba, were recorded. **Katherine White**, the originator of the SMR School, along with students and other teachers, are eagerly awaiting the release of the CDs and books for volumes 5-8 by Alfred Publishing Co Inc. (successor to Warner Bros. Publications, Inc., as the sole publisher of Suzuki materials outside Japan).

Volume 5 challenged me and opened up new recorder repertoire for my studies: diminutions by Van Eyck, a canzona by Frescobaldi, a movement of Telemann's A minor suite, a movement of a Corelli sonata and French Baroque music by Pierre Danican Philidor and Hotteterre. Some techniques for review and expansion in this unit include double-tonguing and flattement, as well as how to develop and teach the elusive "good taste" in applying ornamental ornamentation, which has been taught in units since unit 2.

During classes, we spent some time listening to a first draft of the volume 5 CD recording, focusing in turn on phrasing, articulation and ornamentation. All teacher trainees were well aware that Verbruggen's interpretation was one of many possibilities, and we exchanged ideas about how to teach these pieces to our students so they might find their own satisfactory expressions. I liked the challenge, because it was similar to a treasure hunt: going through the movements of the Hotteterre suite, exploring the affect, applying the ornamentation symbols, and finding strategies for successfully teaching them.

Institute co-directors Katherine White and **Sally Terris** provided teacher trainees, students and parents with a high-quality workshop format for observation of master classes, group classes and classroom time. The recently-built facilities of the Community School of Music and Arts at Finn Center (CSMA) accommodated us well, and the size and acoustics of CSMA's Tateuchi Concert Hall were well suited for recorder performances and master classes. With participants coming from near and far in California, Minnesota, Iowa and Florida, as well as Canada, Peru and Iceland, we all felt part of a small but international community.

The unique make-up of the workshop—both its international flavor and its very young participants, whose ages were in single digits—was mentioned in a feature article run in the Mountain View section of local newspaper, the *Mercury News*.

Many accomplished local recorder players came as volunteers, bravely standing on stage, taking master classes in front of an audience, and playing pieces of the unit 5 repertoire, and thus letting us observe the teaching in action.

The week-long institute concluded with a final concert featuring all participants playing selections of the Suzuki repertoire and sharing personal favorites of the solo and ensemble recorder literature. Thanks to **George Greenwood**, who brought his great bass and contra bass recorders, we were treated to a low-consort quartet (TB gB cB) of Renaissance pieces. Our accompanists were Alla Dobrisha, harpsichord, Margaret Cohen, viola da gamba, and Mihail Iliev, bassoon.

New friendships were made, and old ones refreshed. Students, parents, volunteer recorder players, and teachers were inspired, and all hope to come back to another SMR Institute next year.

Irmi Miller, Ames, IA

Teacher trainees for unit 2 of the Suzuki Method™ Recorder School with teacher trainer Katherine White (left): (l to r) Tamar Slusznny (Israel), Helga Jondottir (Iceland), Kathleen Schoen (AB, Canada); not shown were Claire Heinzelman, Nancy Koren and Sally Terris (all of CA).





A Posthumous Apprenticeship to the Baroque Masters: *Sei Soli per Flauto senza Basso*

by Matthias Maute

The author is recognized as one of the foremost recorder players of his generation, and has also earned an international reputation for his talents as a traverso player and composer. In 1990, after completing his studies in Freiburg and Utrecht, he won First Prize in the soloist category at the prestigious Musica Antiqua Competition in Bruges, Belgium.

Also in 1990, his CD *Les Barricades*, which includes some of his own works, was released. Four years later, he won the Dutch Impresariat Chamber Music Competition with *Trio Passagio*. Maute currently tours regularly in the U.S., Canada and Europe with both *Ensemble Caprice* and *REBEL*. In addition to his work in chamber music, he is first flautist of the Baroque Trinity Consort Orchestra in Portland, OR, and the *REBEL Baroque Orchestra* in New York City, NY.

In June, he returned to the Boston Early Music Festival to perform as a soloist with the BEMF Baroque orchestra. He was a featured recitalist at the first ARS Festival & Conference in July.

Maute's compositions—published by *Amadeus*, *Carus*, *Moeck*, *Mieroprint* and *Ascolta*—hold an important place in the world of contemporary recorder music and are frequently heard at concerts in Europe and North America. The collection *Sei Soli per Flauto senza Basso* is available from *Amadeus Verlag* BP 812. Maute has also published a solo collection written in the style of Telemann's fantasias from around 1730: *Six Fantasien for soprano (or tenor) recorder*, available from *Carus Verlag*.

This article appeared in a slightly different form in *Windkanal*, January 2001. Maute may be contacted as follows: 4841 rue Garnier, Montréal, Quebec H2J 3S8 Canada; e-mail <mautlari@total.net>.

AS recorder players know, composers in the first half of the 18th century wrote quite a number of solo pieces for melodic instruments such as transverse flute, violin or violoncello. Examples include Georg Philipp Telemann's solo fantasias for violin and flute, and J.S. Bach's solo flute partita, solo 'cello suites and *Sei Soli per Violino senza Basso*. But between 1700 and 1750, they "forgot" to write substantial compositions for solo recorder *senza accompagnato*. I composed the three sonatas and three suites for solo alto recorder in *Sei Soli per Flauto* in the style of the 18th century as a way to fill that unfortunate gap in the recorder repertoire.

I began by apprenticing myself, in a manner of speaking, to the original practitioners—composers like J.S. and C.P. E. Bach, Arcangelo Corelli and G. P. Telemann. It wasn't easy—but my fascination with the Baroque style of composing kept me going and helped me learn the Baroque language from the masters themselves. My decision to mimic the masters was very much in the spirit of the Baroque era. In Bach's day, the standard learning procedure consisted of imitating the teacher, who was considered a master. C.P. E. Bach did just that when he used J.S. Bach's flute sonata in E^b major as a model. To a surprising degree, the structure of C.P. E.'s G minor flute sonata corresponds to the father's example.

Thus imitation helped composers to attain a high level of craftsmanship, but did not exclude creativity. To all appearances, C.P. E. Bach's piece was written by a composer who, despite his youth, could already satisfy his father's high demands.

Writing Baroque music for a solo instrument presents the composer with a number of problems. It is an eccentric choice—today, as well as in the 1700s—since it renounces a basso continuo line even in the midst of the basso continuo era. Both musically and technically, the solutions at which I arrived present a challenge for the instrumentalist.

Ground Rules and My Solutions

The absence during the early 18th century of the Romantic term "genius" can be taken as an invitation to take on the challenge of composing in the style of our beloved Baroque composer. Therefore I submitted the process of composing the *Sei Soli* to strict Baroque criteria.

1 The number of pieces corresponds to Bach's suites for 'cello and his *Sei Soli* for violin, both of which include six pieces.

2 The idea of alternating sonatas and suites is taken from Bach's *Sei Soli* cycle for violin solo.

3 The order of keys also reflects Bach's ideas. The hexachord of the six different keys—G minor, E^b major, F major, G minor, A minor and B^b major—results in an inherently logical plan for the *Sei Soli per Flauto*.

4 Despite the *senza accompagnato* idea, an imaginary bass line is always assumed to be hidden under the flute line. As we know, to Baroque composers the harmonic principle of the basso continuo was the starting point for composition. The beginning of the sarabande from Bach's *Partita for flute solo* could have the following harmonic scheme, even though the bass line could be quite different from the one proposed here. A similar sarabande in my collection, *Sei Soli per Flauto*, could also be provided with a bass line, further stressing the similarities between those two pieces (see example 1).

My decision

to mimic

the masters

was very much

in the spirit of

the Baroque era.

Example 1a. J.S. Bach: Partita in A Minor for flute solo, opening to sarabande, with an imaginary bass line added.

Example 1b. Maute: Suite III in A Minor, opening to sarabande, with an imaginary bass line added.



MATTHIAS MAUTE
6 Soli per Flauto

6 In the Baroque era, a chaconne was often used as the finishing touch for a big cycle. Bach's famous chaconne in D minor for solo violin concludes his second *Partita*, and Corelli's *La Follia* is the famous last piece of his Op. V sonatas. Concluding *Sei Soli per Flauto* with a chaconne seemed appropriate.

7 Since Bach used a very regular structure in his solo 'cello suites, I followed his example. The suites in *Sei soli per Flauto* consist of a prelude followed by the four standard dance movements of the suite—allemande, courante, sarabande, gigue. In all cases, one more dance movement completes the set.

8 Without exception, the number of bars in Bach's dance movements are even, usually a multiple of four: the first or second half of a dance movement can contain 12 or 16 bars, but never 17 or 21. I have strictly followed this principle.

**Without exception,
the number of bars in
Bach's dance movements
are even, usually a
multiple of four.**

5 Unlike many of his colleagues, Bach's sequences usually employed only three transposed repetitions of one motive, in order to keep the interest of the listener alive. If he wanted to extend a sequence, he changed the motive in a way that made it sound quite different (see example 2a). I imposed this same limitation on various sequences in my six solos for alto recorder (see example 2b).

Ex. 2a. J.S. Bach: Sonata in A Minor for solo violin, final movement (allegro).

Ex. 2b. Maute: Suite I in F Major, first movement (prelude), mm.23-25.

9 The one-voice fugato is a standard procedure in the *Sei Soli per Flauto*, as it was in the Baroque era. This type of writing is familiar to us from Telemann's fantasias for flute (see example 3a, and compare it to 3b: in both, the opening theme is embedded in the second entrance of the theme, in an imitation of two-part writing); or from Bach's *Suite in C Minor* for solo 'cello, especially in the fast 3/8 section of its first movement.

The division of the solo into bass line and upper part is also a striking feature of the *Sei Soli per Flauto* (see example 3c).

10 Another comparison (example 4) clearly shows how Baroque models inspired my own compositions.

In each case, the pedal point at the beginning on the lowest note creates a two-part feeling, which comes closer to the intended orchestral context of the overture. The pedal point further gives a stronger impact to the dissonances (especially see bar 5 of example 4b).

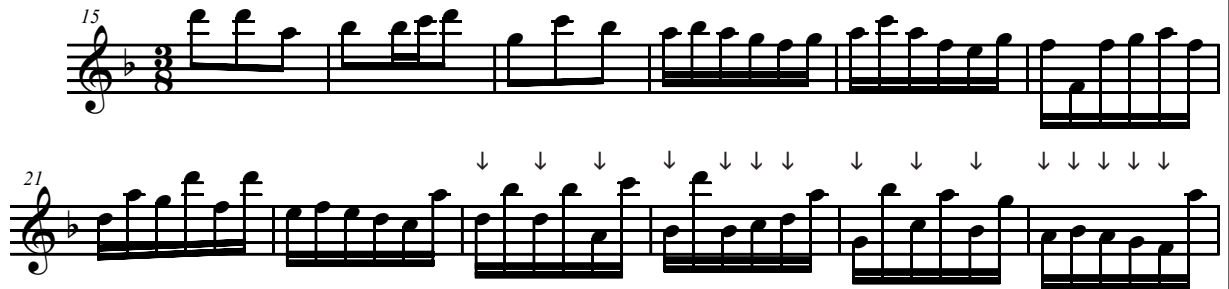
11 A closer look at two courantes (see example 5) reveals striking similarity in rhythmic structure, as well as in motives. The link between model and imitation couldn't be clearer than in these two examples.

By using this method of applying Bach's musical ideas, we might say that the past is not yet finished and still has an impact on our modern life.

... we might say that the past is not yet finished ...

... and still has an impact on our modern life.

Example 3a. Telemann: Fantasia VII in D Major, first movement (*alla francese*), mm.15-26, embedded theme.



Example 3b. Maute: Sonata I in D Minor, second movement (*allegro*), embedded theme.



Ex. 3c. Maute: Sonata I in D Minor, beginning of the first movement (*a tempo giusto*), with bass notes indicated.



Music that moves the *body*. . .
Taught in a way that moves the *soul*.

Orff Schulwerk does much *more* than teach to the National Standards for Arts Education. It introduces children to music in a way that engages more than just their ears. Students learn to *experience* music with mind, body and soul, releasing its power to enhance lives. Orff Schulwerk instructs in the use of singing, instruments, movement and improvisation to make music come alive.

Join a professional organization that teaches music as a moving experience. After all, isn't that the way you *really* feel about it?

440-543-5366
call for more information

PO Box 391089
Cleveland, OH 44139-8089
<http://www.aosa.org>; e-mail: Hdqtrs@aosa.org



American Orff-Schulwerk Association

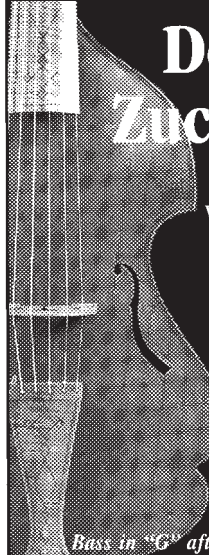


Dominik Zuchowicz

Violas da gamba
Violins, violas, 'cellos:
modern, classical
and baroque.
Violones and other
contrabasses.

Enquiries welcome at:
35 Kenora Street
Ottawa, Ontario
Canada K1Y 3K7
(613) 729-8956

Bass in "G" after Busch



Example 4a. Telemann:
Fantasia VII in D Major,
beginning of first movement
(*alla francese*), with bass
notes indicated.

Example 4b. Maute: Suite I in F Major, beginning of first movement (prelude), with bass notes indicated.

Example 5a. Bach: 'Cello Suite I in G Major, *courante*.

Example 5b. Maute: Suite II in E^b Major, *courante*.

Sei Soli At a Glance: Notes from the Composer

Suite I in F Major

The *perpetuum mobile* of the last movement, a gigue, is based on a one-part counterpoint that integrates two different parts into one, so as to enhance the virtuosity.

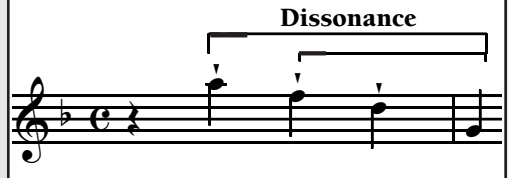
Sonata I in D minor

The first movement (A tempo giusto) serves both as a prelude and as a dance movement or courante. This double function is well known by flute players, since Bach's allemande in the Partita for Flute serves both functions as well.

The absence of a harmonic accompaniment causes interesting dissonances in the theme of the second movement (allegro).

Some sections of this movement (see example 7) imitate harpsichord arpeggios. Recorder players will not be surprised to find that the recorder turns out to be the ideal instrument for these feats of virtuosity. Unfortunately, Baroque composers didn't use this effect very often in their original compositions for recorder.

Example 6. Maute: Sonata I in D Minor, opening theme to second movement (allegro).



Example 7. Maute: Sonata I in D Minor, second movement (allegro), mm.9-14.

Suite II in E♭ Major

In the prelude, two different rhythmic levels are juxtaposed—as shown in example 8a on the one hand, and in example 8b on the other hand. The ostinato rhythm within each section makes it possible to introduce keys that are harmonically distant from the home key of E♭ major. The same procedure can be found in Bach's prelude to the sixth suite for solo violoncello.

Example 8a. Maute: Suite II in E♭ Major, beginning of first movement (prelude: non troppo vivace).

Example 8b. Maute: Suite II in E♭ Major, first movement (prelude: non troppo vivace), mm.25-33.

Sonate II in G Minor

The sorrowful third movement, a *lamentabile*, is based on a chromatically descending bass line that is familiar to us from various chaconnes of that time. This ostinato line seems to invite sighing dissonances and particular harmonic progressions.

Suite III in A Minor

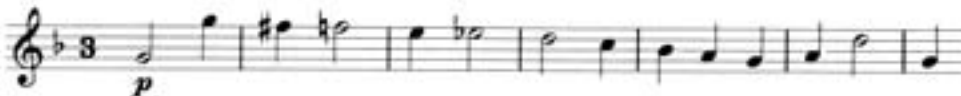
The courante corresponds to the old French type, with its characteristic alternations between the 3/2 and 3/4 meters. Bach used this already outdated type of courante only once, in the first of his six *English Suites*. Usually Bach preferred the more up-to-date Italian corrente, with its sparkling virtuosity—something he demonstrates so well in the second movement of his famous *Partita in A Minor* for solo flute.

The sarabande of Suite III tries to shake off the restrictions of the dance form and favors long expressive melody lines. Bach's extraordinary sarabande from his flute partita served as example for this movement (see example 1 earlier in this article).

Sonata III in B^b Major

The first movement, an adagio, bears all the characteristics of a concerto movement. The theme in bars 1-4, which returns in bars 14-15, 23-24 and 41-44, alternates with three solo episodes that create increasing tension. Suspensions and chromatic passages lead toward a long sequence in triplets, which is abruptly cut off by a sudden flourish.

Example 9a. Maute: Sonate II in G Minor, chaconne theme at beginning of third movement (*andante e lamentabile*).



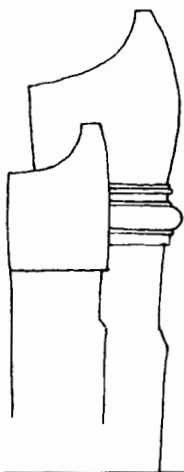
Example 9b. Maute: Sonate II in G Minor, third movement (*andante e lamentabile*), mm.19-25.



Example 10. Maute: Sonata III in B^b Major, first movement (*adagio*), m.39.



STEPHAN BLEZINGER RECORDER MAKER



FINEST
HANDMADE
RECORDERS
AFTER

- ❖ BRESSAN
- ❖ DENNER
- ❖ STEENBERGEN
- ❖ STANESBY
- ❖ WYNE
- ❖ GANASSI
- ❖ KYNSEKER

ASK FOR
DETAILED
INFORMATION!

SCHILLERSTRASSE 11
D-99817 EISENACH
GERMANY

+49-3691-212346

FAX +49-3691-212348

e-mail: info@blezinger.de
<http://www.blezinger.de>

jean-luc
boudreau
Facteur de Flutes
Recorder maker

205, Sunnyside
Rosemère, (Québec)
Canada J7A 1N7
tel: (450)979-6091
www.boudreau-flutes.ca

*Recorder players
will not be
surprised
to find that
the recorder
turns out
to be the ideal
instrument for
these feats of virtuosity.*

The next movement of Sonata III, an allegro, has a chromatic fugue theme that incorporates modulations into remote keys.

Example 11. Maute: Sonata III in B^b Major, second movement (allegro), mm. 15-21.

Example 12. Maute: Sonata III in B^b Major, beginning of fourth movement (a tempo giusto), with imaginary chaconne bass line added.

The third movement is an instrumental *recitativo*, which should be interpreted rather freely, always following the tension of the harmonic development. The following *a tempo giusto* movement is nothing else but a courante in rondo form—but one that is based on the descending tetrachord of the chaconne bass.

The last movement of the collection *Sei Soli per Flauto* is an *homage* to a gorgeous example of a Baroque chaconne. The chord progression indicated below shows the transposed version from the beginning of the chaconne taken from Michel de la Barre's sonata "L'Inconnue." Example 13 compares both chaconnes.

The cycle of the collection *Sei Soli per Flauto senza Basso* is complete with this chaconne.

The cycle of the collection Sei Soli per Flauto senza Basso is complete with this chaconne.

Example 13a. Michel de la Barre: Sonata "L'Inconnue," chaconne, transposed from original key of G^b major to B^b major.

Example 13b. Maute: Sonata III in B^b Major, beginning of fifth movement (ciacona), with imaginary chaconne bass line added.

It's Summertime: Matthias Maute rethinks the Role of the Recorder

Each time I place a piece of modern recorder music on my music stand, a small shiver goes down my spine. I find it very exciting that huge amounts of new repertoire are being created for an instrument that lay practically dormant for several centuries.

As recorder players in the 21st century, presented with both old and new music, we are constantly bombarded with some important questions. Is our instrument only suitable for Baroque music? Does it have the ability to keep up with modern instruments in the fields of technique and expression? Should recorder players shy away from 20th- or 21st-century compositions and stick to the tried-and-true repertoire of anything pre-19th century?

In order to demonstrate that the recorder is capable of playing music of all eras, from Baroque to modern, composer Matthias Maute gives the instrument a chance to do everything in the trilogy

It's Summertime. Each of the first two movements juxtaposes contrasting elements of style and technique to highlight the recorder's capabilities. The third movement reinforces the composer's vision for the recorder through use of a popular melody by well-known composer George Gershwin.

The first movement, entitled "Don't You Cry," has a laid back vibe. Instructions are given for the eighth notes to be played unequally, giving it a jazzy feeling. In "Don't You Cry," Maute succeeds in pulling together unexpected styles.

A written "postscript" for this movement notes the composer's use of the theme from the sarabande in J.S. Bach's *Flute Sonata in A minor, BWV 1013*. The first three musical examples (see example 1) show Maute's unadorned and embellished versions of the movement's theme, followed by the opening notes of the Bach sonata.

by Jen Hoyer

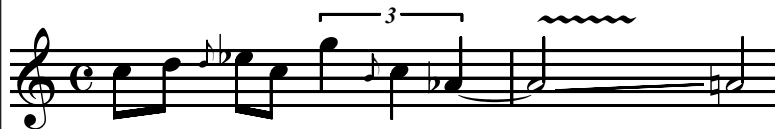
Jen Hoyer currently studies recorder with Rachel Jean at The King's University College in Edmonton, AB. She has been playing the recorder for as long as she can remember, and enjoys being an active member of the Edmonton Recorder Society. Jen loves to meet people who share her enthusiasm for new music of all kinds, and welcomes feedback on this article. She can be reached by e-mail at <jen_hoyer@hotmail.com>.

The printed music for *It's Summertime* can be ordered from Carus Verlag. The work can be listened to as performed by Ensemble Caprice on the disc *Sweet Follia*, recorded on the ATMA label and available through the ARS CD Club or <www.Amazon.com>.

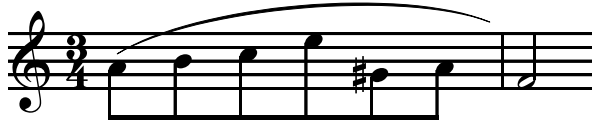
Example 1a. Maute, *It's Summertime*, I. "Don't You Cry," opening theme, mm. 1-2.



Example 1b. Maute, *It's Summertime*, I. "Don't You Cry," embellished theme, mm. 48-49.



Example 1c. Bach, *Sonata in A Minor*, sarabande, theme, mm. 1-2.



Additionally, the entire concept of the sarabande being tailored to fit swing rhythm reflects the ability of the recorder to adapt to play new music ...

As an instrument, the recorder is typically associated with music of the Baroque era, and no one composer exemplifies the Baroque like Bach. Maute's theme is not identical to Bach's, but similarities are evident in the melodic contour and general idea of the two themes. The themes also share a sweet, sentimental quality.

The main difference between the two compositions is that, in the 18th century, the sarabande was a stately dance, while Maute directs the performer to swing the eighth notes of his piece. Despite this, Bach's ideas fit easily into the new role they are given, showing how well various styles and eras can meld. Maute breaks down the stereotype that Baroque and modern styles are entirely different, as well as the idea that the recorder is only capable of playing "old" music.

Additionally, the entire concept of the sarabande being tailored to fit swing rhythm reflects the ability of the recorder to adapt to play new music drawn from a huge palette of musical ideas.

The ability to play different styles of music demands different types of technique. The recorder is often accused of not being able to keep up with the high level of technique of which modern instruments are capable. The second movement of this piece demonstrates the varied technical abilities of the recorder. "The Livin' is easy" is more upbeat than the other parts of the trilogy. It is meant to be played in strict time—that is, the eighth notes are equal.

Maute explains in his notes for this movement that "The Livin' is easy" is meant to imitate G. P. Telemann's solo fantasias for flute (see example 2 below). Maute echoes Telemann's fantasia style because he wants to highlight the technique demanded by its two-part solo writing.

This type of two-voice writing is typical of Telemann (see Maute's article in this issue where he gives examples of this compositional technique), and can also be found in other Baroque music. A high level of technique is required to control the breath pressure needed to alternate between octaves at this speed, not to mention the task of switching octaves without the octave key found on many modern instruments.

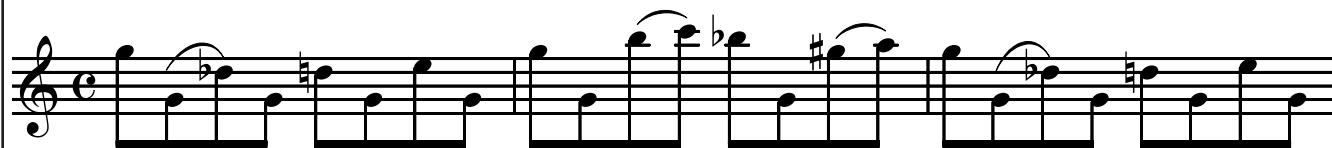
While asking for this type of playing, however, Maute also demands several skills more prevalent in modern music. In this movement, he repeatedly calls for *glissandi* and *sputato*—techniques that are a little more unconventional on the recorder, and certainly not typical of Baroque music for recorder. *Glissandi* require incredible breath control, while *sputato* tonguing requires a great deal of sensitivity to each individual instrument in order to be effective on recorder.

This idea of using new techniques is continued in the final movement, where the performer is instructed to sing and play simultaneously. By including these elements, Maute shows that, while the recorder may not be capable of all the techniques we have come to expect from modern instruments, it can still produce different effects and colors by various means.

The third movement, entitled "It's Summertime" (also the title of the entire work), is basically an arrangement of Gershwin's popular tune of the same name.

Maute begins his written "postscript" by noting that this entire composition "is an homage to George Gershwin." He highlights this in the last movement by using one of Gershwin's most recognizable melodies (see example 3).

Example 2a. Maute, *It's Summertime*, II. "The Livin' is easy," example of two-part writing, mm. 22-24.



Example 2b. Telemann, *Fantasia in D Minor*, *vivace*, two-part writing shown in mm. 11-12



Cultivating the Graces on the Greens

by Rebecca Arkenberg

Family programs are everywhere—museums, libraries, festivals, historic houses, zoos—and, while they are not a new concept in entertainment or education, they are changing. Once children were shepherded off to an age-appropriate activity or program; the parents either stood by to observe, or were offered their own activity in the form of a concert or tour. The current trend is more towards keeping families together, and this involves using strategies that meet the needs of a variety of age groups.

Think of the quintessential children's concert offering of Sergei Prokofiev's *Peter and the Wolf*, which has always appealed to both young and old. It has a story to which children respond, and the music is interesting and fun. The parents can enjoy the composition, reminisce about the first time they were taken to hear it, and they can watch their own children's enjoyment as well. A good family program inspires this shared experience, stimulates discussion between the generations, and models strategies for introducing children to classical music—but also art, history, literature and science, just as examples.

If your recorder ensemble plays concerts for adults or programs for children in schools, you already know what works with your specific audience. What is involved in developing a family program?

Once children were shepherded off to an age-appropriate activity or program; the parents either stood by to observe, or were offered their own activity in the form of a concert or tour. The current trend is more towards keeping families together, and this involves using strategies that meet the needs of a variety of age groups.

First, try to attend as many “family programs” as you can, watching the performers *and* the audience for strategies and responses. The parents may seem to be enjoying the program, but the children are restless or tugging on their parents to leave. Conversely, the children are raptly watching the performance, but the parents are rolling their eyes, talking on their cell phones, or visiting with each other.

Of course, our group has found that it's impossible to reach everyone all the time, but you will find strategies to adapt to your own repertoire, and ideas for program topics: “Animals in Music” for a zoo program, historical music from the time period represented by the history museum, “The Science of Music” for a science museum, special programs in libraries for Play-the-Recorder Month.

We've learned to be prepared for two basic scenarios. The first is the “concert,” where you have a seated audience for a set period of time. Family concerts are adapted for attention spans and may be only 30-45 minutes long. The chosen music is shorter, and the performers will often interact with the audience, explaining instruments, music, and even inviting the audience to sing along, or to come forward to dance or play a percussion instrument. This kind of family program is the easiest to design and control because the audience expects to be seated and entertained.

The other scenario is along the lines of a “greens show” or arts festival—a booth or station where families are free to come and listen for as long as they wish. These performances are usually even more interactive, because the audience must be “courted.”

In both cases, there may be other activities going on (crafts, art activities, tours, petting zoos, magicians, etc.) that compete with your program.

If there are other activities, it helps to know what these are and what your location will be in relation to other performers, artisans, messy or noisy areas (finger painting, for example, or a rock band!). Talk to the organizer(s) of the event and check out the venue in advance. If the other planned activities are all “hands-on,” it becomes very confusing for the families to suddenly come upon a

group that does not expect to have their recorders picked up and played. It is better that you be placed away from the hands-on areas.

Also you can physically and psychologically order your space so that it says, “Stay and listen.” One way is to position the group against a wall or barrier, set out chairs or a rug for an audience seating area, or just mark off a space with masking tape for “stage” and “audience.” Greet the groups who enter your area and explain what you will be doing. This helps the families make a choice: they may stay, move to a more active area, come back later, or help their children make a transition from one activity to the next.

This kind of show could go on all day, and depending on the fee that you have negotiated, you may wish to present the same 20- or 30-minute “show” twice or three times, or build in time for breaks. Schedule your down times to coincide with another activity's presentation time, and never leave your booth or station unattended.

I like to prepare questions in advance, including ones that will give a little information about the audience. “How many of you listen to music?” “What is your favorite song?” “Who is your favorite musical artist?” “What kind of music do you like?” “Do you play a musical instrument?” “How many of you have ever played the recorder?” You may meet parents who are professional musicians!

Design questions that make people think about music. Most questions that can be answered with a “yes” or “no” take you nowhere; use them sparingly. Questions with one right answer, and many wrong answers, encourage some parents to “help” their children get the correct answer—and, all of a sudden, you have a competition.

In general, ask questions that elicit a variety of reasonably correct responses, then focus on the answer that you want to explore. For example, you could ask, “Why do we have so many recorders among us?” Answers might include: “Because you like the recorder.”

Acknowledge this, and call on another person. “Because they are pretty.” Yes, they are! Next? “My cat just had kittens.” It's a



The author of this article (playing Irish flute, center) has organized many programs with her family at “greens shows.” John Arkenberg (guitar) and their son Gordon Arkenberg (violin) are part of the ensemble playing for the harvest festival on the grounds of the Captain David Judson House. Not shown is older son Jeff, playing recorder. (Photo by Rudy Mastroianni)

family program, so don't be surprised by a child sharing this information. Next?

“Because they make different sounds.” This is the answer you have been seeking. You might then ask, “What kinds of different sounds?” “Loud and soft?” Maybe. “Fast and slow?” Maybe.

“Some of them play the high notes and others play the low notes.” You could respond with, “Great! Which ones play high and which play low? We have big recorders, small recorders, and sizes in between, just like families. Let's do an experiment.”

You could have the fathers/grandfathers repeat a phrase in unison—“Recorders are cool,” or something chosen in advance. Then have the youngest children repeat the phrase. Ask the group to tell you who had the higher voices and who had the lower. From this experiment, can the audience guess which recorders are going to play low notes and which are going to play high notes?

This leads into a demonstration that will work whether you have eight recorders or three. You can make the demonstration more interesting by playing a round, so that each voice is heard separately and together.

You may want to direct your questions to a particular age group. For example, ask only the smallest children to help you count how many fingers you have and how many holes are on the recorder. Older children in music classes can respond to questions about melody, rhythm and harmony.

There is a fallacy that, because family programs are casual and involve children, the musicians don't need to be as well-prepared as they would be for formal concerts—but remember that you are also trying to engage the adults in your audience. The music should be

chosen to spotlight the playing skills of your group, and you should be prepared to deliver an excellent and professional program. The adults will appreciate the high quality of the performance, and you won't get pigeonholed as “children's” entertainment.

There is a fallacy that, because family programs are casual and involve children, the musicians don't need to be as well-prepared as they would be for formal concerts.

Along these lines, I recommend that, unless you are really good at acting or comedy, you shouldn't try to emulate children's television programming. Silliness and fast-paced action are difficult to sustain; if you can't carry it off, it will make your audience uncomfortable. Humor should occur naturally (and if you use good questioning strategies, it will).

I also don't recommend using instruments as weapons or props—anything that might suggest that your young audience members try the same. If they see you treating your instruments with care, they will realize that you value them.

Choose your repertoire wisely, then think of strategies that will involve your audience. Ask them to listen for sound effects (the rat-a-tat of weapons in a battle pavane, a cuckoo's call, an echo), or for a recurring phrase or motive, a minor/major shift, a tempo or time signature change. Play a short phrase to illustrate exactly what they should listen for. If you include

crumhorns, hurdy-gurdy, harp, psaltery or other instruments, take time to demonstrate and explain them.

Be interactive. For a march or a dance tune, demonstrate how you would move to the beat. If you have space, teach your audience a dance step. Young children may be more likely to participate if their parents dance with them; and, if a reluctant dad sees another dad having fun helping his kids learn a pavane or galliard step, he may be inspired to give it a try. Take advantage of the natural competitiveness of families.

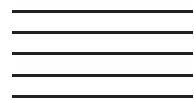
If you've decided to play a fugue, first lead your audience in a round to get them listening for the musical entries as they happen. If you have programmed a work with an interesting rhythm, have your audience learn the pattern by clapping. Invest in (or construct) some sturdy, inexpensive and simple percussion instruments that can be distributed and played to accompany one of your selections. If you don't have instruments for everyone, stop the music at the ends of phrases and ask that the instruments be passed to someone else. You can involve the parents by asking them to supervise this so that everyone gets a turn. Be sure to collect these instruments at the end of your performance.

After your concert, or as you transition from one group to another, thank your audience and be prepared for questions. It might be a good idea to assign people from your group to cover different topics. For example, someone who is a teacher can answer questions from parents like, “Is it too early (or late) for my child to start playing an instrument?” or “How can I introduce my toddler to music?” Someone else can answer questions about the instruments, such as, “Where did you get these recorders?” or “I have an old recorder at home . . .” Always be prepared with business cards.

Every time you work with families, you will learn as much from them as they will learn from you. Your ultimate reward is hearing an adult and child share what they have learned, with each other and with you. Then you know you have been successful in reaching out to those different age groups.

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

Q & A



Question: I recently heard a performance of *Scottish Dances*, a 20th-century work by Peter Maxwell Davies based on 16th-century dances, and am also familiar with Ottorino Respighi's three suites entitled *Ancient Airs and Dances for Lute*. All of those compositions are very melodious, and I think they might sound great on recorders. Can anyone tell me whether they would be good pieces to arrange for recorder quartet?—Paula Roga, Elmhurst, NY

Answer: Although I haven't examined the scores of the works you mentioned, I will discuss some of the factors that must be considered in determining whether a piece is suitable for a recorder quartet arrangement.

1. Can recorders cover the ranges of all the parts?

The works you mentioned were scored for modern orchestral instruments, most of which have a pitch range considerably larger than that of recorders. Therefore, the arranger might have to make octave transpositions in a number of places and/or divide single melodic lines among two or more recorders. Examination of the score will reveal whether those operations can be performed without badly disrupting the smooth flow of the melodic lines.

2. Can a quartet reproduce the harmony intended by the composer?

Twentieth-century music often includes complex chords that cannot be filled out by only four instruments. An arrangement with incomplete chords would sound thin and unsatisfactory. Inspection of the score will reveal how large an ensemble is necessary to cover the intended harmony.

Send questions to Carolyn Peskin, Q&A Editor,
3559 Strathavon Road, Shaker Heights, OH 44120;
<carolynpeskin@stratos.net>.

**The Recorder Shop/Loux Music
Dovehouse Editions
Music*Instruments*Accessories
2 Hawley Lane
Hannacroix, NY 12087-0034
Tel. & Fax +1 (518) 756-2273
<http://www.recordershop.com>**

3. Is the melodic interest mainly in the top line, with repeated accompanying figures in the other lines?

If so, the piece will be boring for players of lines other than the top line. The piece will be more successful if the arranger can assign the melody to the lower voices part of the time without obscuring it.

4. Does the piece include technically difficult passages, such as groups of fast-moving arpeggiated figures?

If it does, can the arranger divide the figures between two parts so as to decrease the skill level required to play them?

5. Does the piece's musical interest lie largely in changes of tone color and/or dynamics?

If tone color and/or dynamics play a major role in the piece's attraction, the piece is not suitable for a small recorder ensemble. It might work, though, with a recorder orchestra, which includes the whole spectrum of recorders from soprano to contra bass and has several players on a part. Loud passages could then be played *tutti*, with players dropping out for softer passages, and changes in timbre could be produced by contrasting bright high choirs with darker sounding low choirs.

6. Is the piece in question protected by copyright?

If so, the arranger must have prior permission from the copyright owner to arrange the piece, and separate permission must be obtained to distribute, sell, loan, lease or rent the piece. Penalties for copyright infringement can be surprisingly harsh, so the arranger needs to make sure the piece is in the public domain before attempting to arrange it.

In order to determine whether a piece of music is in the public domain, we need to be informed about copyright laws. The Copyright Act of 1909, which governed most copyright practices in the U.S. in the 20th century, provided for a 28-year term of protection, renewable once for another 28 years. If the initial copyright was not renewed during its 28th year, the piece entered the public domain. If the copy-

Arranging music for recorders

right was renewed, the piece was protected for a total of 56 years.

The Copyright Act of 1909 was superseded by a new federal law, which went into effect in 1978 and is still in effect today with a number of revisions. According to the current U.S. copyright law, music copyrighted before January 1, 1978, is protected for 95 years unless the initial copyright was not renewed in its 28th year. This law applies not only to music published in the U.S., but also to music published in other countries and used in the U.S.

**A modern arranger,
starting with the
original melodies,
would be free to make
his/her arrangements
without worrying
about copyright laws.
That would be the most
sensible approach ...**

Now let us apply the above information about copyrights to the works in question—Peter Maxwell Davies's *Scottish Dances* and Respighi's *Ancient Airs and Dances*. According to the *New Grove Dictionary*, the Davies work was first published in 1973, and Respighi wrote three suites of ancient airs and dances, first published in 1917, 1923 and 1931 respectively.

For the purpose of this discussion, let us assume that all those works were copyrighted in the year of first publication. The Davies work was still in its first 28-year term in 1978, when the new copyright law went into effect. Therefore, that piece will not enter the public domain until 2068 (i.e., 1973 + 95). We are not permitted to arrange that work without prior consent of the current copyright owner.

If the initial copyright of Respighi's

1917 suite was not renewed, the suite entered the public domain in 1945 (1917 + 28). If, however, the copyright was renewed, the piece will not enter the public domain until 2012 (1917 + 95). Similar calculations will show that the other two Respighi suites entered the public domain in 1951 and 1959 respectively if the initial copyrights were not renewed, but will be protected until 2018 and 2026 respectively, if the copyrights were renewed.

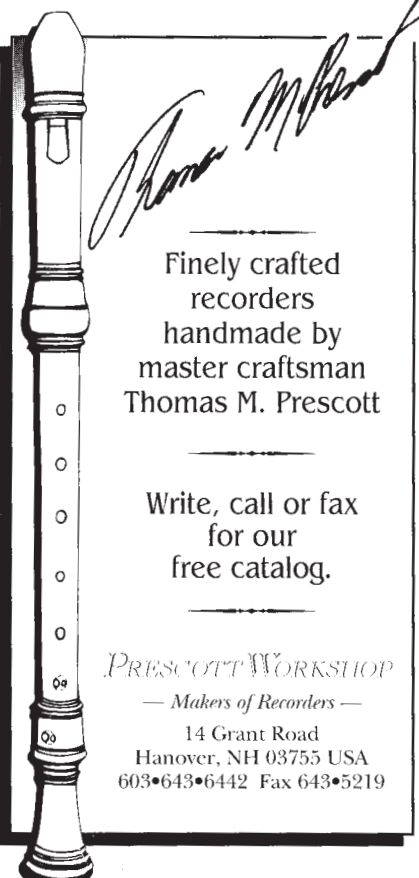
Determining whether a copyright has been renewed can be very difficult because renewal notices on sheet music have not been legally required for several decades. The U.S. Copyright Office in the Library of Congress will do copyright searches for a fee, but positive results are not guaranteed. Therefore, the safest procedure, if the music does not bear a renewal notice, is to assume that the initial copyright was renewed and that the music is protected for 95 years.

Another problem arises when an arranger tries to identify and locate the current copyright owner in order to obtain permission to arrange a copyrighted piece. After the original owner's death, the copyright is transferred to a new owner in accordance with provisions in the original owner's will, or to the next of kin if there

is no will. The new owner can then transfer the copyright to still other owners. This problem might possibly arise in connection with the Respighi works. They were originally published by Ricordi, an important publishing firm in Milan, Italy, which, I believe, is still in existence. Anyone planning to arrange those pieces should first contact Ricordi to find out whether they are still protected by copyright and, if so, who the current copyright owner is.

While some of the compositions in this question, and possibly all, are not yet in the public domain, the early music from which they were derived definitely is. The dances used by Davies were composed in the 16th century, and Respighi's sources were lute pieces composed in the late 16th and early 17th centuries. Respighi found a transcription of those pieces in a publication by the 19th-century Italian musicologist Oscar Chilesotti. A modern arranger, starting with the original melodies, would be free to make his/her arrangements without worrying about copyright laws. That would be the most sensible approach, since the arranger would then also be free to use his/her creative imagination, unhampered by another composer's creation.

Carolyn Peskin



Finely crafted recorders handmade by master craftsman Thomas M. Prescott

Write, call or fax for our free catalog.

PRESOTT WORKSHOP
— Makers of Recorders —
14 Grant Road
Hanover, NH 03755 USA
603•643•6442 Fax 643•5219



featuring prize-winning and commissioned original compositions by

Glen Shannon

for

Recorders & Ensembles
Early & Modern Instruments

New Original Music:

Trio Sonata • Concerto for Three Recorders
"Vivaldi's Ark" Celebration Concerto à 12
new SATB Preludes & Fugues!

Get the latest catalog at my improved website

www.screamingmarymusic.com

Recorders
Margret Löbner
Bremen

Top quality recorders workshop & shop handmade instruments from leading makers all sizes & quality in stock ask for catalogue

Margret Löbner
Osterdeich 59a
28203 Bremen / Germany
Phone +49 (0) 421 / 70 28 52
Fax +49 (0) 421 / 70 23 37
E-mail:
info@loebnerblockfloeten.de
www.loebnerblockfloeten.de

CHAPTERS & CONSORTS

Busy chapters in Florida and Arkansas, recorder orchestra concerts, the season when chapters start fall workshops and meetings

Recorder Orchestras in the News

On June 5, the **Mid-Peninsula Recorder Orchestra** (MPRO) presented a concert in Palo Alto, CA, featuring music for recorders and strings. Joining MPRO for this concert was the Preparatory Division of the **Palo Alto Chamber Orchestra** (PACO), consisting of string players ages 11 to 13 directed by **Kris Yenney**.

Two major works originally written for recorders and strings were performed: *Sonata pro tabula* by Heinrich Ignaz Franz von Biber (1644-1704) and *Concerto a 8* by Johann David Heinichen (1683-1729). **Frederic Palmer**, MPRO's music director, conducted both of these selections. **Dan Chernikoff** served as recorder soloist for the Heinichen concerto and **Marion Rubinstein** played continuo harpsichord on this piece and the Biber sonata.

Both works are attractive and finely crafted compositions accessible to recorder players at intermediate to upper intermediate level. The reason they have not readily found their way into the repertoire of today's recorder societies would seem to be their need for an ensemble of strings as well as recorders.

The June concert was therefore a rare opportunity for recorder players to learn and perform two outstanding works

written for their instrument. It was also an opportunity for two of Palo Alto's long-standing musical institutions—MPRO, founded in 1962, and PACO, founded in 1966—to collaborate and share their experience and talents with one another and the community.

MPRO's December concert includes a largo from G. F. Handel's *Concerto Grosso, Op. 3, No. 1*; an allegro by F. J. Haydn; a fugue by 20th-century Russian composer Shostakovich; a *Sonatella* for recorders and continuo by Antonio Bertali and canzone by a Pietro Lappi, both composers representing different 17th-century Italian periods; a chanson by Hugo de Lantins, arrangements of three klezmer melodies, and other works.

The fall activities of MPRO's 43rd season also included an October early music workshop entitled "The Wedding of Duke Wilhelm V of Bavaria and Renee of Lorraine," an important event of 1568 for which music was composed by kapellmeister Orlando di Lasso and his contemporaries. **Cindy Beitman** directed the workshop.

A January 28 workshop sponsored by MPRO will feature **Tom Zajac** leading "A Golden Century of Polish Music: 1530-1630."

MPRO, an ARS consort, is an organization of recorder and other early instrument players that exists for the purpose of joint music-making. Membership is open without audition to anyone who knows the basics of an early music instrument, and is able to read and play the music provided at bimonthly meetings. For information, call Palmer, 650-591-3648, or see <www.sfems.org/mpro>.

The September meeting of **American Recorder Orchestra of the West** (AROW) began a year in which the group will delve into the musical traditions of Eastern Europe. The orchestra and its small ensembles will play works by better-known composers—Béla Bartók, Antonín Dvořák, Bohuslav Martinu, Dimitri Shostakovich—and ones unfamiliar such as Vodnansky and Mokranjac, plus folk dances and songs. Rehearsals will lead to several spring concert performances.

In recent years, AROW has performed German, French, English and Medieval programs including both the formal and the folk sides of national musical traditions. It has played music ranging through the entire history of Western music.

For more information, contact director Richard Geisler: 530-477-2293 or <richgeis@jps.net>.

Great Gift Idea!

Tools to Improve Your Playing

Dance at a Glance
All you need to know about Baroque dance in one convenient package.

Just turn the dial of the wheel guide to the dance you are studying to learn its meter, tempo, rhythm and affect. This package includes:

- Handy wheel guide
- Informative booklet
- CD with music examples



Baroque Chamber Music Play-Along CDs!
Hours of playing enjoyment with early music specialists.

THREE to choose from with music and performance guides for recorder players. Visit our website for complete contents.

PRE★DISCONTINUO
Early Intermediate

THE DISCONTINUO
Intermediate

DISCONTINUO II
Advanced Intermediate

Visit our website at www.katastrophemusic.com

To order postpaid, send checks (*Dance at a Glance*: \$35. *DiscContinuo* series: \$35 each) plus shipping and handling charges (\$3.50 for first item; \$1.50 each additional item) to: KATASTROPHE RECORDS, 6389 Florio Street, Oakland, CA 94618. Or call (510) 601-9631.



Courtly Music Unlimited

800-2-RICHIE
(800 274-2443)

www.courtlymusic.com

"Everything for the recorder enthusiast, or those who would like to be."

Fine wood and plastic recorders, sheet music, method books, play-along CDs, accessories, workshops.

Chapters in **Arkansas** have had a busy several months, beginning with the first of two workshops sponsored this year by the **Aeolus Recorder Consort** (ARK) of Little Rock—a March 4-5 workshop



with **Martha Bixler** entitled “Music from the New World.” The Friday night master class and Saturday full-group session drew participants from Missouri, Oklahoma and Texas in addition to Arkansas. The Saturday sessions included selections from Brazil and other South American countries, fugues and other pieces by early American composer William Billings, and a contemporary composition by LaNoue Davenport.

On June 4, 14 Arkansas recorder players and four spouses continued a tradition by holding the fifth annual gathering for music-making, fun and food at Wiederkehr Winery. This year members of the **Bella Vista** and **Little Rock** chapters welcomed a Hot Springs contingent.

The instrumentation for playing ranged from soprano to contra bass, with guitar and percussion. Group playing—led by **Laurene Williams** and **John Wood** of Little Rock, and **Bill Rees** and **Charles Whitford** of Bella Vista—covered music from Renaissance to contemporary, including several double choir pieces and arrangements of familiar Gershwin tunes.

The Winery, centrally located in Altus, AR, offers a suitable venue for gatherings at no cost and an opportunity to enjoy lunch at their restaurant.


ARK presented a second recorder workshop on August 27, with **Lisette Kielson** as clinician. The title of the workshop was “Getting a Handle on Handel.” Works that were explored were the famous *Water Music Suite II*, *Suite in A Minor*, *Concerto in B^b Major*, *Suite in D minor* and the famous “Hallelujah Chorus” from *Messiah*.

Fifteen people attended, coming from St. Louis (MO), Tulsa (OK), Texas, Hot Springs, Bella Vista and central Arkansas. On Friday evening before the workshop, Kielson “mastered” a master class, with three sets of participants at Grace Presbyterian Church.

*Louise G. Rollefson, Eileen Rees,
Shelley and Don Wold*



Above left, members from three areas of Arkansas gathered to play at Wiederkehr Winery. (Photo courtesy of Bill and Eileen Rees) Above right, Don Wold (l) presents the Arkansas Traveler Certificate, signed by Governor Mike Huckabee, to Lisette Kielson. At left, Charles Whitford of the Bella Vista Recorder Consort (l) and Martha Bixler peruse a score before the March master class. (Photo by Don Wold)



VON HUENE WORKSHOP, INC.

The Early Music Shop of New England

At the von Huene Workshop, Inc., we are dedicated to providing the best possible instruments & service at the best possible price.

REPAIRS: We *guarantee* one week turnaround on most repairs including revoicing, recorking & crack repair.

SALES: We stock recorders at all price levels, from high quality plastics to the finest handmade instruments and an extensive selection of music and books.

65 Boylston Street, Brookline MA 02445 USA
tel. (617) 277-8690 fax (617) 277-7217
<http://www.vonhuene.com> sales@vonhuene.com



Beatin' Path Publications

Music That Works!

Robert Amchin
Alto Antics ensembles for beginning alto recorder with percussion accompaniment
Recorder Frolics for beginning C-pipes (Play-along CD available)
Moods and Modes for intermediate classroom ensembles: includes play-along CD
Brent M. Holl and Michael R. Nichols
The Beatin' Path Consort Collection for beginning and intermediate ensemble
Michael R. Nichols
Christian Harmony Sacred Harp (Shaped Note) music arranged for SATB consort

302 East College Street
Bridgewater VA 22812
540-478-4833

See our online catalogue of Church, choir, Orff and recorder music at:
www.beatinpathpublications.com
or visit your favorite music dealer



Dr. Ray Zepp, Sr. (at right with cake) after the Concert for Uganda, which included performances by (at left, l to r) Scott Garrett, Kevin Johnson and Ray Zepp, Jr. The Pilgrim Pipers at their August meeting (below right, l to r): Genie Terrell, Marilyn Kaminski, Elizabeth Snedeker, Ed Winters, Rod Snedeker, Stanley Kaminski; back row, Walter Marshall and Gordon Terrell.



In August events, **The Pilgrim Pipers Consort** of St. Petersburg, FL, feted two of their own.

Dr. Ray Zepp, Sr., was surprised on August 28 with a *Concert for Uganda* honoring him. His son, **Ray Zepp, Jr.**, organized the benefit concert for Central Buganda University (CBU), located in East Africa 10 miles north of the equator, where Ray Jr., will teach next year.

Money raised by the concert provided university scholarships to poor, rural Ugandans to attend CBU. Each member of the undergraduate student body of 500 pays \$800 per year in tuition; a graduate student pays \$1000.

Dr. Zepp and wife Madelyn retired to Florida in 1976, and founded the ARS Longa Consort, which specialized in music of the Renaissance. They became ARS members in the 1980s.

When the couple traveled to the Ivory Coast in Africa to visit Ray, Jr., who was then at the University of Abidjan, the three were invited to play the first early music concert on Ivory Coast National Television. They performed a *Sonata for Three Recorders and Continuo* by Alessandro Scarlatti.

Dr. Zepp, now 92 years old, began his career as band director for the 36th Division Artillery Band. After World War II, he received his Ph.D. and took a job teaching woodwinds at Muskingum College in New Concord, OH. It was only later in his career at Muskingum that he branched out from clarinet to recorder, and taught recorder classes there.

Members of The Pilgrim Pipers participating on the benefit were **Kevin Johnson, Scott Garrett, Elizabeth Snedeker, Rod Snedeker, Eugene Szonnatagh, Ed Winters** and **Ray Zepp, Jr.**

The Pilgrim Pipers also gathered on another occasion to say goodbye to a “winter” member of their group, who has moved to California—**Ed Winters** (shown in center of group photo), who started recorder lessons with Dr. Zepp 20 years ago, at age 71!



CHAPTER NEWS

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

**AR, 7770 South High St., Centennial, CO 80122-3122,
by e-mail <editor@recorderonline.org>.**

Electronic photos for publication should be 3”x4”x300dpi or greater (unedited, if possible).

Please send chapter newsletters to the AR address above, and to the following:

**ARS Office, 1129 Ruth Drive, St. Louis, MO 63122-1019,
by e-mail <recorder@AmericanRecorder.org>;
Marilyn Perlmutter, Chair, Chapters & Consorts Committee,
2847 Westowne Court, Toledo OH 43615-1919, <mperlmu@bgnet.bgsu.edu>**

SWEETHEART FLUTE CO.

**Baroque Flutes: our own
“Sweetheart” model
Fifes, Flageolettes
“Irish” Flutes & Whistles.
Send for brochure and/or
antique flute list.**

**32 South Maple Street
Enfield, CT 06082
(860) 749-4494
Ralphsweet@aol.com
www.sweetheartflute.com**

The **Ann Arbor Recorder Society** held its sixth recorder workshop on May 14, under the direction of **Tom Zajac**. A total of 36 participants—recorder players as well as viol players, from the states of Michigan and Ohio—learned a great deal about a topic not often presented: Polish music of the Renaissance, which Zajac titled “Musica Polonica.” He provided a broad selection of music as well as direction in making it sound musical.

The **Boulder (CO) ARS Chapter** and **Early Music Colorado** sponsored an October workshop on the theme of joy, sorrow and time in music. **Eva Legêne** led the workshop, entitled “Compare and Contrast: Contrasting emotions in the music of the Renaissance, Baroque, and Today.” She also gave an evening concert.

To meet the needs of all playing levels, music was sent ahead of time to participants, and **Anne Fjestad Peterson** provided alternate instruction for less experienced players for part of the day, while Legêne led a session for strong intermediate and advanced players.

The **Guild for Early Music (GEM)** held its debut day-long festival on October 1 at The Grounds for Sculpture in Hamilton, NJ. Founded in 2004, the consortium of early music ensembles and musicians includes the **Princeton ARS Chapter**, whose PRS Ensemble played October 1. GEM serves central New Jersey and eastern central Pennsylvania, with a mission to: promote historically informed performances of early music; provide support and resources to amateur and professional ensembles and musicians, and to encourage emerging artists and reach out to the community in order to expand horizons; and to foster an appreciation of earlier historical periods.

For more information about GEM, contact Judith Klotz, 720 Valley Forge Ave., Lawrenceville, NJ 08648, 609-393-3762; or Patricia Hlafter, 33 Morgan Place, Princeton, NJ 08540, 609-924-7358.

On August 2, the ARS chapter on Long Island, NY, officially became the “**Recorder Society of Long Island, Incorporated.**” The chapter newsletter explains the group’s decision to venture into obtaining 501(c)(3) status as a way to maintain their not-for-profit status “and not become an ‘in-the-hole’ organization.” Donations to chapters that have IRS 501(c)(3) status are tax-deductible, like those made to the ARS itself.

Instead of their regular September meeting, the **Twin Cities (MN) Recorder Guild** substituted a master class

presented by **Marion Verbruggen**, who was in Minneapolis to play a concert with **Cléa Galhano**. Of 38 people attending, five were critiqued by Verbruggen. A highlight was when Verbruggen and Galhano spontaneously decided to accompany master class performer **Michael Radcliffe-Kapuska** by playing the violin parts to his piece, a Vivaldi concerto in A minor. Sixteen recorder players also ended the day by playing in a double choir under Verbruggen’s direction.

The chapter’s October and November meeting plans included auctions of instruments and music donated by a former member who no longer plays recorder. Members will play J. S. Bach’s chorales, and his organ preludes based on chorales, to work on tuning and breathing—specifically using ideas from *The Recorder Player’s Companion* by Frances Blaker.

Bach was also present at the **South Bay (CA) Recorder Society’s** September meeting, which covered how Bach improvised on inherited chorales to produce extended chorale fantasias. Leader **Roger Morris** had planned this program for last April, but delayed it because the portable organ needed for it was not available. **Don Watson** provided the organ, which was played by **Libby Codd**. Organ was also featured on a moving motet by Rudolph Mauersberger (1889-1971), written in memory of the fire bombing of Dresden.

The **Greater Denver (CO) Chapter** is mounting a new membership drive. One effort is to emphasize outreach, by having groups organized to promote the recorder to schools. To kick off the effort, the consort **Artifax** (with the addition of a few friends) performed for a gathering of Orff-Schulwerk teachers in October.

Provincetown Bookshop Editions

PUT SOME HUMOR INTO YOUR CONSORT WORK with these Provincetown Editions:

Southwest of Baroque: David Goldstein’s Suite for SA Recorders (Cowboy in style, Baroque in form) \$4.95

Barbershop Recorder Quartet: 9 “Oldies” lovingly arr. for Recorder Quartet (SATB) by Andrew Charlton \$8.25

I Sing a Song of the Saints of God: 7½ Variations by Richard Busch on “Grand Isle” for 3 Recorders & Keyboard (Witty variations on a beloved Children’s Hymn) . . . \$7.95

A good source for Recorder & Viol Music of all publishers.

The Provincetown Bookshop, Inc.
246 Commercial Street, Provincetown, MA 02657 Tel. (508)487-0964

EARLY Music
A M E R I C A

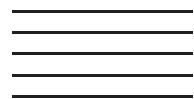



Early Music America Magazine is the quarterly publication for the Early Music Community in North America: Professionals, Students, and Audience members.

Articles on performance practice, trends in the field, recording reviews, and a new book reviews department.

Call 888-722-5288 or email info@earlymusic.org for a FREE sample issue.

DEPARTMENT OF AMPLIFICATION



A primer on the history of recorders, the original Lullaby, music by Tui St. George Tucker

A Short, Personal and Musical History of Recorders

EDITOR'S NOTE: This piece follows on Bob Marvin's earlier missive, published in the January 2005 *American Recorder*.

The history of recorders starts with a few shards of bone and wood, some images of people with long things in their mouths and hands, and some literary references to "flute" words. Fortunately, later evidence becomes less sketchy, and conclusions less speculative; we never entirely stop guessing, but it's perhaps a not entirely misplaced article of faith that we can guess more, or less, intelligently,

The mists that swirl about musical practices start to clear sufficiently to make some good guesses towards the end of the Middle Ages, about 1400, but much of the guessing is based on a confidence in a continuous musical development that we can extrapolate from. We know later music much better.

Fourteenth century Italian *trecento* music is quite idiosyncratic, but some of the repertoire survives in more cosmopolitan [manuscripts] of the early 15th century, justifying some of that confidence. About this time, indistinct and indiscriminate instruments in pictures become what we'd clearly call recorders (one study found double flutes appearing earlier than "normal" single ones in paintings). Most of the images are of small, outwardly cylindrical flauti, so I tried imitating that form

with cylindrical bores as well, although there aren't really any such surviving instruments (and with the space under closed fingers, the bore is far from truly cylindrical). The result was gratifying, a strong octave-rich timbre that seems to suit much pre-Renaissance music, especially Italian and Spanish, even *laude* and *villancicos* into the 16th century. The sound seems to correspond to the stronger "voce di chiesa" and the folk-inspired vocal practice cultivated with much success in some modern Italian early music.

I like the richer sound of thicker walls, which aggravates the chief technical defect of this design—small octaves, especially between notes III and X, which get even worse in bigger sizes. Leaking fingers can correct the problem, and a chamber in the bore can help, but, generally, such recorders need increasing breath-pressure from low to high notes.

Fortunately, a bass-heavy balance of sound seems less important in the music than a special, strong interaction within intervals. Music of this time invites consideration of Pythagorean tuning, hints of which survive into late 16th-century musical practices.

But talk of tempering its wide, wild ditones into respectable harmonic thirds starts in the early 14th century. Pythagorean [tuning] has a more varied menu of consonance and dissonance than mean-

tone. Some players prefer this sound (or perhaps more the idea) to the exclusion of meantone in 14th-century music, and indeed the intervals of a Pythagorean flauto are easier refingered "pure" than to try to play a meantone instrument Pythagorean. But much of the repertoire whose harmony seems good for cylindrical flauti features prominent thirds and sixths, and a melodic sense of triads (e.g., Ciconia) better suited to meantone.

And physically, meantone fingerhole placement is more regular; cross-fingered woodwinds like small enharmonic semitones. Pythagorean flutes will always be speculative, and to a lesser extent, even cylindrical bores, musically useful as they are.

Much less speculative are the many 16th-century (we think) recorders in museums, most of which are similar in design. In the early 15th century, a new harmony came to France from England, the "contenance angloise," rich in thirds and sixths. It became an international standard as it rolled like a juggernaut over Europe, crushing local practices under its thick, triadic wheels.

It favored massive tonal architecture, and families of similar instruments of different sizes sprang up, extending down to deep, dinosaurian extremes, which might represent not only an aesthetic taste for the substantial, but also a swanking of construction techniques and vaunting of the wealth of patrons.

We may owe the preservation of these instruments to the new prestigious hobby of collecting and of cultural curiosity cabinets—the bigger the item, the more prestige. These recorders appear full-blown, with no trace of development or transitional forms, and the first fixed date, 1535, is on a small basset, which seems to belong more to the big 8' ensembles than to the 4' sets of F,c,c,g already found in books. So the development of such recorders seems to predate the phenomenon of collecting.

They exploit the new harmony to

Bob Marvin's flauto doppio



tone, with a preference for the richer semiditone; and perhaps its smaller melodic semitones contrast more with wholetones to help characterize different modes and interval species.

So I tried some Pythagorean cylindrical flauti, and liked their activer sound in 1300 music better than the more static

powerful effect, a deeply gratifying growl in large ensembles. Physically, their bores taper towards the foot, but re-expand from about 3/4 [of] the way down, hence the term “choke-bore.” Acoustically, this suppresses the octave partial, but not the 12th, a feature of some Renaissance viols and virginals, which react similarly to harmonies.

Sizes deeper than tenor had a key, and several surviving basses, from *basset* to *brontosaurus* great bass, have four keys, extending the range down a fourth. Why? Keys are noisy and problematic, and those lowest notes lack the sonority of a one-key design. But the range of the instrument is greater, with a lighter, easier feel.

An intriguing possibility is the upward extension of range as well, with all those fingering combinations. But maybe they were mostly to show off keywork and long *fontanelles*.

1535 was also the year of Ganassi's *Fontegara*, a well-spring indeed of diminutions, tonguings, playing tips, fingerings, and a picture showing recorders with ever-expanding exteriors and huge bottom bores like miniature soprano saxophones. These features are found, to varying extent, in many illustrations of the time.

I'd long dismissed such images as a chimeric, generalized woodwind, combining elements of recorder voicing with the common bell at the bottom of many reeds, an artist's convention. But then I saw one too many, and tried such flaring bells on my cylindrical flauti (unlikely there'd be a “choke,” making the walls even thicker).

I was delighted with the results: not only did I get Ganassi's extra notes, with similar fingerings, but the bottom notes had more of the focused clarity typical of cylindrical bores. Most recorders respond, to some degree to Ganassi's fingerings, but the double-octave of the lowest note (overblown, with judicious leaking) is usually sharp (a semitone high on

Baroque bores). Ganassi's flare raises the bottom note more than its overblown partials, relatively lowering them.

Whether such a design was developed more for the sonority or the extended range is hard to say. And why did it have such a short heyday, such as it was in pictures?

Perhaps it was tied to a narrowly specific repertoire or an ephemeral aesthetic (the small but delightful world of *frottole*?) And the bottom note can be problematic, its basic stability all too readily upset by small fluctuations of bore and voicing (not to mention the rather acrobatic fingerings of the top notes).

While there are no surviving instruments with Ganassi's silhouette, some museum specimens with conventionally “waisted” exteriors respond well to his fingerings. But their huge fingerholes and reamed-out bottoms suspiciously suggest someone was just raising their pitch.

There's another breed of Renaissance recorder, scarcely explored today. In Nürnberg (“Kynsecker”) and Bologna (“Rafi,” *et al.*) are sets of recorders, apparently from the middle-to-late 16th century, with relatively narrow, mostly cylindrical bores, rather abruptly contracting near the bottom. (Interestingly, before I'd measured 16th-century instruments, my uninformed experiments led me to similar bores.)

Were these flutes efforts by makers similarly uninformed about details of “choke-bore” design, to produce impressive-looking recorder sets? Or were they innovations to meet the expressive demands of new aesthetics? They don't work all that well, with little sound and poor octaves, but the Bologna instruments seem to be well used and played, and my limited experience with some reconstructions suggest they sound better in consort than singularly, and have a dynamic flexibility well-suited to late Renaissance music.

With a limited capacity to participate in the dramatic extravagance of Baroque music, “classical” Renaissance recorders were probably then relegated to stodgy performances of old-time music, splendid in sound, but short on expression. They're described in some rather retrospective books on music well into the 17th century, but soon became dust collectors or firewood.

The transition from a “choke-bore” to Baroque only entails less reaming out of the foot, and several instruments, as well

as a 16th-century fingering chart, point in that direction. The early 17th century abounds in suggestions of little flauti in sonata titles and other music, images of small recorders in sensual allegories, or being colporteured and kramered at fairs, and of course, in Van Eyck, *et al.*

There are some original instruments which might serve as models to play the variety of early 17th-century music with some flexibility of expression, yet clarity of sound, and perhaps a trace of a certain sensuality.

***And then God said,
“Que les Hotteterres
soient.” And they made
the jointed Baroque
recorder, and Dolmetsch
saw that it was good.***

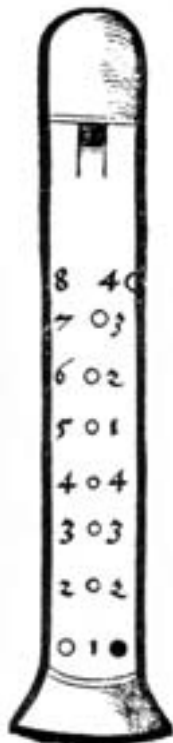
And then God said, “Que les Hotteterres soient.” And they made the jointed Baroque recorder, and Dolmetsch saw that it was good.

We might ask just what the Hotteterres thought they were doing, what they actually did, and to what extent they innovated. Were instruments jointed for musical reasons, to facilitate experimentation, for ease of personal transport, or to use cheap little pieces of boxwood? (Some 16th century basses have clever joints under the *fontanelle* to obviate using big wood the whole length.)

There's a thread of coyness running through French music, from the *vaux de vire* and *chansons parisiennes* to *voix de ville* and *airs de cour*. The almost excruciatingly coy naïveté of the *flûte à bec* seems like the pointed tip of that thread, and its role as innocent metaphor in the interplay between sacred and profane love, and the class conflict between *jaquerie* and *nobilité* is worth our attention.

As was said of a recent politician, the recorder has much to be modest about; and of an actress, running the gamut of expression from A to B. The recorder has a limited repertoire of expression, but within that range, a powerful idiosyncrasy that keeps it repeatedly rebounding from ignominy.

Bob Marvin, Eustis, ME



Musical Finds from Recent Issues

Carolyn Peskin sends in two interesting follow-ups to previous information in AR.

She writes that she is familiar with the folk song used in David Goldstein's trio arrangement, *Lullaby*, that was published in the January AR as the 2005 **Recorder Day!** music. She has made her own shorter, recorder quartet harmonization.

The melody and suggested guitar chords are in *Mir Trogn a Gezang: The New Book of Yiddish Songs*, 4th ed., edited by Eleanor Gordon Mlotek (New York: Workmen's Circle Education Department, 1987). The book includes Yiddish words using the Hebrew alphabet and a transliteration into the Roman alphabet. It also includes a very condensed translation and a brief history of the song, which was first published in 1901 in St. Petersburg, Russia. The text and music were first published together in 1911 in St. Petersburg and New York.

Peskin has written out the short melody and provided her own rough translation, cast in the meter of the original Yiddish. The folk song, set with her translation of the refrain, is below.

The song, a sad lullaby, is called *Once upon a Time*. It has four verses and a refrain that is sung after each verse. She summarized the four verses as follows: "Once upon a time, there lived a king and queen who planted a vineyard. A tree grew in that vineyard, and a bird built a nest on one of its branches. By and by, the king died. After he died, the queen became forlorn, the branch broke off, and the bird flew away."

Peskin also writes, "I think this text is a metaphorical description of the human

condition. The king symbolizes manhood, the queen womanhood, and the bird childhood. The idea of aging is expressed by the man dying and the child growing up and 'leaving the nest.' This idea is reinforced in the refrain, in which a woman sings to her child."

Another interesting find she discovered while rummaging through old issues of AR is a piece by **Tui St. George Tucker** (subject of a memorial in the September AR). The trio, called *Prelude and Blue for Erich*, was published as a centerfold stapled into the November 1974 issue. The five-page piece is in the composer's handwriting. It was written as a memorial tribute to Erich Katz, who had died in 1973, and was sent to Winifred Jaeger.

The trio was first performed at the Mannes School in New York by Valerie Citkowitz (Horst), Anita Randolfi and Tui St. George Tucker, and then on the "Hausmusik" series in New York City by Bob Margolis, Phil Levin and Ken Wollitz.

Peskin was familiar with the piece because a Japanese friend, Reiko Sakuta, had played it in the virtuoso program at Amherst Early Music in a class taught by Pete Rose. Sakuta brought a copy to Cleveland, OH (where Sakuta and her husband lived for a while), and performed it with Peskin in their farewell concert before their return to Japan in May 2003.

Tui on the Web

I was so pleased to arrive home yesterday evening to see your September 2005 issue with the article about Tui St. George Tucker. It was a very lovely article and

gave the reader a good sense of Tui's personality and talent.

I love the quote [from Martha Bixler] about [Tui] writing the Machaut mass. She would at times say that she wrote the Fauré *Requiem* and various works of Bach, including the *B Minor Mass*. She felt that this was the highest compliment she could pay to the composer—to want to have written it herself. She would also at times claim to be Beethoven, again paying *homage* to his enormous gifts. There are so many wonderful Tui stories . . .

I thought I should mention that we have constructed a web site of music and biographical material about Tui. It is called (as you would expect) **<www.TuiStGeorgeTucker.com>**. The goal was to create a kind of time capsule, so that people in the future could discover her, and those who know about her could see her music, letters, photos, etc.


I know that your readers may be interested in obtaining Tui's numerous scores for recorders and other instruments. The scores can be opened up in Adobe Acrobat [which can be downloaded for free], and then they can easily be printed out. They are available for free with the goal of encouraging people to play and perform her music. *The Bullfinch Sonata* is there in her original manuscript copy, as well as the *Hypertonic*. Also there are numerous duets, trios and combinations with other instruments.

With best wishes,
Robert Jurgrau, New York City, NY

Once Upon a Time


Traditional

Verse




5

Refrain



Hush- abye, my little bird;

11



Peace, my child, be thine. My dar- ling's lost and gone for- ev- er. Pain and grief are mine.

MOECK



Friedrich von Huene, the well-known recorder maker, was awarded the 2003 Curt-Sachs-Award of the American Musical Instruments Society (AMIS)

ROTTENBURGH REACHING THE LEVEL OF MASTERCLASS

Design: Friedrich von Huene

These recorders, built after the instruments made by Jean-Hyacinth-Joseph Rottenburgh are true allrounders who remain reliable and easy to play even after extensive use.

Instruments from left to right:
sopranino: ebony, soprano: palisander, alto: pearwood stained,
tenor: castello-boxwood, bass: natural maple.
Also available in olive and rosewood.



For more information
on our recorders please
order our catalogues

MOECK MUSIKINSTRUMENTE + VERLAG
Postfach 3131 · D-29231 Celle
Lückenweg 4 · D-29227 Celle
Tel.: +49-5141-8853-0 · Fax: +49-5141-8853-42
E-Mail: info@moeck-music.de
www.moeck-music.de



COMPACT DISC REVIEWS

As a recorder player and a composer-performer, I seek evidence of developments in recorder repertory and performance that go beyond surface-level recomposition using 19th-century idioms and trite cuteness. I am also interested in work that can bridge the challenging gap between some aspects of experimental/avant-garde music and the tastes of many audience members. These three CDs provide me with both: substantial work created with ears, heart and minds open to the real world of music in the early 21st century.—Tom Bickley

BEYOND THE FIELDS. NARDOO (PETER BIFFIN, FRETLESS BANJO, FRETLESS GUITAR, BANJO-UKELELE; ZANA CLARKE, REC, PERC, VOICE). Orpheus Music OM402, 2004, 1 CD, 44:36 Abt. \$28, <www.orpheusmusic.com.au>.

TÉMENOS. GERD LÜNENBÜRGER, REC. edition zeitklang ez-18020, 2004, 1 CD, 70:07. Abt. \$16.76, <www.zeitklang.de>.

RECORDERIST PETE ROSE. LIVE PERFORMANCES FROM THE AMERICAN FESTIVAL OF MICROTONAL MUSIC. Pitch P-200204, 2005, 1 CD, 54:57 Abt. \$17, <www.afmm.org>.

In the plant world, Nardoo is an aquatic perennial fern. Nardoo in *Beyond the Fields* is a duo comprising recorder player Zana Clarke and plucked string player Peter Biffin from Armidale, NSW, Australia. They recorded these improvisations in a studio—sometimes beginning spontaneously, sometimes agreeing (moments before recording) on “a scale, a mood, or an image.”

The genuinely tuneful results live in a wonderful middle ground: generally qui-

et, with gently active textures and creative yet periodic rhythms. The tunes and harmonies are modal, and the performers explore those pitch sets with the easy feel of one noticing the landscape while walking.

Clarke uses an alto recorder by Fred Morgan and a voice flute by Joachim Rohmer—the latter use indicating that Clarke is a serious performer. She is the head of Recorder Studies and the Visiting Professor of Early Music at the New England Conservatorium of Music in Armidale. In two pieces, she simultaneously sings and plays voice flute with a delicacy that will appeal even to traditionalists.

[Témenos] is a remarkable companion to Beyond the Fields.

Biffin has performed with teacher/composer David Hykes (originator of the terms “harmonic singing” and “overtone chanting” to describe contemplative chant) and made instruments for well-known figures such as blues guitarist Ry Cooder, multi-ethnic/blues fusionist Taj Mahal, and lutenist Hopkinson Smith. The harmonic language of this music shares some common ground with “new age” music, but these pieces—while capable of supporting contemplation—are not wallpaper music. This is a disyielding enjoyment both in surface hearing and thoughtful, analytical listening.

Of the three discs reviewed here, *Témenos* is the most beautifully packaged, with a booklet in German and English that offers depth of commentary on the works and their composers. This disc is a remarkable companion to *Beyond the Fields*. It provides a coherent program of elegantly recorded works composed for solo recorder—beginning with an inviting and exciting work by Scelsci (originally for saxophone), moving through challenging pieces by Lehmann and Lasagna, the charming and engaging *Chinese Pictures* by Isang Yun, and ending with the meditative

B Boulder Early Music Shop
PO Box 900 • 960 Main Street • Ouray, CO 81427 • USA

Secure online ordering: www.bems.com
email: info@bems.com
tollfree: 1.800.499.1301
fax: 970.325.4185

Music, Methods
Facsimiles, Books...
recorder
viola da gamba
violin, viola, cello
lute, early guitar
voice
early flute
keyboard
percussion
krummhorn

Instruments...
recorders
violas da gamba
bows
gut strings
percussion
kits
gently used instruments

Accessories...
cork grease, thumbrests, &c.
rosin, peg dope, &c.
music stands
instrument stands
instrument cases
tuners, metronomes
CD recordings
gifts

Ms. Carol Dehl &
Mr. Kim Shrier,
proprietors

Medieval, Renaissance, Baroque

works *Témenos* (for bass recorder and gorgeous drones on tape) by Arteaga and *Ofrenda* by Lavista.

Lünenbürger studied recorder with Birgit Beyer, Maria Kneihls and Walter van Hauwe, as well as electro-acoustic music with David Wessel.

I look forward to using Lünenbürger's disc as a compelling example for fellow composers of the expressive range of the recorder.

Whether we realize it or not, Clarke and Lünenbürger and all of us who create and perform new music for recorder owe a great debt of thanks and credit to Pete Rose.

Whether we realize it or not, Clarke and Lünenbürger and all of us who create and perform new music for recorder owe a great debt of thanks and credit to Pete Rose. This CD—live recordings issued by the American Festival of Microtonal Music of his participation in AFMM concerts in 1988, 1990, 1991, 1993 and 2000—documents Rose's contribution.

This disc represents also the bridge that Rose makes between the sometimes insular world of recorder playing and the larger world of music today. Microtonality refers to intervals smaller than a half-step and is a feature of both

indigenous art and vernacular musics around the world, and also an arena of exploration by many composers today.

Microtones offer a subtle shading in expression that is not available in equal temperament. Conceptually, use of tuning systems that incorporate microtones draws a direct connection between new work and non-Western musics.

Recorders, lacking the constraints of Böhm keywork, play microtones easily. Careful listening to this disc invites you into the world beyond equal temperament. It demonstrates subtleness so persuasive that you may not notice that the intervals are not adhering to the rigidity of equal temperament.

From March 1991 to January 2002, Rose wrote the "On the Cutting Edge" column in AR, engagingly encouraging interest in new work and new approaches to our instrument. A look at his web site, <www.peteroserecorder.com>, gives further evidence of his impact, which was recently recognized by the ARS by his receiving its Distinguished Achievement Award.

So part of the pleasure of this CD is hearing Rose "walk the talk." Another enjoyable aspect is well-chosen repertory: four works by Rose himself, John Coltrane's *Bessie's Blues*, Lavista's *Ofrenda*, and such classics of 20th-century recorder music as *Gesti* by Luciano Berio, *Meditation* by Ryohei Hirose, and *Voice of the Crocodile* by Benjamin Thorn.

These are location recordings of AFMM concerts, and as such have a rougher quality than studio recordings. That roughness yields the pleasure of being an ear-witness to the audience

reactions (e.g., laughter as Rose performs his work *Cartoons*), and the excitement of knowing these are works playable by a human being who is having a wonderful time performing them.

Recorderist Pete Rose is a remarkable document of a remarkable musician, and a great deal of fun.

Tom Bickley is a recorder player in Berkeley, CA. He grew up in Houston, TX, studied in Washington, D.C. (recorder with Scott Reiss, musicology with Ruth Steiner, and composition with Pauline Oliveros), and came to California as a composer in residence at Mills College. He sings at Incarnation Priory, teaches recorder privately and at the Bay Area Center for Waldorf Teacher Training, and is on the library faculty at Cal State University East Bay. He plays with *Three Trapped Tigers* (with recorder player David Barnett), *Gusty Winds May Exist* (with shakuhachi player Nancy Beckman) and directs the *Cornelius Cardew Choir*. He has taught for the *San Francisco Early Music Society*, the *East Bay* and the *Monterey Bay Recorder Societies*, and the *Mid-Peninsula Recorder Orchestra*. His work is available on CD on *Quarterstick* and *Metatron Press*, <www.metatronpress.com/artists/tbickley>.

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



RECORDERISTS
MOECH Wollenhauer
& others

E-Mail:
wbic@wichitaband.com

Visit our website:
www.wichitaband.com

Since 1953!

2525 E. Douglas • Wichita, KS 67211
Orders: (800) 835-3006
Info: (316) 684-0291 • Fax: (316) 684-6858

**Wichita Band
Instrument Co., Inc.**

“RECORDERIST PETE ROSE”
AN EXCITING NEW CD BY THE LEGENDARY PETE ROSE

**FEATURES A SUPERB SAMPLING OF MODERN RECORDER MUSIC FROM
AROUND THE WORLD INTERSPERSED WITH ROSE'S OWN
IMPROVISATIONS**

**THE PERFORMANCES WERE RECORDED LIVE AT AMERICAN FESTIVAL
OF MICROTONAL MUSIC CONCERTS AND FEATURE ROSE AT HIS BEST**

**“Recorderist Pete Rose” on the PITCH label (P-200204)
available worldwide from www.cdbaby.com or www.afmm.org**

RESPONSE

*Finding natural acoustics,
Dream recorders, playing C# in tune*

Lookin' for sound in all the right places

I read with interest Tim Broege's column "On the Cutting Edge" about searching for recorder-friendly spaces in the March 2005 *AR*. This is something I do almost compulsively wherever I go and Tim's article got me thinking My work in the mining industry in Australia has taken me all around the country to some very remote areas. Also, my husband and I like to travel for holidays, with essential luggage including a couple of instruments, some sheet music and a stand, so I have played in some unusual places.

In the north west of Western Australia, there are several national parks. In one of these large national parks is a small spot called Python Pool. Due to droughts, it had dried up; a sudden cyclone produced 300mm of rain in three days and the waterfall into the pool restarted. The area is a natural amphitheatre, reached by wading down a stream, at the end of which is a lovely deep pool backed by a high rock wall on two sides, which join to form a corner with a waterfall.

Once the waterfall restarted, people from the region came to enjoy this natural beauty spot. We went too, and I took a chair, an alto recorder, music stand, some Pepusch, Handel and Lloyd Weber. What a pleasure to play, with rocks echoing the music back to me, producing harmonies in the Pepusch I had never heard before.

People came to thank me, saying that they had been able to hear the music all the way down the canyon, and it was ethereal. In the right natural spots, the recorder does not fade away. Many people believe that the recorder cannot be used successfully as an outdoors instrument; in the right environment, it most definitely can and projects magnificently.

Another interesting experience was playing in Mauritius. While on a few days holiday there, I explored the acoustics of the room we were staying in. The rather large bathroom had a very generous acoustic, much to the cleaner's amazement: she walked in on me trying it out. In particular, the shower was incredible and once again some amazing harmonies emerged. I still do not know what the

cleaner thought of me standing fully dressed in the shower with a music stand and a recorder, playing away ... but her face was a picture.

The balcony overlooking the ocean was another nice place to play and, based on the reactions of other guests on the beach and water below, could be heard for some distance. My tenor did particularly well on that balcony.

I still do not know what the cleaner thought of me standing fully dressed in the shower with a music stand and a recorder, playing away ...

While visiting another mining town on a business trip, this time in central Queensland, I was staying in a company-run guest house. Whilst my colleagues were off on various errands, I took advantage of another opportunity to explore more interesting acoustics. In that particular property, the most beautiful location was the laundry. While I was playing there, one of my colleagues returned (unbeknownst to me); she later told me she had enjoyed my impromptu performance and referred to how meditative it sounded. At the time, I was playing adagio movements of the Handel flute sonatas on the soprano and had been trying to use the echo to enhance the soaring long notes of those pieces.

A hotel in coastal Central Queensland had a beautiful dining room. Having an afternoon free on another business trip, I asked the managers if they would mind if I played there mid-afternoon, while it was not being used—again, an opportunity to enjoy echoes and magnificent harmonies which are not normally available to me, as living in remote areas, I mostly play alone.

Finally, while staying in some self-contained accommodation on a trout farm in southwest Western Australia, I thoroughly enjoyed the acoustics granted by the cathedral ceilings of the pine log cabin we were in. I immersed myself in my beautiful tenor (a birthday present from

my husband some years before). At the time it felt like playing in a concert hall.

The cabin itself was set on the side of a valley, and the streams and lakes of the trout farm were at the bottom of the valley. While I was playing, my husband was in the bottom of the valley fly-fishing, some distance away. Once again, due to the assistance of the acoustics of both the building and the valley, the recorder projected clearly down to him, and it was apparently as if I was playing beside him. We later found out that the owner and builder of the trout farm and accommodation was himself a musician. He had obviously designed with these effects in mind.

So when looking for recorder-friendly spaces, be inventive and creative. Chapels, small churches and halls are traditional playing spaces, but so much of this architecture is based on the structures of nature, so look for natural beauty spots as well. Explore unusual spaces; you never know what you might find in your own home or workplace. My next project is to play in an almost empty warehouse on the mine site I currently work at. I have had conversations in there and discovered the signs I am beginning to recognize as characteristic of beautiful acoustics for recorder. I can't wait to try.

Allison Hutton, Queensland, Australia

TESTING OUR DREAMS

[In April], my recorder consort, Winds of Time, performed at the annual Victorian Festival [sponsored by] Staunton, VA. The main street is closed to traffic for the entire weekend while visitors and citizens of Staunton promenade in their finest Victorian regalia. Music, boxing demonstrations, peddlers selling their wares, and educational history programs filled both days. Shops displayed antique items such as one might see 100 years ago.

Winds of Time, a five-person ensemble, had to perform as a trio, as two members were out of town. We were scheduled to play in a choice performance location—an outdoor gazebo in the very center of the main street—great for a brass band, but what were we to do in order to be heard? We decided to use our Dream recorders in order to produce maximum sound.

The morning we played, the sun was shining, but it was chilly and very windy. We thought our sound would be swallowed up as the wind blew through the finger holes of our instruments. We were wrong! Our audience informed us that they could hear us from a full block away. Others claimed that they could hear us inside the shops. Pitch never faltered as we played in unison, although we had to blow [to] fight the wind and still be heard, yet remain sensitive to ensemble playing.

The Mollenhauer Dream recorders are constructed with a large bore, chunky and simplistic in appearance. They were specially designed by Adriana Breukink (see the informative interview in the September 2003 AR) to be easy to handle and very responsive, especially for students and amateurs. I am happy to report that these recorders far exceeded our expectations! I highly recommend a set of these recorders for any ensemble that plays at outdoor events such as Renaissance fairs, etc.

We had a chance to show our instruments to students and parents who heard our recorder playing and stopped by the gazebo for a closer look at the unusual style of the Dream instruments. We played pieces in SST and SAT combinations. Mollenhauer has now started to produce the Dream bass for sale, and we can't wait until we can add one to our consort.

Linda Swope, New Hope, VA

THAT AWKWARD ALTO SECOND OCTAVE C# (TENOR/SOPRANO G#)

Alto C# is awkward because on many instruments it tends to be flat. You can of course sharpen it by blowing harder, which should bring it up to pitch. But this makes it louder, and, as it is often the leading [tone] in a D major or minor scale, this distorts the balance of phrasing. Leading [tones] are generally more subdued than a following tonic, and need to be a little on the sharp side, not flat. Try the effect of playing a D major scale quite slowly, but listening carefully to the intonation (and watch the F# to G' interval as well).

Moreover, C# is a slow-speaking note—try repeating it in fast 32nd notes, so thumbing becomes critical, and blowing harder only exacerbates this problem. Over-articulation all too easily slips into a higher harmonic, being third octave Bb''.

There are three remedies, but each has its own side-effects.

Responses from our readers are welcomed and may be sent to *American Recorder*, 7770 South High St., Centennial, CO 80122.
Letters may be edited for length and consistency.

ARS Membership Enrollment and Renewal

Please enroll/renew me as a member of the Society. I'm looking forward to:

- ☆ American Recorder, ARS Newsletter, and the ARS Members' Directory
- ☆ Members' Library musical editions
- ☆ Eligibility for the ARS Education Program examinations
- ☆ Discounts to some recorder workshops and on ARS publications
- ☆ Mailings from suppliers of materials, music, instruments. (ARS list is made available only to purveyors of goods and services for recorder players.)
- ☆ Information on all aspects of playing the recorder

U.S./Canadian membership:

- one year \$40; one year sustaining \$70; two years \$75

Foreign membership: one year \$50; two years \$95

U.S./Canadian Student* membership: one year \$20; two years \$40

Foreign Student* membership: one year \$25; two years \$50

*Enclose proof of full-time enrollment.

Workshop membership: one year \$60; Business membership: one year \$120

Address and/or phone information has changed in past year.

Do not list my name in Directory.

All dues paid in U.S. funds by check on U.S. bank, or by international money order.

Family members residing at the same address may share a membership. However, the student rate is not applicable to a shared family membership. For an additional listing in the ARS Directory under different surnames at the same address, add \$5.

Please check to be included on the ARS list of

Recorder teachers and/or Professional performers. (Since your recorder activities may change, you must indicate on each renewal if you want to continue to be listed.)

I wish to contribute \$_____ to help sustain the work of the Society.

Please charge my dues/donation to my VISA/MASTERCARD:

_____ Exp. Date: _____

Cardholder's signature _____

NAME _____ PHONE (____) _____

ADDRESS _____

E-MAIL _____

CITY _____ STATE _____ ZIP/POSTAL _____

CHAPTER/CONSORT AFFILIATION, IF ANY: _____

OPTIONAL INFORMATION:

Chapter officer or committee member?

Yes (officer/committee: _____) No Have served chapter in past

Age: ____ For how many years have you played the recorder? ____

Level of recorder playing: Amateur Semi-professional Professional

Annual income: Under \$10,000 \$10,000-30,000 \$30,000-50,000

\$50,000-75,000 \$75,000-100,000 Over \$100,000

Portion of your income derived from music: All Some None

Portion of music income derived from the recorder? All Some None

If all or some, what kind of recorder activities are involved? (Check all that apply.)

Teach privately Teach/lead workshops Teach elementary school music

Performance Recorder maker Musical director/coach

Other _____

What type of recorder music do you play? (Check all that apply.)

Medieval/Renaissance Baroque Modern/pop Folk Solo

Recorder Orchestra Chamber music with other instruments (such as trio sonatas) Broken consort with other instruments (such as a collegium)

Consort involving three or more recorders playing one-on-a-part Grand consort (format used in many chapter meetings, with several recorders playing on each part)

AMERICAN RECORDER SOCIETY
1129 Ruth Drive, St. Louis, MO 63122-1019 U.S.A.
Fax renewals to 314-966-4649

ARS PUBLICATIONS

Erich Katz Contemporary Music Series

	Members	Non-Members
Suzanne M. Angevine, A Short Tale for two basses (Level II) (2 scores)	\$ 5	\$ 8
Peter Ballinger, Double Quartet for Recorders (Level II-III) (score & parts)	\$10	\$18
Anthony Burgess, Sonatina for Alto Recorder and Piano (Level II) (2 scores)	\$ 7	\$12
Cecil Effinger, Dialogue and Dance (SATB) (Level II-III) (score & parts)	\$10	\$18
Lee Gannon, Sonatine for three altos (Level III) (score & parts)	\$14	\$26
	(score, parts & demo cassette)	\$23
Erich Katz, Suite of Jewish Folk Tunes (S S/A8 A/T) (Level II) (three scores)	\$10	\$18
Vaclav Nelhybel, Six Short Pieces for Three Recorders , (AA/TT) (Level II)		
edited by Alan Drake (3 scores)	\$ 8	\$14
Stanley W. Osborn, Kyrie and Vocalise for soprano voice and recorders (SATB) (Level II) (2 scores & 4 recorder parts)	\$ 8	\$14
Frederic Palmer, Entrevista (SATB) (Level II) (2 scores & 4 recorder parts)	\$ 8	\$14
Sally Price, Dorian Mood (SATB) (Level II) (score & parts)	\$10	\$18
Jeffrey Quick, Picnic Music (SATB) (Level II) (score & parts)	\$ 5	\$ 8

Musical Editions from the Members' Library:

ARS members: 1 copy, \$3 2 copies, \$4.50 3, \$6 4, \$7.50 5, \$10 6, \$11.50

Non-members (editions over 2 years old): 1 copy, \$5 2 copies, \$8.50, 3, \$12 4, \$15 5, \$19.50 6, \$23

The ARS is happy to provide photocopied enlargements of any Members' Library edition at the same prices. Please specify "Members' Library Enlargement." * = Editions not yet available to non-members.

Bruckner's Ave Maria (arr. Jennifer W. Lehmann)

Canon for Four Bass Recorders (David P. Ruhl)

Dancers (Richard Eastman)

Different Quips (Stephan Chandler)

Elegy for Recorder Quartet (Carolyn Peskin)

Elizabethan Delights

* **Gloria in Excelsis** (Robert Cowper)

Imitations (Laurie G. Alberts)

* **In Memory of Andrew** (David Goldstein)

* **Jazzy Rondo** (Carolyn Peskin)

* **Little Girl Skipping and Alouette et al**

(Timothy Walsh)

Los Pastores (arr. Virginia N. Ebinger)

New Rounds on Old Rhymes (Erich Katz)

Other Quips (Stephan Chandler)

Poinciana Rag (Laurie G. Alberts)

* **S-O-S** (Anthony St. Pierre)

Santa Barbara Suite (Erich Katz)

Sentimental Songs (arr. David Goldstein)

Serie for Two Alto Recorders (Frederic Palmer)

Slow Dance with Doubles (Colin Sterne)

Sonata da Chiesa (Ann McKinley)

Three Bantam Ballads (Ann McKinley)

Three Cleveland Scenes (Carolyn Peskin)

Tracings in the Snow

in Central Park (Robert W. Butts)

Trios for Recorders (George T. Bachmann)

Triptych (Peter A. Ramsey)

Two Bach Trios (arr. William Long)

Two Brahms Lieder (arr. Thomas E. Van Dahm)

* **Variations on "Drmes"** (Martha Bishop)

Vintage Burgundy

ARS Information Booklets:

ARS members: 1 booklet-\$13, 2 booklets-\$23, 3-\$28, 4-\$35, 5-\$41, 6-\$47, 7-\$52

Non-members: 1 booklet-\$18, 2 booklets-\$33, 3-\$44, 4-\$55, 5-\$66, 6-\$76, 7-\$86

Adding Percussion to Medieval and Renaissance Music (Peggy Monroe)

American Recorder Music (Constance Primus)

The Burgundian Court and Its Music (Judith Whaley, coord.)

Improve Your Consort Skills (Susan Carduelis)

Music for Mixed Ensembles (Jennifer W. Lehmann)

Playing Music for the Dance (Louise Austin)

Recorder Care (Scott Paterson)

Education Publications

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

First copy free to ARS Members (mailed to current members in 1996 & new members as they join); replacement copies for members or non-members, \$3.

Guidebook to the ARS Personal Study Program (1996). Material formerly published in the Study Guide and Study Guide Handbook, plus additional resources. Members, \$11; non-members, \$20.

ARS Music Lists (2002 with 2003 Supplement). Graded list of solos, ensembles, and method books. Members \$9; non-members, \$15.

Package deal available only to ARS members: Guidebook and Music Lists/Supplement ordered together, \$16.

Junior Recorder Society Leader's Resource Notebook. ARS members, \$20; non-members, \$40

(updates at reduced rates after initial purchase). Special rate for previous purchasers of JRS Class Program, \$15. Dues for each JRS student member sponsored by an ARS member, \$5 (\$4 each for groups of 10 or more). JRS student members receive activities plus "Merlin" badges and stickers.

Other Publications

Chapter Handbook. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20 (updates free after initial purchase).

One free copy sent to each ARS chapter with 10 members or more.

Recorder Power, educational video from the ARS and recorder virtuoso John Tyson. An exciting resource about teaching recorder to young students. ARS members may borrow a copy for one month by sending a refundable \$10 deposit to the ARS office along with the address to which the tape should be shipped.

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

Discography of the Recorder, Vol. II (1990-1994). Compiled by Scott Paterson.

Either single volume: ARS members \$23; non-members, \$28.

Both Discography volumes together: ARS members only, \$40.

American Recorder: Cumulative Index for Vols. I-XXXX. ARS members, \$20; non-members, \$32.

Index Supplement, Vol. XXXIV-XXXX. ARS members, \$8; non-members, \$14.

All prices are in U.S. dollars and include U.S. postage and handling. For Canadian or foreign surface postage, please add an additional \$1 per item; for Canadian or foreign air mail, please add an additional \$3 per item. When ordering five or more items to be shipped anywhere at the same time, **ARS Members may deduct an extra \$2** on top of the discounted members' price. Please make checks payable to the ARS. VISA/MasterCard also accepted.

American Recorder Society

1129 Ruth Drive, St. Louis, MO 63122-1019 U.S.A. ♦ 800-491-9588

One is to finger $\emptyset 12 - 5 - -$ instead of the normal $\emptyset 12 - 4 - - -$. This certainly brings the note into tune, but it is very difficult to articulate, having two harmonics sitting on its shoulder—being E' and B'', as well as a D# undertone. This makes for great fun with multiphonics, but hardly helps normal playing. On some recorders, this fingering for C# will not articulate at all. It is, however, very useful within a slur, avoiding the difficult cross-fingerings of a D major scale done with normal fingering.

The second remedy is to use the alternative fingering $\emptyset 123 - 567$, although this is rather difficult to remember. But it is usually in tune, and is in any case easy to sharpen with 7 or flatten with 4. It articulates well, although the undertone can be a nuisance—but it is possible to reduce it by finding an exact thumbing aperture.

On many Renaissance wide-bore instruments, this fingering is the only way to get a secure C# (with $\emptyset 12 - 4567$ for D'). It also provides a good trill with D# with no register-break crossing. There is, however, a register break between this fingering and normal D'—a distinct disadvantage.

The good, though challenging, third remedy is partial venting ("half-holing") with finger 3. It has to be accurate in relation to the amount of breath input, or it will be out of tune. The best way of getting it is to swivel back the left wrist. It is easily—perhaps too easily—tuneable.

Contrary to some players' belief, C# cannot be sharpened, like D', by slightly widening the thumbing aperture; this only changes the pitch of the undertone. It can be sharpened by slide-fingering 2, which is far too critical, or 1, which causes articulation problems. Neither of these solutions is really practical.

My own approach to the C# problem is, in fast music where the flatness may go unnoticed, to use the normal fingering. In sharp keys, I use $\emptyset 12 - 5 - -$ for slurs and trills. $\emptyset 123 - 567$ is for use with Renaissance recorders if normal C# is unreliable in articulation or pitch.

I find I use partial venting in slow music for soft dynamics more than I used to, though it needs some practice to maintain good intonation. It is especially useful with Renaissance recorders with large finger-holes. It was, after all, a standard technique in the time of Ganassi (1535) and Blankenburgh (1654).

Incidentally, my wife's Moeck Renaissance tenor plays a perfectly good G# with $\emptyset 12 - - - - -$ and A' with $\emptyset 12 - - - - 7$. Such fingerings are very confusing to remember. But recorders are like that . . .

Anthony Rowland-Jones, Cambridge, UK

Order your recorder discs through the ARS CD Club!

The ARS CD Club makes hard-to-find or limited release CDs by ARS members available to ARS members at the special price listed (non-members slightly higher). Add Shipping and Handling: \$2 for one CD, \$1 for each additional CD. An updated listing of all available CDs may be found at the ARS web site: www.americanrecorder.org.

IN STOCK (Partial listing)

ARCHIPELAGO Alison Melville, recorder & traverso. Sonatas & concerti by Hotteterre, Stanley, Bach, Boismortier and others. \$15 ARS/\$17 Others.

ARLECCHINO: SONATAS AND BALLETTI OF J. H. SCHMELZER Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, gamba; Maria Grossman, harpsichord. Works by Schmelzer, Muffat, Vitali. Antes Edition. \$15 ARS/\$17 Others.

BACH: MUSIC TO CHALLENGE THE INTELLECT AND TOUCH THE HEART Carolina Baroque, Dale Higbee, recorders. *Cantata No. 21, Part One; Cantata No. 182.* \$15 ARS/\$17 Others.

BLOCKFLOETENSEMBLE WIEN Irmtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal & Prisca Loeffler, recorders. Ensemble works by Demantius, Monteverdi, Morley, Mozart, Scherzmann, Kaeser, W. W. van Nieuwkerk, Pachelbel, Reichard. \$15 ARS/\$17 Others.

CHARLESTON PRO MUSICA ON TOUR Marsha Evans, Lewis Fitch & others, recorders, gemshorns, guitar and voice. Medieval and Renaissance music with consort and singers. Millennium Music/ Charleston SC. \$15 ARS/\$17 Others.

CIRCULO MAGICO (MAGIC CIRCLE) Cléa Galhano, recorder. Brazilian and American contemporary music for recorder and various instruments. \$15 ARS/\$17 Others.

CONCERTI DI NAPOLI Matthias Maute, recorders, and REBEL. Sonatas by Mancini, Roberto Valentini, A. Scarlatti. Dorian. \$15 ARS/\$17 Others.

A. CORELLI Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, viola da gamba; Maria Grossman, claviorganum. Works by Corelli & Kuhnau. Antes Edition. \$15 ARS/\$17 Others.

DREAMS INSIDE THE AIR TUNNEL Zana Clarke, recorder & composer. "Drawing on the music of the didjeridu & shakuhachi...beautiful & hypnotic..."—*American Recorder*. Orpheus Music. \$15 ARS/\$17 Others.

ENSEMBLE PIACERE 2002 Ensemble Piacere, Irmtraut Freiberg, Eva Maria Kaukal, recorders. Sparkling performances of works from the Renaissance to the 20th century by Frescobaldi, Ortiz, Telemann, Fux, Keil and many others. Ensemble Piacere. \$15 ARS/\$17 Others.

FOR NO GOOD REASON AT ALL Scott Reiss, Bruce Hutton & Tina Chancey sing and play more than 30 early and traditional instruments. Hesperus's first crossover CD, fusing Medieval and Renaissance music with Appalachian, blues, Cajun, vaudeville, early swing. Recorder heard as jug, blues harmonica, pan pipes (quills)—and, of course, recorder. Golden Apple. \$15 ARS/\$17 Others.

THE GREAT EMU WAR Batala Famossa, a young ensemble, with first CD of Australian recorder music. Orpheus. \$15 ARS/\$17 Others.

THE GREAT MR. HANDEL Carolina Baroque, Dale Higbee, recorders. Sacred and secular music by Handel. Live recording. \$15 ARS/\$17 Others.

HANDEL: THE ITALIAN YEARS Elissa Berardi, recorder & Baroque flute; Philomel Baroque Orchestra. Handel, *Nel dolce dell'oblio & Tra le fiamme*, two important pieces for obbligato recorder & soprano; Telemann, *Trio in F; Vivaldi, All'ombra di sospetto*. Dorian. \$15 ARS/\$17 Others.

IN NOVA CANTICA, A Celebration of Christmas. Eileen Hadidian, recorder & Renaissance flute, with voice, violin, vielle, gamba and lute. Traditional carols, chansons and festive dances from the 13th-17th centuries. Healing Muses. \$17 ARS/\$20 others.

JOURNEY Wood'N'Flutes, Vicki Boeckman, Gertie Johnsson & Pia Brinch Jensen, recorders. Works by Dufay, Machaut, Henry VIII, Mogens Pederson, W.W. Van Nieuwkerk & Maute—seven centuries. Kadanza Classics. \$15 ARS/\$17 Others.

A JOURNEY AMONG TRAVELLERS (CD SHORT) Peter Bowman & Kathryn Bennetts perform Donald Boustead's 26-minute quarter-tonal piece for two alto recorders, which had its U.S. premiere at the 1998 Berkeley Festival. \$12 ARS/\$14 others.

LANDSCAPES David Bellugi, recorders; Ali Tajbakhsh & Chris Hayward, percussion. "Virtual" recorder orchestra created by Bellugi. Three centuries of ethnic music by Encina, Brouwer, Ortiz, Bartok. Frame. \$15 ARS/\$17 Others.

LES AMIS DU BAROQUE Paul Nauta, recorder & Baroque flute; Koen Dieltiens, recorder. Music by Bassani, Corelli, Vivaldi, etc. Highlight Intl. \$15 ARS/\$17 Others.

MIDNIGHT SUN Alison Melville & Colin Savage, recorders; Ensemble Polaris. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000. Dorian. \$15 ARS/\$17 Others.

MUSIC FOR A WINTER S EVE, Bringing Light to the Darkness. Eileen Hadidian, recorder & Baroque flute, with voice, violin, viola da gamba & Celtic harp. Traditional, Renaissance and Medieval songs to celebrate midwinter and the changing of the seasons. Healing Muses. \$15 ARS/\$17 Others.

MY THING IS MY OWN: BAWDY MUSIC OF THOMAS D URFEY Tina Chancey, Grant Herreid & Scott Reiss, recorders & other early instruments; Rosa Lamoreaux, soprano. Improvisations on tunes of love, sex & seduction in 18th-century England. Koch Intl. \$15 ARS/\$17 Others.

PRIEST ON THE RUN Piers Adams, recorders. Concerti composed by the ensemble's namesake, flame-haired Vivaldi. Upbeat. \$15 ARS/\$17 Others.

RECORDER JAZZ Warren Kime, recorder. Original jazz charts with a great groove. \$15 ARS/\$17 Others.

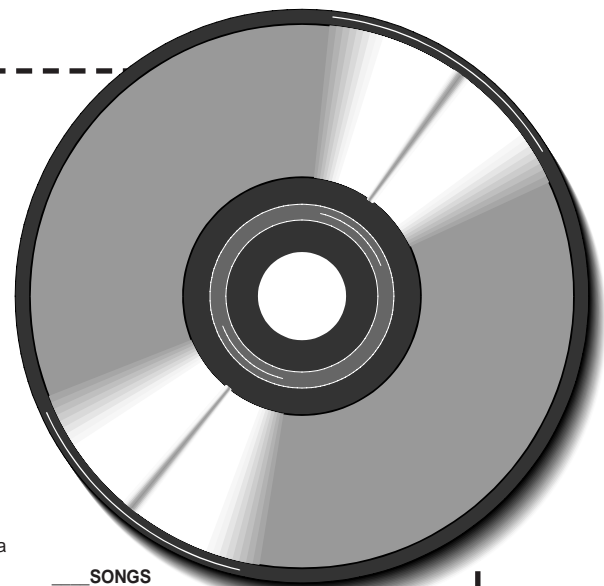
REFLECTIONS, Music to Soothe and Uplift the Spirit. Eileen Hadidian, recorder & Baroque flute, with Celtic harp and cello. Celtic, traditional, Renaissance & Medieval melodies. Healing Muses. \$15 ARS/\$17 Others.

SACRED & SECULAR CANTATAS OF J. S. BACH. Carolina Baroque. Dale Higbee, recorders. Live performances of three cantatas, BWV 82a, BWV 202, BWV 209. \$15 ARS/\$17 Others.

SAMMARTINI: SONATAS & CONCERTOS FOR FLUTE Ensemble Caprice & Rebel. Matthias Maute & Sophie Larivière, recorders & traverso. Extended concertos and sonatas by Sammartini & Maute. Atma Classique. \$15 ARS/\$17 Others.

LUDWIG SENFL Farallon Recorder Quartet featuring Letitia Berlin, Frances Blaker, Louise Carslake and Hanneke van Proosdij. 23 lieder, motets and instrumental works of the German Renaissance composer. \$15 ARS/\$17 Others.

SOLO, DOUBLE & TRIPLE CONCERTOS OF BACH & TELEMANN Carolina Baroque, Dale Higbee, recorders. 2-CD set, recorded live. \$24 ARS/\$28 others.



SONGS

IN THE GROUND

Cléa Galhano, recorder, Vivian Montgomery, harpsichord. Songs based on grounds by Pandolfi, Belanzanni, Vitali, Bach, others. 10,000 Lakes. \$15 ARS/\$17 Others.

SUZUKI RECORDER SCHOOL (Four vols.) Recordings to accompany the Suzuki® Recorder School method books, with Marion Verbruggen, recorders. \$15 ARS/\$17 Others, for each single CD, or \$33 ARS/\$40 others for any two Suzuki® CDs:

___ Vols. 1 & 2 for Soprano or ___ Vols. 1 & 2 for Alto (Vols. 1 & 2: folk & children's songs, Baroque dances)

___ Vols. 3 & 4 for Soprano: Handel, de la Guerre, others

___ Vols. 3 & 4 for Alto: Handel, J.S. Bach, Purcell, others

SWEET FOLLIA, THE RECORDER ON TWO CONTINENTS Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders. Selections by Purcell, Morley, Maute, Couperin, Van Eyck, others. Atma Classique. \$15 ARS/\$17 Others.

TELEMANN ALLA POLACCA REBEL Matthias Maute, recorders & traverso, play concerti and suites y G.P. Telemann. \$15 ARS/\$17 Others.

TELEMANN: DUOS POUR FLUTES, Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders & transverse flute, Alexander Weimann, claviichord. Six Telemann duos & sonatas alternate with five fantasies for claviichord by Maute. Atma Classique. \$15 ARS/\$17 Others.

TELEMANN: TRIO SONATAS WITH RECORDER Vicki Boeckman, recorder. Trio sonatas for recorder and violin, recorder and gamba, recorder and harpsichord. "Expertly played collection of chamber music..."—*Early Music America Magazine*. Qualiton. \$15 ARS/\$17 Others.

TRIO ATLANTICA Lisette Kielson, recorders. Works by Bach, Telemann, Montéclair, Leclair. Trio Atlantica. \$15 ARS/\$17 Others.

20TH CENTURY MUSIC FOR RECORDER & PIANO Anita Randolfi, recorders. Music by Jacob, Bartok, Leigh, others for recorder & piano. \$15 ARS/\$17 Others.

VON PARIS NACH WIEN Duo Caprice Stuttgart. Matthias Maute, recorder & Michael Spengler, gamba. Works from Paris to Vienna by Rameau, Satie, Maute, J. Haydn, Chopin, others. Antes Edition. \$15 ARS/\$17 Others.

Please indicate above the CDs you wish to order, and print clearly the following:

Name _____

Daytime phone: (____) _____

Address: _____

City/State/Zip: _____

Check enclosed for _____

___ single CDs x \$ ___ = \$ _____

___ 2-CD sets x \$ ___ = \$ _____

___ TOTAL \$ _____

Please charge the above amount to my MasterCard or

Visa: # _____ Exp. Date: _____

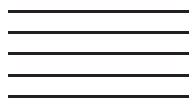
Cardholder's signature: _____

Mail to:

ARS, 1129 Ruth Dr., St. Louis, MO 63122-1019 USA.

You may fax your credit card order to 314-966-4649.

MUSIC REVIEWS



*Bach's progeny, music from the Classical period,
romp and come away to play trios*

TRIO FOR RECORDERS, BY RICHARD PETER MADDOX. Orpheus 123, 2004. SST. Sc 12 pp, pts 6 pp ea. Abt. \$20 + P&H.

Richard Peter Maddox is an Australian choral director and composer, active in the Armidale area. He has composed works in all forms, including a few pieces for recorder ensembles.

Trio for Recorders is in three short movements. "March" passes the jaunty melody among all three instruments, accompanied by an insistent snare drum-like figuration in the other recorders. "Slow Dance" is elegant, with a gentle swaying motion in 3/4 time. "Stepping Quick" is light and wryly humorous, maintaining an energetic drive throughout.

The edition is well-marked and cleanly prepared. It is recommended for any occasion where this particular trio combination is needed.

Carson Cooman

HARPIES' ROMP, BY BENJAMIN THORN. Orpheus OMP 111 (<www.orpheusmusic.com.au>), 2003. SAT harp. Sc 7 pp, pts 2 & 3 pp ea. Abt. \$15 + P&H.

Lucky is the consort that includes a harpist, and I found just such a consort in Grand Junction, CO. This group read through *Harpies' Romp* with me, and their harpist, Amber Benson, collaborated on this review. She described *Harpies' Romp* as "a delightful, peppy composition, and well named—it is a romp."

Australian composer Benjamin Thorn is well known to readers of our music reviews. He composes idiomatically for recorderists of all levels, from professionals to amateurs. *Harpies' Romp* is for an intermediate recorder trio who will know well the C minor scale (harmonic form) after practicing this piece, if not before!

Each part is fun to play, whether duetting with another part or in combination with the other two recorders. The introduction to the piece, marked "Freely," begins as a dialogue between the harp and the soprano recorder. Then the other recorders join in a few measures

before the main section of the piece, which is in a "fast and rhythmic" 6/8.

The harp part can be played by a Celtic harp, lever harp, or concert harp. It complements the recorder trio, romping along in eighth notes with occasional three-voice chords. Benson says that the part is for harpists of intermediate playing level. It has a small range (from the C below middle C to the second G above middle C), so it could easily be played on a lap harp as well as larger harps. Even though the key signature is three flats, only the E string need be flatted—A is never played, and all occurrences of B are made natural. Thus, if one has levers on the harp's E strings, it is easy to change the levers—or, since the part has only a 2-1/2-octave range, one need only tune three strings down to E \flat . Much of the *Romp* sounds pretty good with only one hand playing the notes from one staff, so if the harpist is less accomplished and cannot play all the notes up to speed, playing one staff would be possible and even pleasant for listeners.

This fun piece adds a new tone color to the recorder ensemble repertoire. Let's have more like it!

Amber Benson and Constance Primus

GRADUALS AND MOTETS FOR FOUR VOICES , VOL. I, BY WILLIAM BYRD. Cheap Trills TR46 (Magnamusic). SATB recorders or TrTnTnB viols. Sc. 14 pp, 4 pts 4 pp each. \$7.25.

GRADUALS AND MOTETS FOR FOUR VOICES , VOL. II, BY WILLIAM BYRD. Cheap Trills TR47 (Magnamusic). ATTB recorders or TrTnTnB viols. Sc 12 pp, 4 pts 4 pp each. \$7.50.

William Byrd (c.1543-1623) was an English composer and organist. At one point, he shared the post of organist in London with Thomas Tallis. In 1575 the two were granted a monopoly to publish music for Queen Elizabeth I.

When Tallis died in 1585, Byrd continued the patent on his own. He was a staunch Roman Catholic at a time when that could bring one great persecution.

While he could not hold a post in the Anglican Church, he was protected by his position and work in the Queen's court.

Byrd occupies a pre-eminent position in English music between the Tudor polyphonists and the "golden age" around 1600. His motets for the Catholic Church illustrate a blend of the traditionally rugged English polyphonic style with the new, declamatory elements from the Netherlands and Italy.

He also wrote anthems and services for the Anglican Church, giving the new English rite some of its finest music and introducing the accompanied verse anthem, which had sections for solo voices alternating with chorus. His keyboard music stands out as a high point in the history of English music.

These two volumes provide a lot of variety for consorts that offer their gifts in church. The name of the Latin chant and any corresponding Biblical reference are quoted at the beginning of every piece, making it easy to find one that would fit a particular service or theme.

Volume I has a very nice bass part for a novice bass player. It is accessible but interesting. The bass parts in Volume II are a bit more advanced.

COME AWAY, DEATH, BY RALPH VAUGHAN WILLIAMS, ARR. KEN ANDRESEN. Polyphonic Publications 164 (Magnamusic). SAATB. 5 sc, 2 pp ea. \$5.75.

Ken Andresen has made a nice transcription of the unaccompanied choral piece (SSATB) by Ralph Vaughan Williams (1872-1958). The text is from William Shakespeare's play *Twelfth Night*, Act II, Scene 4, which Vaughan Williams set in 1909: "Come away, come away, death, And in sad cypress let me be laid; Fly away, fly away, breath; I am slain by a fair cruel maid..."

Only 45 bars long and in E modal minor, *Come Away, Death* is a delightful, fairly easy piece that would make a good addition to a program dealing with music related to Shakespeare.

BLÄSERSINFONIE NR. 3, BY JOHANN CHRISTIAN BACH, ARR. ULRICH HERRMANN. Noetzel Edition No. 4671 (C. F. Peters). SATB. Sc 15 pp, 5 pts 5 pp ea. \$19.95.

Johann Christian Bach (1735-1782) was the eleventh son of J. S. Bach and the last to live to maturity. He began his musical training with his father, who died when he was 14. He then studied with his brother Carl Philipp Emanuel Bach.

Four years later he studied in Italy, eventually becoming organist of Milan Cathedral. There he began to compose operas, the most economically rewarding compositional forms of the day.

In 1762, he immigrated to London, where he lived until his death. The "London Bach" achieved immediate fame in England and, within two years, was appointed music master to the Queen. He departed from the musical style of his father and older brothers, anticipating and contributing to the development of the Classical era.

When the Trinity Consort first tested this piece, had we not known better, we would have guessed it was by Mozart. In fact, Johann Christian was so well known and respected, that the child prodigy W. A. Mozart was brought to him for instruction in London in 1764. It has been said that, even if J. S. Bach had never lived, Johann Christian Bach would have a secure place in musical history.

Ulrich Herrmann writes in his introduction to this edition: "Johann Christian composed six woodwind sinfonias for 2 clarinets, 2 French horns and bassoon. Published in 1781/82, these works were the last to appear in print during his lifetime. The term 'sinfonia' is used here in the original sense of an instrumental ensemble playing 'in concert.' [Note: *Bläuersinfonie* means "wind symphony"...I have transposed [the] *Sinfonia No. 3* for woodwind instruments from E-flat major to C major. This allows the work to be easily performed by recorders. Except for the top soprano line, which should be played by one recorder, each part may be played by one or more instruments. Larger ensembles will benefit from including a sub-bass recorder."

This is a delightful four-movement piece: Allegro, Andante, Menuetto with Trio, and Presto. The first movement, especially, would be good for a group with a less experienced bass player. But, players, beware of a misprint: the third beat of the first measure of the Allegro movement in the Tenor II part should be a G to match the octaves in the other four parts.

Of course, one of the big discussions will be how to handle the grace notes. In the first movement, the traditional Baroque interpretation of treating them as 16th notes on the beat works pretty well. However, in measure 14 of the Menuetto, the soprano and alto parts have a grace note followed by four 16th notes. Those same voices of the Presto, measure 63, are in triple time, and the grace note comes before three eighth notes.

All of this would make a good discussion at a chapter or consort playing session, as there are differing schools of thought on how to treat these ornaments in music by composers that look forward to the Classical period while being heavily influenced by the Baroque.

This is very accessible music, and the Trinity Consort enjoyed it very much.

DUE RECERCATE À QUATTRO VOCE, BY PAOLO QUAGLIATI, ARR. HELMUT MÖNKEMEYER. Moeck 790 (Magnamusic). SATB. Sc 7 pp, pts 2 pp each. \$7.

Paolo Quagliati was born around 1555 in Chioggia near Venice, and died in 1628. He became a citizen of Rome, where he was active as an organist, particularly starting in 1601 at S. Maria Maggiore. In 1621, he was made an Apostolic Notary by Pope Gregory XV, whose family he served.

His monodies of 1623 mark an important stage in the development of the chamber cantata.

The two pieces in this collection are taken from an edition published in 1601 titled *Recercate, et Canzone per sonare, et cantare de PAOLO QVAGLIATI organista de Santa Maria Maggiore di Roma. Libro Primo à quattro voci*. The collection was lost until 1962, when Helmut Mönkemeyer found it in the Civico Museo Bibliografico Musicale in Bologna, Italy.

Quagliati dedicated this volume to the Cardinal Paravicino "with my most humble sentiments." He explained that this music could not be expressed by words, so none had been added to the score. Mönkemeyer comments in the introduction that this lack of words "clearly reflects to what great extent Italian organists were exerting influence on the transition from vocal to instrumental music around 1600."

The two pieces here presented, "Ricercata terza" and "Ricercata decima" (*ricercata* is Italian for *ricercar*), are in imitative style—the instrumental counterpart of the motet. They are easily accessible and would make a nice addition to an ensemble's repertoire.

Valerie Hess

Anyone interested in 19th-century repertoire would enjoy making the acquaintance of any of these three editions.

DREI SOLI (CA.1828), BY CARNAUD AÏNÉ, ED. PETER THALHEIMER. Carus 11.229 (<www.carus-verlag.com>; <sales@carus-verlag.com>), 2003.

Sopr. rec. 12 pp. Abt. \$11.50 + P&H.

DUO CONCERTANT, OP. 16 (1827), BY ERNEST KRÄHMER, ED. HELMUT SCHALLER AND NIKOLAJ TARASOV. Doblinger DM 1380 (<www.doblinger.at>; <sort@doblinger.at>), 2004. A pf. Sc 27 pp, pt 9 pp. Abt. \$18.50 + P&H.

DUOS (1807), BY HEINRICH SIMROCK, ED. PETER THALHEIMER. Moeck ZFS 774/775 (Magnamusic), 2003. SS. 2 sc 10 pp ea. \$10.

One of the most intriguing recorder repertoires currently being explored is music from the early 19th century for instruments such as the flageolet and the csakan. While this music is not intended for the recorder specifically, the overall tonal quality of these instruments makes a good match. This music is certainly more apt to be transcribed for recorder than is most other wind music of the period.

Unfortunately, there seems to have been no original music written for flageolet and csakan by the great masters; however, the three composers represented here have produced some skillfully-wrought and entertaining pieces.

Ernest Krähmer was an oboist, but probably also the greatest master of the csakan and a prolific composer for the instrument. The *Duo Concertant* presented here is a substantial three-movement work that an advanced player would find quite approachable and that an upper intermediate performer might also enjoy tackling. The work is composed of a well-developed first movement in sonata form, a singing slow movement, and an elegant and dancing finale.

The passagework is more incidental to the overall effect than is sometimes the case in this repertoire, and the piano has a more equal role to play here than usual, especially in the second and third movements. Perhaps the greatest challenge to the recorder player in the end is the importance of the marked dynamics to the phrase shaping and even to the overall structure of each movement.

The three *Solos* of Carnaud Aîné come from his *Méthode pour le Flageolet*. Although designed for pedagogical purposes and containing extensive quick-note passages, they are quite effective musically. They are rather long pieces, at just under 200 bars each, but the task of sustaining the musical argument without accompaniment will be a particularly intriguing challenge to experienced performers, who will be those best equipped to take on this music.

The *Duos* of Heinrich Simrock (of the famous publishing family) are altogether more modest in scope. Although the pieces contain some vigorous 16th-note motion, intermediate performers will find them quite approachable. Comprising principally short dances or character pieces, these duets are of equal interest for each player and are full of articulation markings that will help players make the most of Simrock's inventive textures.

The seven duos included here are from an original set of 12, and it is hoped that the other five also will be republished soon. Some of the individual titles are rather mysterious, such as *Duo de la Capriciosa par Martini* or *Kölsperger ou Walzer Alsacienne*, and a brief explanation of the references would have been welcome.

All three editions are printed attractively and carefully (though some passages in the Krähmer have the note heads slightly misaligned with the staves), and consideration has been given to practical matters such as page turns. Anyone interested in 19th-century repertoire would enjoy making the acquaintance of any of these three editions.

Scott Paterson



Honeysuckle Music

Recorders & accessories

...

Music for recorders & viols

Jean Allison Olson
1604 Portland Ave.
St. Paul, MN 55104
651.644.8545
jean@honeysucklemusic.com

TRIO F-DUR, BY W.F.E. BACH, ARR. ULRICH HERRMANN. Noetzel 3919 (C.F. Peters), 2000. ATB. Sc 9 pp, pts 6 pp ea. \$12.95.

Wilhelm Friedrich Ernst Bach (1759-1845) was the only grandson of J.S. Bach to become a successful composer. He was the son of Johann Christoph Friedrich Bach and was known as the “Bückeburger Bach.” It is believed that W.F.E. Bach was the last of the musical members of the Bach family. He retired in 1811, and his soon forgotten musical compositions included keyboard works, chamber works, orchestral works and vocal compositions.

However, Ulrich Leisinger, in the online Grove dictionary, claims that Wilhelm Friedemann Bach (J. S. Bach's son), rather than W.F.E. Bach, “was almost certainly” the composer of the piece reviewed here, originally the *Trio in G major for two flutes and viola*. Although scholars are not 100% sure which member of the Bach family actually composed the original piece, this arrangement for recorders is successful, and I warmly welcome it into the recorder trio repertoire.

I was fortunate to locate a copy of the 1943 Bärenreiter edition for two flutes and viola, edited by Rolf Ermeler, in the original key of G major. Thus I was able to play through the piece in its original scoring as well as in this new arrangement for recorders, which is transposed down to the key of F major to better suit the range of the ATB recorders. A measure-by-measure comparison with the 1943 edition shows that Herrmann was very faithful to the earlier edition. Both versions are quite attractive and entertaining to play.

The first movement is marked “Larghetto cantabile.” It features a lovely texture of dissonances and resolutions built into rising and falling sequential patterns. The harmonies are Classical, and there are two instances of augmented sixth chords (chords including both a raised fourth scale degree and lowered sixth scale degree, which both want to resolve to the dominant chord). While the ascending sequences tend to be imitative between the two upper voices, the descending sequences consist of question and answer motives.

Movement two is a delightful “Allegro,” still in F major. It opens as a fugue between the two top voices; the bass plays motives from the fugal subject, but never really gets involved with the subject as a third fugal voice. Notable are episodes where the top two voices play descending chains of major/minor seconds resolving to

thirds, while the bass voice takes off into scalar passages. This is a fun bass part!

The third movement is marked “Poco Adagio,” and is in D minor. The use of two melodic augmented seconds in scale passages is rather startling—these are not misprints, as they also appear in the 1943 edition. The middle section is something of a mini-Classical-period development, wandering around keys with the use of secondary dominants until being led back to D minor by an Italian sixth chord (one of the three varieties of augmented sixth chords). There is a five-bar codetta that surprises the listener with unprepared dissonances on strong beats. This movement features a bass part that becomes very active when the two upper parts run in parallel thirds or sixths.

Movement four is a “Presto” that returns to F major. It opens up with a lively theme that is decorated by octave jumps. This movement also features some really delightful voice crossing passages between the alto and tenor recorder parts.

The overall texture of all four movements is strongly contrapuntal. Although it seems predominantly Baroque, it also has a curious blend of Renaissance, Classical and modern techniques—Renaissance voice crossing, Baroque treatment of dissonance, Classical slower harmonic rhythm, and modern unprepared dissonances on strong beats. The bass part is an interesting blend between harmonic support and bursts of scalar activity.

This is a delightful piece to add to the recorder trio repertoire. I believe that upper intermediate players could master it.

Sue Groskreutz

COMPLETE INSTRUMENTAL MUSIC, VOL. I: 13 RICERCARI (1551), BY ADRIAN WILLAERT. London Pro Musica Edition LPM IM16 (Magnamusic), 2004. ATB (STB). Sc 40 pp, pts 16 pp ea. \$15.25.

COMPLETE INSTRUMENTAL MUSIC, VOLUME II: 4 RICERCARI (1551), BY ADRIAN WILLAERT. London Pro Musica LPM IM17 (Magnamusic), 2004. ATTB (STTB). Sc 16 pp, pts 8 pp ea. \$15.25.

In spite of Adrian Willaert's stellar reputation as a composer during and immediately after his lifetime, little is heard of his music these days. There are few readily available performing editions and even fewer recordings. Willaert is relegated nearly to a footnote in musical history—which is a shame, given the high quality of the *ricercari* found in these welcome editions from London Pro Musica.

Willaert (c.1490-1562) was one of the most respected, and—according to his pupil Gioseffo Zarlino—revered composers of his day. Like Josquin Desprès, he came from the Netherlands, probably from Bruges. As a young man, he traveled to Paris to study law, but ended up studying music with Jean Mouton, then a member of the retinue of Louis XII.

As an example of Willaert's early talent, Zarlino wrote that when Willaert was visiting the papal chapel during the pontificate of Leo X, he found the singers performing his six-part motet *Verbum bonum et suave*. The singers thought the motet was by Josquin Desprès, but upon learning that its composer was the young Willaert, they no longer wished to perform it.

Eventually, Willaert landed the coveted position of *maestro di cappella* at San Marco in Venice. It is a sign of the great respect in which Willaert was held that the doge Andrea Gritti intervened personally with the procurators of San Marco in order to secure the position for Willaert.

For this post he was paid a sum of 200 ducats, making him the highest paid musician in Europe. His many pupils included some of the most recognized names in Renaissance music of the mid to late 16th century: e.g., Cipriano de Rore, Baldassare Donato, Costanzo Porta and Jacques Buus.

Willaert is generally credited with introducing the technique of *cori spezzati*, or split choirs. This technique made use of physically separated choirs and reached its culmination in the music of Giovanni Gabrieli in the early 17th century.

The present edition separates the instrumental music into two volumes, with the three-part pieces in Volume I and the four-part pieces in Volume II. It is unknown what, if any, instruments Willaert himself intended for this music. The title page is no help, since it gives the standard Renaissance disclaimer that these pieces could be sung or played on any variety of instruments.

It is not out of the realm of possibility to play them on harpsichord or organ. The *ricercar* (literally, "research") is a purely abstract contrapuntal composition, a forerunner of the fugue.

The four-part *ricercari* are more difficult to play on recorders without resorting to transposition, since the first three pieces take the cantus line from a low A to a high F. On a Baroque alto, the effect is a bit screechy; these work better on Renaissance recorders. There are no such problems with the three-part pieces.

This is very high quality music. Of the two editions, the three-part *ricercari* have a bit more substance, but all the pieces are well worth exploring. In the preface to the three-part editions, editor Bernard Thomas cautions against trying to read through these pieces, and immediately going on to the next. He is absolutely right. Our ensemble has lived with these pieces for several months, and they do reward repeated visits. We have tried them in a variety of instrumentations (recorders, cornetto and sackbuts, and viols), all with great success.

This edition, like all London Pro Musica editions, is well laid-out for the practicing musician. There are no annoying page turns, and the notes in the parts are large enough to be easily seen even in low light situations.

This is not easy music. Best results will come from upper intermediate ensembles and above. The musical challenges of Willaert's music are chiefly in his very subtle phrasing and in the stamina of the players, since these are long pieces.

SINFONIE E GAGLIARDE FROM CAPRICCI MUSICALI (1616), BY GIACOMO BONZANINI. London Pro Musica LPM TM22 (Magnamusic), 1981 (reprinted 2004). SATB (ATTB) 4 Sc, 12 pp ea. \$9.75.

Giacomo Bonzanini is one of many shadowy Renaissance figures about whom we know next to nothing. He published but one book, in 1616: *Capricci Musicali per Cantare, e suonare a Quattro voc Di Giacomo Bonzanini Mantovano*; it is from this book that these pieces are taken. The title implies that Bonzanini came from Mantua. The editor, Bernard Thomas, sees similarities between the pieces in this publication and those of another renowned Mantuan, Salamone Rossi.

At first glance, these pieces seem to be quite straightforward, since the parts mostly move homophonically. But a quick reading of them reveals that they are unexpectedly rich. The titles lead one to expect simple dance pieces, but the strains are

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: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444.

Bonzanini's music is not the type of stylized dance music to be found in the northern European collections published by Thomas Simpson or William Brade.

too irregular to expect that people would have actually danced to this music. Bonzanini's music is not the type of stylized dance music to be found in the northern European collections published by Thomas Simpson or William Brade.

Interestingly, with the exception of the opening "Sinfonia prima Francesca," all pieces are in triple meter with a smattering of hemiola thrown in for good measure. So while the use to which Bonzanini's music was put remains a bit of a mystery, it is undeniable that it is great fun to play.

All pieces fit nicely on SATB recorders, but "Sinfonia prima Francesca," for instance, needs a better presence on the canto line than a standard Baroque soprano recorder can produce. In this case, an alto recorder read up an octave would work better if Renaissance recorders are not available.

This edition is a reprint of a 1981 print, with a difference: the original had only one score; if an ensemble wanted to play the 1981 edition, they either had to buy three additional copies or make illegal photocopies. Now, with this and other reprinted editions, London Pro Musica is following the successful model of its Early Music Library, where individual scores are included in an amount commensurate with the number of parts. This thoughtful and considerate gesture is certain to bring more players to music that might otherwise be neglected.

These pieces are suitable for ensembles of all levels. Low-intermediate groups will find mastering the rhythms and hemiola instructive. Other groups will find the phrasing and built-in repeats interesting to interpret. All ensembles will benefit from surveying this long neglected music.

Frank Cone

fine editions of early & contemporary music

PRB PRODUCTIONS

963 Peralta Avenue, Albany, CA 94706

Phone: 510-526-0722 Fax: 510-527-4763

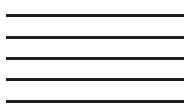
E-mail: PRBPrdns@aol.com

Web: www.prbmusic.com

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)

1. Publication title: American Recorder. 2. Publication No. 0003-0724. 3. Filing date: September 12, 2005. 4. Issue frequency: Bi-monthly except summer. 5. No. of issues published annually: five. 6. Annual subscription price: \$32. 7. Complete mailing address of known office of publication: American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Contact Person: Kathy Sherrick. Telephone: 314-966-4082. 8. Complete mailing address of the headquarters of general business offices of the publisher: same. 9. Full names and complete mailing address of publisher, editor, and managing editor: Publisher: American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Editor: Gail Nickless, 7770 South High Street, Centennial, CO 80122. Managing Editor: same. 10. Owner: American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122. 11. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: none. 12. For completion by non-profit or organizations authorized to mail at special rates: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes have not changed during preceding 12 months. 13. Publication Title: American Recorder. 14. Issue Date for Circulation Data Below: September 2005. 15. Extent and nature of circulation. A. Total number of copies. Average no. copies each issue during preceding 12 months: 3070. No. copies of single issue published nearest to filing date: 2750. B. Paid and/or requested circulation: 1. Paid/Requested outside-county mail subscriptions stated on form 3541. Average no. copies each issue during preceding 12 months: 2450. No. copies of single issue published nearest to filing date: 2352. 2. Paid in-county subscriptions. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. 3. Sales through dealers and carriers, street vendors and counter sales, and other non-USPS paid distribution. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. 4. Other classes mailed through the USPS. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. C. Total paid and/or requested circulation. Average no. copies each issue during preceding 12 months: 2450. No. copies of single issue published nearest to filing date: 2352. D. Free distribution by mail. 1. Outside county as stated on Form 3541. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. 2. In-county as stated on Form 3541. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. 3. Other classes mailed through the USPS. Average no. copies each issue during preceding 12 months: 128. No. copies of single issue published nearest to filing date: 70. E. Free distribution outside the mail. Average no. each issue during preceding 12 months: 28. No. copies of single issue published nearest to filing date: 0. F. Total free distribution. Average no. copies each issue during preceding 12 months: 156. No. copies of single issue published nearest to filing date: 70. G. Total distribution. Average no. copies each issue during preceding 12 months: 2606. No. copies of single issue published nearest to filing date: 2422. H. Copies not distributed: Average no. copies each issue during preceding 12 months: 465. No. copies of single issue published nearest to filing date: 328. I. Total. Average no. copies each issue during preceding 12 months: 3071. No. copies of single issue published nearest to filing date: 2750. Percent paid and/or requested circulation. Average percentage during preceding 12 months: 94. Actual percentage for single issue published nearest to filing date: 97. 16. Publication of Statement of Ownership. Will be printed in the November issue of this publication. 17. Signature and Title of Editor, Publisher, Business Manager, or Owner: Kathy Sherrick, Administrative Director, September 12, 2005. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

CLASSIFIED



*Where the haves
and have-nots
of the recorder world
can find each other*

FOR SALE: Tenor Zen-on wood recorder, hardly played, pristine condition. Contact C. Ridington, 301-493-6793, criding870@aol.com.

FREE RECORDER MUSIC www.well.com/user/smallin/recorder.html.

THE AMERICAN RECORDER TEACHERS' ASSOCIATION (ARTA) invites you to view our web site at www.mwemm.com/arta. For further information, contact <Sue.Groskreutz@att.net>.

HOW DO YOU USE THE INTERNET in your recorder life? AR is looking for ways in which members find and use music from internet sources, utilize other online resources and discussion groups, etc. Contact David Barton, <dave@annandave.org>.

MUSIC REVIEWERS for AR needed. Reviews must be submitted by e-mail or on disk. Please send a brief bio with a list of the types of music you are interested in reviewing to Connie Primus, PO Box 608, 1097 Main Street, Georgetown, CO 80444, or <CMPrimus@att.net>.

COMPOSERS AND ARRANGERS of recorder music may submit works to appear in the Composers/Arrangers series in *American Recorder*. Contact Stan McDaniel, series editor, at <Stanmcd@aol.com>.

Classified rate for *American Recorder*: 60¢ per word, ten-word minimum. "FOR SALE" and "WANTED" may be included in the copy without counting. Zip code is one word; phone, e-mail, or web page is two. **Payment must accompany copy. Deadlines are one month before issue date. Send copy with payment to: ARS, 1129 Ruth Drive, St. Louis, MO 63122.**

EARLY DOUBLE REED SERVICE

- manual supplies
- reed tools
- custom made reeds
- instrument stands
- instrument builder
- repairs/modifications
- authorized factory service station for Moeck and Wood

Keith E. Loraine 707-763-3981
787 Liberty Road Petaluma, Ca 94952
www.loraine.com

CONSIDER ADVERTISING IN

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

Full page	\$565
2/3 page	\$420
1/2 page	\$345
1/3 page	\$270
1/4 page	\$210
1/6 page	\$165
1/8 page	\$120
1/12 page	\$ 90
1 column inch	\$ 55

Prices include web site/e-mail link directly from your ad in AR On-line, <www.recorderonline.org>.

Circulation: Includes the membership of the American Recorder Society, libraries, and music organizations.

Published five times a year:
January, March, May, September, November.

Reservation Deadlines: December 1, February 1, April 1, August 1, October 1.

Rates good through November 2006. Please inquire about discounts on multiple-issue contracts, inserts, or other special requests. Extra charges for typesetting, layout, halftones, and size alterations. 133-line screen recommended. Advertising subject to acceptance by magazine. First-time advertisers must include payment with order.

For more information, contact
Steve DiLauro, Adv. Mgr.
LaRich & Associates, Inc.
15300 Pearl Road, Suite 112
Strongsville, OH 44136-5036
440-238-5577; Fax: 440-572-2976
E-mail: <advertising@recorderonline.org>

ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN.	10
AMERICAN RECORDER SOCIETY	33, 34, 35
BEATIN' PATH PUBLICATIONS.....	23
STEPHAN BLEZINGER.....	13
JEAN-LUC BOUDREAU	13, 17
BOULDER EARLY MUSIC SHOP	30
COURTLY MUSIC UNLIMITED.....	22
EARLY MUSIC AMERICA	25
HONEYSUCKLE MUSIC	38
KATASTROPHE RECORDS	22
BILL LAZAR'S EARLY MUSIC	3
MARGRET LÖBNER RECORDERS	21
KEITH E. LORAIN EARLY DOUBLE REED SERVICE.....	40
MAGNAMUSIC DISTRIBUTORS	BC
MOECK VERLAG	29
MOLLENHAUER RECORDERS	IBC
PRB PRODUCTIONS.....	39
PRESCOTT WORKSHOP	21
PROVINCETOWN BOOKSHOP.....	25
RECORDERIST PETE ROSE.....	31
THE RECORDER MAGAZINE	19
THE RECORDER SHOP.....	20
ROBERTO'S WOODWIND	IBC
SCREAMING MARY MUSIC/GLEN SHANNON	21
SWEETHEART FLUTE CO.	24
VON HUENE WORKSHOP, INC.....	23
WICHITA BAND INSTRUMENT CO.....	31
YAMAHA CORPORATION	IFC
DOMINIK ZUCHOWICZ.....	10