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SEPTEMBER 2005

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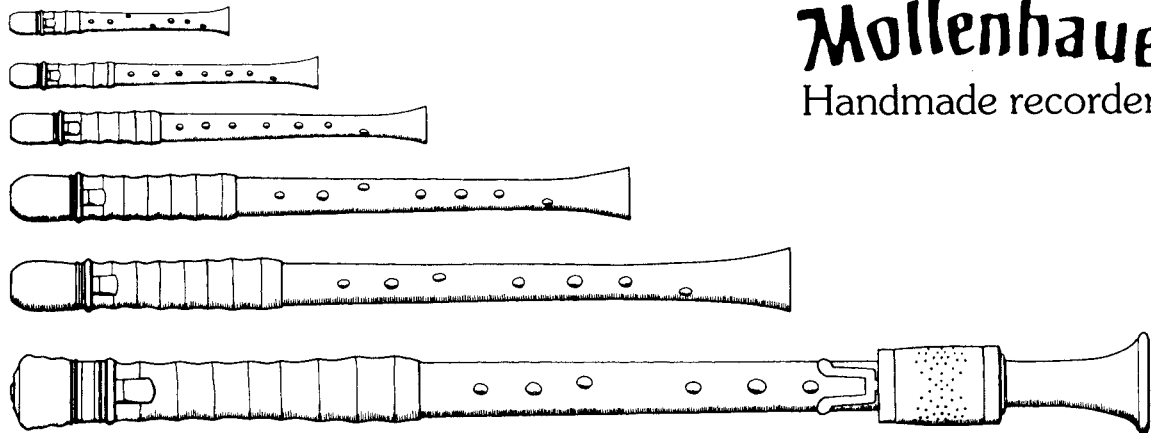
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Handel's Water Music was written to entertain King George I and his court on a boating trip down the Thames in 1717. There are three separate suites in the Water Music and together they make up some of the most well known music of the 18th Century.

Handel: Covent Garden Trios for SAB recorders – ScP #DOL0341 \$12.50

A collection of 20 pieces - ten of which were written during Handel's two years at the Covent Garden Theatre where he wrote several operas.

Byrd: Graduals and Motets for Four Voices, Vol. II for ATTB recs/ viols - ScP

The four pieces in this volume are extended works that range in mood from the glorious tone-painting in "From the Rising Sun" (Ab ortu solis) to the reflective "To Us is Given, To Us is Born" (Nobis datus). Probably intended for use in the small (highly illegal) family chapels during a time of religious conflict, they have a more intimate feel than works intended for grand cathedrals. #TR00047 \$7.50

Ayton: Gifts and Celebrations – ScP #TR00048 \$7.25

This set of three pieces was composed over the course of several years as birthday presents, and they are satisfying on many levels. They have been described as graceful, in that each of the voices has something interesting to contribute to the very engaging counterpoint. In addition to being fun to play, here is a good opportunity for the timid player to get to know and become comfortable with playing nontraditional compound meters. Upper intermediate level.

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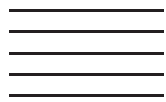
This newly revised landmark collection of 96 pieces in 3 - 5 voices by Josquin, Isaac, Compere, Agricola and others was the first printed book of polyphonic music, originally published by Petrucci in Venice (1501). The 190 pages include historical and critical notes, concordances and bibliography.

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EDITOR'S NOTE



Sometimes I think I should have been a Shistorian, or even a biographer. I often get drawn into the process of trying to give a three-dimensional feel to the two-dimensional pieces, appearing in AR, about people related to the recorder.

This is true whether the subject is really most sincerely dead (borrowing from *The Wizard of Oz*), as in the March 2004 piece David Lasocki wrote on Renaissance recorder players. It's equally true if the person is vibrantly alive, as in **Frances Feldon's** interviews (page 18) with jazz/pop recorder players. When I read through the first draft, I want to know and see more.

This was the case with the article on **Tui St. George Tucker** (page 22). Her death went almost unnoticed in the recorder world. **Pete Rose** (page 16) called up one day; he thought we should try to print something in AR about her life and accomplishments. He gathered several tributes—but, reading those, I knew there was so much more. There was no concrete information about her youth, as she left only distant relatives (and those apparently live outside the U.S.).

After a **Recorder Music Center** (page 41) committee meeting, I stayed to see what I could find about Tui there. RMC director Mark Davenport remembers her from his youth, but only vaguely. He thought there might be something about her in the Erich Katz Collection.

I skimmed through dozens of interesting letters. In a folder of correspondence from the 1950s, Mario Duschene wrote to Katz to ask whether Duschene might play a concert in New York City. There is a short series between the two (it seems that there was no money for a concert). A number of people wrote faithfully to Erich, it appears—so much so, that often they didn't bother with a date or a surname, simply writing at the top "Friday" or "Lincoln's birthday" and signing the letter "Cindy" or "Robert." Others wrote to Erich in German; it would be interesting to know what their letters say.

It's nice to have a repository of sources about these early recorder players, for people like me who want to know more.

Gail Nickless

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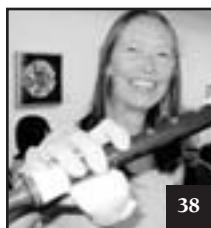
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by
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the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

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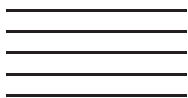
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PRESIDENT'S MESSAGE



Changing Guard on the ARS Board

Fall is the season of change. In most parts of the country, the leaves change color, the days grow shorter, and Christmas displays start to appear in the malls. The changes are numerous and all around us. The ARS Board is changing too.

After two years of service, **Kathy Cochran** has stepped down from the Board. Most recently, Kathy was Assistant Treasurer and a member of the Chapters and Consorts Committee. She had previously served as chair of that committee. We will miss Kathy, and appreciate the skills and enthusiasm she brought to the board.

Starting with the September meeting, two new members will join the Board: **Jerome Kaplan** and **Susan van Gelder**.

Replacing Kathy as required by the ARS By-Laws, "Jerry" lives and works in Philadelphia, PA. He has played the recorder for over 35 years. He studies with Ellen Lapp and has attended Amherst Early Music for the last 10 years.

Jerry has been involved in the Philadelphia ARS chapter. He is a community activist and serves on a number of boards of directors in Philadelphia, principally with groups dealing in arts and culture.

A practicing attorney specializing in estate planning and administration, taxation, and business, Jerry is also a Certified Public Accountant and was one of the first attorneys in Pennsylvania to also be a CPA.

A newly appointed member of the ARS Board, Susan has been a member of the Montréal (PQ) Recorder Society, an ARS chapter, for 16 years. For the past year, she has been treasurer of the chapter and is also currently its president.

Susan has designed web sites on a volunteer basis for the Montréal Recorder Society, Ensemble Caprice and Matthias Maute. She can often be seen at the many early music events in Montréal and even maintains an online blog about Montréal's early music scene.

In her non-musical life, Susan is an educational consultant, working on the integration of technology into education.

She has been an active participant of CAMMAC (Canadian Amateur Musician's Association), serving on the its board for

Fall is the season of change.... The ARS Board is changing too.

four years, and has also served on the board of St. George's School of Montréal.

As announced in the last issue of the ARS Newsletter, the Nominating Task Force is gearing up for the **2006 Board elections**. Under the leadership of chair **Janice Williams** (Birmingham, AL) and Board liaison **Amanda Pond** (Milford,

CT), the task force will put together a slate of candidates for election to the Board next year.

If you are interested in running, or know someone who would be a good candidate, please let us know. Serving as an ARS Board member is a rewarding, but sometimes challenging, job. It is a way for your voice to be heard and a wonderful opportunity to make a contribution to the community of recorder players.

Wishing you a musical fall,

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



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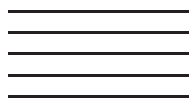
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Reports of recorder happenings near and far, and of players of all ages

The Sweet Flute on the Great Wall

Scott Reiss of HESPERUS writes about musicians as cultural ambassadors

Recorder soloists Scott Reiss (at violin soloist's left) and David Langstaff play Bach on the Great Wall



How many times does a recorder player get an opportunity to play the fourth *Brandenburg Concerto* on the Great Wall of China?

The story starts a year ago when I was contacted for lessons by David Langstaff—the nephew of Jack Langstaff, originator of the Revels. Although a businessman by trade, David has had a life filled with music, both early and folk. He told me he had been asked to play the *Brandenburg No. 4* with the Choate Rosemary Hall orchestra.

Choate is a prestigious prep school in Connecticut, whose graduates include the likes of John F. Kennedy and Glenn Close—and David. It has a “modern” orchestra with no great knowledge of historical performance practice, but talent to burn. The orchestra’s conductor has been at Choate for many years and remembered that David played the recorder; the original event was to be a concert in Houston, TX, with Houston Symphony members.

Then, one day last fall, David asked me if I would like to travel to China to play with the Choate orchestra. How could I turn down an opportunity to perform and travel around China, all expenses paid?

So in November, I began working with David as a potential colleague whom I also had to train to play the second recorder part of the *Brandenburg* to my first, for an international audience. He applied himself to the task with the same vigorous work and practice that had made him a

very successful businessman in the global economy. By March, he was ready.

I left for China on March 6, the day after I had played the same *Brandenburg* with Gwyn Roberts, and the Vivaldi flautino concerto, RV 444, with the Washington Bach Sinfonia in D.C.—missing Choate’s warm-up concert in San Francisco, CA, for which I had recommended my friend and colleague Judy Linsenberg. I arrived in China a day after the orchestra, but had only missed a tour of Tiananmen Square.

Each concert on the tour was a collaboration between Choate and a local Chinese high school orchestra. The Chinese orchestra would perform first: always a program of Chinese-composed music based on the Euro-classical model, and always ending with a piece of American music (often a Broadway show tune, once an arrangement of *Winter Wonderland!*)

Then Choate would perform: Bach and Vivaldi, one or two American pieces (one by the musicologist/satirist who “discovered” PDQ Bach, Professor Peter Schick-ele), and a lovely Chinese piece called *Reflection of Moon* by Wu Zuqiang.

Occasionally the orchestras would play something together; there was always some kind of interaction between the Chinese and American students.

The morning after I arrived, we boarded a bus and went to the Great Wall. We climbed up narrow steps for about a mile to one of the frequent buildings that supplied shelter for travelers on the Wall. (David, whose current company is in space technology, pulled out his Blackberry to e-mail some work acquaintances—astronauts Sally Ride and Neil Armstrong!—to ask if you really can see the Wall from space. Sally replied before we got down, and Neil later that night: yes.)

On the way down, we could see the plaza, a widening of the path to an open-air promenade with a beautiful temple-like structure as a backdrop to the orchestras’ setup. It was sunny, but cold and windy. The musicians had to use many clothespins to keep their music in place.

First came the numerous obligatory

speeches by school and cultural officials welcoming Choate, and the Choate conductor reciprocating.

The Chinese orchestra performed, then Choate set up and began its performance. It was about 45°F, and the wind was fierce. Tuning was impossible, but the orchestra persevered and finally got to the *Brandenburg*. The violin soloist was a superb musician, a high school senior already performing at Juilliard. As her music blew around, she navigated her solo—the really difficult of the three in the *Brandenburg*—with grace and power.

The concert on the Great Wall was the most exotically remarkable one, but the whole tour was an experience that transcended the music. One of the orchestras in Shanghai was made up of Chinese traditional instruments, but played the same kind of modern Chinese composed music, except for a superb traditional solo on the pipa (a sort of four-stringed Chinese lute).

The tour reminded me of years ago, when HESPERUS had the opportunity to perform in Southeast Asia and Latin America through the United States Information Agency. USIA was a government agency charged with providing opportunities to share American culture with the world. Admittedly, it was also what one could call a “propaganda” organization, but its prime mission was to show the world America’s best side—the arts and culture of this country that are not dominated by the super-media of TV, pop music recordings and Hollywood movies.

In our experience, it was a tremendous opportunity for cultural encounter. We were treated to dinners and traditional performances in Indonesia—a performance of Wayang Kulit, the shadow-puppet play accompanied by a small gamelan in Java; performances of Meningskabow music in West Sumatra; Batak music in North Sumatra. What astonished us was that the Batak musicians had tunes that were exactly like *Oh, Susannah*, and *She’ll be Coming Around the Mountain*. When we asked where they had learned these, they told us they were Batak tunes! (We suspect the

tunes traveled to Sumatra by way of Portuguese traders who were fond of cowboy songs.) We invited the Batak musicians to play their version of *Oh, Susannah*, then we performed ours, and finally we played it together!

We heard local music and shared musical and cultural experiences wherever we went. It was situations like these that made me realize the importance of face-to-face inter-cultural encounters.

The Choate orchestra students were collecting experiences in China (and other countries they had visited) that would not only affect their own lives, but would affect the future of our country's relations with the rest of the world.

The USIA was discontinued in the mid-1990s; Congress decided that there was already enough of American culture all over the globe. It's a pity that we no longer send out the many artists, musicians and dancers, writers and painters, amateurs and professionals, who contribute to the fabric of America's other side—the side that isn't about commerce, trade deals, treaties, and military might. I can't help but wonder whether 9/11 would have happened if we had more opportunities for cultural exchange—like American and Chinese students playing music together on the Great Wall.

Bits & Pieces

Letitia Berlin, Frances Blaker and Shira Kammen have been awarded the 2006 Recorder Residency at the Sitka Center for Art and Ecology in Otis, OR. Sponsored by the **Oregon Coast Recorder Society**, this residency will be used to work on new compositions for two recorders and vielle/harp, and to develop a trio program using these pieces and earlier repertoire.

Early Music America (EMA) has postponed its second **Medieval/Renaissance Performance Competition** to 2006 to encourage more applicants. The winner of the competition receives \$5,000 in cash and a concert sponsored by EMA as a concurrent event at the Boston Early Music Festival in 2007. The competition is designed to encourage the development of emerging artists in the performance of Medieval and Renaissance music.

Among the criteria, contest applicants must be ensembles (two performers or more) using voice(s) and/or period instrument(s). For details, contact EMA at 888-SACKBUT, or visit <www.earlymusic.org>. Materials must be sent by **April 30, 2006**, to: EMA, 2366 Eastlake Ave. E., Suite 429, Seattle, WA 98102.

ARS at Amherst

Alison Melville conducted an ARS play-in at the Amherst Early Music Festival in Bennington, VT, on July 17. Fifteen recorder players braved afternoon heat and humidity, including three Recorder Orchestra of New York members who brought and played large recorders. The group was rewarded with an informative session, starting with warm-up ideas for better consort and ensemble playing. Melville then led them in four- and five-part English tunes and dances, working on phrasing, creative arrangements to make the most of short pieces, and performance suggestions.

An ARS reception was held on July 18, honoring seven ARS scholarship recipients (see this *ARS Newsletter*) and Elizabeth Silliman, who was sponsored by Hudson Mohawk Chapter. The event (cold drinks on a hot day!) attracted many. ARS Board members **Rebecca Arkenberg, Frances Blaker and Jerome Kaplan** (center above, with Andrew Levy at left and Kerstin Picker) hosted the reception.

Rebecca Arkenberg



Matthias Maute led the opening parade of the Montréal Baroque Festival (June 23-26). Circus artists and musicians marched through Old Montréal from the historic Notre Dame de Bonsecours Chapel. As the marchers reached the Place de la Dauversière, Maute conducted his Canon for Montréal Baroque, a piece he composed for the opening parade.



Many recorder players marched, including (at far left in photo's middle)

Sophie Larivière and, on her left, German soprano Monika Mauch. Nearer the right, playing a tenor, is Susan van Gelder, recent ARS Board appointee. (Photos by Melvyn Pond)



Quartet New Generation

(at right in photo by John Arkenberg), winners in the 2004 Concert Artists Guild International Competition, performed on April 9 in Southport, CT. Sponsored by Music for Youth, Inc., and underwritten by Peter Richards, the free concert and master class were of exceptional quality.

The group's focus, energy, and technical and ensemble skills were much in evidence, delighting adult recorder players who attended. QNG adapted its concert program well to young listeners, including works by Merula, Vivaldi, Serocki and Mancini (the *Pink Panther* theme). When performing from memory, they stood close to the audience. They took time to explain the instruments, including the Paetzold basses. The modern repertoire was fun to watch, as various techniques were employed to produce unusual sound effects.

During the master class, QNG members focused on one point—breathing, fingering, or ensemble skills—for each of the participants, two very young soloists and a trio. They skillfully and gently guided each student, leaving everyone feeling successful, and inspiring a whole new generation of recorder players!

Rebecca Arkenberg



YOUNG RECORDERISTS IN THE NEWS



Katie Rogers earned recognition at Alabama State Solo and Ensemble—playing recorders.

Rogersville Recorder Kids Update

The **Rogersville Optimist Club**, in conjunction with the **Birmingham (AL) ARS Chapter**, sponsors a program to teach local fourth and fifth graders to play the recorder. The program completed its fourth year, and one of the first students in the program, **Katie Rogers** (left), is now the teacher's aide. **Sue Roessel** has led the program since its inception.

Early last spring, Katie asked about possible recorder solos for the Alabama State Solo and Ensemble Festival. She wasn't sure that recorders would be allowed, since the Festival is for band instruments. Sue checked with the Festival chairman, asking whether there was a recorder judge or whether recorders might be placed with flutes. Not asking if recorder was accepted, but *where* it would be placed in the judging, proved effective: Katie was to go to the flute judges.

Sue gave Katie two choices for an appropriate solo: *Recercarda Segunda* by Diego Ortiz on soprano; or on alto, the Giga in *Sonata III* from *Il Pastore Fido* by Vivaldi. Sue thought that Katie would pick one of them, but both pieces sounded good after a couple of weeks; they decided to enter both. Katie also played clarinet in both a solo and an ensemble.

With all this on her plate, Katie did a fantastic job. She earned a "I" on the Ortiz and a "II" on the Vivaldi. The judge's comments were very helpful and encouraging. He liked the sound quality on both of her instruments. Some of the rhythms were challenging for her, and the judge pointed out that these caused tempo problems. But the conclusion was: "Very talented young lady."

We can't argue with that!

Susan Roessel

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There was standing room only at the Neighborhood Music School recital hall in New Haven, CT, on April 29. Over a hundred people gathered to hear **Jaron Raspe**'s senior recorder recital, a program of music for soprano and alto recorder that showcased his talent and ability to interpret different periods and styles—from fast, technical pieces to slower, more expressive ones.

Jaron selected two challenging Telemann sonatas (F minor and C major), a set of Medieval dances, a set of Renaissance divisions, three contemporary solos by Johannes Collette, and *Arioso and Jazzy Rondo* by former ARS Board member Carolyn Peskin. He performed masterfully, sometimes accompanied on viola da gamba by **Grace Feldman**, who has been his recorder teacher for over 10 years and who took the photo below. The audience gave a standing ovation, and he offered an encore.

Jaron and his mother, Julia Blue Raspe, who teaches at the Neighborhood Music School, are both ARS members. In addition to playing the recorder, Jaron is also a member of the New Haven Morris and Sword team. In the fall, Jaron will continue his recorder studies at Moravian College in Bethlehem, PA.

John West, a senior at Blake School of Minneapolis, MN, gave his senior recital in May, including the world premiere of a piece that Matthias Maute wrote for him, *A Day in the Life of J.W. Maute's Sonata II* and Pete Rose's *Bass Burner* were also on the well-rounded program, plus the *Fantasia and Echo* of Jacob van Eyck and works by Bartolomeo de Selma y Salaverde, Telemann, Vivaldi, Bach, Egil Hovland and Edmund Rubbra.

John has been playing the recorder for 11 years and has been a student of **Cléa Galhano** for the last seven years. At age 12, He was the first recorder player to

perform on the Public Radio International program, "From the Top," a program featuring young classical musicians. John and his friend and pianist, Jason Wirth, won the Chamber Music Minnesota contest for the most humorous version of *Humoresque* by Antonin Dvorák. He played with the Minnetonka Symphony Orchestra as the winner of the 2004 Young Artist Competition, and also at honors recitals at MacPhail Center for the Arts and the Schubert Club. John participated in the 2004 Amherst Early Music Baroque Academy and Virtuoso Recorder Program.

In addition to his music—he also plays violin and piano, and composes—John (above right) is very active in social justice issues. He will attend the Oberlin Conservatory of Music next year, studying recorder and political science.

Suzuki recorder students, ages 4 to 17, of **Mary Halverson Waldo** (at right below) performed at a number of public events in the Minneapolis area during spring 2005 (several during March for Play-the-Recorder Month). Included were the Suzuki Association of Minnesota's annual graduation performances at Orchestra Hall; Bachman's "Music in the Garden" Flower Show; a matinee lobby recorder concert at MacPhail Center; a studio solo recorder recital; and combined group performances with MacPhail Suzuki recorder, flute, harp and guitar students at Twin Cities churches. Advanced teen students were featured at the Milkweed Editions Book Lovers' Ball, and at a fund-raising concert for the MacPhail Suzuki Association.



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

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The Soul Dies First

From Israel, harpsichordist and journalist Michael Borgstede breaks the unwritten rule of never criticizing colleagues after hearing a concert of the English ensemble, Red Priest

We thought we'd seen it all. Several years ago the punk violinist Nigel Kennedy caused an uproar in the established classical music scene by appearing on the stages of illustrious concert halls with hair dyed bright red and without a tie. On MTV, one could see a certain Vanessa Mae massacre the D minor organ toccata by Bach, while—to the delight of teenage boys the world over—wading half naked in a brook. And just a few months ago the British BBC presented an auto mechanic who, with impressive virtuosity, hammered out the same Bach toccata on metal parts taken from a Harley Davidson. He probably got more applause and money for that than I received for all my concerts together in the last half-year—yet, to tell the truth, that doesn't really bother me.

Suddenly a terrible thought arises: could this be our own fault? For years now, the Early Music credo has been that the freedoms of the interpreter should be unlimited.

The impulse to write this article stems not from envy or jealousy, but from something different—something that should be dear to audience and performers alike, something encapsulated in grand words like love of music, worthiness, respect, integrity. And even more, it stems from the conviction that so-called Early Music can move and entertain its audience.

So, the British ensemble Red Priest

gave a concert. No, in fact it was more of a Performance Show. The four “activists,” dressed as pirates, thought of ways to keep Mistery Bach, Vivaldi and Telemann from getting boring. Recorder player Piers Adams and colleagues are always on the move. Now he toots with fluttering tongue into two recorders at once, wiggling as lasciviously as Prince. The harpsichordist, in true Jerry Lee Lewis fashion, thrashes into his instrument and the 'cellist hangs her 'cello 'round her neck like a great big guitar. There are, of course, other ways to play *pizzicato*, but that's not the point.

It's all about the show—and, as shows go, it wasn't bad. It's especially attractive to kindergartners. However, in listeners from other age groups a question arises that, in the eyes of the Artistic Innovation Front, immediately stamps them with the label “purists”—namely: is this really allowed?

Of course it's a silly question. Of course it's allowed. Thank heaven there's no such thing as the Style Police! Everyone is entitled to fiddle away, in private and in public, however he likes. And if people are prepared to pay to hear it, then one is successful. That's how it works.

Even so, one hesitates here. There was something on the program called *Pièce Fantastique* for 'cello and harpsichord by François Couperin. Now it just so happens that this author has recorded 17 CDs of Couperin's music in the last year, and knows for a fact that there is no such piece—just like there is no *Gypsy Sonata in a-minor* by a certain Mr. Telemann.

On the other hand, maybe Red Priest is right: a new composition deserves a new name. Hardly ever do Adams and his gang play a piece from beginning to end. In between, they'll add a little Elgarian improvisation culminating in random *glissandi*, and on it goes to the next unrecognizably deformed fragment, not without inserting their very piracy war cry: “Uhh.”

Musicologically, the show was all obvious humbug. Red Priest has about as much to do with stylistically informed performances of Early Music as *Star Wars* does with astro-physics.

Let's think this through: just imagine four men dressed as garden gnomes playing Beethoven's *Pathétique* on kazoos, after renaming it *Here Comes the Sun*. Could this happen in serious classical music? Yet with Early Music it is possible.

Suddenly a terrible thought arises: could this be our own fault? For years now, the Early Music credo has been that the freedoms of the interpreter should be unlimited.

Well, it's time to beat a retreat! Baroque music is lively, and whatever is alive can be killed. And, as Red Priest so impressively demonstrated, the soul dies first.

Some may have admired the empty virtuosity, but nobody in the audience was moved to tears. Funny, that this diagnosis should come from a member of an ensemble (*Musica ad Rhenum*), whose fast tempi, love of excessive ornamentation and generous application of *rubati* has made it a sort of *enfant terrible* in the world of Early Music.

We know that nothing is more open to debate than taste. But still: the love and respect of music unites us with even our harshest critics. Red Priest, so far out of this consensus, couldn't care less about the good of the music. They violently rape Telemann and Vivaldi and sell them off for their own benefit. That in itself is pretty sad.

But Red Priest has another problem. Rarely, very rarely, a musician just stood still and played, for example, a fantasia by Telemann. These were moments of relaxation, but also of disappointment—for it became apparent that, when left alone with the music, the performers had nothing to say; indeed, that they are not even particularly good musicians. Their ability to play fast was far outbalanced by their inability to play in tune.

But, if it was all so bad, how can one explain the reservedly enthusiastic final applause?

Perhaps a short anecdote will provide the conclusion: at the beginning of the last century, the implacable German director Max Reinhardt sent an actor packing after an audition. “But you enjoyed it, didn't you?” the disappointed actor asked, incredulously. “Oh, I enjoyed it” Reinhardt replied, tears of laughter in his eyes, “but, below my level.”

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	Douglas Kirk, reeds/brass Gwyn Roberts, recorders Valerie Horst, recorders/notation	
	Daniel Johnson, director; Susan Richter, assistant director. Boulder Early Music Shop will also be on site. Complete class offerings, housing information and the registration form will be on our Website in late September:	
	www.toot.org or email: info@toot.org	

A QUICK CHAT WITH BRISK

An e-mail interview by Francisco Rosado at the time of a concert and master class by Brisk Recorder Quartet Amsterdam as part of the VI Encontro de Música Antiga de Loulé/Algarve - Portugal in fall 2004

FR: When did the group get started? What's the current line-up? The original members [stayed] together until when?

Brisk: The group gave its first concert in 1986. The players [on] the first tour played together until 1992. In [1992], Marjan Banis entered the group, and in 2004, Saskia Coolen joined the quartet. The current line-up is Marjan Banis, Alide Verheij, Saskia Coolen and Bert Honig.

FR: Who were the makers of the recorders used at the Loulé concert [October 1, 2004]?

Brisk: The most important recorder makers of the instruments we used in Loulé were Peter van der Poel, David Coomber, Friedrich von Huene and Adrian Brown. Adrian made a large consort for us in 1993, which consists of a sub bass (in F), a bass in C, two bassets in f, one basset in g, four tenors, two altos in f, one alto in g, and two sopranos (descants). We combine this set with a consort of Schnitzer recorders by Peter van der Poel, which have Ganassi fingerings. This enables us to play a wider range of tones.

FR: What type of recorders do you use to play your contemporary repertoire?

Brisk: Contemporary music we play on all sorts of instruments. It depends of the sound that the new composition needs. Sometimes a composer has a special wish, sometimes we prefer a certain type of instrument. [Sometimes] we ask composers to write for certain Baroque or Renaissance instruments. The specific sound and possibilities of these instruments inspire new composers.

FR: And who are the makers of the recorders for your Renaissance and early Baroque repertoire?

Brisk: Besides above, Renaissance: Adrian Brown and Peter van der Poel; Baroque: Friedrich von Huene.

FR: In what countries have you played?

Brisk: [Besides] numerous concerts in the Netherlands, we played in the U.S. and Canada, and in many European countries, like Belgium, Germany, Switzerland, Italy, France, Great Britain, Iceland, Slovakia, Hungary and Bulgaria.

FR: Do you usually do master classes for recorder consorts?

Brisk: We always try to combine master classes with concerts. For us, this is a nice and interesting way to get into contact with the new generation. We give workshops for recorder ensembles, mixed groups and individual players. Bert liked working with your students very much. Some of them played at a high level, and they were very open [to] new information.

FR: Have you participated in joint projects with Amsterdam Loeki Stardust Quartet or Flanders Recorder Quartet?

Brisk: We work together with many colleagues like singers, lutenists, organ players, and we also did several concerts together with the ALSQ. Last May we did a nice project with both ALSQ and the Malle Symen Quartet. We played a program [of] early and contemporary music. Several pieces were specially written for this concert with 12 recorders.

FR: Do the members of the group also have solo projects?

Brisk: We all play in various combinations with different groups such as Baroque orchestras and early music groups [like] the Amsterdam Bach Soloists and Camerata Trajectina. Marjan, Saskia and Bert were all three driving forces in the organisation of the SONBU, the Open Recorder Festival Utrecht. [Along with] a competition for amateur players, there are always various interesting concerts.

Last year Brisk organized a series of concerts called "Quartets." We invited two other quartets (mentioned above) to give a concert, and one concert we did together. This was a very special happening.

Saskia did a project with museum recorders—which could be heard live in a concert, just before they were hidden into the museum again. She also made a nice CD with these instruments, but it was very special to watch and listen to these historical instruments.

FR: I presume you are all recorder teachers.

Brisk: We teach at music schools, conservatories and also privately.

FR: Have you participated in concerts and CDs with other musicians and singers?

Brisk: We do a lot of projects with other musicians. We did many concerts with singers like Michael Chance, Maarten Koningsberger and Johannette Zomer, or



Brisk members (l to r) Marjan Banis, Alide Verheij, Saskia Coolen and Bert Honig

vocal ensembles like Egidius Kwartet and Gesualdo Consort, but also with instrumentalists like Mike Fentross, Fred Jacobs, Jacob Heringman (lute players) and Siebe Henstra (harpsichord), Leo van Doeselaar and Bernhard Winsemius (organ).

FR: Do you have any CDs in the making?

Brisk: We plan a CD with music of Schein and Scheidt, with organ and viola da gamba. We will play music from *Banchetto Musicale* and *Ludi Musici*.

FR: Have your concerts been in rooms with the appropriate acoustics? In churches and in mid-sized rooms?

Brisk: The last half of [2004], we did a lot of performances in theatres with our production for children. Acoustic circumstances there are not always OK., but it is a lovely way to reach young children, the audience of the future. The presence of two very good Dutch actors enabled us to play a Bach recital for a hall full of laughing children (and their parents...). It is a combination of a recital with a slapstick act. Other concerts are in all sorts of rooms, but mostly in churches or concert halls, which we like very much.

FR: Do you often play concerts in schools or concerts for students?

Brisk: We are very interested in projects for children. For next year, we [are planning] a film project for children of [age] 12 years and older. Without underestimating our audience, we want to confront them with contemporary music by composers of different cultural backgrounds.

FR: How was the show in Loulé?

Brisk: We liked the church and the acoustics very much. There was a friendly and [attentive] audience.

In short: it was great to be there!

For more information about Brisk, see the ensemble's web site, <<http://brisk.nl/>>.



Seen in the Exhibition (clockwise from top left): Sabine Haase-Moeck (l) and ARS Administrative Director Kathy Sherrick; at the ARS booth, ARS Board member Marilyn Perlmutter (l), glad to meet Johanna Kulbach; Nik von Huene with son Markus; Judy Linsenbergh rearranging Jean-Luc Boudreau's hair, while startled and amused John Tyson (l) and Frances Blaker look on; Lee Collins (l) and Aldo Abreu at the Magnamusic booth; Simon Polak (l) playing Baroque flute duets with ARS Board member Rebecca Arkenberg at his booth.

Sights and Sounds of the Boston Early Music Festival

pretation of the lazy servant's interjections that Boris is not at home. Several audience members were heard wondering how that scene will play for Russian audiences when the opera is produced in September 2006 in St. Petersburg and Moscow.

international production of the festival centerpiece opera, **Boris Goude-nov**, which was never actually performed at the time that Johann Mattheson composed it in 1710.

The opera recounts the transfer of the Russian throne

The theme of the 13th biennial **Boston Early Music Festival** (BEMF), held June 13-19 in Boston, MA, was "East Meets West: Germany, Russia and the Baltic States"—an appropriately optimistic theme for the present, in the atmosphere of the global economy. However, as executive director Kathleen Fay's welcome letter mentioned in the BEMF program book, some things were easier in days of yore—certainly before it was necessary to have immigration and Home Security clearances on musicians traveling to share their talents.

Added to that paperwork for this festival was a German copyright lawsuit in which BEMF defended its right to its

in 1598 from Tsar Fyodor I (more beloved as a ruler than his father, Ivan the Terrible, and the childless end to the Ruriks blood line) to the brother of Fyodor's wife Irina—Boris Goudenov, then mayor of Moscow. It was a complicated political situation in real life, and would not necessarily make an entertaining opera without introducing fictional elements—romantic intrigues, the lazy servant character who frequents German or Italian operas, even slapstick scenes.

Introducing humor into serious history can be tricky. The scene in which poverty-stricken old men and orphans beg Boris to take up the scepter and guide Russia is made almost too lighthearted by the inter-

A poignant melody with three alto recorders accompanies the pleas of the suppliants. In fact, altos and sopranos are played at several gentler spots in the opera, ones not calling for the cutting sound of oboes. While recorder was only occasionally a featured instrument in the typical colors of the large Baroque opera orchestra, the recorder playing was well done by **Kathryn Montoya**, **Washington McClain** and **Geoffrey Burgess**, all of whom also doubled on oboe. Montoya especially added color at the beginning of the last glorious chaconne, in which Cupids and Pleasures dance with the cast.

Visually the conductor-less orchestra was part of the action, being seated at a very long group music table equipped with lamps, rather than being tucked away in a pit. Concertmaster **Robert Mealy** used exaggerated body movements to synchronize starts and stops of the orchestra. The sets, while not opulent, did feature beautiful brocades and two-foot-tall hats that added verticality—on occasion exaggerating the size of the petite dancers.

The opera program notes mention the conjecture required to create modern sets of an unproduced opera from 1710, itself based on an event that took place over a hundred years earlier. This echoes the

fundamental question offered as a starting point of the **Instrument Makers Symposium** that took place over two mornings of the festival: “Interpreting the Sounds of Original Instruments and Considerations in their Use and Presentation.” Moderated by **Richard Hester** of Richard Hester Fortepianos, the panel included performers, instrument makers, collectors and conservators too numerous to list. While recorders were not specifically represented, much of the discussion related to any historical performances.

Historical instruments often are treated as holy relics in performances and recordings, but our perception of their “original” sound is affected by a number of factors. The instruments may have survived because they did not live up to the standards of the day, and thus were not played much. Instruments were constructed to sound good immediately, not 100-200 years later, so present sound may not be an indication of original sound. The instrument’s materials may have changed over time (wood dries out and warps, metal rusts), and it may have gone through repairs, adaptations and conservation, with varying levels of intrusion.

If the instrument is even playable, there are more issues. Each instrument represents a culture and a particular style of playing: a French flute sounds different from an English flute of the same time period, and each has its own repertoire. Put the musician into the picture, and the instrument will reflect individual playing styles and preferences.

The performance venue is also important—architecture, the number of people in the audience, and levels of temperature and humidity affect the sound.

The discussion moved on to modern society’s noise, and how it relates to early music. Today we are bombarded by ambient sound at high levels (and 70% of all classical music is listened to in automobiles!). We have been trained to hear music amplified, even when unnecessary. Applause at a concert, especially if it is loud and prolonged, assaults and re-tunes the ears. It was suggested that, given the shorter length of much early music, pieces be grouped into longer segments, and the audience asked to applaud after each section. Another suggestion was to begin a concert with a quiet piece of music to require the audience members to immediately adjust their ears to a softer level.

Our modern sensibility is towards homogeneity: a large orchestra blends brass, strings and winds. Modern instru-

ments are constructed in a more consistent manner to provide the same sonority in each register, while early instruments and reproductions of early instruments are much more idiosyncratic.

Larger acoustical spaces have replaced the intimate chambers where musicians traditionally performed. All of these factors can be problematic, especially for writers who review early music concerts.

The symposium participants generally felt that performances should go beyond the playing of early instruments as historical curiosities, and instead focus on the quality of performance. The performer who plays a historical instrument that is in good shape, or who chooses a well-crafted reproduction, learns about that instrument and is better able to interpret it to the audience. Rather than “dipping back into the time period” of the instrument, performers can bring it into the present.

During each symposium session, **Peter H. Bloom** and **Olav Chris Henriksen** provided entertaining and enlightening musical examples of the discussion, playing a variety of historical flutes and an English guitar respectively—thus bringing together the instruments’ own voices with their own renditions of music.

The week brought many unique renditions of music, starting with a June 13 performance by **Camerata Trajectina**. Rumors in the audience, numbering about 250, were that the air conditioning in New England Conservatory’s Jordan Hall was on, but the day’s heat was hardly affected. Still, an energetic performance ensued, starting with **Saskia Coolen** playing a lone soprano recorder as the other ensemble members entered—baritone Hans Wijers carrying a tray of glasses of water to quell the heat.

Their program of “Sea Shanties from the time of Czar Peter the Great” was at times bawdy, with all ensemble members singing when appropriate. The sea-going songs on the program were occasionally dramatized by the three singers, sometimes involved audience singing, or were accompanied by whistling or a seated women’s trio swaying through verses until the chorus rolled around—and, after singing it, crossing their legs in the opposite direction to signal the next verse.

A program with songs praising pickled herring (as in the encore, which also featured soprano recorder) or recounting acts of cannibalism is not the norm for BEMF. To an extent, a BEMF event not presenting a display of technical prowess is also rare. Camerata Trajectina’s musicians seemed

A program with songs praising pickled herring ... or recounting acts of cannibalism is not the norm for BEMF.

comfortable letting the music shine through their sense of ensemble, joking and enjoying the concert. Coolen’s interludes on soprano sparkled, and her soprano and alto playing provided contrast or support for the prevailing winds during the ensemble’s program.

June 15 brought an afternoon performance that just barely incorporated recorder into “Music of Machaut and His Successors.” The program consisted of nine pieces, only one of which, *Rose, liz, printemps, verdure*, included recorder played by **Alexander Korolov**. Formed in 2004, Indiana group **Subtilitas** explores “how Machaut integrated the *Ars antiqua* idioms into his *Ars Nova* pieces, and how his successors followed suit in experimenting with—and furthering—the rhythmical complexity to compose some of the most intricate, mysterious, yet wonderfully expressive polyphony of *Ars subtilior*.” While the performance was well-done, pleasant to hear and musical, and the performers were much involved in their playing, a more varied program could have better appealed to an untrained ear.

Another Wednesday fringe concert explored “The German-Swedish Connection” through chamber music by J.S. Bach, G. F. Handel, and a lesser-known Swedish composer Johan Joachim Agrell. Agrell’s *Sonata for Two Violins or Flutes, Op. 2, No. 4, in G Major*, played on flute by **Christiane Laflamme** with violinist **Diana Lee-Planès**, especially highlighted the sound of the traverso. Ms. Laflamme graciously shared the information that this sonata is available online from <www.sheetmusicplus.com>.

Starting with a fanfare of Baroque trumpets from the rear of First Lutheran Church, an overlapping performance by the **University of North Texas Baroque Ensemble** gave an encouraging glimpse of the future of early music. UNT students, with faculty **Cynthia Roberts**, **Lyle Nordstrom** and **Lenora McCroskey**, gave a thoroughly professional performance of “Cantatas and Sonatas: Germany 1640-1690” to an enthusiastic crowd of



120. **Jennifer Carpenter**, now pursuing a master's degree in musicology and studying recorder with **Sara Funkhouser**, shone as she had in last year's UNT fringe concert during the Early Music America (EMA) conference in Berkeley, CA.

At first listen, her duo partner **Jason Roddey** seemed less accomplished—until one learned that he had been playing recorder only a half-year! He is pursuing a Ph.D. in saxophone performance, plays in Carpenter's recorder ensemble (which has grown from two students to 15!), and also began private studies with Funkhouser in January. With such natural talent, one hopes he will continue on recorder.

Indeed, the natural talent and meticulous preparation of the entire ensemble was evident. The soprano recorders especially shone in Johann Heinrich Schmelzter's *Sonata ad tabulam à 4* from *Sacro-profanus concentus musicus* of 1662. The triple-meter middle section was an opportunity for spirited divisions by Carpenter, while the ending duple section ended in a sonorous chord with her at the top, ornamenting the cadence.

People lined up 30 minutes before concert time the next morning outside Church of the Covenant, awaiting the start of "Invitation to a Salon," a concert of Parisian pleasures, c.1730, by California-based **Musica Pacifica**. Actually, oboist **Gonzalo Ruiz** announced that, only weeks before, he had moved his family to Boston, so it was in fact his first concert as a Bostonian.

Hearing the sense of ensemble exhibited by **Musica Pacifica** (above, photo by Eiji Miki), in contrast with some of the other excellent individual performers in group settings at BEMF fringe events, drove home the difference between the sound of an ongoing group that rehearses together regularly and one that assembles only to perform at a specific event. When a movement is supposed to end abruptly, with *Musica Pacifica*, it

does; sighing phrases are executed the same way among performers; intonation is flawless.

As a full ensemble, the most interesting work they played was a suite of *Musica Pacifica* favorites, arranged in the spirit of French salon musicians, from Jean-Philippe Rameau's opera *Dardanus* (1739). **Judith Linsenberg's** soprano provided filigree on the harmonies of the Overture movement. In the Chaconne, with Linsenberg on tenor, unison passages of the three solo instruments were startlingly synchronized.

When a movement is supposed to end abruptly, with *Musica Pacifica*, it does; sighing phrases are executed the same way among performers; intonation is flawless.

Linsenberg's alto pyrotechnics were on display throughout the *Sonata Sesta in A minor* of Francesco Maria Veracini, with ornate cadences and a rousing finale.

In another overlapping concert, **Musical Playground** offered music that was "Lost and Found"—pieces composed by artists who lived in the period 1660-1772. The interaction of **Martina Bley**, recorder, and **Jörg Jacobi**, harpsichord, was collegial and comfortable. Godfrey Finger's *A Ground* (from *Air Anglois, Livre Troisième*) was musically presented and enjoyable, as was Johann Mattheson's *Sonata in C-Major*, and the final *Ciaccona Allegro* by Benedetto Marcello was fast for the artists and fun for the listeners.

In "School's Out," a program of music by Boston area recorderists—**Majbritt Christensen, Sarah Cantor, Tom Zajac, Eric Haas, James Young** and **Roy Sansom**—there were moments in which the **North American Recorder Quartet** and guest artists seemed much like a bunch of kids having a very good time after school. Their music, all either composed or arranged by one of them, was witty, often playful, and full of jokes. At the same time, it was well crafted and always well played.

The group re-arranged itself as a duo, trio, quartet, quintet and sextet for various pieces. Selections ranged from *Haircut Fugue*, in which Young created a Bachian fugue that was both clever and well-writ-

ten, using "Shave and a Haircut" as a subject; to Roy Sansom's programmatic arrangement of the Simon and Garfunkel tune *Slow Down*. The final selection, Eric Haas's version for six recorders of his prize-winning viol quartet composition, *Five Variants on "Wondrous Love,"* was a serious homage to Ralph Vaughan Williams. Using Vaughan Williams textures, Haas has created a piece of such beauty that it brought tears to listeners' eyes.

Later on June 16, the **Texas Camerata** performed "Love Songs," with works by Barbara Strozzi, José de Nebra, Mozart and Handel. Guest artist **Ava Pine's** soprano vocal solos were balanced by a well-chosen mix of instrumental selections, including works by Philidor and Playford—and Quantz's *Sonata in C Major*, in which a fresh and lively, flute and recorder dialogue (**Lee Lattimore** and **Sara Funkhouser** respectively) brought out to perfection melodic and technical passages of this often-performed sonata.

Simultaneously, at the lovely St. Paul's Episcopal Church in Brookline, **Pipistrelli Chamber Players** offered a fringe event where recorderist **Kara Ciezki** was joined by Boston-based friends, violinist **Holland Phillips** and 'cellist **Michael Wiseman**. While an NEC graduate student, Kara was a regular on the Boston early music scene. Now that she has graduated and returned to Australia, there are few opportunities to hear her perform in the U.S.

The venue is a striking convergence of old and new, with an open structure that is visually appealing. However, the church location—well off the Festival's beaten path—meant that few attended, thus missing some fine recorder playing.

The highlight of the program was the opening work, an arrangement of the *Trio Sonata in F major, BWV 529*. Pipistrelli effectively brought J.S. Bach's counterpoint alive with a clean, crisp and bright sound. The contrasting instrumental timbres and expressive articulation enabled the listener to clearly hear the contrapuntal lines, as well as the interaction between lines. Not all sophisticated organ works are successful when arranged for a mixed ensemble, but both this arrangement and its performance would have made Bach smile.

Kara's playing was strong throughout the program. She has a focused, warm sound, and an innate sense of how to bring out a melody's lyrical beauty. Unfortunately, lack of ensemble balance periodically made it difficult to hear the recorder.

In "Theatre of Music: instrumental and vocal 17th-century music from Italy and



Geert Van Gele is congratulated by ARS Board member Amanda Pond.

England,” recorderist **Geert Van Gele**, soprano **Ellen Delahanty** and harpsichordist **Webb Wiggins** offered fine renditions of works of Monteverdi, Caccini, Locke, Blow and others to an audience of about 50 at St. Paul’s Cathedral. In parts of the program, Van Gele colored the sound of his recorder by changing the shape of his mouth, to complement or match the soprano voice. During *The Complaint* from Henry Purcell’s *Fairy Queen*, Van Gele’s alto recorder timbres echoed Delahanty’s vocal sighs in poignant fashion, with the last note sounding like a voice singing through the recorder.

They saved the comic element until near the end, when the first of two concluding Purcell pieces called for Hippolytus to be awakened by Delahanty’s pleas. Audience member **Charlie Wibiralske** of the Boston Recorder Society was drafted for the role of the slumberer.

Friday, June 17, dawned clear and warmer, after a mid-week cool spell that caused people to search for umbrellas (thoughts occurred at the ARS booth to produce one with an ARS logo). The ARS **13th Annual Great Recorder Relay** kicked off at 9 a.m. at St. Paul’s, with 20-30 in the audience throughout the morning-long, extremely varied event.

Pentimento—recorderist **Eric Haas**, with **Olav Chris Henriksen** on archlute—started with “Orpheus Caledonius: Music of 18th Century Scotland” that included several Playford selections on alto. *Solo 2 in G*, from *Six Solos for a German Flute of 1762* by Scottish general, flutist and composer John Reid, was a nicely-crafted little-known offering in a folk vein.

“Montréal to Boston is only six hours, but it’s a very long six hours,” explained **Pascal-Frédéric St-Yves** of their all-night drive to BEMF. The recorderist, with guitarist **Paul Audy**, seemed to pull ener-

gy from some unknown source—else how could he have played his Boudreau Ganas-si soprano so lightning-fast on the *Sherbrooke Reel* of 19th-century Quebec? Audy’s jazz background emerged in his tasty counterpoint and unexpected chord choices for the familiar Sherbrooke. The rest of their program, traditional music of Ireland or New England, employed recorder pitch bends and finger slides punctuated with guitar licks—and an old-time, Texas-style, rollicking *Dill Pickle Rag*.

In a different vein, **Emily O’Brien** played her modified alto recorder, with a bell key that she designed and built especially to play high \sharp on the fly. Her use of that key was especially effective in the fast notes flowing through the Allegro movements of the *Duo Concertante, Op. 16*, of 19th-century composer Ernst Krähmer, a piece originally for czakan and piano—the latter part played by **Alastair Thompson** on a 17th-century Flemish harpsichord loaned by **Richard Kingston**.

Next on the Relay was the quartet **Flûte Alors!**—young players well-coached in articulation, phrasing and intonation by **Sophie Larivière**. The Montréal group moved comfortably through repertoire ranging from a 15th-century Ciconia piece for two altos and two tenors to the sparking *Wassermusik* of Telemann, to the jazzy *Short Wave* of Paul Leenhouts—the last employing snaps, finger slaps, bell-on-knee and pitch-bending effects, with each allowed to take a solo “ride.”

Letitia Berlin next offered solo recorder pieces, including an effective rendition of the subtle shifts in minimalist phrases of Belgian composer Frans Gey-sen’s 1994 landmark work, *Geproesterol* (which was commissioned by her Belgian friend, Geert van Gele). Singing simultaneously into bass and alto recorders can’t be easy, but she made it sound that way on Pete Rose’s *Bass Burner*.

The last of the morning mini-concerts was a solo program by **Cäcilia Lauenstein-Larivière**. She flew through bird music from Jakob van Eyck, landing for the quasi-Baroque *Sonata in B \flat Major* by Matthias Maute, before launching another bird piece—*Huizitli* (Hummingbird), published in 1992 by Gabriela Ortiz. Her soprano pitch bends, chirps, hyperstaccato tonguing and flutter-tonguing built to a climactic cutoff—where her foot stomp signaled the Relay’s finish.

If that was not enough to keep recorder players busy, across town at NEC, **John Tyson** and guest artists presented *Free at Last: The Performer’s Contribution in Renaissance Music*. The morning-long session, followed by a concert, lived up to what it advertised: an illumination of performance practice in the Renaissance.



Relay performers (top photo) Flûte Alors! (l to r) Ariane Lareau, Natalie Gagnon, Marie-Laurence Primeau, Jean-Michel Leduc; (middle row) Pascal-Frédéric St-Yves (l) and guitarist Paul Audy, Cäcilia Lauenstein-Larivière with the bird that supported her oversized music; (bottom row) Olav Chris Henriksen (l) and Eric Haas, Alastair Thompson (l) and Emily O’Brien flanking the Kingston Harpsichord with lid painted by June Zinn Hobby), and Letitia Berlin.



Sarah Cantor with grandfather Jack Langstaff (l), who started the Revels, and Friedrich von Huene. "We are both her grandfathers," said Friedrich. The youngest generation of the family is Maika, with parents Angus Lansing and Sarah.



Tyson used a lecture-demonstration format to discuss and illustrate two important aspects of Renaissance music: polyphony and improvisation. He asked listeners to read Ganassi's 1535 recorder method and to take especial note of Ganassi's exhortation always to pay attention to the text used in a Renaissance chanson—not only for phrasing but for expressiveness. He made much of the fact that song is heightened speech. The performer should therefore pay attention to rhetorical devices, such as repetition for emphasis, and stretched syllables for intensity. But he should also note the freedom given to each individual performer, coming together with the other players in a polyphonic piece in social union.

The well-prepared lecture captured the essence of the polyphonic music of the Renaissance in just one hour.

The well-prepared lecture captured the essence of the polyphonic music of the Renaissance in just one hour.

During the second hour, Tyson discussed improvisation as a necessity for understanding Renaissance music. He noted that speech is a form of improvisation too, and that, for all of us, improvisation on instruments or voice should be as natural as speech.

At his 1 p.m. concert, Tyson brought in a variety of instrumentalists to perform Renaissance songs and dances. He played the whole concert without music; his friends had music stands, but they did

much improvising as well. The performers took turns taking "riffs" as jazz players do, and a very good time was had by all.

Tucked away in the idyllic setting of the Beacon Hill Friends Meeting House, **Seven Times Salt** presented "Tune, Tyme and Temper." Boston-area early music fans have been familiar with the group, with **Daniel Meyers** on recorders and flute, since the ensemble began presenting concerts in the area in 2003. Dedicated to performing English consort repertoire of the 16th and 17th centuries, Seven Times Salt demonstrated during the concert their understanding of the repertoire and its context, which truly brought the music to life.

In historically informed fashion, the musicians gathered around a rectangular table at the front of the meeting house and read music from the table rather than stands. The program was a sparkling blend of consort music by Thomas Morley, John Dowland, Richard Nicholson and Thomas Simpson. The first of many highlights was an exceptional rendition of the well-known Galliard *Can She Excuse* by Dowland, done with tasteful ornamentation and subtle yet effective articulation.

Throughout the concert, Seven Times Salt impressed the audience with its well-blended and impeccably balanced sound. The concluding piece was an arrangement of *The King's Delight* from John Playford's *The English Dancing Master*, beginning with a solo recorder, followed by a lute and viol duet, and finally the full ensemble. Meyers's transition from recorder to pipe and tabor during the piece nicely

complemented the colorful arrangement.

While there were no recorders apparent when **Fanfare Consort** presented "Germanic Presence in Ye Olde England," the program included works by Handel as well as two lesser-known composers, Gottfried Finger and Gottfried Keller (all three of whom also wrote and published a great deal of easy, attractive music for the amateur recorder player). The entire ensemble—clarino, Baroque violins and viola, and positiv organ—and special guest **Robert Crowe**, male soprano, joined at the end, delighting the audience with Handel's aria from *Samson*, "Let the Bright Seraphim," during which Crowe's incredible voice and the clear, silvery sound of the trumpet traded displays of virtuosity.



Also on June 17, the **New York Continuo Collective** brought a nearly forgotten Italian opera back to life, presenting *Psiche* by Alessandro Leardini (libretto by Diamante Gabrielli). *Psiche* was performed in Mantua in 1649 to celebrate the marriage of Duke Carlo II Gonzaga and Isabella Clara of Austria—and, as far as can be determined, was never performed again. NYCC's resident musicologist **Marty Morell** prepared this edition with the assistance of **Tony Elitcher, Grant Herreid, Holly Mentzer** and **Pat O'Brien**. The semi-staged version, directed by Herreid with **Paul Shipper**, O'Brien and Morell, featured NYCC members on many instruments and voice. Leardini's music is accomplished, varied and tuneful.

In another afternoon event in the gorgeous ballroom at the Boston Center for Adult Education, **Saltarello** offered "The Birth of the Cosmopolitan: Eastern European, French & Italian styles found in German Music." Playing recorders

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made by **Friedrich von Huene**, who was in the audience, **Sarah Cantor** shone when playing soprano on Johann Pachelbel's *Partie IV in E minor* from *Musicalische Ergötzung*, trading melodies effortlessly with guest violinist **Cécile Garcia-Moeller**. All ensemble members got a workout in the spirited *Aria* movement of that piece. The final *Ciacona* employed an interestingly varied bass line as **Angus Lansing** played double stops on *viola da gamba*.

In a break from concerts, the EMA annual meeting was accompanied by awards presented to several from the recorder world: to **Friedrich and Ingeborg von Huene** of Von Huene Workshop, the Howard Mayer Brown Award for lifetime achievement in the field of early music (see also the boxed text at right of the award they received from BEMF); to Case Western Reserve University professor **Ross Duffin**, the Thomas Binkley Award for outstanding achievement in performance and scholarship by a university collegium director; to **Nina Stern** of New York City, NY, the "Early Music Brings History Alive" Award (her work in low-income schools was mentioned in the March 2004 AR).

Founding Baltimore Consort member **Mark Cudek** also received the Award for Outstanding Contributions to Early Music Education for his direction of the high school early music program at Interlochen Summer Arts Camp—a program that ironically has just been discontinued.

Among the 2005 EMA scholarship recipients announced were recorder player and former ARS scholarship winner **Laura Osterlund** of Oak Park, Illinois.

Back at the exhibition, where Harpsichord Clearing House had loaned instruments and its room to a performance by **La Donna Musicale**, one found the space filling up quickly. The ensemble, dedicated to historically-informed performance of music by women composers, presented "The Seven Psalms of David," works by Antonia Padoani Bembo (c.1640–c.1720) and Elisabeth Jacquet de la Guerre (1665–

1729). Commentary by **Claire Fontijn** on the lives of the composers added poignancy to beautifully-performed instrumental and vocal selections, two featuring **Na'ama Lion** on Baroque flute.

Ross Duffin and Nina Stern at the EMA award ceremony



On June 15, **Ingeborg and Friedrich von Huene** were honored at a BEMF reception. In recognition of their service to their community and the "world in the realm of music from an earlier time," an endowed fellowship in their name was established to encourage and enable talented young instrument makers to participate in BEMF exhibitions.

The BEMF program book included a personal appreciation from early keyboardist James S. Nicolson, partially printed here:



It has been my enduring good fortune and privilege to have been befriended by the von Huene family for the last 45 years. As with so many others, my initial contact came from a quest for a fine alto recorder, at a time when I was discovering a deep attraction to old music through encounters with players and instrument makers in the Boston area. In 1960, I found Friedrich von Huene, a tall, elegant man, working and sharing workshop space with the harpsichord maker Frank Hubbard in the carriage house of the Lyman estate in Waltham, MA, just a few miles outside of Boston and Brookline....

During the period of the 1960s and early '70s, the von Huene music instrument enterprise and the family seemed to develop and grow hand-in-hand. The New York virtuoso Bernard Krainis acquired a von Huene alto recorder in 1958, [and his reputation helped to publicize] to the world the extraordinary musical qualities and peerless workmanship of the von Huene instruments. As demand grew, so did the need for a larger and more expandable workshop which would allow for greater production capability. In 1970 a suitable brick building on Boylston Street in Brookline Village was acquired, and there a shop was established, where it remains to this day. With Ingeborg installed as business manager, Friedrich then had the foundation for constructing his remarkable operation. A number of future instrument makers passed through the von Huene Workshop as employees and apprentices, responding perhaps not only to their own career inclinations but also to the almost explosive growth in the market for woodwind instruments, fueled by the flowering of public interest in early music....

From the outset, the shop has been a Mecca for visiting players and makers from around the world.... There is scarcely a performing European recorder ensemble today without numerous instruments from the von Huene Workshop.

One evening in 1979 a group of approximately 20 people met around Friedrich and Inge's dining table.... The von Huenes, drawing upon their experiences with the European trade shows, felt that similar opportunities for American instrument makers to exhibit their wares before the public was woefully lacking; that Boston would be the ideal location for an early music festival. The von Huenes foresaw that such an event... would have incalculable benefits for the growth and prosperity of not just the American instrument makers but for the entire field of early music, internationally as well.

All present at the table responded enthusiastically, and on that evening the Boston Early Music Festival & Exhibition was founded.... The rest is history. Can anyone doubt that the vision of Inge and Friedrich has been fulfilled?

Recorders popped up in unexpected places—even at the Festival's 5 p.m. *Waild and Krejzy* concert of 1730s gypsy music in Jordan Hall, where a recorder player leapt up in the audience to play along with a Slovak march. Of course, it was pre-arranged: **Pernille Ebert Spišský** studied with Vicki Boeckman in Denmark for eight years and is married to **Peter Spišský**, violinist on the program.

Friday evening's concert in a nearly-full Jordan Hall was entitled "Five Concerti and a Magnificat"—but illness of the Baroque violinist slated to play two of the

concerti prompted substitutions from among the opera orchestra's own. The changes included adding a second concerto by Johann Wilhelm Hertel—for violoncello, played splendidly by **Phoebe Carrai**—to the planned Hertel fortepiano concerto, making it perhaps a rare concert, offering two concerti by Hertel.

Recorder players were awaiting the works featuring soloist **Matthias Maute**. He took command of the stage for Telemann's *Concerto for Recorder and Strings in F major*—with eyes opened wide during the lightning *Allegro*, adding a dramatic



Pete Rose accepts the Distinguished Achievement Award. "I must admit that I was quite surprised that the ARS would choose someone so far outside of the Early Music mainstream. The fact that they did clearly shows that the ARS leadership recognizes and values the diversity of its constituency."

element as if he were singing an aria. In the Menuets, his dancelike motion conveyed his tempo nuances in crystal clear fashion to the orchestra.

Opening the second half, in Vivaldi's *Concerto in G major for Flautino, Strings and Continuo, RV 443*, Maute once again proved himself a first-rate showman as well as technical virtuoso, easily cuing entrances by the orchestra sections. On the flip side of the coin, the Largo movement allowed him to slip easily from unadorned melody into ornate decorations. At the end, the audience exploded into applause.

Ensemble Lipzodes started June 18 quietly. At times, the acoustics of Church of the Covenant almost swallowed the soft-spoken sounds of Guatemalan church music of c.1582. However, the spirit was there, especially when the shawms and dulcians proclaimed their dancelike quartets. Their combination with the singers in a Kyrie for chorus and quartet produced strong open-fifth endings, preceded by rich harmonies that one might not expect in Medieval repertoire.

Sounds of a choral group warming up beckoned from a church on the way to St. Paul's, where the **ARS roundtable** for recorder professionals was underway. The topic was "Keeping Standards High." Moderator **Frances Blaker** proposed three questions for the dozen participants, but there was time to cover only one: What is a professional recorder player?

Defining a professional may be based on a number of criteria, such as whether one receives money for playing, or by an individual's playing level. Largely, we rely on an individual to make self-determination. No conclusions were reached, but the idea was put forth that perhaps the terminology be changed from "professional" to more descriptive terms that could be used in the *ARS Directory*, in a "performer category" similar to that used for teachers.

Following the roundtable, the ARS presented **Pete Rose** with its **2005 Distinguished Achievement Award**. Alan Karass mentioned Rose's significant contributions in performing, promoting and teaching a wide range of recorder repertoire, especially making new music accessible to players and au-

diences worldwide. (Rose edited "On the Cutting Edge" in AR until 2002, when he stepped down to pursue other activities.)

Rose thanked the many people who opened doors for him and made possible his achievements. As part of his award, Rose was commissioned to compose a special work for Play-the-Recorder Month, which will appear in the January 2006 AR.

Matthias Maute's master class at the 2003 BEMF was impressive, creating high hopes for this one. The audience was not disappointed. Once again he gently, but firmly, coaxed the best out of his young performers—by focusing not on their performance, but on the music itself.

Alexa Raine Wright played two movements of a *Fantasia* for solo alto recorder by Telemann with a skill that was impressive in a young performer, but Maute transformed the piece. He is always interested in the "story" being delivered—in this fantasia, a sad "story" throughout, even in the fast movement. As usual, he involved the audience in singing the harmonies and sometimes the internal melodies that should always be in the player's ear. First Wright played over our singing, then by herself; her playing became much more expressive.

Wai Kit Leung presented the *Sonata Prima* by Dario Castello. Although composed for violin or cornetto, this piece is a soprano recorder favorite. Maute coaxed Jean-Michel Leduc (a student of Maute's wife, Sophie Larivière, there to play both on the Recorder Relay and also later in the master class) to play the bass part, so Leung could hear (for the first time!) the accompaniment as he played. The two young players had trouble keeping together, clearly because Leung was rushing. Maute ignored this obvious problem. Instead, he insisted that Leung convey the beat to us, the singers—which, of course, immediately straightened out his beat.

At the piece's end, Maute did not say, "Don't breathe before the last note," but emphasized that the last note is a relief from the preceding dissonance, and must settle in quietly without a gasp before it.

With **Alicia Kravitz**, playing the first movement of Handel's "Fitzwilliam" sonata, Maute took a more direct approach. She played competently, but too loudly. He first asked her to "use less air"—the Italian term *flauto dolce* was to be taken literally. Kravitz gamely did exactly as he wanted, with beautiful results, and modified what she had undoubtedly practiced for weeks—playing more quickly, and then using smoother articulation for the Courante's "running notes."

The members of **Flûte Alors!** played a *Concerto in G major* by Vivaldi for strings arranged for four recorders. They performed with great *élan* and sensitivity. Maute showed how one must *crescendo* on recorders by starting very softly. He also gave the students (and audience) a lesson in tuning that was very helpful.

Throughout the afternoon, Maute's nonjudgmental attitude was that of a facilitator and wise counselor, a teacher who wishes to build up his students rather than tear them down.

While most of the Festival recorder performances were history by June 19, there were yet two Sunday morning events for recorder players. ARS members gathered at NEC for breakfast and a town-hall meeting. As the meeting's highlight, Alan Karass presented the **ARS Presidential Special Honor Award to Carolyn Peskin** (above right), composer/arranger and AR's Q&A editor. Karass lauded the former ARS Board member for being a tireless advocate of the ARS and a devoted, energetic member of the ARS Scholarship and Education committees, and also for her compositions and arrangements that she has shared through AR and the *Members' Library*.

After the award, everyone broke out recorders as both a current and a past ARS president—**Karass** and **Martha Bixler** (below left)—led them in a spirited play-in.



Gail Nickless with contributions from Rebecca Arkenberg, Martha Bixler, Alan Karass and Marilyn Perlmutter

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TERRY KIRKMAN ANSWERS QUESTIONS ABOUT THE RECORDER'S "ASSOCIATION" WITH FOLK ROCK AND POP

by Frances Feldon

The author performs chamber music with Flauti Diversi, an ensemble specializing in Baroque/contemporary works, and Danza!, a Renaissance mixed consort. She teaches recorder and Baroque flute privately at her studio in Berkeley, CA, and is a regular conductor and faculty member at recorder workshops throughout North America. Ms. Feldon directs the SFEMS Recorder Workshop and teaches at Albany Adult School. In September 2003, she traveled to Montréal to conduct the recorder orchestra at the international festival Les Journées de la flûte à bec in her arrangements of George Gershwin tunes. Current projects include exploring contemporary works for recorder and multiple percussion and studying jazz recorder through courses at the Jazz School in Berkeley.

Ms. Feldon studied recorder and Baroque flute at Indiana University, where she completed a Doctor of Music in collegium directing. She has taught at Indiana University and UC Davis. In October 2004, she traveled to the International Congress of Recorder Orchestras in Holland to conduct her Ellington arrangements and give a presentation on American jazz and pop recorder players.

This article is the second in a series on American jazz and pop music recorder players (see the January 2005 AR for the initial article in the series, an interview with jazz drummer and recorder player Eddie Marshall). Some of these figures are perhaps little known as individuals, but they are an important voice in recent American music history, during the last 40 or so years. Although practitioners of a different idiom, these musicians share the same passion for recorder and recorder-playing that you and I do.

I heard about **Terry Kirkman** under completely random circumstances: while lunching with two drummers near Fredonia in western New York state, near Lake Erie. One is a close friend and colleague; the other drummer happened to know Terry Kirkman. When I asked him if he knew of any jazz or pop recorder players he said, "As a matter of fact, I know this guy..."

That was my introduction to an amazing performer on recorder and vocals (among dozens of other instruments) with the phenomenal 1960s folk rock band, **The Association**. Terry Kirkman, a most interesting and friendly rock recorder player, is the focus of this installment.

Terry Kirkman, who was born in Salina, KS, moved to California when he was two. He grew up listening to his parents and older brother singing and playing a number of different instruments, including the tonette (a plastic, recorder-like instrument commonly used to teach music in elementary schools—at least through the early 1960s, because I learned to play one!).

Kirkman writes, "I taught myself to play everything I could lay my hands on. My first music gig for money at the age of 14 was playing polkas and waltzes at a Basque restaurant. When I was 21 I migrated to Honolulu, HI, where I met Gary (Jules) Alexander. Improvising wonderful music together from the very beginning, we soon found ourselves together, back in Los Angeles, helping to form the first so-called 'folk-rock' group in the country. Called 'The Men

[house band of the famous L.A. folk club The Troubadour], it consisted of 13 guys singing and playing all sorts of folk instruments."

"What really set the group apart from all the rest [of the] big folk groups of the day was that we electrified some of [our] instruments. (Bob Dylan was booed at the Newport Folk Festival for electrifying his band.)"

"We even had the audacity (audio-acity!) to add drums. Then we incorporated the arrangement sounds of the Four Freshmen, Henry Mancini and Stan Kenton, and quite literally blew the roof off many a venue."

"[A] day late and a label short,' we couldn't make a go of a group that big and soon split up. Six of us walked out of rehearsal one day and somewhere in the next couple of hours not only realized that we were two tenors, two basses and two tenors, but had even found a name for ourselves: **The Association**."

Besides Kirkman and Alexander, there were Russ Giguere, guitar; Brian Cole, bass; Ted Bluechel, drums; and Jim Yester. Rhythm guitar. Larry Ramos, then of the New Christy Minstrels, would soon join **The Association**, making it a seven-man band. Several members were multi-instrumentalists—and most importantly, each member also sang.

The Association became known for its tight, expressive and sophisticated vocal abilities, lovely rock ballads and its other songs touched with folk, jazz, psychedelic sensibilities, and social commentary, such as Kirkman's Requiem for the Masses.

Their first big single was Along Comes Mary (1966), which rose to number seven on the Top Ten chart. It features a recorder solo with great hooks by Kirkman. Then Cherish (1966), which was written by Kirkman, became their first number one hit.

The recording of these two songs set a new standard in recording technology for rock music. The voices and the instruments were recorded on separate tracks in two different studios in four-track stereo, and then mixed skillfully. Rock recordings had never before displayed this high level of craftsmanship.

Windy (1967) became their next number one hit. **The Association** also opened the Monterey International Pop Festival (1968), and played incidental music for the soundtrack of the Hollywood film Goodbye Columbus (1969). As rock styles changed around 1970, moving toward a harder rock sound, the delicacy and complexity of **The Association's** music became a casualty of this cultural shift. By 1973, the original core of the group broke up.

Kirkman "stepped back from the music business and worked in the civil rights and anti-war movements, while learning to make a living writing TV game shows ('Name That Tune'). Transitioning into variety shows, I found myself working on an HBO show (1979). HBO asked if I could put **The Association** back together for that production."

"A year later we were all back on the road. While I only stayed with it until 1984, the group still continues on the road, with two of the original members keeping our music alive for concert audiences. In 2003, after 19 years of retirement, I rejoined the group one more time for our induction into the Vocal Group Hall of Fame."

"Although still writing songs for myself and various L.A. musical projects, my current passion is working with artists who are making their way back from the throes of substance abuse addiction. As a veteran drug and alcohol counselor, I am the former clinical director of the Musician's Assistance Program (MAP), and now have a private practice in L.A. called A-I-R Support, for artists in recovery," Terry concluded.

I hope that you enjoy meeting Terry and getting to know his work as much as I have.

FF: What kind of music do you play, and what are your instruments?

TK: My performance career consisted mostly of 3000-plus concerts with my 1960s vocal group, **The Association**. We were a folk rock/pop, exploratory harmony group, originating out of the folk club scene of southern California.

Our first hit record, *Along Comes Mary* (1966), featured a recorder instrumental solo, played by me! I was using, as I remember, a simple wooden student-level soprano recorder, possibly a Hohner or [some] other similarly priced, local music store brand of that era. The solo and song had a totally unique jazz/rock flavor to it.

The song is acclaimed as one of the true breakthrough recording compositions of its time. Leonard Bernstein spent 10 minutes of a TV special [discussing] that tune and its importance in our musical evolution.

Other instruments that I played on stage at that time were numerous. I was like a utility-hitter on a baseball team. This was before synthesizers and instrumental sampling voices, so when we wanted a particular sound in a particular place I did my best to supply it.

By the time I left the group the first time in 1972, my setup onstage included 13 instruments (at minimum): two soprano recorders (which I frequently played harmonies on at the same time), alto and tenor recorder, trumpet, flügelhorn, bass trumpet, pocket trumpet, tenor sax, soprano sax, blues harmonica, bass harmonica, chromatic harmonica, congas, timbales, claves, tambourine, etc.—

whatever we needed for whatever effect in a song.

My favorite instrument to play on tunes was, and remains, the soprano recorder. To get into the microphone and keep my fingers clear, I began playing the recorder out of the side of my mouth, sort of like a piccolo, but blowing into the end instead of down into it. What I discovered in this kind of logistical adjustment was that, in doing so, I gained a whole new level of air and sound control I had not known before.

My favorite instrument to play on tunes was, and remains, the soprano recorder.



Terry Kirkman, playing recorder out of the side of his mouth in 1968

Recorders are so close to the human sound: woody, rich, with just that touch of the primitive/purity of a sound from nature.

FF: What other musical activities—e.g., composition, arranging—would you like to mention?

TK: While all of us wrote songs for the group, I was privileged to have composed some of the more successful tunes, including: *Cherish*, *Everything That Touches You*, *Requiem for The Masses*, *Enter The Young*, and *Six Man Band*, [to mention a few].

FF: How did you come to play recorder?

TK: I started playing instruments when I was three. My whole family played at least one instrument. My mother was a profoundly gifted pianist and church organist. My dad played and sang in bands in Kansas. My brother (five years older than I) went on to be a semi-professional jazz bass player.

I was born in December of 1939, so the hard times of World War II are a major part of my childhood. While we couldn't afford a piano [when I was very young], we could afford a marimba, and that's the first instrument I remember playing a tune on. I was about three, and had to climb up on a chair to hit the bars with the mallet, but I did manage to hit the right bars to play the melody of *Jesus Loves Me*—that, plus playing a little snare drum in the hallways of our "Government Defense Worker/Rosie the Riveter" apartment house, while I patriotically sang *Anchors Away*.

The other instruments we could afford were those school-level, little black plastic flutes [tonettes], and those flutes and whistles were my introduction to playing such woodwinds. I don't think I ever played recorder until the folk music days of the late '50s/early '60s. I don't remember when it was. I probably bought my first recorder at the famous little folk shop in Claremont, CA—a shop that supplied many notable musicians of my time.

FF: What is your musical background, training and experience? Who were your mentors coming up, especially mentors on recorder?

TK: Like I said, everyone in my family played. Though my mother taught piano every day in our house, from the time I was

about nine or so, I never studied with her. I was playing everything I could get my hands on by ear: bugle, drum heads, homemade string instruments, anything my brother brought home from school.

The first instrument I studied was tuba in junior high school band. My brother was playing it, so [I did too]. Then, about the ninth grade, I started blowing into school loaner tenor saxophones.

My mentors were simply other musicians whom I would see play. It wasn't until my thirties, when I met Richard Thompson, a multiple instrument player who joined **The Association** as a keyboard player, that I became a student. He taught [me] many, many things about the instruments I had already been playing.

FF: In what special way does the recorder serve your "musical voice?" How is it distinctive from the other musical voices you use?

TK: Recorders are so close to the human sound: woody, rich, with just that touch of the primitive/purity of a sound from nature.

FF: Have you had any special experiences playing recorder in your work?

TK: Many! Playing the soprano, I carry it with me in my backpack, or whatever, and it has been fun to whip out in the middle of a party or other place where music is going on. I sang in a hundred-voice choir here in L.A., called the Angel City Chorale, and we did a Christmas Tour of Hope, hitting about 12 shelters, missions, hospitals, and old age homes in one day—kind of like a hit-and-run musical show,

leaving hundreds of bags of donated gifts behind us wherever we sang.

After about the second stop, when I realized our exit song was going to be *Feliz Navidad*—the Latin Christmas song that Jose Feliciano made popular in the '60s or '70s—I brought my soprano with me onstage and simply joined in with the keyboard players in playing the choir out of the venue. It became, as the day went on, a better and better jam session each time.

The conductor said that having the jamming recorder join in was one of the nicest surprises that she had ever had with the choir. Luckily, the song was in a key I could handle with dexterity. I am fairly limited in the keys I am comfortable improvising in; D is my favorite.

My all-time favorite experience was playing at least three different ranges of recorders on an unreleased recording **The Association** produced in 1980, when we were first trying to reunite and get a new record contract. The song was called *Bird Outside My Window*, a very laid-back, acoustic melody, with a soft slow Caribbean/Polynesian lope to it. On the recording I played a stack of sopranino, soprano and alto recorders (maybe tenor as well), in melodic inventions of my own. I started recording it at about 10 p.m. and finished around 11:30 p.m. To this day, it is one of my favorite little pieces of music I have ever been involved in. I am very sad it never found a way to be released.

Overall, the soprano made the perfect embellishment to **The Association's** deep harmony lines. It cut through while remaining compatible with whatever was going on.

Fans write about being inspired by Terry Kirkman's playing

"I never told TRK this, but my first year of med school (1972), I acquired a teak soprano recorder for two reasons. First, I was always intrigued by the recorder break in *Along Comes Mary*, and second, it cost about \$4. Imagine my surprise when the instruction book showed holding the recorder in the center of the lips, not to the side as Terry always did. I had just assumed that, sort of like the flute, that is how you held the recorder. I played the recorder for several years before I switched to drums."

Jim Hinson, M.D., Brentwood, TN

"I love[d] the Kirkman sound so much, that when I formed a six-person, Christian-flavored vocal folk group in the '70s, I wanted someone who could play recorder. Though I got a flautist, I patterned several of her flute parts by stealing riffs from Terry's style, particularly off the Association's second and third albums (*Renaissance*, *Insight Out*). I also know that one of the ASSN clone bands based in Houston, called "The Fun and Games," had two members of six who learned the recorder just so they could play *Along Comes Mary*, *Everything that Touches You* and *When Love Comes to Me* onstage. Sam 'Duck Soup' Irwin (Austin, TX) learned alto recorder, and Roger 'Rock' Romano (now a Houston, TX, record producer) learned the soprano. They had one national hit, *Grooviest Girl in the World* off their album *Elephant Candy* (UNI Records).

Charlie Balsam, Austin, TX

FF: What are the advantages/disadvantages of using recorder in your work?

TK: My only disadvantages are my inability to play in the range of different keys that I might [be able to] play on a padded reed instrument. I simply never sat down to learn all those fancy and bizarre fingerings [which would be] needed to be unhindered. Whenever I tried, I would lose the timbre and shadings that I had taken so long to develop in the simpler keys. When faced with that choice, I would probably play another instrument rather than settle for a [less] reliable tonal quality on the recorder.

Learn to play

the melodies,

then learn to play

accompaniment lines.

FF: What, if any, genre or idiom do you think recorder is especially suitable for?

TK: There are so many genres suitable to recorder. New age/ambient music artists do not seem to have explored it nearly as much as I would have thought probable.

Once, in Jamaica, I jammed with the hotel band, and they were shocked at the quality of sound I delivered—like they had never thought of recorder for their music; same with Latin, blues and dreamy, exotic ballads.

In the early '60s, I lived in Waikiki [Hawaii] for several months and played tenor recorder with Haygood Hardy, the Canadian vibraphone player, who was working there with [late pianist and creator of "exotica" music that incorporated sounds of nature] Martin Denny at the time. Tenor recorder with vibes and/or marimba is a mighty cool sound, particularly if you eat the mike, and have a little reverb/echo added for flavor...really cool, totally unique, woody flavor at every harmonic level.

Discography

And Then... Along Comes

The Association (1966)

Renaissance (1967)

Insight Out (1967)

The Association's Greatest Hits
(1968)

The Association (1969)

Goodbye Columbus (1969)

The Association "Live" (1970)

FF: What characteristics of the recorder lend it to successful expression in pop/jazz?

TK: I think by now I have covered most of that question—but if I had to summarize I think it would be the sweet warm woodiness of it.

FF: How/what do you recommend for practicing recorder in jazz/pop context?

TK: Learn to play the melodies, then learn to play accompaniment lines. Maybe, if you read [music], get some actual jazz and pop charts, and see what good arrangers have suggested be played by other instruments. Listen a lot to flute and sax players and how they interpret songs, then try to reproduce the lines with your own recorder flavor.

FF: Could you list any recordings you've made using recorder and let us know if they're available still?

TK: Any of the now-abundant CD releases of **The Association** albums—there are both Japanese and domestic re-masterings of the whole Warner Bros. catalog. Each of those albums has at least one or two cuts featuring the recorder. *Windy* (the live album version), *Along Comes Mary*, *Everything That Touches You*, *No Fair at All*, *Love Affair* (tenor and soprano)—all have featured recorder parts. Many other tunes had background recorder accompaniment thrown into the mix.

FF: Are there other recordings you would recommend with recorder?

TK: I know of very few. The Beatles used it some. I have never gone out shopping for recorder-focused albums—not sure why that is, but I haven't.

FF: What about recordings you would recommend specifically to recorder players, not necessarily using recorder?

TK: Any jazz or pop flute albums—but for the sheer delight of listening to the kinds of lines that are most suitable to a rich, warm, woody sound, I think anything by Stan Getz, much of Miles Davis (*Sketches of Spain* inspired me greatly on recorder), a whole world of Brazilian acoustic works, the tenor sax work of Ernie Watts, Joni Mitchell songs, early Judy Collins, etc. Any music that captures the warm, woody, acoustic-rich melodic flavor [of recorder] is exciting to try adapting to your recorder style. Irish pipe and whistle music is both demanding and fun to take on with my soprano.



A low-resolution screen shot from footage of the Monterey International Pop Festival, showing Terry at right playing recorder into the mic

FF: If you were stranded on a desert island, what three recordings would you like to have along?

TK: Respighi's *Pines and Fountains of Rome*, *The Best of the Four Freshmen*, *Sketches of Spain*. Those three diverse productions would be representative of the sounds that influenced me most as a kid.

There were hundreds more—Stan Kenton at the top of that list—but the combined and incredible brilliance of those works would keep me fairly sated for a long time. I have never grown tired of listening to them, and have never heard them without discovering something completely new to wonder at.

FF: Do you know of any other recorder players or instrumentalists using recorder in the jazz/pop field?

TK: No, I do not. I know many primitive [flute], whistle, and pipe players, [and] a multi-ethnic flute [player] here in L.A.—but no jazz, pop, folk recorder players. We are a lonely lot. Thanks for letting me participate in your rich world of music.

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Tui St. George Tucker (1924-2004)

for her major works like J.S. Bach's *Magnificat*, and Handel's *Messiah*—even singing at New York City's Town Hall and in other concerts. A number of her Camp Catawba boys became professional musicians.

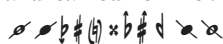
Another letter from Tui to Erich, written from Camp Catawba, describes part of the camp's schedule. She writes that Erich's son Michael "is singing in the choir one hour a day, performing once a week, and has also mastered the bugle with which he is to play Taps at night and the orchestra call at noon."

Camp Catawba closed in 1970. In 1985, Tui returned to live on Camp property in the Blue Ridge Mountains. She continued to compose, and also conducted the Springhouse Farm Choir in the quaint, rural town of Valle Crucis, NC. She was featured in the Appalachian State University concert series entitled "An Evening of Women Composers" and also on the North Carolina Composers series.

Tui's *Requiem* received its world premiere at Appalachian State University last April 30, almost exactly one year after her death. Composed for her mother, it is a large work for chorus and orchestra that took over 40 years to complete; she finished it only shortly before her death.

At the performance, the creation was also announced of the **Tui St. George Tucker Scholarship Fund**, to support the performance and study of her music, and to provide scholarships to deserving Appalachian State University composition students. For details, please contact Robert Jurgrau, weekdays 212-522-6161; <Robert_Jurgrau@timeinc.com>, or send donations, with the fund name noted, directly to ASU at: Appalachian State University, Hayes School of Music, ASU Box 32096, Boone, NC 28607.

An obituary piece by Jay Brown in the *Mountain Times* of northwestern North Carolina gives insight into what made Tui St. George Tucker special: "Her deeply spiritual nature and unique poetic way of speaking will be warmly remembered by all who burned the midnight candle with her, shared music with her, caught hell from her, and learned from her."



All of us who knew her mourn the passing of Tui St. George Tucker. She was a truly remarkable woman—talented, creative, clever, funny, generous to a fault, and marvelously kind.

She was a composer, a conductor, a recorder player, and very much a modernist. The furnishings of her apartment included two pianos, keyboards at right angles to each other, tuned a quartertone apart. Tui composed eccentric, fascinating music for her friends and for the world.

She was a bit crazy, too. When I asked her to conduct a student performance of the Machaut *Mass* at Hudson Guild Farm she said quite positively, "Of course I wrote it," and I think she more than half-meant it. The performance was rather wild, too.

Mostly I remember her kindness. She was a wonderful party-giver, and so warm and loving in her manner that she made everyone feel good who came near her.

What a dear, dear friend! I miss her very much.

Martha Bixler, New York City, NY



Composer and recorderist Tui St. George Tucker died on April 21, 2004. She was living alone in the Blue Ridge Mountain area of North Carolina. These two photos by Moritz von Bredow, provided by Robert Jurgrau, were taken in October 2002.

American composer **Tui St. George Tucker** died April 21, 2004.

Born in Los Angeles, CA, on November 25, 1924, Tui's name (perhaps a nickname) refers to a bird species from New Zealand, where her mother was born. In an undated letter in the mid-1950s from Tui to ARS honorary president Erich Katz, she spelled out her entire given name: Lorraine Percival Granville St. George Tucker.

In 1946, she moved to New York City, NY, where her talents as a teacher, conductor, composer and recorder performer were wholeheartedly embraced. Composer Johnny Reinhard recalls that they hosted many musical parties together.

Tui's compositions often used microtonal techniques—that is, they employed quartertones, the tones in between the notes of a piano keyboard. She composed works in a number of media, including organ, piano and recorder, and published a chart entitled "Alto Recorder Fingering Chart Showing Quartertones," giving a chromatic range from f' to c'''. It appeared in the *International Microtonalist* publication along with her innovative article, "Composing with Quartertones."

1946 was also the year in which Tui first visited the Blue Ridge Mountains. Her friend, poet Vera Lachmann, had founded Camp Catawba for Boys there two years earlier. Beginning in 1947, Tui spent her summers as the camp's music director. She had high expectations of the students: under her guidance, the choir tackled with

THE CATAWBA CHOIR BOYS

Conducted by

TUI ST. GEORGE TUCKER

Assisted by

LOIS WARR, Oboe

With

NINA COURANT, Viola Da Gamba

ALEXIA JOHNSON, Violins

TUI ST. GEORGE TUCKER, Recorder

ROBERT VON GUTTFELD, Cello

The Circle in the Square — 1 Sheridan Square

February 24, 1952 — 4:30 P. M. — Tickets \$1.50

I can't claim a close friendship with Tui Tucker, though she once put on me the obligation of close friendship. Stunned as I was by the request, her personality was so vivid that I obliged and acted as a go-between to effect a reconciliation between Tui and another person. 'Til then I had no idea the two even knew each other, and given the fiery temperaments of the two, I never inquired what their falling-out had been about. I was too afraid of what might result, but the reconciliation went smoothly, and, in retrospect, I am happy that I was able to help.

In the 1970s, I performed some of Tui's music for recorder. Much of it was microtonal and presented quite a challenge. I'm sorry that I haven't heard or seen any of it since those long ago days. Indeed, I saw Tui only once since her move south, but I will always think of her as she was in the '70s: a handsome woman with a full head of wild red hair.

She was sort of a "tough broad" type, but you had to be tough in those days if you were a woman who composed. Woman composers are quite common today; they receive performances, and respect, even win composition prizes.

Not so when Tui began her work. She was among the few women who dared to compose, and she deserves our respect for her pioneering work. It would be a real memorial if someone, or some organization (the ARS perhaps?) would collect and publish her music for recorder.

Anita Randolfi, New York City, NY

Six Paragraphs in Homage by Johnny Reinhard: Tui St. George Tucker

I. Tui was a champion of the virtuoso, of the extroverted, of the introverted, and of the intuitive. She spoke her mind, clearly and unequivocally, risking all for a tractor beam-like contact of personal communication.

II. When she blew the alto recorder she would command a melody as if she were riding the bulls in Spain, each hand holding on to a horn. The recorder was as big as a conch shell in its ringing tone.

III. Her body was her temple, nutrition through fresh-squeezed juice, imaginative organics, vitamins, herbs, and best intentions were a life-long credo for Tui to honor, and subsequently recommend. Her elixir of health in the form of a fruit shake was a welcome treat, if initially rebuffed.

IV. All the harmonics of Just Intonation were heard "flat" in Tui's sound universe, notated with a downward pointing arrow, signifying an alteration to allow for the existence of the quartertone flat notes. Quartertones were always to be considered part of a greater family of relationships.

V. Tui abhorred those who would profit from the great work of the pioneers while denying them their place, as well as any attempts to separate women composers from composers at large, as with all-women composer concerts.

VI. By arranging engaging parties in Manhattan and Brooklyn, Tui brought microtonalists together throughout New York City. We would soon be a community, developing the foundation for the American Festival of Microtonal Music.

I EARLY MUSIC		II CONTEMPORARY AMERICAN	
1		1	
SANCTUS For Feasts of the Blessed Virgin	Gregorian Chant 9th Century	SONATA FOR TWO WOODWINDS* Recorder and oboe	Erisk Katz
SAINTE MARIE (Anglo-Saxon text)	St. Gertrude c. 1170, English Song	TRIO FOR RECORDER, OBOE, AND CELLO (Commissioned for this program)	Harold Halden
DOMINATOR-ECCE DOMINO (Three simultaneous texts)	Two Motets School of Notre Dame ca. 1250	2	
DOMINO FIDELIUM Solo voice with viola da gamba		MUMBAJIN' WORD With cello	Spiritual
ALLE PSALITE CUM LUJA With viola da gamba	Montpellier Ms. ca. 1250	HEAR, O ISRAEL	Jackson Mac Low
QUANT THESEUS (Two simultaneous texts) with oboe and viola da gamba	Gillemo de Machaut 1300-77, Ballade	MISSA BREVIS Kyrie-Christe-Kyrie-Sanctus-Agnus Dei	Tui St. George Tucker
ECCE QUOMODO	Jacob Handl (Gallus) 1550-91, "Familiar style"	The Catawba Choir Boys**	
2		RONALD BLAU RAUL JORDAN FRANK MAINDOR	
FANTASIA, Number 1 Recorder, oboe, and viola da gamba	Henry Purcell 1658-95	TUI STRAUSS	
SONATA FOR OBOE IN G MINOR With viola da gamba and virginals	George Frederick Handel 1685-1759	PETER SEITZ KLAN SCHWELLER STEPHEN ZENTURA	
TRIO SONATA IN C MINOR Recorder, oboe, virginals, and viola da gamba	Georg Philipp Telemann 1681-1767		
* Gallery Records			
** These boys are trained at Camp Catawba, Blowing Rock, North Carolina			

At left are the cover and inside page of a concert program from 1952, which includes works by Erich Katz and Tui St. George Tucker, the latter performed by her Catawba Choir Boys. This program is in the Erich Katz Collection of the Recorder Music Center at Regis University, Denver, CO. Many thanks to the RMC and Mark Davenport for help in finding this original source material. Our search of the Katz Collection did not locate any photos of Tui from her earlier years in New York City. The contributors to this article made suggestions of individuals to contact regarding photos, but American Recorder was not able to find any. Members who may have photos of the younger Tui St. George Tucker are invited to submit them.

SOME PERSONAL REMINISCENCES

In 1950, my first and second recorder teachers, Carolyn and Alfred Mann, moved their family from New York City, NY, to New Brunswick, NJ. In the fall, I would need a new teacher; my parents' attempt to enlist Gertrud Bamberger of Juilliard had not worked out. As it happened, that summer also marked my first attendance at Camp Catawba for Boys in Blowing Rock, NC. Amazingly, the director of music there proved to be a brilliant 25-year-old recorder player, composer and conductor, resident in New York, named Tui St. George Tucker—one of a group of young California-based artists who, in search of new frontiers, had moved East in the 1940s.

My parents were then immigrant academics who had suffered cuts in their teaching schedules, and cash was sparse. For three years, with unforgettable generosity, Tui subways weekly from the East 70s to Washington Heights, in return for dinner and conversation—and bowled me over with double- or triple-value lessons. From her, I imbibed the most unbusinesslike precept that, when instruction is musically worthwhile, time is not an issue.

In contrast to the common practice of that period, she taught the recorder exactly as she had once been taught the violin—*e.g.*, with arpeggios and scales, in all tempos, in all major and minor keys, as well as those constructed exclusively of half- or whole-steps. She imparted a then-largely oral tradition of Baroque performance practice (while also keeping up with Sol Babitz's newest findings in the *Musical Quarterly*)—straightforward, closely-tongued legato-disciplined rendition, with no or few agogics or ritards; but with fast tempi, continuo-driven, driving (and even) rhythms, and improvised ornamentation.

She did not, however, affect a "block"-flutishly stiff or non-vibrato sound; recorder-playing could and should be as sensuous and luscious as oboe-playing (deliberately not partaking of the special asceticism of most clarinet or French horn tone production).

What Tui preached, she also—and most persuasively—could demonstrate. Apart from when I was at camp, I initially experienced this mostly in meetings to which she took me. Held at one or the other of the NY Public Library branches, these were meetings of the ARS, which was at that time under the personal direction of Erich Katz.

Tui, together with perhaps a virginalist and gambist, would sometimes occupy the slot Erich reserved for professional soloists between bouts of mass amateur sight-readings of consort music. I can still clearly recall the deep impression that, on a particular occasion, her flawless and, most notably, impassioned rendition of Handel's A minor *Sonata* made on all who heard it (including Erich and my father).

I have already touched on some exceptional qualities of her teaching. There is more. Not only did her pedagogy, as I experienced it, embrace the recorder as a full-fledged, non-apologetically "modern" woodwind instrument, it also embraced music beyond the confines of any particular medium: in those early years I received from Tui my first insights into theory, harmony, conducting, orchestration and composition—for these "side"(!) issues were introduced based on the extent to which they were relevant to the particular instrumental matter at hand.

Such breadth did presuppose a generosity with—if not almost an obliviousness to—time. Across the board, Tui St. George Tucker's teaching was a model of the non-academic "apprenticeship" tradition of the individual teacher-student relationship and interaction (which, of course, goes back much further than, say, to J. S. Bach's at-home and at-church benevolent hectoring of his talented sons).

While my last formal lesson with Tui was in mid-1952 (by which time she had seen to it that I was conversant with both recorder parts of the fourth *Brandenburg Concerto*), our musical and personal interactions continued over a sometimes turbulent half-century up to the last telephone conversation in summer 2003.

Not only because (in most cases) teaching contributed to her livelihood, but also almost as a matter of "credo" and of pedagogical and human commitment, Tui did not devote herself exclusively to mentoring the most gifted and promising children or adults. With those who learned more slowly, or whose horizons could foreseeably not be stretched as far, she demonstrated an awesome degree of quiet patience. She was capable of inventing ingenious procedures for circumventing the student's blocks or limitations.

This striking forbearance in turn formed an intriguing contrast—for in her being, Tui encompassed many contradictions (and she probably felt, as had Walt

Whitman, that "Very well then, I contradict myself"), including the outbursts of temper that could pepper her ensemble rehearsals or sometimes damage her personal relationships. On the other hand, she was also an avowed "monarchist" who befriended anarchists, a practicing Episcopalian comfortable in the company of atheists, a proponent of (theoretical) capitalism who associated with Trotskyists. Her musical tastes ranged from Gregorian chant and Machaut to Schönberg and Charlie Parker—and it was she who introduced me, among her contemporaries, to the great pianist Grete Sultan and also first drew my attention to the German organist Helmut Walcha, both of whom in turn became my teachers.

Her reading was equally catholic, as evidenced by the fact that over the years, to me alone, Tui introduced Whitman and Blake and numerous other literary masters, along with some classical Chinese and Indian philosophy—as well as psychoanalysis and post-Huxleyan psychedelia. She herself wrote poetry and painted.

It is clear that, with her passing, the world, including the musical world, has lost more than a great player and teacher of the recorder, however significant. Her deepest and most unrelenting lifelong engagement was as a composer, and it may well be that Tui St. George Tucker will be remembered for her compositions (which span almost all musical media—of course including the recorder, but excepting opera) long after all of us are gone.

Though many of her works have been performed, and some recorded, she did not particularly excel in the 20th-century crafts of self-promotion, nor encumber creative time in negotiations with publishers. Her music is highly idiosyncratic, varied, both un-"trendy" and un-academic; warm and at times playful; and also uncompromising without being *avant-garde*.

Tui's disappointment, as a dedicated, original and prolific composer who did not garner more recognition during her lifetime, is understandable. Like Mozart's, her *Requiem* became her final testament. It received its world premiere on April 30, 2005, at Appalachian State University in Boone, NC—fittingly located in the Blue Ridge mountain region that Tui especially loved and where she spent her last years.

Paul Jordan, New Haven, CT

Recorder Music of Tui St. George Tucker: A Performer's Perspective

Though she wrote a great deal of music for recorders, Tui St. George Tucker is best known for her *Sonata* and *Romanza* for solo recorder, both published in the same edition (Anfor RCE No. 14). Actually, Tui was a prolific composer, and her recorder compositions make up only a small portion of her oeuvre. She was also a pioneer in the use and development of extended techniques on recorder. Recognition of the primacy of her many sonic discoveries has been obscured, in part, by the fact that the edition of *Sonata* and *Romanza* bears only a 1970 date of publication—without any hint as to how much earlier the music was composed.

Sonata, the full title of which is *The Bullfinch Sonata*, was actually written in 1960, and *Romanza* in 1962. *The Bullfinch Sonata*, with its many special effects, not only pre-dates by a year the first *avant-garde* recorder composition from Europe (*Muziek voor Al-toblokluit* by Rob DuBois), but is not even one of Tui's first efforts in this direction. Her experiments actually began as early as 1952.

Another reason that her innovative work has not been noticed as much as it should in the recorder world is that it does not seem to be as *avant-garde* as the first super-modern European works. *The Bullfinch Sonata*, in particular, contains long passages at the beginning and end that are extremely conventional and may even strike the unsophisticated listener as being music from a much earlier century. But a negative evaluation based on this criterion would be a misunderstanding.

Tui had very different goals from those of the European composers of the early 1960s.

Tui had very different goals from those of the European composers of the early 1960s. They felt a need to speed up the progress of musical language, which had been slowed by both the conservative, neo-classical movement of the 1920s and 1930s and by

the events of World War II. They saw the memory of the past as the primary culprit in holding up the evolution of music, and turned to highly structured serial methods to exclude the influence of memory and to generate completely novel shapes.

Tui, on the other hand, developed an all-inclusive approach, with a broad palette that encompassed tonality as well as atonality, equal temperament as well as micro-tonality, and notes as well as sounds.

Ironically, her recorder pieces are—at least philosophically—more like the extremely eclectic works being written for recorder today than are the early '60s warhorses by Rob DuBois, Jurg Baur and Louis Andriessen. This statement is not intended to overlook or dismiss the thoroughly established historical importance of the pioneering recorder music of these European composers.

The bulk of Tui St George Tucker's recorder music remains little known. Perhaps it will be musically and historically assessed at some future date.

Pete Rose

Lincoln's Birthday

Dear Erich,

I see from your forthcoming broadcast, to which I am looking forward, that you also stop to the vile piano occasionally. Therefore I make bold to send you this record of my second piano *Sonata*.

Erich, there is something that would be wonderful for me if it's possible. I have written a *sonata* for recorder and piano, now in rehearsal with Grete Sulz on and my pupil Paul Jordan as the soloist. Paul, if you remember him, played for the Society as a little boy. He is now eighteen and going in for

music professionally. He played the Brandenburg with me in Cuba last year and the Telemann Concerto for Flute and recorder with the Bonn Philharmonic last summer and is quite an accomplished player with whom I'd like you to be re-acquainted. To get to the point, it's my hope that you might include the *sonata* on the Society's concert this year. I have not fixed the piece exactly yet (Grete has the score) but it is a short one-movement *sonata* which I will hire if you're interested. With two such secure performers as Grete and Paul, it should go well, and it's at least

unusual for the recorder, being neo-classical. I'd like you very much to hear it anyway.

I must say a word about your boy Michael. I enjoyed him a lot this summer — a fine kid. You probably heard of the going-ons. I wish you could have heard Michael's solo. And thanks for the *sonnets* you sent us. Hoping to hear from you after your broadcast,

love,
Tui



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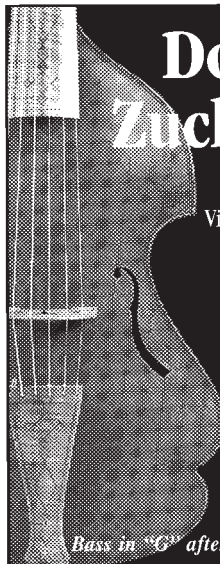
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Bass in "G" after Busch

Happy 500th Birthday, Thomas Tallis

by Stan McDaniel

Thomas Tallis (c.1505-1585) is considered one of the greatest composers of English sacred music. *Candidi Facti Sunt* (represented here in part, up to the first cadence) is a polyphonic composition that celebrates spiritual transformation. The Latin text seems to suggest the physical transformation of substances invoked by the alchemists: the first line, “Candidi facti sunt Nazaraei eius” means “Brightly radiant became His Nazarites,” and is followed by a reference to the transformation of milk into yogurt—whereas the corresponding alchemical allegory is the transformation of base matter into brightly shining silver or gold. The text is appropriate in particular for liturgical use at Easter.

Arranging this motet for recorders presents a challenge (as does playing it), since the text and the melodic lines are closely integrated and thereby dictate the appropriate phrasing and emphasis. Because of the lack of text in this version, breath marks have been introduced at some points where a line of text ends and a new one begins; however, these should not be overdone. The breath marks are there just to suggest phrasing. The main consideration is to keep the melodic lines moving smoothly and with consideration for their contrapuntal interplay.

The first step in creating this arrangement was to transpose the piece down a minor third to the key of B minor in order to accommodate the recorder range. Even with the transposition, however, a few melodic changes were required. For example, in the first note of measure seven, the soprano recorder moves up to a D, rather than down as in the original. Because the alto is playing the same note, the soprano line would “disappear” momentarily if duplicating the note—particularly because the soprano low D is weaker than the alto note. (In the vocal part, a new syllable is begun in the sopranos on that note, while the altos are holding it on a different syllable, so that the melodic movement can still be heard when sung.)

The main line is played throughout by the tenor voice. It runs almost exclusively in half-notes, against which the other voices enter in an imitative three-note pattern singing “Facti sunt” (roughly,

“they became”). Subsequently, the other voices play about in imitative counterpoint over the more slowly moving tenor line.

Again, however, it is not entirely possible to keep the tenor line absolutely intact because of range. In the transition from measure 9 to 10, the tenor melody is shifted momentarily to the second alto while the alto part is taken by the tenor—the reason being that, if the alto were to continue normally, its often-weak low F# would sound below the tenor, which would be on strongly sounding notes. The tenor picks up the melodic line again in measure 12.

A similar exchange of parts takes place in measures 25 and 26. With the instruments this exchange does little harm, whereas it would be an inadmissible break in the vocal line for the singers. This is effective, however, because of the close similarity in timbre between recorders; it would not work well if shifting, for example, between clarinet and oboe.

When we reach measure 18, the movement begins to pick up as the soprano and then the first alto play 16th notes. This is in anticipation of the quicker motion that begins in measure 25, with descending eighth notes in soprano, first alto and bass. The musical purpose is to arrive at a resting point in the final measure, where the typical addition of a raised third (D#) to the concluding B minor chord yields a harmonious major triad as the music temporarily “comes to rest”—temporarily, since this is only the first part of the motet.

Stan McDaniel is a former president of the Sonoma County (CA) Recorder Society. He was first place winner in the 1999 Chicago (IL) Chapter recorder composition competition, and is a composer of music for recorders and for orchestra. More information may be found on his web site at <www.stanmcdaniel.com>.

This is the twelfth in a series of articles featuring the works of composers and arrangers who write for the recorder. Each installment is accompanied by a discussion of the the composer's own working methods, including the performance considerations that went into creating the selected piece of music. It is hoped that the considerations that composers and arrangers have to keep in mind will be of general interest to all AR readers, who will also be able to add to their music collection a series of performable short pieces or excerpts.

Stan McDaniel, Series Editor



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Candidi Facti Sunt - Thomas Tallis (1505-1585)

arr. for 5 recorders by Stan McDaniel

♩ = 108

The first system of the musical score consists of five staves labeled S, A 1, A 2, T, and B. The key signature is one sharp (F#) and the time signature is 2/2. The Soprano (S) part begins with a whole rest. The Alto 1 (A 1) part starts with a quarter rest followed by a series of eighth and quarter notes. The Alto 2 (A 2) part starts with a quarter rest followed by a series of eighth and quarter notes. The Tenor (T) part starts with a quarter rest followed by a series of eighth and quarter notes. The Bass (B) part starts with a quarter rest followed by a series of eighth and quarter notes. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also some rests and slurs throughout the system.

The second system of the musical score continues from the first system. It consists of five staves labeled S, A 1, A 2, T, and B. The key signature is one sharp (F#) and the time signature is 2/2. The Soprano (S) part begins with a quarter rest followed by a series of eighth and quarter notes. The Alto 1 (A 1) part starts with a quarter rest followed by a series of eighth and quarter notes. The Alto 2 (A 2) part starts with a quarter rest followed by a series of eighth and quarter notes. The Tenor (T) part starts with a quarter rest followed by a series of eighth and quarter notes. The Bass (B) part starts with a quarter rest followed by a series of eighth and quarter notes. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also some rests and slurs throughout the system.

The third system of the musical score continues from the second system. It consists of five staves labeled S, A 1, A 2, T, and B. The key signature is one sharp (F#) and the time signature is 2/2. The Soprano (S) part begins with a quarter rest followed by a series of eighth and quarter notes. The Alto 1 (A 1) part starts with a quarter rest followed by a series of eighth and quarter notes. The Alto 2 (A 2) part starts with a quarter rest followed by a series of eighth and quarter notes. The Tenor (T) part starts with a quarter rest followed by a series of eighth and quarter notes. The Bass (B) part starts with a quarter rest followed by a series of eighth and quarter notes. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also some rests and slurs throughout the system.

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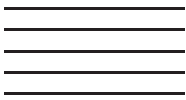
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Q & A



Hemiola

Question: Can someone give me an easily understandable explanation of what a hemiola is?—Arthur Brandon, Delray Beach, FL

Answer from Pat Petersen: The word “hemiola” comes from a Greek word meaning “the whole and the half.” In early music, it means a rhythmic ratio of 3 to 2.

Hemiola in Renaissance Music

In music of the late Medieval and Renaissance periods, the 3:2 ratio was expressed as three imperfect, or two-beat, notes in the time of two perfect, or three-beat, notes. In triple-meter music, hemiola can provide a pleasant cross-rhythmic effect. It may occur in one voice and not in another, and can be found anywhere in the piece.

In the Dufay example below, the top voice uses a hemiola against the second and third voices in bar 1; in bar 2, the middle voice has a hemiola. In the Holborne example, note the contrasting meters of the top and bass parts.

To find your own examples, look for patterns of 3/4 in a piece in 6/8 time, or patterns of 3/2 in a piece with a 6/4 time signature.

The word “hemiola” comes from a Greek word meaning “the whole and the half.”

Hemiola in Baroque Music

In Baroque and later music, hemiola refers to the perception of two bars of triple meter as if they were one bar of augmented triple meter—that is, two bars of 3/4 time sounding like one bar of 3/2, or two bars of 3/2 sounding like one bar of 3/1. This usually occurs preceding a cadence or ending. The result is a change of pulse, a feeling of slowing down before the cadence.

To find hemiolas, first find the cadences, both internal and final. In the Handel and Loeliet examples at right, you see rhythmic strength on the third beat of bar A (tied note), weakness on the first beat of bar B (end of a tied note), and strength on the second note of bar B (dotted note and trill).

Baroque hemiola is found in all parts simultaneously—including the continuo part, if there is one. Often the bass will drop an octave in the two beats preceding the cadence.

Third movement, m.27-29, of Sonata in C Major by George Frideric Handel (1685-1759)

Larghetto

Third movement, last three measures, of Sonata in a minor, Op. 1, No. 1, by Jean Baptiste Loeliet de Gant (1688-1720)

Adagio

Opening of Je me complains, a three-voice chanson by Guillaume Dufay (c.1397-1474)

Cantus and bassus of the five-voice galliard The Fairie-round, published in 1599, by Anthony Holborne (died 1602)

Patricia Petersen, a nationally known recorder teacher and former ARS Board member, is a Director Emeritus of the Amherst Early Music Festival, and is music director of the Triangle (NC) Recorder Society. She plays many other early instruments and teaches English country dance. Her vocal group Fortuna recently completed its 20th year of performing Renaissance music.

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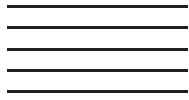
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OPENING MEASURES



So you've been playing recorder for awhile—maybe a long while—by yourself; and now you want to play in a group. How do you find people to play with you? What do you play? Here are a few thoughts which you might consider, depending on your circumstances.

I think it helps to be very clear with yourself about what your ideal group would be like before starting out. Ask yourself these questions to get an idea of what you want in a music group.

Do you want an all-recorder group, or would you rather play with a mix of instruments (and perhaps voices)?

Do you want a small group that can make a transparent sound, with all parts clearly heard; or do you want to be part of a large group with rich sound?

Do you want to play one-on-a-part—that is, each player has a part in the music and plays that part on his/her own—or do you prefer to double a line with one or more other players? This may seem to be the same as question two. The difference is in whether you are a strong enough player to feel comfortable carrying a part on your own, or whether you prefer some support. Question two refers to the overall sound you want from your ensemble.

Do you want to play with musicians well-matched in level, all at the same level or would you accept players of varied levels?

Do you want to join someone else's group or form your own? If you want to join an existing ensemble, you must scope out what is happening in your community—find out what groups are out there. Ask around to discover whether any of them have room for a new member. Do not hesitate to ask—but do ask in a manner that is not pushy, leaving an opening for the person you are asking to gracefully decline letting you into the group. You see, some groups have achieved a happy balance that satisfies the players—adding a new person, no matter how nice and how good a player, can throw off that balance.

If your advances are spurned, do not take it personally. On the other hand, if you don't ask, you will never know.

An alternative to asking to join a group is to spread the word to everyone you know that you are looking for a group to join. And since studies show (I read somewhere) that each of us knows between 100 and 1000 people, telling everyone you know will really get the word out! This way, when a group that wants more members hears about you, the group can invite you to join.

Do you like to be in charge, or do you prefer to follow someone else's lead? Or do you fall in between? Any of the three is

Ask yourself these questions to get an idea of what you want in a music group.

just fine, but knowing yourself will save frustration in rehearsal.

Do you want a group with a conductor/instructor/leader, or would you prefer a self-directed group?

Do you want a group that will make technical and musical progress, striving toward higher standards of tone, intonation, togetherness, and musical interpretation? Or are you more interested in just getting together to play without requirements of practice between meetings? Are you doing this for social or musical reasons? (Note that both are good reasons. There is nothing wrong with "just playing for fun," and there is nothing wrong with wanting to make progress and improve one's playing. Problems only arise when you have both sorts of people in one group. The striver will quickly get frustrated, and the happy-to-play-along-at-the-same-level person will not like being pushed or being made to feel inadequate. This is why it is important to figure out beforehand where you stand on this issue.)

Do you want a group that works in depth on a smaller number of compositions over several meetings, or do you prefer to do lots of sight-reading?

I want to play in a group!

Do you like only music from one particular period (Renaissance or Baroque, for example), or do you want to play music from all periods and of all sorts?

Is it your goal to have a performing group, or do you prefer to play only in informal situations?

If you want to play in an all-recorder group, is it important to you that all the players have matched instruments (such as a set of hand-made Renaissance recorders)? (Note: this will only be important to groups striving for high levels of playing, who have an interest in playing appropriate instruments for a particular repertoire. It is likely that only a group of advanced players will face this issue.)

If you want to play in a mixed group, will your pitch be A=440 or A=415? (This is another advanced topic, important for those who wish to focus on Baroque music in a mixed ensemble. The answer will depend partly on the other musicians in your community. If your oboe player has a modern oboe, your pitch will have to be 440. On the other hand, if she plays Baroque oboe, using a copy of an 18th-century instrument, the pitch will likely have to be 415. Also, do you have recorders of both pitches? If not, that will be a deciding factor.)

Do you want a group that will have refreshment breaks during meetings, or do you want your rehearsal time used efficiently—play more, talk less?

Once you have answered these questions, and any others that occur to you, it will be time to start looking around for other players for your group. A great place to start looking for other players is your nearest ARS chapter. You can go to the playing meetings, sit next to various players, and get a feel for each person's playing as well as personality. Talk to people during breaks. Ask about local recorder groups—there are sometimes groups that will take in new players or that happen to be looking for a new member to replace one who has left the group. You can get a lot of good pointers on all sorts of topics about groups from those who play in their own ensembles.

If you notice someone with whom you

think you might like to play, ask that person about his or her playing preferences, especially if you happen to be very specific in your interests. Let on that you are thinking of forming a group, and tell the prospective member what your goals and interests are. Try playing duets one day to discover whether you have fun playing together, or get on one another's nerves.

Another great way to meet other musicians is to attend a workshop—whether it be a day-long, weekend or week-long workshop. You have more opportunity to learn about players in a week than in a day, but they are all good situations for meeting fellow players.

One thing to keep in mind is that shorter workshops lasting a day or a weekend tend to attract more local participants. Players may travel great distances for week-long workshops, so make sure that the prospective group member lives in your area. Rehearsals across three states are difficult to plan.

Still can't find other players for your group? Check the *ARS Directory* for teachers in your area. Ask them to recommend people from among their students. Often teachers have groups, and there may be room for you in one of them.

If you take lessons but your teacher has no other suitable students for your group, it is fine to ask other teachers in the area for suggestions. In the case of a coached ensemble, you might be having lessons from one teacher but end up in a group coached by another teacher. That is OK too, but it is a courtesy to tell your main teacher about it. (In fact, I coach an ensemble consisting of students who all study with another teacher. I share this ensemble with another local recorder teacher, and when neither of us is available, the students' regular teacher takes the group. This is all because this group of students particularly wants to meet as a coached ensemble every week.)

There are still more ways to find players. Make a sign (ideally with a picture to grab attention) about the type of group you want to form and post it in music stores; at your place of work (especially if you work in a large business or company—there might be other recorder players right under your nose about whom you never knew!); bulletin boards or other announcement locations at libraries, coffee shops, college/university music departments and churches; and any other method or place that occurs to you.

What if no one else for miles around plays recorder? If you just can't find

anyone, you can again talk to your 100-1000 friends, family and acquaintances, and urge them to begin playing recorder. Help get them started yourself. Voila! After a few months, you could have yourself a group.

Once you have found some players, make it clear that the first few meetings of your new ensemble will be tryouts, to see how you all fit together in playing and in personality. Although it's very exciting to get going with a new ensemble, make sure that everyone knows this is a time of adjustment and learning to play together.

If it doesn't work, bear no hard feelings. Don't be disappointed if your group does fall apart, or if you lose a member or two—you can find others to take their places. It is better to recognize a dysfunctional group and fix it, or even to disband, than to press on without addressing issues.

My mom, an amateur Baroque 'cellist, has tried many groups with varying degrees of success and musical satisfaction—sometimes dissatisfaction—but recently she decided to start her own group of like-minded string players. They are mostly self-directed, with occasional coaching sessions. They specialize in late Renaissance and early Baroque repertoire, and prepare for and give performances. She and the other group members are having a grand time—plus they sound great.

You will need to make sure that at least one person in your group has an interest in finding music, or has music already, or you will have nothing to play. A great way to discover pieces you like is to go to concerts and listen to what other groups of your sort are playing. Also listen to recordings. If you notice a piece you want to play, note the composer and title, and start searching. You can contact early music shops and ask for help locating pieces. The people at these shops are often very knowledgeable about what is available. You can find the names of some of these shops in this very magazine in the list of advertisers.

Another way to find good pieces is to sight-read a lot of music at your first meeting. Ask everyone to bring some music. Make a list of the pieces you like best, and then decide what to work on first.

For more ideas about how to keep a group happy and healthy, see my *Opening Measures* column on "Ensemble Etiquette" in the March 2003 AR.

I wish you a happy experience finding people to play with, and great joy and satisfaction in all your music-making.

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COMPACT DISC REVIEWS

ARCHIPELAGO. ALISON MELVILLE, RECORDER AND TRAVERSO; MICHAEL JARVIS, CHARLOTTE NEDIGER, BORYS MEDICKY, HARPSICHORD; DEREK CONROD, NATURAL HORN; MARY CYR, BASS VIOL. Verdandi Music CD 0312. 60:10. \$18.95 (available from the ARS CD Club and through <www.cdbaby.com>).

SHE'S SWEETEST WHEN SHE'S NAKED. ALISON MELVILLE, BAROQUE FLUTE AND RECORDER; MICHAEL JARVIS, PAUL JENKINS, CHARLOTTE NEDIGER, HARPSICHORD; MARY-KATHERINE FINCH, BAROQUE 'CELLO; KIRK ELLIOTT, HARP AND GUITAR; BEN GROSSMAN, PERCUSSION. Early-music.com EMCCD-7761. 61:52. Abt. \$14.30 (available through <www.early-music.com>).

Alison Melville is one of the busiest performers on the North American early music scene. Much of her work is done as a member of ensembles such as Tafelmusik and the Toronto Consort, however, and it is good to have these new recordings of her work as a soloist, her first since 1999.

Many of the things that make these discs special also place them somewhat outside the mainstream of early music recording practices. To begin with, both

discs feature recital-style programs rather than music by a single composer. Melville, in her engaging notes, puts this down simply to a desire to record her favorite music, but it also has the paradoxical effect on *Archipelago* of clarifying each composer's style (in a program of music by Corelli, Hotteterre, J.S. Bach, John Stanley, Boismortier and Telemann) by placing it in juxtaposition to similar repertoire by other strong compositional voices.

**Many of the things
that make these discs
special also place
them somewhat outside
the mainstream of early
music recording practices.**

On *She's Sweetest When She's Naked*, art music from 18th-century Scotland rubs shoulders with folk song settings by the same composers, highlighting the points of contact between the two styles.

Melville's playing, too, stands some-


Two CDs from Alison Melville

what outside the norm. Eschewing a more obvious sense of virtuosity, she displays a quiet confidence that draws in the listener and makes the music a shared experience. There is definitely technical prowess on display, but in many ways Melville is at her best in the least familiar pieces on *Archipelago* and the most direct folk material on *She's Sweetest*, where she seems to take special delight in pointing out the beauties of this little known, but very enjoyable, music.

This generosity of spirit is evident also in the final unusual trait of these recordings: the use of multiple assisting artists, including four harpsichordists plus performers on 'cello, viol, harp, horn (in Telemann's wonderful *Concerto a 3*) and percussion. The musicians all share a common sense of style and, far from being a distraction, the alternation of artistic sensibilities gives an extra sense of energy to the recordings.

Both programs were captured with balance and clarity in the warm acoustic of Toronto's Humbercrest United Church. Give these discs your full attention and you will be rewarded with unexpected insights.

Scott Paterson



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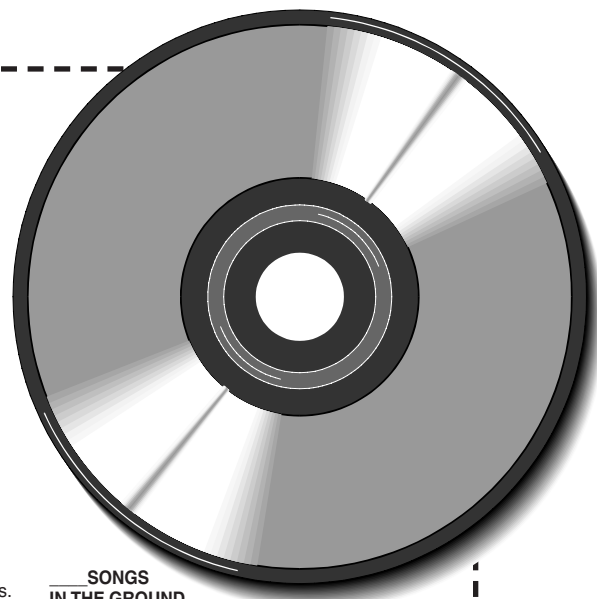
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CHAPTERS & CONSORTS

Chapters celebrate Play-the-Recorder Day and Month 2005

The **Chapters & Consorts Committee** once again had an exciting and challenging time evaluating entrants in the **Play-the-Recorder Month** contests. There were so many fine descriptions of activities from differing groups that it was difficult to choose and name prize winners for 2005. We looked for variety in activities, the numbers of times children were involved, the publicity generated for the recorder, and the quantity of activities that were carried out.

With these criteria guiding us, the two groups placed at the top were the **Eastern Connecticut Recorder Society** and **St. Louis (MO) Recorder Society**. Both held a number of concerts, but each had things that were especially memorable as well.

To name only two, Eastern Connecticut's library display for publicity outreach (at left in photo by Laura Clementsen, showing the display at Russell Library in Middletown, CT) struck us as particularly good. St. Louis shone with their "Build Your Own Recorder Stand Assembly Line" and potluck dinner party, a project that would spark up any chapter or consort gathering.



Other prize-winning groups included **Boulder-Fort Collins-Denver, CO**, where members of the three chapters gave multiple performances as the Front Range Recorder Orchestra; **Riverside-LaMer Consort** of Hermosa Beach, CA; and **Colorado Springs, CO**, chapter, which won a prize for the biggest percentage increase in membership from new members who joined during PtRM.

Each year, a special prize is awarded for the most imaginative use of a special recorder work, which for 2005 was David Goldstein's trio *Lullaby*. As with previous years, we are delighted with one entrant that stands out from the rest: the **Jasmine Recorder Consort of Greenville, SC**. This group went to the maternity ward of one of their local hospitals, where they played *Lullaby* for admiring and appreciative nurses, new parents and children.

ARS contests receive support from many members of our recorder business community. The **Von Huene Workshop** donated a Yamaha bass recorder and **Courtly Music Unlimited** gave a Yamaha soprano and alto recorder set. **Magnamusic**, **Arcadian Press** and **Screaming Mary Music** each sent packets of music, and **Honeysuckle Music**

contributed a gift certificate for a music purchase. To all our entrants, we appreciate your efforts and enthusiasm. It truly is great testimony to your vitality and the love of making music with our chosen instrument. We hope you and many others will start planning now for your celebration of PtRM 2006!

Richard Carbone, Chair
Chapters & Consorts Committee

SLURS member Joyce Wilson prepares to use the drill press to drill holes in a recorder stand base, with Linda Small, Mary McKinney and Carolyn Munch in background. Below, Norm Stoecker installs a peg in a nearly-complete stand.

(Photos by Bill Long)



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Rosi Terada conducted members from three Colorado chapters in March performances by the Front Range Recorder Orchestra. (Photo courtesy of Rebecca Beshore)

Other celebrations of Play-the-Recorder Day and Play-the-Recorder Month 2005

Patricia Grimes and husband Richard Cowper celebrated PtRM by giving a recorder demonstration at a primary fundamental school in St. Petersburg, FL, on March 30. They played duets on various recorder combinations, and Patricia talked about recorders and the music, and answered questions. There were over 200 students, grades 3 to 5, and all of them had taken recorder lessons for at least part of a year from their school music teacher.

Patricia and Richard received great applause from the students, and the music teacher called later to say that she had received many positive comments.

Plans to play at their church in March were delayed when the church music director became ill—but Richard and Patricia performed in April before returning to Canada for the summer, where they continue to play recorder in their church.

Seven Greater Cleveland (OH) Chapter members performed in a PtRD concert on March at the Beachwood Library. The Queensbridge Recorder Consort (Barbara Perkins, Carolyn Peskin, Dennis Sadzewicz, Don Shaffer and Edith Yerger) played English Renaissance selections; Music for 2 (Yerger and David Betts) offered a variety of music; and Yerger joined Valentin Ustinov to play viol fantasias by Thomas Morley. At exactly 3 p.m., they played Goldstein's *Lullaby*, the piece chosen by the ARS to be performed at that time on PtRD.

The Twin Cities (MN) Chapter performed at the annual Bachman's Flower Show during the evening of March 20. Five chapter members played before members of the public who were touring the display of beautiful spring flowers. Several also played at churches during Lent.

At the March monthly Twin Cities meeting, recorders joined with the North Star Viols in a workshop on chansons, led by Gerald Hockstra of St. Olaf College.

Five groups of Boston (MA) Recorder Society members played at the Central Square branch of the Cambridge Public Library for a belated celebration of Play-the-Recorder Day on April 2. Performers included: the Cantabile Renaissance Band (Laura Conrad, Ishmael Stefanov-Wagner, Anne Kazlauskas,

Smith); Brian Warnock, Gail Page, and Bob Rowlands; and the BRS Performance Ensemble (Karen Yeats, Warnock, Oded Shaham, Mike Shonle, Vineet Prabhu and Gay). Repertoire included Renaissance party music, contemporary Latin rhythms, and Baroque duets. There were refreshments and literature about how to get started playing the recorder. John Tyson also gave a "RecorderPower!" demonstration. Audience members, young and old (below in a photo courtesy of Laura Conrad), played loaner soprano recorders, ending with a jam on a C-D-G-C bassline.



Jill Ballesteros organized a group from the Tucson (AZ) Recorder Society to offer demonstrations for elementary children in seven schools during March. Other chapter members gave a belated PtRM performance on April 2, providing musical interludes between poems at the Benedictine Monastery Open House Poetry Reading. The chapter meets at the monastery, which also hosted historical displays and had tours of liturgical vestments for its 70th anniversary event.

Six ensembles and one soloist performed for the annual Consort Day of the Atlanta (GA) Recorder Society on March 20. Music ranged from Henry VIII's 15th-century sound to Carolyn Peskin's very current 2003 works. Participating were Windsong, Rossi Quintet, Jonathan DeLoach and Jody Miller, the Wilton Consort, Fantasia, and the Emory Early Music Ensemble; the soloist was Myra Kibler.

A crowd of 60 recorder players and early music enthusiasts gathered at Carolina Friends School on March 12 for the Triangle (NC) Recorder Society's spring workshop, "A Grand Tour of Europe." The high spots of the musical tour included Vienna, Venice, Paris, Rome, Florence, Antwerp, London and Madrid. Participants took classes from Jack Ashworth of Louisville, KY, and Eric Haas of Boston, MA, as well as North Carolina regulars Stewart Carter, Michelle Oswell, Patricia Petersen and Kathy Schenley.

Hudson Mohawk Chapter members (below) celebrated PtRM by having a concert at the New York State Museum each Tuesday during the month of March. Sweetbrier Recorder Consort, the Corelli Clash, Platt Hollow Trio and the Adirondack Baroque Consort each played a program at the museum.



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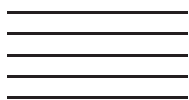
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ON THE CUTTING EDGE



Antarctic performances and summer “fun music”

Some further news from the English recorder duo **Kathryn Bennetts** and **Peter Bowman** regarding performances of the radio opera *Kathryn and Peter Cross Antartica* (*Kathryn und Peter durchqueren die Antarktis*), about which I wrote in the September 2004 issue: the opera is no longer just a radio event.

During April 2005, the work received six performances at the Forum Feies Theater in Dusseldorf, Germany. Yes, live performances! Once again Bennetts and Bowman were the recorderists, and their son Tim Bowman (lead guitarist of the new punk band *Made in Britain*) repeated his role from the radio broadcasts.

In addition to broadcasts on Deutschland Radio, the opera was also broadcast in Britain on May 19 and in Eastern Australia on May 20. Readers interested in further information can contact Bowman at <peterbowman@mac.com>.

I am writing this column in the middle of the summer, here at the New Jersey shore where the weather has been quite fine. The vegetable garden is doing well, with the tomato vines full of soon-to-ripen fruit. What music would be appropriate to this current season, I asked myself?

Searching through my contemporary music shelf, I found the perfect answer: **Pete Rose**'s delightful *Nice Folks* for recorder and guitar. This 1997 composition seems to have a fresh and summery cast to it—although it is also guaranteed to bring smiles to the faces of both performers and audiences, no matter what the season. I called up my guitarist friend Francis Perry, and we spent a very pleasant

Example 1. Opening of first movement of Nice Folks, with tenor playing solo melody

I. She's Like the Swallow

Slightly free (♩ = ca. 104)



Example 2. Excerpt from “She’s Like the Swallow.” The melody is now bifurcated between the two recorders (soprano and alto) being played simultaneously.

Fluttertongue (continue through to the end)

becoming louder and more urgent → loud and urgent →

pick up Alto Recorder (right hand)

afternoon working on this entertaining composition.

The music was commissioned by a consortium of leading recorder professionals: **Aldo Abreu, David Barnett, David Bellugi, Vicki Boeckman, Cléa Galhano** and **John Tyson**. Quite an all-star lineup! In his preface to the score, Rose says, “They are indeed nice folks, but the title also refers to the fact that all three movements are based on and named after folk songs.”

The music is no less challenging than what we would expect from a leading player/composer, but the parts fit together quite comfortably. For the recorder, there are some familiar contemporary techniques—including breath articulation, explosive *sputato* articulation (to imitate a panpipe sound), and fairly easy multiphonics in the third movement—and, for the guitar, some effective percussive sounds.

The first movement opens with tenor recorder playing an unadorned version of the title tune, “She’s Like the Swallow”

(example 1). Guitar then takes over with an ostinato-style pattern, which is subsequently joined by soprano recorder, and then soprano and alto together (example 2)! Left hand plays soprano, right hand plays alto (mercifully, the parts are synchronized—no two-part counterpoint here!) while the guitar accompaniment continues to the end of the movement.

This is “fun music,”

and if you don’t have it

in your library,

you should.

Movement two is a pleasant *bossa nova* using a pentatonic (five-note scale) Chinese tune called “Sui Fin Fa” (which means “Narcissus” in Cantonese). The guitar maintains a relaxed rhythmic chordal accompaniment underneath the alto recorder melody.

Example 3. Nice Folks, excerpt from “bossa nova” second movement, showing guitar accompaniment while recorder improvises using pentatonic materials shown.

Recorder improvises on scale (see performance instructions)

Guitar continues 2-bar pattern → End

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Example 4. Nice Folks, third movement, showing recorder multiphonics above the guitar pizzicato.

The image shows a musical score for two staves. The top staff is for the recorder, and the bottom staff is for the guitar. The recorder part features a series of notes with a 'C' time signature and a 'ord. and sostenuto' marking. The guitar part is marked '(continue muted pizz.)'. Above the recorder staff, there are two diagrams showing fingerings for multiphonics: the first shows fingers 1, 2, and 3 on the first three holes, and the second shows fingers 1, 2, and 3 on the first, second, and third holes, with the first hole being open.

The movement concludes with an opportunity for recorder improvisation on the pentatonic scale (example 3). Rose has thoughtfully included some pentatonic exercises as an addendum to the score, to help those who might feel a little challenged by the improvisatory passage.

Nice Folks concludes with a merry scherzo in triple meter (“Down the Ohio”), with soprano recorder playing *sputato* and guitar required to play muted *pizzicato* to imitate the sound of violin *pizzicato*. Brief passages played in ordinary style present the pitches of the folk tune—the audience has to pay attention! Alternating multiphonics (example 4) and soundboard drumming highlight the concluding passages.

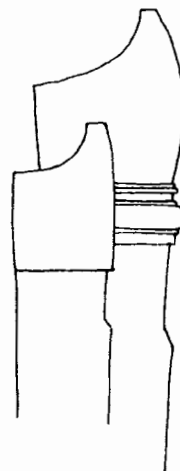
This is “fun music,” and if you don’t have it in your library, you should. Call up your guitarist friends and make a date to play through this clever and entertaining composition. Better yet, practice hard and put on a performance. Your audience will thank you and there will be smiles for all.

Published in 2001 by Carus-Verlag, Stuttgart, Germany, *Nice Folks* carries the edition number 11.607. The American distributor is Elkin Music International, Inc. (<www.elkinmusic.com>)—but why not order your copies from one of our fine recorder music retailers who advertise in this magazine?

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ARS Board member Mark Davenport (l) takes a break with exhibitor James Bartram and presenter Frances Feldon

The first ARS Festival & Conference, held July 28-31 in Denver, CO, gave partici-

pants from 24 states and three countries as many as five options in every concurrent block—sessions for players at all levels, with music from old to new; for teachers of young and old; and for chapter leaders. It was like a puzzle to pick what to do from the choices!

Some tuned in immediately to playing options, since almost every block included a coached session—where players were guided through pieces from a variety of periods and styles, focusing on strategies for good ensemble playing—or a session mixing lecture information with playing, plus late-night playing. Others absorbed information from the topical lectures.

The coached sessions led by **Ken Andresen**, founder and former director of the Recorder Orchestra of New York, centered on recorder orchestra repertoire. He coached 20 participants in an arrangement, crafted by Andresen with Friedrich von Huene, of *Six Russian Folk Songs* by 19th-century composer Anatoli Liadov. The work, for nine recorders (SSAAAT-TBcB) in two choirs, displays a variety of tempi and moods, is quite challenging, and makes good use of the low choir.

For his second session, he chose four pieces from his Polyphonic Publications, starting with Vaughan Williams's five-voice *Come Away, Death*—a good beginning, as its sustained passages helped the group play well together. He followed with Lyndon Hiling's ambitious nine-voice *Midsummer Meadow Suite*. This rewarding work contains tricky rhythmic passages. Where indulgence was needed, he moved the difficult parts along with his own singing, directing with a sense of humor.

Frances Blaker chose to coach a variety of Renaissance music, starting with Henry VIII's *Hélas Madame*. After tuning, she worked on consciously synchronizing breath and brain. A Heinrich Isaac piece called *La la hō hō* (#437 in *The King's Trumpets and Shalmes* series that **Lazar's Early Music** was selling at the exhibition) was especially good for breath/brain work.

Next was a Roland de Lassus piece, *La Nuit Froide et Sombre*, available for free at <www.cpd.org>. Blaker stressed beautiful tone at the big cadences, and contrasts of fast/slow, loud/soft. With well-chosen pieces, different main points for each, and strong directing, she covered a lot of high ground in a short time.

ARS inaugurates Conference

Mark Davenport's session centered on "Spain in the New World," early Renaissance Spanish composers who brought their culture to the Americas, or whose music was carried here. While Europe moved on, the Americas still retained the old style. The group played from transcriptions of a manuscript by Spanish composer Frecha, found in the past 50 years in an archive. The lush, lovely music was written with the original note values—almost like reading early notation—counted two whole notes per beat.

With a second piece written in Mexico by Padilla Juan Gutierrez (1590-1664), he mentioned that many instruments built in the New World were based on the Old World; Bolivian flutes were probably fashioned after Old World recorders. Throughout the session, he took time to explain technical aspects of the music.

In a well-planned session on the art of imitation in fugues and grounds, **Davenport** described fugal writing from its general beginnings to the highly specific form that J.S. Bach perfected—an overview that was short, clear and packed with information about what participants would do in that session, fugues overall and the E minor fugue specifically. His preparation allowed the group to play through the piece with considerable satisfaction.

Participants also enjoyed playing fugues in **Letitia Berlin's** session—interesting selections from *The Art of the Fugue* by Bach. While these selections came from the Oriel edition, she announced that PRB Productions will publish her own edition.

Reading from early notation can be daunting, but **Frances Feldon** provided a useful handout including her own selected bibliography on original notation plus music in various clefs and early notation. This was unfamiliar to many of the participants, who dove right in and played.

Matthias Maute's session on extended techniques mixed information and playing, concentrating on "sputato"—an articulation in which the tongue moves sharply, starting at the top of the upper teeth and flipping very rapidly backwards. It's not easy, but Maute gave ample time to practice before engaging the group in rigorous improvisation exercises using the A minor and D minor scales. Dave Brubeck's jazz standard *Take Five*, written in 5/8 time, provided a framework for the

group of 20 to improvise in pairs. Maute's much-awaited method book on improvisation will soon be available in English.

In "Popular and World Music for the Recorder," **Cléa Galhano** helped players expand their musical horizons, leading them through Brazilian, Hungarian and Jewish musical examples in her vivacious and engaging manner. She stopped the group at appropriate times to demonstrate phrasing and articulation styles.

A hands-on technique session, using music played by **Eileen Hadidian** (recorder) and **Natalie Cox** (Celtic harp) in their **Healing Muses** programs in health care facilities and intensive care units, expanded horizons in a different way. The idea is that music transmits harmonious vibrations to our minds and bodies, and we respond to it in a way that can

The idea is that music transmits harmonious vibrations to our minds and bodies

promote a feeling of wellness. Music based on the Medieval church modes, Renaissance, Celtic and other traditional music seem best for relieving anxiety. Hadidian, who experienced these healing effects during her own cancer treatments, showed participants how to organize music in a repertoire set designed for healing purposes. Accompanied by Cox, participants played on alto, tenor and bass a number of appropriate pieces arranged by Hadidian, from a 12th-century chant by Hildegard von Bingen to American folk hymns.

The session contained some of the same background presented earlier by **Healing Muses**, when Hadidian and Cox gave an overview session about music for healing. That audience received a resource folder including a bibliography and examples of music used. Other topics discussed were the musician's role, characteristics of healing music and use of improvisation.

Andresen led a discussion session on arranging techniques and types of pieces to arrange. Among many important points, he mentioned that vocal pieces are easiest to arrange for recorder ensembles, because the range of each recorder is close to that of the corresponding human voice.

By contrast, string and keyboard pieces with arpeggiated figures are harder. To demonstrate his own techniques, Andresen played a synthesizer rendition of his own *Boxwood Bounce* (Polyphonic Publications), a jazzy piece for recorder quartet, passing around a score for inspection.

Sounds of recorded music were also heard coming from the room where **Feldon** summarized her research into jazz and pop recorder performers (*leading to a series in AR; an interview appears in this issue, and a previous one in the January 2005 issue*). She recounted how Eddie Marshall became a fan of Marion Verbruggen after being inspired by her playing Vivaldi and Sammartini—dressed in leather pants and sporting a spiked hairdo. Marshall finds ballads, Latin music, and romantic pieces most suitable for recorder. The group listened to several of his pieces.

Another example was Terry Kirkman, who played up to 13 different instruments with The Association. He can be heard providing a bridge, trills or countermelody on soprano in many of the folk rock group's hits—among them, *Along Comes Mary* and *Windy*, heard in the session.

The next example was a surprise from the world of jazz: the composer was Duke Ellington. Art Baron played with Ellington's group in the early '70s, doodling on recorder when he was not playing trombone with the band. The Duke heard him and told him he would write something for recorder. It blended perfectly into the overall fabric of his third *Sacred Concerto*.

The session also squeezed in a piece by Jefferson Airplane, in which Grace Slick played tenor recorder—*Come Back to Me*.

Bruce Munson of *Sibelius* gave two sessions on the music notation program, assisted by Michael Gathings of exhibitor **Rockley Music Center** in Lakewood, CO. A notable enhancement is that parts and score are now linked: score changes update the parts, and vice versa.

Munson demonstrated how to revise a score and how to start a new one. Notes are entered with a MIDI keyboard, computer keyboard, mouse, existing MIDI file, scanned PDF file, or by importing material from a Finale file. He demonstrated scanning a printed score using Photoscore Lite 3, which comes with Sibelius 4. There was a slight hiccup in transferring scanned music from Photoscore to Sibelius, suggesting interface problems not present with Sibelius 3. It is advisable to make sure that Photoscore 4 is included before purchasing Sibelius 4. Munson provided scanning hints: use a resolution of



200-400 dpi (dots per inch), and the "grayscale" or "black-and-white photo" setting of the scanner.

Another exhibitor offering a conference session was **Adriana Breukink** (*above*), creator of Mollenhauer's **Dream recorders**. "My goal is to give children better instruments." Her demonstration and playing session (pieces for multiple sopranos!) gave participants data about bore shapes—and also a souvenir plastic Dream soprano. She passed out a graph comparing bore shapes; charts showing how historical bore shapes affect soprano/tenor fingerings; and drawings she made in museums—culminating in her first Dream design sketch. (*See recent AR articles about the Dream recorder: an interview with Breukink in September 2003, and On the Cutting Edge, January 2004.*)

These descriptions, along with the others that follow, only grazed the surface

of offerings at the **ARS Festival & Conference**. The only way to get the full effect was to be there yourself!

Plenary Sessions and Performances

In a joint town-hall meeting of the ARS and American Recorder Teachers Association, questions from the audience were discussed in light of the goals of both organizations.

The highlight of the evening was the presentation of the **Presidential Special Honor Award** to **Marie-Louise "Weezie" Smith** for her contribution to fostering recorder playing among young players, through her work at the Indiana University Recorder Academy (IURA).

Smith expressed how gratifying it is for something about which you feel passionate to be appreciated by others. She credited the success of the IURA to strong staff and faculty who loved working with children; parents willing to send their teens there, and students who brought talent and enthusiasm as well as an openness for change and a sense of humor. Saying that the award should be shared by many, she thanked Thomas Binkley, who first asked her to establish a pre-college program at the IU Early Music Institute, as well as colleague Eva Legêne. Her husband,

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David (shown with her in the photo above) “put up with my single-minded devotion to the Academy.”

The ceremony included a musical tribute by the **Hedgehogs**, a quartet of Colorado teenagers who had attended IURA and who study with **Linda Lunbeck**. With two Hedgehogs off at summer activities (including a workshop), Lunbeck and **Michael Lightner** assisted the remaining two Hedgehogs in a performance of *Indian Summer*, written for Weezie by Matthias Maute, and *Tango für Elise* (in their version, “für Weezie”) by Paul Leenhouts.

First on the July 30 schedule was a lively and intriguing discussion on the topic of **Keeping the Recorder Alive in the 21st Century**, with panelists **Frances Blaker**, **Weezie Smith**, **Charles Fischer** and **Matthias Maute**. Moderator **Connie Primus** asked each panelist to first express a few thoughts.

Blaker said we should all “stick recorders in our mouths and blow”—keep playing! Remember that people can start playing at any time, any age.

From Smith, the audience heard a “Heaven on Earth” vision of many young players, with workshops to help them progress. Children become excited by teachers who are enthusiastic players. Make sure there is always a broad range of workshops for players and teachers.

With the two previous speakers taking a “prescriptive” approach, Fischer was “descriptive.” The sound of the recorder first got him interested. Now there are better instruments with even more beautiful sounds. Among professionals, there is more emphasis now on consort playing, and less on concerto soloists—a good example of the recorder’s social function.

Maute looked at the big picture, where there may be factors beyond our control (such as those that led to the demise of instruments like the cornetto). He thought it unnecessary to dwell on the recorder’s future: there are cycles of life, and there are cycles in the recorder’s popularity. We must connect with young players—who generally aren’t excited by early music, to which the recorder is so strongly tied. Also he pointed out the robust infrastructure in European music schools, which receive financial support from sources like towns.

Even affecting one person is a valid goal.

Rather than aiming for perfection in a situation with factors beyond our control, include drama or other disciplines—topics that appeal to younger players.

A discussion followed the opening statements. An audience member pointed out that the common theme among the panelists seemed to be young players as a key: find ways to interest them, get good instruments into their hands, etc.

Adults are also important, either on their own as potential recorder players or as support for young players. A teacher seeing a child for only one hour each week won’t change the situation. Support can come from grandparents who take up the recorder and may be encouraging figures in the lives of their grandchildren. Even affecting one person is a valid goal.

Moving into a discussion of professionals, Blaker mentioned that Baroque repertoire used to dominate recorder literature, but young players (such as those on the Recorder Relay during June’s Boston Early Music Festival) branch out to traditional music and jazz. Maute echoed her sentiments, saying that we can’t afford to specialize, playing the same pieces over and over. Being a professional is now 50% arranging and composing music.

Primus read a quote from AR education columnist Jody Miller, urging people to play music that is fun for an audience to hear (see the May 2004 AR) and asked whether amateurs should play in public.

Professionals can provide inspiration—as in, “I had no idea the recorder could sound like this!” While amateurs may not inspire in the same way, hearing them may be less intimidating and may make listeners think that they can do it too.

Primus asked the panel to discuss how the recorder fits into the uncertain future of mainstream classical music. Blaker pointed out that people like classical music—a number of movies use it. Maute outlined a scenario: classical music is 1% of all music; early music is perhaps 1% of classical; and recorder music 1% of early music. “We are at the edge of the edge of the edge.” That frees us to do anything, to experiment without being tied down!

To end, Primus returned to notes from a similar panel discussion that she moderated in 1992 in Berkeley, CA. Her conclusion still held true: “In the past charismatic leaders and teachers, such as Erich Katz, inspired many amateur, as well as professional, players. And many recorder players, who were the dedicated followers of these charismatic leaders, had a missionary-type zeal to share their love of music making with their friends. So I would like to challenge all recorder players to work together with the ARS to reach out to young students, prospective teachers, new chapter leaders, and would-be performers—to encourage them to become the charismatic leaders and dedicated followers of the next generation...!”

Two performances by professionals inspired the entire conference assemblage. On the evening of July 30, conference presenters gathered at nearby **Berkeley Church** (which also hosted a reception following). The varied program gave the professionals a chance to shine in settings from solo to large ensemble. **Lazar’s Early Music** loaned several low recorders for the Friday evening recital—some with price tags dangling from the bell.

Playing Baroque instruments, the opening group tackled Davenport’s eight-voice double-choir arrangement (with his late father LaNoue) of J. S. Bach’s *Singet dem Herrn ein neues Lied*—a difficult motet made to sound easy and very musical. The scale passages, which give even advanced amateurs fits, sounded smooth and natural in their hands.

Switching to all-Renaissance consort, a quintet played two settings from *Fortuna Desperata* of Ludwig Senfl. **Adriana Breukink** played lovely melismatic runs on bass in the second version.

Healing Muses then played traditional Irish and English music discussed in



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Ken Andresen (l) congratulates Matthias Maute after his Sweet Follia performance

their conference sessions—performed without the interruption of applause.

A piece from **Ken Andresen's** session was next: *Six Russian Folksongs* by Anatoli Liadov. Played by nine of the professionals, the four varied folksongs that were played ranged from sombre to birdlike to shifting harmonies under an ostinato-like theme, to its sprightly ending.

Brazilian musicologist and anthropologist Kilza Setti's *2 Moments* (fittingly titled—it was short!) was played by **Cléa Galhano**. Its opening improvisatory section moved into a spirited dancelike tune.

Switching to alto, Galhano joined **Matthias Maute** to play his *A Due*. Rapid-fire *sputato* arpeggios of the Prelude gave way to a jazzy, flawless unison riff in Circle of the Songs I, splitting into occasional intervals, and then a melody/counter melody section ending with a *sotto voce* unison.

Returning to large groupings, Telemann's *Overture in F Major* set by **Frances Feldon** was offered in a quartet version with two on each part. The familiar Forlane from *Le Tombeau de Couperin* of Maurice Ravel—lush Impressionistic harmonies adapted for sopranino to great bass with bass clarinet—was next played by seven recorderists with arranger and bass clarinetist Alan Kolderie.

Nearly all of the professionals joined in a “riki-tiki” playing of *Chinatown* by Jean Schwartz, in Denis Bloodworth's recorder orchestra version. Everyone got to shine in short solos before a roaring finish.

The conference conclusion was a recital by **Maute** on July 31. Entitled *Sweet Follia*, each section was like a conversation at a party. In addition to performing with great energy, Maute set the scene for each section by explaining which composers were at that “table of the feast.”

Three rather unlikely tablemates had the first discussion. Bach's famous *Prelude* from an unaccompanied partita was first exclaimed flawlessly on alto, with soprano trills, bends and chiffs of Korean composer Isang Yun's *The actor and the monkey* responding. Back on alto, the lyrical *Lascio mio pianga* (let me weep) of G. F. Handel completed the conversation.

Machaut, Maute and an itinerant musician “with a couple of buttons missing” (Anonymous) met at another table for a set played on Renaissance instruments. A 15th-century love song from Machaut (“he is 70, she is 17”) led into Maute's haunting, chantlike singing/playing on bass, then a spirited *istanpitta Tre Fontane*.

At perhaps the party's climax, unexpected guests arrived: gypsy musician



Birelli Lagrene interjected the jazzy riffs and sung chords of *Djangology*. A new twist on a violin warhorse was next: Paganini's *Caprice No 24*, after which 1960s movie composer Marchetti's *Fascination* ended the visit of the surprise guests. Marchetti used “as few notes as possible;” Maute's seconds-long rendition effectively swept through the waltz, even down to its quiet accompanying offbeats.

The host, Maute, said goodbye to his guests with his *La petite etude*, a Philip Glass-style *sputato* piece fading into nothing; and a jazzy Miles Davis-style *Once there was a child* that rose in a vocal glissando to a two-note stinger—the farewell for the **Festival & Conference**, and for a unique recorder party thrown by Maute.

Gail Nickless with contributions from Rebecca Arkenberg, Jann Benson, Barb Duey, Carolyn Peskin, Bill Rees, Eileen Rees, Susan Roessel, Daniel Soussan, Rosi Terada and Rosemary Whitaker

A highlight of the **Festival & Conference** was the grand opening of the **Recorder Music Center (RMC)** at festival site Regis University. The gala reception held on July 28 packed the entry lounge of Dayton Memorial Library as conference participants listened to a welcome from RMC director **Mark Davenport** and looked at an exhibit of a few materials housed in the RMC (*below right*).

In a conference session on “Locating and Playing Music from the Recorder Music Center,” Davenport gave an overview of how the RMC can be used. Personal papers, published music, and original manuscripts have been donated to the RMC. At the moment, the material is in boxes awaiting sorting and cataloging, with an “informal inventory” on an Excel spreadsheet. The holdings will eventually be bound if appropriate and catalogued, at a cost of \$15 per item.

A separate RMC section on the library's third floor will contain material that can be checked out: primarily books, and any music for which there is a duplicate in the collection. The online catalog will be searchable on the Web. Dayton Memorial Library is open to the public, so anyone can check out circulating materials, or request and use the originals in the Special Collections area.

In the session, participants looked up music in the inventory, requested that it be provided using the official forms, and played some of the music. One of the most enjoyable pieces was *Pelog* by Henry Cowell, in an old American Recorder Edition. “Pelog” refers to the Indonesian scale on which the piece is based, and it did have a lot of Gamelan flavor. It was composed for SSA recorders—as Davenport pointed out, there weren't as many tenors and basses in 1955 as there are now.

Gerrie Fisk (l), one of several Denver Chapter volunteers who helped at the Festival & Conference, poured wine along with reference librarian Martin Garnar, who serves on the Recorder Music Center committee



Sessions on Teaching and Learning

For those wanting to help others improve or learn, there was more than one option in most session blocks.

School teachers could start with “Beginning Recorder in A Classroom Setting.” **Leslie Timmons** led her audience in initial levels of imitation, exploration, improvisation and literacy in a lively session using Orff-Schulwerk techniques. Imitation starts with non-pitched ostinati (clapped hands or easy percussion). When a simple repeated rhythm is secure, “B” on soprano recorder is taught and the ostinato played on recorders. Articulation is taught with a familiar phrase or word, playing its articulation on “B.” When the next note, “A,” is taught, children echo a two-note pattern by singing, then playing.

Literacy starts with rhythmic notation on a percussion staff. A poster-sized fingering chart is made for each note, showing it on the staff with its proper fingering.

Another method for teaching children is the Suzuki Recorder Method, covered by **Mary Halverson Waldo**. Based on the philosophy developed more than 40 years ago, all Suzuki techniques revolve around the “mother tongue” approach—children everywhere learn to speak their native languages with ease. As when a child learns to talk, the parents are also involved in a child’s musical learning—attending lessons, supervising regular practice at home, perhaps playing the instrument. Every effort is rewarded with encouragement. (If a child says something that even sounds like “mama,” parents go wild—they don’t say “you can do better.”)

A new volume of Suzuki recorder materials, now ready for sale, includes Marion Verbruggen playing on its CD. (See the *ARS CD Club* for current Suzuki CDs.)

Rebecca Arkenberg explored “The Recorder in the Interdisciplinary Classroom.” Her hefty handout was chock full of ideas for tying the recorder to social studies, sciences, art and writing—all used by her in tours of youngsters and teachers at the Metropolitan Museum of Art in New York City, NY. Her PowerPoint presentation, copies of which she gave out, included recorder images in works of art taken from <www.metmuseum.org/toah/hi/st_musical_instruments.htm> (“recorder” is in the Timeline of Art History), and <www.recorderhomepage.net>.

Sessions gave tried-and-true advice in teaching ensembles. For beginning classroom ensembles, **Timmons** used Orff-Schulwerk experiential methods by starting with a “Welcome to Denver” ostinato

that was passed around the room. The group then played that rhythm on one note on recorders and added non-pitched percussion accompaniment. Each player improvised using several notes, with the same rhythm. They learned the round “Firefly” by memory, playing it at four-, two- and one-beat offsets—a challenge!

For students with a grasp of the basics, an after-school or community-based “recorder club” can give two-way motivation—if they join a Junior Recorder Society, they do better in private lessons or music classes, and vice versa, said **Louise Carslake** in her discussion of the East Bay Junior Recorder Society (profiled in the *January 2005 AR*). Many EBJRS members keep coming back well into their high-school years because they are encouraged to compose or arrange for the group.

Parents are kept in the loop by being invited to arrive 15 minutes early, a time at the meeting’s end used for a mini-recital. This also serves the double purpose of giving the children experience playing.

The primary goal of most adult beginners is to play music.

Frances Blaker’s session on coaching young ensembles was useful for any consort, focusing on building ensemble skills as well as providing strategies to keep interest levels high. She uses a warm-up routine that utilizes listening skills. Team-building is also important—choose a consort name, print T-shirts, attend recorder concerts together, and work towards a performance goal with high standards.

How does teaching adults differ from teaching kids? **Carslake** presented her concise overview of basic teaching ideas and how they differ from teaching children. The primary goal of most adult beginners is to play music. They also see the recorder as a social instrument. Have them play together with others—first play duets in lessons. She also recommends starting adults on nick tenors and basses.

Carslake helps adults relax while managing breathing and hand placement. She demonstrated breathing (let air flow out from the diaphragm, fill the vacuum in the diaphragm), and shared a list of her favorite method books, studies and repertoire. The group played several examples.

Cléa Galhano said she starts “The Adult Beginner” by taping

holes closed to allow immediate access to lovely low sounds. She emphasizes listening from the beginning and never stops—and likes using one of the Suzuki books in addition to these Suzuki ideas. Introducing many important concepts all at once—breathing, phrasing and tonguing—gets adults to music quickly.

In another session, “Special Issues for Mature Beginners,” **Galhano** led a discussion about items on her outline: technical issues like posture, sound resonance, energy, breathing, articulation, fingering, interpretation and music style; psychological issues of self-confidence, listening and playing, listening to others, and performance anxiety; and repertoire in a variety of styles to challenge a mature player.

For repertoire, the small group played Aldo Abreu’s articulation exercises, Susato dances, and some interesting alto duets from *Holiday in the Village* by Japanese composer N. Nakanishi. Galhano provided coaching on phrasing, articulation and interpretation—a great opportunity to play in an intimate setting with her!

More articulation ideas were covered in **Letitia Berlin**’s “Teaching Articulation and Phrasing.” She provided a handout of primary sources and current methods for articulation. Various tonguing styles were demonstrated, then attempted by the group. Using articulations appropriate to the music is important for recorder players, many of whom only know and use TT.

Carslake’s focus on “Teaching Baroque Ornamentation” began by mentioning Eric Haas’s book on ornamentation. She divided ornaments into general categories: essential, French, and free improvisation. She provided a copy of the facsimile of the Larghetto from Handel’s C major sonata, and pointed out many specific examples. Handel expected the player to add trills, but he did put in some; the Larghetto has good examples.

Then, to expand on standard French ornaments, **Carslake** referred to Betty Bang Mather’s writings. The participants studied a chart of *agrément*s, as she discussed each one, suggesting possible modifications. For improvisational ornaments, examples were examined from the Telemann *Methodical Sonatas* and Corelli.

Louise Carslake shows an aid, made from foam rubber, that wraps the right thumb so that it is pulled away into a “c” shape—with the thumb on its side rather than flat to the recorder, opening up the thumb joint.





At the ARS table in the exhibition (l to r): Denver Chapter member Anne Chetham-Strode, ARS Board member Marilyn Perlmutter, Clara Olson (daughter of Honeysuckle Music owner Jean Allison Olson), LouAnn Hoffman of California, and presenter Cléa Galhano

Putting it all together in a “Big Band” setting can be hard, but **Berlin** covered lots of helpful basics for working with groups from monthly ARS meetings to workshop classes. Among her suggestions were to start each meeting with warm-ups: stretch, breathe, listen well and play unisons in tune. Check tuning from the bass up. Have people play chords: start on a unison D, have each voice change to other notes, and listen to stay in tune.

For a person wishing to apply ideas one-on-one with students of any age, **Waldo** discussed how to build a studio. She covered her handout points, and stressed the importance of regular communication with students (and parents, if the studio comprises young students): verbally, by e-mail and through handouts, and on a dry erase board in the studio.

For any who wish to teach, nothing is more inspiring than watching a master teacher. Valuable learning experience for observers and players was provided as four conference participants performed in a master class with **Matthias Maute**.

Roger Cunningham of Peoria, IL, played the Andante movement of a Bach flute sonata on alto recorder, accompanied by Maute on the walking bass line. Since the movement sounds improvisatory, Cunningham was asked to close the book and improvise a melody of similar character over the same bass line for the first 20 measures, which are all in the same key.

Scott Hewitt of Loveland, OH, played the lyrical solo line of Hans Ulrich Staeps’s *Thon Buri*, scored for solo alto over piano and percussion. To make the piece sound truly expressive, he was advised to replace his plastic recorder with a more responsive wooden one. Since the recorder line is legato, Maute asked him to slur, with coordinated lifting and placing of his fingers to eliminate unwanted sounds.

Bill Rees of Bella Vista, AR, played the Affettuoso movement from *Fantasia No. 9* for unaccompanied alto recorder by Telemann. The melodic line, which contains wide leaps, is really a bass line combined with an upper melody. He was asked to play each line in turn, with Maute on the other line, and then played the piece again as written—with marked improvement.

Mary Ann Shore of Albuquerque, NM, performed on alto the flute part in the Presto movement of a Vivaldi chamber

concerto. In the rapid passage work involving groups of four 32nds, Maute said that “slur two-tongue two” is not correct Baroque performance practice, and suggested single tonguing, moving the tongue alternately from one side of the mouth to the other to keep it flexible.

Maute provided many insights concerning musicality and technical aspects of the music. The participants were glad to have the opportunity to play for him!

Sessions for Chapter Leaders

Anyone interested in leading and nurturing an ARS chapter would have profited from the excellent workshops on chapter leadership presented at the conference. Presenters covered a wide range of useful information, accompanied by handouts that will eventually be available to all from the ARS Chapters & Consorts Committee.

Participants engaged in an active exchange of experiences and ideas that could have been even more fruitful if there had been representatives of more chapters (the same people attended most sessions).

ARS Administrative Director **Kathy Sherrick** began her comprehensive “Chapter Basics” session with a thought-provoking quiz on characteristics useful to a chapter leader (not all passed!). She reviewed benefits of being a chapter—including the *Chapter Handbook*—plus requirements to be a chapter, officers, meeting formats, and regular chapter activities. She emphasized having a definite plan for what to do with novices, such as providing a special coach, so they will continue to attend.

In “Marketing and Promoting Your Chapter,” ARS President **Alan Karass** handed out a lengthy list of ways to generate interest in the recorder. He stressed the importance of the chapter having a brochure or business card to give out. A web site can also serve as a marketing tool. Among the many contacts to utilize in addition to schools (and home schoolers), community music schools and churches, suggestions included bookstores, museums, libraries, senior centers, coffee shops and music stores. Group members added newspaper listings, Welcome Wagon kits, Boys and Girls Clubs, and hobby fairs.

“Running Workshops for Fun and Profit,” presented by former ARS President and longtime participant in ARS activities **Connie Primus**, was a topic of interest to all except smaller chapters. She alerted the group to the many considera-

tions in both planning and conducting successful workshops. Among the many factors to consider are dates, availability of appropriate facilities, budgeting, schedule, class placement, publicity, refreshments/meals and logistics. It was a formidable list, but a successful workshop can serve to generate profit and provide outreach, as well as to improve playing.

Another lively session presented by **Primus** dealt with “The Musical End of Things.” Some chapters consist of small ensembles that meet casually in homes, with no conductor and members taking turns choosing music. Other chapters meet in a large group with one or more conductors. Still others break into small groups with placement by ability, and have volunteer or professional conductors. A combination of the above is also possible.

Meetings and special activities (formal concerts, Play-the-Recorder Month events, community outreach, etc.) should be planned during the summer. A chapter library (purchased or donated) can help provide music for the programs. The greatest challenge in selecting music is keeping more advanced players interested while considering lower level players and newcomers. Primus discussed several ways of doing this. She provided an extensive bibliography of music suitable for playing at chapter meetings, with different combinations of ability levels, and also brought copies of a variety of appropriate music.

The final session of the chapter leadership series, conducted by **Karass**, involved the thorny issues of “Chapter Finances: Options and Strategies.” It was apparent that the model used by any individual chapter depends upon many factors, especially chapter size. Possible models are becoming an independent nonprofit 501(3)(c) organization, using a personal treasurer, affiliating with an “umbrella” organization (like a community music school), operating on a cash-only basis, or in rare instances, having no finances (no income or expenditures).

Options mentioned for fund-raising included workshops, honoraria for chapter performances, and sale of T-shirts and cookbooks. One chapter receives donations as memorials to deceased members.

Altogether, this block of sessions on chapter leadership was valuable. If a similar offering is made available again, it would indeed be worthwhile for representatives of as many chapters as possible to participate, in order to profit from the wealth of information presented.

MUSIC REVIEWS

*Music for Indian Summer, Halloween and Christmas,
footwear for the planets, and works with guitar*

IN DULCI JUBILO: CHRISTMAS WITH DIETRICH BUXTEHUDE, ARR. EHRENFRIED REICHELT. Doblinger No. 04491 <www.doblinger.at>; <shop@doblinger.at>. SATB. Sc 15 pp, pts 4 pp each. Abt. \$18.50 + P&H.

Dietrich Buxtehude (1637-1707) was possibly the most influential composer of his time. In 1688, he became organist of St. Mary's in Lubeck, Germany, where he rose to such fame that musicians from near and far came to hear him. J. S. Bach walked more than 200 miles to meet Buxtehude, and ended up studying with him for several months in 1705-06 (much to the chagrin of Bach's employers).

While Buxtehude composed vocal, chamber and instrumental music, his best and most important compositions are for organ. Organists will recognize that these five pieces are transcriptions: "Nun komm der Heiden Heiland" (BuxWV 211), "In dulci jubilo" (BuxWV 197), "Puer natus in Bethlehem" (BuxWV 217), "Lobt Gott, ihr Christen allzugleich" (BuxWV 202), and "Canzona" (BuxWV 171).

The pieces are of varying difficulty—from "Nun komm der Heiden Heiland," with its written-out ornamentation in the soprano line; and the "Canzona," with its 32nd notes in the top two lines; to "Puer natus in Bethlehem," which appears on the page in all quarter, half, and whole notes. (A good chapter or consort discussion: how much is the player expected to fill in with ornamentation in a piece like this? And how does one do it in an ensemble so that ornamental ideas don't clash?)

This is a good collection to have, and the Trinity Consort looks forward to learning these pieces for Christmas (although the "Canzona" is not specific to a season and could be used at any time).

PRAISE YE THE LORD OF HOSTS, BY CAMILLE SAINT-SAËNS, ARR. KEN ANDRESEN. Polyphonic Publ. 167 (Magnamusic). SATB. 4 sc 1 p. ea. \$4.50.

Camille Saint-Saëns (1835-1921) was a musical child prodigy. He wrote for all genres of music successfully (though by

the time of his death, his style of music was no longer popular). He was organist of the Madeleine in Paris from 1857-1875, and his most famous pupil was Gabriel Fauré. Saint-Saëns did not want *Carnival of the Animals*, now his most popular piece, published during his lifetime, as he felt it might damage his reputation!

Praise Ye the Lord of Hosts, the last movement Op. 12, *Oratorio de Noël*, was written in 1858 when Saint-Saëns was just 23. It was originally in the key of G, scored for five vocal soloists, chorus, harp, string quartet and organ. The oratorio opens with a prelude "In the style of Sebastian Bach," showing Saint-Saëns's interest in earlier composers. The final movement, from which this reviewed piece is arranged, follows the model of old French Christmas songs and is a hymn of praise by all of creation in the presence of God.

Andresen has arranged this for recorder quartet, changed the key to F, and shortened the ending by condensing the last Alleluia and leaving off the coda. It is very straightforward four-part writing and very easy, making it ideal for a beginning ensemble of adults or for children.

THREE GREGORIAN FANTASIES, BY LANCE ECCLES. Orpheus Music OMP 119 (<www.orpheusmusic.com.au>), 2004. SATB. Sc. 11 pp., 5 pts 5 pp ea. Abt. \$15.50 + P&H.

Lance Eccles was born in 1944. He is the senior lecturer in Chinese at Macquarie University in Sydney, Australia. From 1982 to 2002, he was a member of the Reluctant Consort. Nearly all of his recorder compositions and arrangements were written either for that group or for meetings of the Sydney Society of Recorder Players. Besides his musical compositions, he has published books on the Shanghai dialect of China, on the Coptic language of ancient Egypt, on the Tetum language of East Timor, and a grammatical commentary on the Syriac version of the Gospel of Mark.

The chants on which these pieces are based are *Kyrie Eleison*, *Asperges me*, and

Veni Sancte Spiritus. Quoting an e-mail from Eccles: "The *Kyrie Eleison* is from the Gregorian Mass setting known as *Orbis Factor*. The tune dates from the 10th century, but was adjusted a few centuries later. In this I've basically followed the rhythm of the original as I developed the theme. *Asperges me* ("Sprinkle me with hyssop") is a chant sung at the beginning of High Mass as the priest sprinkles the congregation with holy water... *Veni Sancte Spiritus* ("Come, Holy Spirit") is a Medieval hymn, which being Gregorian chant, has an irregular rhythm. However in this case I've made it into a tarantella by putting it into 12/8. The first time the tune occurs it's basically the exact notes of the original, though people who know the original find it hard to recognize in its new rhythmic guise. After that I add extra notes so it's even less like the original." I found the *Kyrie* on page 46 of the Vatican Edition of *The Liber Usualis*, the *Asperges me* on page 13, and the *Veni Sancte Spiritus* on page 880.

These pieces are definitely for an experienced intermediate level consort. The *Kyrie* is complex rhythmically—going from not only 2/4 to 3/4 to 4/4, but also to 9/8 and 7/8. The harmonies are full of accidentals; things don't always progress in ways you might expect. The complex rhythms and unusual harmonies provide a good challenge to an ensemble looking for something a little bit different.

Valerie Hess

SOLOS, COLLECTION 2: CHRISTMAS CAROLS, ARR. CLARK KIMBERLING. Mel Bay MB20978, 2004. S rec or flute. Sc 44 pp. \$8.95.

LIGHT CHRISTMAS, BY FRANZ MOSER. Doblinger D.19379 (<www.doblinger.at>; <shop@doblinger.at>), 2003. S or SS kbd, guitar chords *ad lib*. Sc 31 pp, pt 15 pp. 13. Abt. \$20 + P&H.

Each of these attractive collections features variations on Christmas songs—mostly carols well-known to Americans in the book arranged by Clark Kimberling, and mostly less-familiar German songs in

that arranged by Franz Moser. Kimberling's pieces are intended for a single solo recorder or flute, whereas Moser's are for one or two recorders with keyboard and optional guitar.

It is interesting to compare the variation techniques and styles in these collections. Moser presents each carol first with the plain melody in the top part, in a singable range, underlaid with one verse of German words (no translation included). This melody is set over a rhythmically similar duet part and keyboard accompaniment that is effective in its simplicity.

The ranges of the second recorder parts are low, and most would work better played on an alto up an octave. The variations that follow keep the same keys: C, F, G, D and A major. A few use 16th-note divisions, but most are rhythmic variations, usually in a jazzy style.

The Kimberling variations are much more complicated and difficult than Moser's because they use the whole soprano recorder range (including high C#), and are scored in keys up to five sharps and flats. The melody is usually given first with a few embellishments, then transposed into various keys with elaborate variations—from simple divisions to chordal patterns and large leaps. Some variations are rhythmic (e.g., duple to triple and vice versa), and some involve carefully marked articulations (from staccato to long slurs). A few ornaments are added, including some glissandos.

Doblinger's edition includes no information about the songs or the arranger, but there is a short dialogue (play?) in German, *Ein Weihnachtsspiel*, between the *Direktor* and the *Prokurist*. A translation would be helpful to English-speakers!

In contrast, the Mel Bay edition provides lots of information: a photo and bio of the arranger (who is a mathematician, organist and recorder player), performance suggestions, brief history of all of the carols, and technical advice.

Both collections are very performable—the Moser with keyboard accompaniment and possible second recorder and/or guitar, and the Kimberling

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.

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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.)

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

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

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

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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.

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for the brave recorderist who will perform all alone. Moser's variations are in a light, jazzy vein, whereas Kimberling's should be played with a flare to flaunt virtuosity.

Both editions can be used in a pedagogical way—the Moser for less experienced students, and the Kimberling as technical material in various keys for more advanced players. Most of all, they give examples of the many ways recorderists can invent variations on simple tunes.

Constance M. Primus

THE PLANETS' FEET, BY LANCE ECCLES. Orpheus 060 (<www.orpheusmusic.com.au>), 2001. S'oSTTB. Sc 12 pp, pts 3 pp ea. \$24.20 Abt. \$18.50 + P&H.

THE PLANETS' FEET, PART 2, BY LANCE ECCLES. Orpheus 093, 2002. S'oSTTB. Sc 7 pp, pts 2 pp ea. Abt. \$15 + P&H.

TANGO ARMADILLO, BY LANCE ECCLES. Orpheus 121, 2004. S'oSTB. Sc 3 pp, pts 1 p ea. Abt. \$13.50 + P&H.

VAMPIRES, BY LANCE ECCLES. Orpheus 131, 2004. S S'o T B. Sc 8 pp, pts 3 pp ea. Abt. \$15 + P&H.

Lance Eccles is an Australian recorder player, composer and arranger (*see more information in Hess's review above*). By occupation, he is a professor of Chinese.

These four publications by Eccles share a lightness of spirit and straightforward formal and technical nature. No extended techniques or colors are used.

The Planets' Feet is a suite in five movements, published in two sets. Each movement has an amusing title based on the poetic conception of footwear for the planets. The first set contains the first three movements: "The Boots of Mars," "Venus' Silk Stockings," "Mercury's Joggers." The second set contains "Neptune's Ice Skates" and "Jupiter's Skateboard." As the titles imply, each movement has a contrasting musical character. They are extremely appealing character pieces of medium difficulty. It is a clever and useful suite that would add a witty dimension to a recital.

Tango Armadillo is a concert tango that roves through a variety of key centers. It is short, pleasant, and would be an attractive *divertissement* between longer pieces on a program. It is of lower moderate difficulty.

Vampires is a characterful suite in a three-movement fast-slow-fast structure: "Vampires by Moonlight," "Vampire Grotto," and "Vampires at the Gates of Paradise." This is perfect for a Halloween concert, and is of moderate difficulty.

None of these Eccles works have any dynamic or expression markings, and, although the music is straightforward, dynamic markings would definitely be a help in interpretation. The editions are otherwise well-presented, with no page turns required within movements.

[Vampires] is perfect for a Halloween concert, and is of moderate difficulty.

ALAB & DRIVE, BY RONALD J. AUTENRIETH. Moeck 761 (Magnamusic), 1998. TB double bass. 3 sc, 3 pp ea. \$7.

German composer Ronald Joachim Autenrieth has focused on composing music for recorder, organ and choir. He lives in Eberbach and is a newspaper critic.

Alab & Drive is a piece that derives, in the composer's own words, "from Western and Eastern traditions." The word "alab" comes from Indian classical music and refers to an introduction preceding a raga. Autenrieth uses the word "drive" in the sense of the rhythmic energy and spirit of the jazz tradition.

The first movement, "Alab," is short and rhapsodic, including glissandi and pitch bends for the recorders and a variety of colors and gestures for the double bass. The second movement, "Drive," is very brief and consists almost entirely of quarter-note motion in all instruments.

It is hard to know how best to use this work, although it would make an unusual short recital offering or provide a chance to use a double bass (which plays only *pizzicato* throughout). It is of moderate difficulty because of the special effects in the first movement, although the second movement is quite easy for all.

As always, Moeck's editions are beautifully produced and laid out.

RAGGED ROBIN, BY BENJAMIN THORN. Orpheus 133 (<www.orpheusmusic.com.au>), 2004. S rec, guitar, double bass. Sc 13 pp, pts 4-7 pp ea. Abt. \$18.50 + P&H.

Talented Australian composer Benjamin Thorn is becoming well known for a distinctive body of creative music for the recorder. Within a generally conservative harmonic world, Thorn produces a variety of colors and effects that always serve attractive musical purposes.

Ragged Robin is in three movements for recorder, guitar, and *pizzicato* (plucked) double bass. The opening movement, for

all three instruments, draws on both rock and Baroque styles in an energetic mood. The second movement is atmospheric; the recorder explores simple multiphonics, and the guitar provides more dissonant, colorful chords to support it. The double bass player plays only a rainstick during that movement. The third movement returns to the energetic world of the first movement, taking the exact same musical material and recasting it in triple meter.

Of upper moderate difficulty, it is a suitable recital offering and would add a creative twist to a program if a guitar and double bass were available. Orpheus's score and parts are clear and easy to use. Page turns are easily done. In the less conventional second movement, all play from score for ease of reading.

A CLUTCH OF FIPPLES, BY RUSSELL GILMOUR. Orpheus 125, 2004. S'oS'oSSSTTB. Sc 7 pp, pts 1 p ea. Abt. \$15 + P&H.

Australian composer Russell Gilmour has written works of all kinds (with a number of works for orchestras and brass bands) and has been active as a school-teacher throughout Australia.

A clutch of fipples is an unusually textured, brief one-movement piece for large recorder ensemble. Its style and rhythmic sound owes something to the American minimalist and post-minimalist tradition, and particularly the music of Steve Reich and Michael Torke.

Overlapping rhythmic patterns run throughout, keeping a steady 16th-note pulse that is passed between all players and colored in different ways. Because of this somewhat complicated rhythmic na-

ture, a conductor is absolutely required.

Technically it is within the reach of moderate players, giving them a good chance to work on interlocking ensemble rhythm. More challenging, however, are the problems of intonation, with so many sopraninos and sopranos.

This short piece would be a strong conclusion to a concert by a recorder octet, or perhaps by eight players in other smaller groupings who join to play it.

As one expects from Orpheus, the score and parts are clean and easy to use.

SONATINA (1983/86), BY ANDREW UREN. Orpheus 124, 2004. S rec + piano or guitar. Sc 10 pp, pts 4 & 6 pp ea. Abt. \$13.50 + P&H.

Andrew Uren (1955-1989) was an Australian composer and guitarist who has focused largely on works involving his own instrument. Because of his very young passing, much of Uren's music is still being published and edited.

Orpheus's edition of Uren's *Sonatina* is edited by Malcolm Tattersall from the composer's original manuscripts. The guitar part was fingered by the composer.

Sonatina is a work that would be equally effective with either guitar or piano, and two idiomatic accompaniments are thus provided in this edition. This flexibility makes the work very attractive for a variety of teaching or recital purposes, since the recorder part remains identical.

The work is indebted to the musical language of the early 20th century French impressionists and also the post-impressionist music of Francis Poulenc. The three very short movements (*Moderato*, *Tranquillo* and *Humoresque*) each have a

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contrasting character, but share similar musical material. This is a distinctive and appealing work of moderate technical difficulty, and is strongly recommended.

Carson Cooman

INDIAN SUMMER, by **MATTHIAS MAUTE**. Moeck ZFS 779/780 (Magnamusic), 2004. SATB. Sc 6 pp, pts 3 pp each. \$10.

REMINISCENCES, by **HANS-MARTIN LINDE**. Edition Schott OFB 202 (Magnamusic), 2003. ATTB. Sc 16 pp, pts, 6 pp each. \$22.95.

Maute's *Indian Summer* (does he know the old Victor Herbert song of the same name?) is an entertaining work that features not only playing, but clapping, stamping and hand gestures as well. It was written by Maute to honor the tenth anniversary of the Indiana University Recorder Academy for young recorder students—the last Academy under the direction of Weezie Smith (see report in this issue on the ARS conference, where this work was played and Smith was given the ARS Presidential Special Honor Award).

The piece can be broken down into a few essential elements: a couple of rhythmic patterns resembling drum rudiments; harmonies derived from triads, with one of the notes displaced a minor second above or below one of the other notes; the above mentioned percussive sounds; and a considerable amount of repetition.

Potentially the most interesting moment occurs when the bass recorderist improvises on harmonics of the instrument's low F as part of the ensemble.

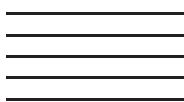
Linde's *Reminiscences* is a much larger work, but also accessible. It is a mix of newly composed and quoted material, as are many of his compositions. Linde's preface poetically states, "In this suite, the present unfolds against a backdrop of the past. Figures from early music find an echo in matching figures from today."

He then goes on to list the "models" for each of the five movements, which range from music by Gilles Binchois (oldest) to Henry Purcell (the most recent). To my own sensibility, these quotes often sound quite ironic, especially when Linde utilizes period style ornamentation.

The notation varies from proportionate to regular, and the only special effect is finger vibrato. Both editions are nicely printed and have no bad page turns in the parts. These quartets are suited to advanced (or at least upper intermediate) amateur players. Each in its own way offers something interesting.

Pete Rose

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