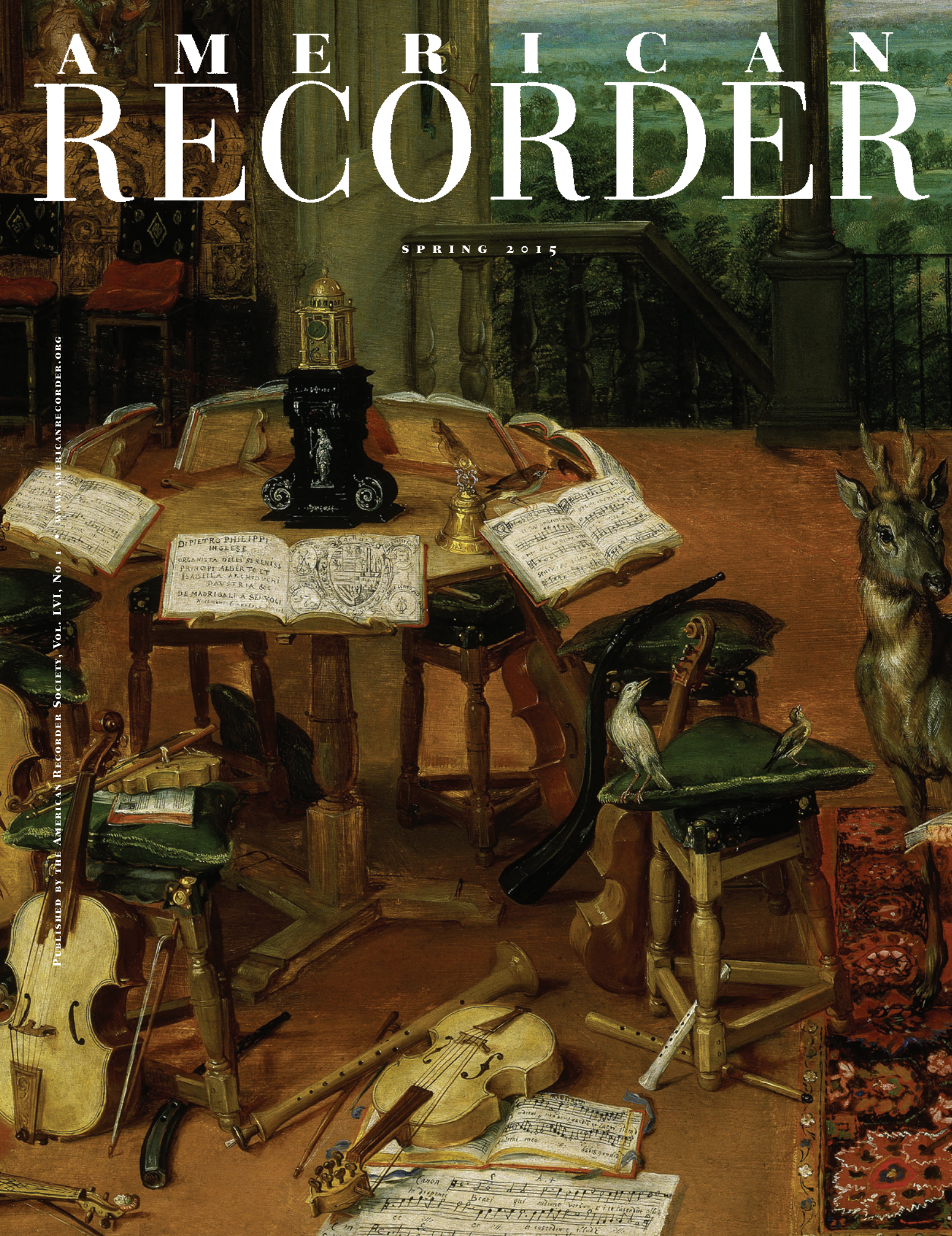


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SPRING 2015

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# EDITOR'S NOTE

I hear from members how much they look forward to the spring “workshop issue” —here it is, covering everything from making a recorder to improving skills in many areas, musical and geographical (page 13).

To be a better player, you must understand an important basic skill necessary for playing well in a group (or at a workshop): tuning. In recent issues, **Gustavo Francisco** has kindly shared his expertise with *AR* readers. Put on your thinking caps to learn more about the **science of tuning** (page 9).

For years, even those of us “inside” the editorial process sometimes have been uncertain about whether a piece relating to chapters or consorts (or now recorder orchestras) belonged in the department pages of *AR* or in the *ARS Newsletter’s* frequent items relating to those ensembles. Confused readers may now find clarity, as all ensemble announcements and reports (including *AR’s* “Chapters, Consorts & Recorder Orchestras”) unite in an expanded *ARS Newsletter*.

It was serendipity when I was sent an article by a composer for and a player of the **Elody recorder** (page 24); I thought their dialog gave an inside view of part of the recorder’s changing world. *AR* still seeks a recorderist (perhaps versed in social media, YouTube and other online resources) willing to continue the evolution of “On the Cutting Edge.” Contact me if you are interested.

*Gail Nickless*

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

VOLUME LVI, NUMBER 1

SPRING 2015

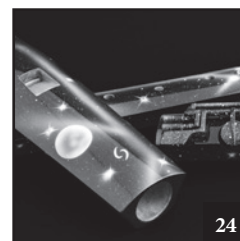
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging 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 2014, the Society celebrated 75 years of service to its constituents.

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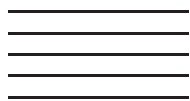
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*Please contact the ARS office  
to update chapter listings.*



# PRESIDENT'S MESSAGE



Greetings from Laura Sanborn Kuhlman, ARS President  
[LauraKuhlmanARS@gmail.com](mailto:LauraKuhlmanARS@gmail.com)



**T**he recorder is a welcoming instrument. It asks to be played in an ensemble, and invites ordinary folk to join in and make elegant harmonies. The recorder requires skill and discipline, but it also implies old shoes and jeans and coffee and jamming in a living room or church basement for the sheer pleasure of pastimes with good company. So when we recorder players lose one of our own, we lose more than someone whom we can count on to carry a part. We lose an old friend.” — *Mark Dawson, Chicago Chapter ARS, on the passing of our friend, Nancy Good.*

The memories of friends and family we carry with us help fill that

void left by their passing. What can we do to pay tribute to their memories? When Jeanne Lynch died in August 2013, there was an outpouring of financial support for many of the organizations where she was active, the ARS being one of them. Through donations in her name we were able to support several summer scholarships.

In 2011, Montréal lost a warm and loving teacher of their own, Cynthia Campbell. She was a music teacher at the Montréal Oral School for the Deaf. She mostly played recorder with a couple of friends in her home. Cynthia bequeathed the ARS \$15,000 in her will, which we received

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***The honor paid through bequeaths and legacy giving by families, friends, chapters and consorts has become the backbone of our scholarship and educational outreach programs.***

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in 2014. It was a generous gesture and we are so appreciative of her support. The ARS created the Legacy Circle for opportunities such as Cynthia's.

ARS chapters and consorts have turned to the ARS to honor their “old friends” taken too soon: The Adirondack Baroque Consort in honor of Margaret DeMarsh; Daniel Morris, Sondra Thompson, Somerset Hills, Jennifer W. Lehmann and Andrew Acs. The honor paid through bequeaths and legacy giving by families, friends, chapters and consorts has become the backbone of our scholarship and educational outreach programs. The ARS has awarded more than \$57,000 in scholarships and grants since 1994.

I hope you will check out our web site for more information about our Legacy Circle, [www.americanrecorder.org/legacy\\_circle.php](http://www.americanrecorder.org/legacy_circle.php)

Will you consider including ARS in your estate plans? Please let us know if you need additional information. Your gift, no matter the amount, makes a difference in the future of the recorder and American Recorder Society.

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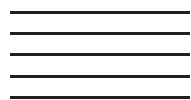
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# TIDINGS



*Piffaro to receive ARS Distinguished Achievement Award;  
Joel Newman (1918-2014)*

## *Piffaro to be honored by ARS*

The ARS has announced that it will honor an entire group with its 2015 **Distinguished Achievement Award (DAA): Piffaro**, The Renaissance Band, will receive the award for outstanding contributions to the study of recorder and music in general.

“Sometimes a group of fellow musicians come together just to explore the possibilities of recorders, shawms and other early winds, not sure at all of what the future will hold: such was the fate or formula that started Piffaro, once known as The Philadelphia Renaissance Wind Band. Celebrating almost 30 years of exemplary historical

musical performances and of bringing to life the virtuosity of the Renaissance wind band musician, Piffaro is synonymous with elegance, style, inspiration and a passion for excellence,” commented ARS President Laura Kuhlman. “Piffaro has raised the performance standard and educated audiences around the world with historically-crafted concerts and eloquent musicality. It is an honor for the ARS to award Piffaro the 2015 **DAA**. Come celebrate with founders **Joan Kimball** and **Robert Wiemken** at a reception in their honor on June 12 at the Boston Early Music Festival,” she concluded.

The renowned “pied pipers” of early music (*standing above*, **Christa Patton**, co-artistic director **Kimball**, **Greg Ingles**,



co-artistic director **Wiemken**; *seated*, **Tom Zajac**, **Grant Herreid**, **Priscilla Herreid** ) present an annual concert series in the Philadelphia (PA) area; tour throughout the Americas and Europe; and appear as performers and instructors at major early music festivals. They have released 16 CDs since 1992, including four on the prestigious label Deutsche Grammophon/Archiv Produktion.

Piffaro has been active in the field of education since its inception in 1980, and has been honored twice by Early Music America for its work: the “Early Music Brings History Alive” award (2003), and the Laurette Goldberg “Lifetime Achievement Award in Early Music Outreach” (2011). Since 2007, Piffaro has offered a biennial national recorder competition for middle and high school players, bringing four to five finalists to a live competition in Philadelphia ([www.piffaro.org/education](http://www.piffaro.org/education)). The winner performs the following season alongside Piffaro members in a series program. (Former winner and current Piffaro guest performer **Martin Bernstein** was interviewed in the *Winter 2014 AR*.)

### **ARS Distinguished Achievement Award Recipients**

The ARS Distinguished Achievement Award was set up by the Board in 1986 to recognize and honor individuals who have made extraordinary contributions to the development of the recorder movement in North America.

**Friedrich von Huene 1987**

**Bernard Krainis 1989**

**Shelley Gruskin 1991**

**Nobuo Toyama 1994**

**LaNoue Davenport 1995**

**Martha Bixler 1996**

**Edgar Hunt 1997**

**Eugene Reichenthal 1999**

**Frans Brüggén 2001**

**Valerie Horst 2002**

**Pete Rose 2005**

**Marion Verbruggen 2006**

**Anthony Rowland-Jones 2007**

**Ken Wollitz 2009**

**David Lasocki 2011**

**Bernard Thomas 2013**

**Piffaro 2015**

*Members are invited to send a Distinguished Achievement Award nomination, along with the reasons for nominating that individual, at any time for consideration by the Board.*

### **ARS Presidential Special Honor Award Recipients**

Established in 2003, this award—given at the ARS President's discretion, and approved and voted on by the ARS Board—honors a person or group that has made significant contributions to their own community that have had a ripple effect throughout the larger recorder world.

**David Goldstein 2003**

**Carolyn Peskin 2005**

**Marie-Louise Smith 2005**

**Connie Primus 2006**

**Joel Newman 2007**

**Shirley Robbins 2007**

**Corlu Collier & Oregon Coast Recorder Society 2009**

**Louise Austin 2011**

**Peter Seibert 2012**

**Gail Nickless 2014**



## Bits & Pieces

After 22 years as head of the music library at College of the Holy Cross in Worcester, MA, as well as lecturer and head of its Rehm Library of the Center for Religion, Ethics, and Culture, former ARS President **Alan Karass** has started as the new Director of Libraries at the New England Conservatory in Boston, MA. He is nearing completion of his Ph.D. in ethnomusicology.

Former ARS Board member **Mark Davenport** will spend May in his second sabbatical from his duties as Associate Professor of Music and Director of the Music Program in the Department of Fine and Performing Arts at Regis University, Denver, CO.

**Boulder Early Music Shop** of Eugene, OR, took over much of the inventory and the web site (<https://magnamusic.com>) of **Magnamusic Distributors**, which went out of business in December after 75 years of serving the recorder music world. Some Magnamusic inventory is also available through **Honeysuckle Music**, [www.honeysucklemusic.com](http://www.honeysucklemusic.com).

With its fourth nomination, the **Boston Early Music Festival (BEMF)** has won a Grammy in the **Best Opera Recording** category, for the CD of its 2013 BEMF staging of *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs* by Marc-Antoine Charpentier. Congratulations to musical directors **Paul O'Dette** and **Stephen Stubbs**; **Aaron Sheehan**, tenor, and **Renate Wolter-SeEVERS**, producer, and others. See photos and video at [www.bemf.org](http://www.bemf.org).

The earliest-known work by Italian Baroque composer **Antonio Vivaldi** was premiered at a February concert at the Uffizi Museum in Florence, Italy. The new Vivaldi discovery, an instrumental work dated to 1700-03, was played by Modo Antiquo, under the baton of Federico Maria

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#### ***Boston Early Music Festival (BEMF) Preview***

Entitled "Invention & Discovery," BEMF's 2015 biennial festival is set for June 7-14 in Boston, MA. *Monteverdi Trilogy* is the 2015 operatic centerpiece, and includes productions of the three surviving operas of Claudio Monteverdi (1567-1643)—*Ulesse*, *Poppea* and *Orfeo*. Festival concerts include: (June 8) **Hespèrion XXI** with Tembembe Ensamble Continuo, Jordi Savall, director; (both on June 11) **Monteverdi's Vespers of 1610**, BEMF Vocal & Chamber Ensembles with Dark Horse Consort, Stephen Stubbs, conductor; and **Norbert Rodenkirchen**, Medieval flutes, Wolodymyr Smishkewych, narrator; (June 12) **Musica Pacifica**; (June 14) **Michael Form** and Friends. For tickets to the operas or 16 other events, see [www.bemf.org](http://www.bemf.org). Some of the featured performers will offer master classes, including a recorder session by Form on June 13.

Among other participating organizations, **ARS** will be represented in the concurrent exhibition of instruments, accessories, recordings, music and publications June 10-13 at Courtyard Boston Downtown. Also planned are ARS special free events on June 12. Visit [www.americanrecorder.org](http://www.americanrecorder.org) for details.

Sardelli, the conductor and musicologist who unearthed this composition.

#### ***Passing Notes***

**Margaretha (Margriet) Tindemans** (1951-2014) died at home surrounded by loved ones on December 31, after deciding to seek no further treatment for cancer that had been diagnosed several years ago. The well-known Seattle (WA) viol player, educator, teacher, and director of the Port Townsend Early Music Workshop (2003-07) had ceased her musical activities as the effects of the disease worsened.

She was a brilliant young player of the vielle (Medieval fiddle) in her native Holland when, during the 1970s, she was asked to join the Medieval ensemble *Sequentia*. That group toured Europe, Asia and the Americas; when Tindemans met Dick Templeton (now deceased) during a North American

tour, she married him in 1985 and made Seattle her home.

During her international career, she played in groups such as King's Noyse, Newberry Consort, Folger Consort and Seattle Baroque Orchestra, in which she played viola and viola da gamba from its start in 1995.

A Grammy Nominee in 2005, Tindemans was named "Best asset to Seattle's Classical Music scene" in *Seattle Weekly's* 2004 "Best of Seattle" issue. At the Christmas concert of the Medieval Women's Choir (a unique group she founded in 1990, so popular that a second ensemble was formed), Mayor Ed Murray declared December 20, 2014, "Margriet Tindemans Day."

Her surviving spouse, Judith Suther, wrote, "In the spring we'll have a memorial for her, with good music and the happy recollections that are too painful in our present sorrow."

# Joel Newman (1918-2014)



**Joel Newman, c.1950s**

On December 17, 2014, **Joel Newman** died in his home in Provincetown, MA, attended by friends and family members. He was 96.

Newman was born in Brooklyn, NY, on September 19, 1918. He attended public schools, and received his B.A. from City College and both his M.A. and Ph.D. from Columbia University.

Newman played an important role in the early music revival in New York City. His 1962 doctoral thesis, *The Madrigals of Salamone de' Rossi*, remains the definitive work on the early Italian composer. In the 1950s, Newman became the musicologist for

**A 1966 photo of the Morningside Recorder Consort, sent by Joel Newman to accompany a May 2004 set of memories of the late David Goldstein: (l to r) recorderists Newman, Elloyd Hanson, Phoebe Larkey, Steven Schlesinger; Bonnie MacDowell, gamba; James Tyler, lute; and Goldstein, playing what was then a rare instrument, a contra bass.**

the New York Pro Musica Antiqua and joined the music department at Columbia University. A beloved teacher, he taught at Columbia for more than 30 years and after retirement continued teaching as Professor Emeritus.

With the founder-director of the Pro Musica, **Noah Greenberg**, Newman published a number of works including *An Anthology Of English Medieval And Renaissance Vocal Music*, for which he wrote the introduction. He studied recorder with **Bernard Krainis** and played in the first American Recorder Society ensemble under music director **Erich Katz**. About the group of some 50 players that first met at a Harlem library, Newman

later said, "It was a horrible sound"—but he also reported that it was much improved a year or so after, when the group had been divided into beginners and more advanced players. The ARS ensemble eventually gave annual concerts at Carnegie Recital Hall.

Newman was also accomplished on the piano, organ and harpsichord,

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***Newman was considered a pioneer in recorder and viol music publication and mail order sales.***

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and even spent some time with a small acting company in New York, appearing in productions of *Twelfth Night* and *A Midsummer Night's Dream*.

A chance musical encounter led to Newman's involvement in the formation of the ARS as we know it today—a federation of local chapters with a central office and magazine. In the early 1950s, Newman regularly got together to play four-hands piano with a composer friend. One day he arrived to find his friend reading through a Handel sonata with a young recorder player.

He was not a stranger to the recorder; his younger brother, the late **Morris Newman**, had taken up the recorder when an uncle in Germany had sent one to their family during World War II. However, it was the first time Newman had heard such





incredible music from the recorder. He immediately asked his composer friend's duo player, who happened to be Krainis, for lessons. Newman's long association with the ARS came out of that serendipitous meeting.

An influential force at a crucial time in the ARS's early years, he served both on the ARS Board and later as editor of the *ARS Editions*. He and Krainis traveled together in 1955 to Boston, MA, to discuss formation of an ARS chapter there. Back in New York City, the ARS was soon incorporated (in 1958), and a decision made to add a magazine to attract members (in 1960). Newman contributed articles and reviews on a regular basis, and wrote his "Flauto Piccolo's Corner" in *AR* for years.

When Katz later moved to Santa Barbara, CA, he left the *ARS Editions* in Newman's hands. Adding to about a dozen works by Katz that were initially published by Associated Music Publishers, Newman guided the publication of about 40 more works by Galaxy, now E.C. Schirmer. His scholarly background was invaluable in the publication of these early editions for recorder. *ARS Editions* remain largely out-of-print.

Newman received the **Distinguished Achievement Award** from the American Recorder Society in 2007 for his work as a musicologist, music editor and musician. (See the *January and March 2007* issues of *AR*.)

After going to Provincetown, MA, for weekends and summers, and also starting the Provincetown Collegium there with his brother Morris, Newman retired there. In the early 1960s he became co-owner of the Provincetown Bookshop with the late **Elloyd Hanson**, who was his partner for 46 years (and who became the first paid editor of *American Recorder* in 1963). A lifelong reader and scholar, Newman was considered a pioneer in recorder and viol music publication and mail

order sales with his sheet music business, *Provincetown Bookshop Editions*.

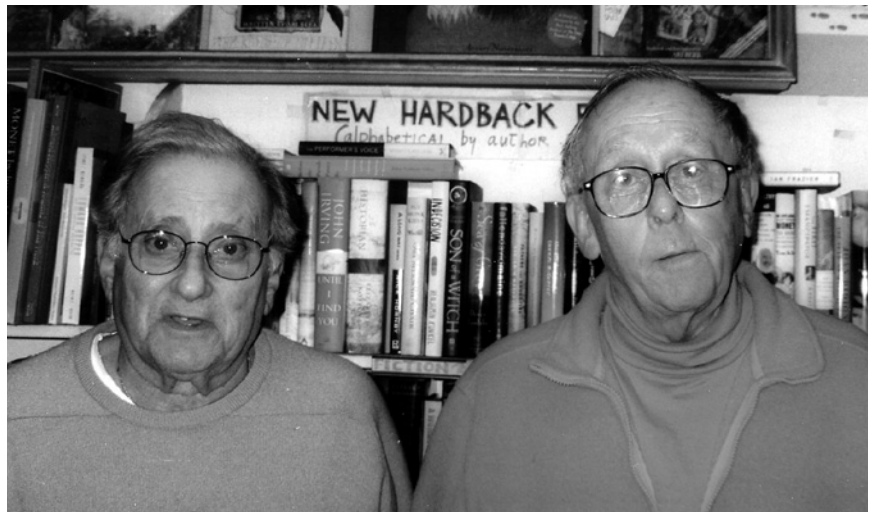
Newman collected rare book editions, taught himself Norwegian, traveled extensively, did the *New York Times* crossword religiously, played the piano for hours every day, and hosted memorable recorder ensemble gatherings until the final months of his life. Any visitor to the bookshop on bustling Commercial Street, or to Joel and Elloyd's home behind the bookshop, would leave richer in knowledge—especially on questions of music, ballet and opera—and usually with at least one new book tucked under an arm.

Newman will be missed in his adopted community of Provincetown, and remembered for his wicked and pithy sense of humor, his erudition and his charm.

Newman is survived by his twin sisters, **Phoebe Sheres** and **Dorothy Swayze**—and a host of fond nieces and nephews and great nieces and nephews, who will always think of him as The Uncle (all superlatives apply).

A memorial service (spring date not yet set at press time) will be held at St. Mary of the Harbor in Provincetown, MA.

*Adapted from a memorial writing by Elizabeth P. Swayze, Boston, MA*



**Newman (l, above) with Elloyd Hanson at the Provincetown Bookshop (in a fall 2005 photo by Rebecca Arkenberg). At left, Alan Karass (l, then ARS President) presents the 2007 Distinguished Achievement Award to Newman.**

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# EDUCATION

Text and visuals by  
Gustavo de Francisco, São Paulo, Brazil

In the [previous installment](#) of my series on tuning, I mentioned that it is time to look at some of the theory and science behind how we play in tune. In this issue, we will discuss the harmonic series and some historical aspects of tuning.

To fully understand “how” to tune, it is always good to discuss the principles behind the practical subject of tuning. I have seen many musicians who have great difficulty in grasping the “why” of tuning—and, consequently, “how” to play in tune. This should be of concern to *all* musicians—but, with many recorder players, what happens is that they assume that using a correct fingering will automatically produce a note played in tune. These players don’t consider pitch to be important, which is very unfortunate.

For this reason, I’ve decided to explain a number of issues relating to only one subject: tuning, which does not have to be difficult or complicated. Besides being a musician, I am also an engineer, so I’ve also decided to employ musical, visual and mathematical arguments. Thus, people of various interests should be able to understand “how” and “why” we tune each note as we do.

Do not worry if you do not understand a particular concept. The important thing is the sound that is produced when you play your instrument. I will

provide ways for you to apply concepts in your recorder study. Please

contact me for help if you have questions.

## Why A=440 as a reference?

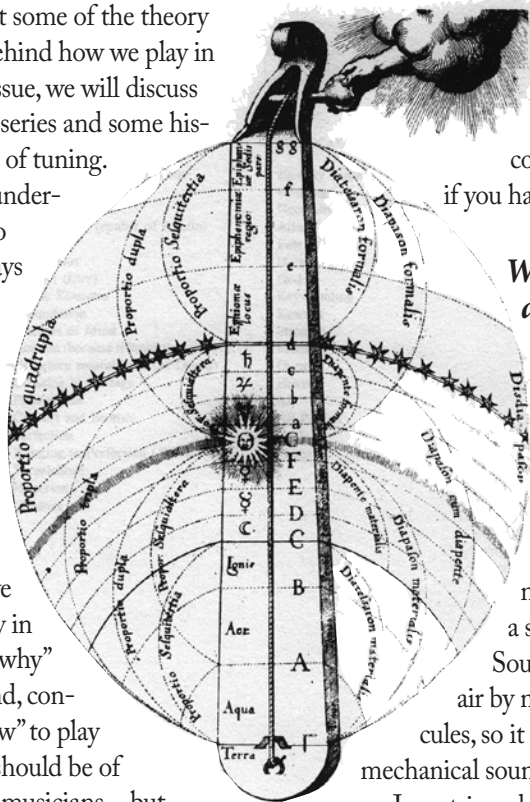
Sound is the result of vibrations that travel through the air to our ears.

These vibrations through a medium produce a sound wave.

Sound travels in the air by moving its molecules, so it is considered a mechanical sound wave.

In a stringed instrument, the string vibrates at a speed that is in proportion to the string tension. More tension produces faster vibrations and higher pitch. This is in inverse proportion to the string’s length and diameter: the longer in length or larger it is in diameter, the slower and lower it will be in wave and pitch.

In a wind instrument, it is the air that vibrates in inverse proportion to the length of the instrument (larger is slower and lower) and in proportion to the velocity of the air inside the instrument (higher velocity and higher pitch). This speed—or, more accurately, the number of cycles per second—we call **frequency**.



## Tuning: Learning the Science can help dispel the Myths

Nowadays, most instruments are pitched so that the note A is tuned at 440Hz or 440 cycles per second, also called **440Hz pitch**. This is not a very old convention, because it was only defined after World War II, about 65 years ago. A few orchestras tune their instruments at 442Hz, or even higher at 445Hz, which produces a slightly brighter sound. Usually in Baroque music calling for “**low pitch**,” we use A=415Hz tuning, sounding exactly one half-step below the modern tuning convention.

These are not the only possible standards for tuning. During the history of Western music, there is evidence of pitch ranging from 380Hz to 502Hz, a variation that is greater than an interval of a perfect fourth. However, for two instruments to play together, it is necessary to define a tuning convention. Usually recorders use a pitch of 440 or 415Hz.

## The harmonic series

Each mechanical sound wave also produces what we call **harmonics** or **overtones**. Overtones are simultaneous sounds, with a frequency that is a multiple of the fundamental frequency. A specific pattern of harmonics defines the timbre of an instrument.

As an example, imagine a sound with a frequency of 100Hz. Its overtones have frequencies of 200, 300, 400, 500Hz and so on. In a stringed instrument, that is very present and visible, because we can split the string in 2, 3, 4 or 5 equal parts, which allows us to hear the sound of each overtone.

Because each overtone has a frequency, we can say that each overtone represents a note, and this has everything to do with our main subject of



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

tuning. When we hear two notes that are in tune, we say that their harmonics or overtones coincide. **Consonant** intervals are those with many coincident overtones, while **dissonant** intervals have few or no coincident overtones (which is the acoustical property that produces the “beats” we have tried to eliminate in tuning, as discussed in my previous articles).

Of all the notes of the **harmonic series** (shown on the staff above), recorder players use the first eight. Each interval is in relation to the fundamental or its successive octaves:

- 1 – fundamental
- 2 – octave
- 3 – perfect fifth
- 4 – second octave
- 5 – major third
- 6 – perfect fifth
- 7 – minor seventh, low-tuned
- 8 – third octave

These intervals form the basis of all **tonal harmony**, and are perfectly recognizable audibly while playing an instrument. The first eight overtones, omitting the out-of-tune overtone 7, when sounded simultaneously produce a major chord. In fact, the harmonic series is often called the “chord of nature.”

*Exercise 1:* Close all the holes of the recorder and play that note (C on soprano or F on alto). By blowing a little harder, you can hear the second overtone (octave). By blowing a little more, you hear the third overtone (soprano G, alto D). Overblow even a little more to hear the fourth overtone. You can reach overtones 7 or 8 with a nice instrument and good technique.

*Exercise 2:* Find a friend who plays a stringed instrument (violin, cello, viol, guitar, ukulele, etc.), and ask that person to demonstrate the harmonics of the instrument. If he does not know, ask him to lightly place a finger in the middle of a string, without pressure, and play. This will sound an octave above the note that is produced by that open string. If you divide the string into three equal parts, and place

a finger on one of the divisions, it will sound the next note in the harmonic series (the 12th above the fundamental, or octave plus a fifth). With a violin or cello, it is easy to hear many harmonics that are produced by dividing the string in smaller and smaller equal parts.

Many guitar players use harmonics to tune the strings of their instruments. This is an excellent auditory exercise, and is the next topic I will discuss.





## How we tune the notes of a scale: a brief history

A musical scale has seven notes, but if we consider sharps and flats (**accidentals**), we have 12 notes in each octave. We know that the note A (the one above middle C on a piano—in other words, the lowest A on an alto) has a frequency of 440Hz. Its overtones would be: A=880Hz, E=1320Hz, A=1760Hz, C#=2200Hz, etc.), following the harmonic series, which applies with any note as a fundamental.

We can also apply reverse thinking, and find the frequencies of notes lower than A, by dividing 440 by 2, by 3, by 4 and so on, resulting in A=220Hz, D=146Hz, A=110Hz, F=88Hz, A=66Hz.

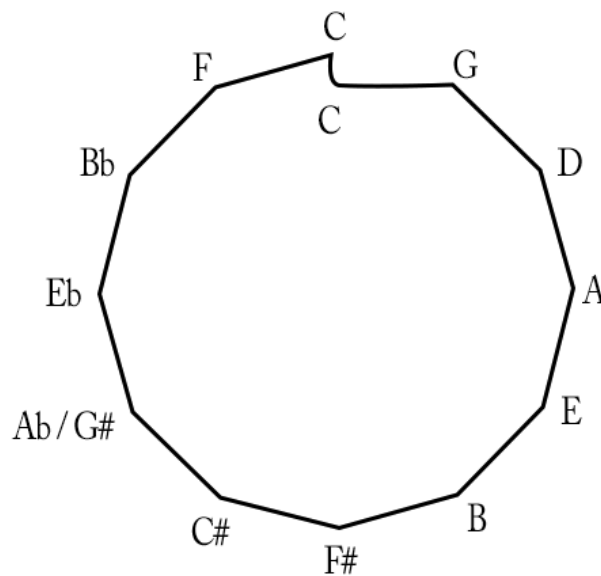
For those who did not follow the math involved, I first multiplied the number 440 by 2 (880), then 3 (1320), etc., to produce the frequencies of higher notes. Then I divided 440 by 2, by 3, etc., moving through the intervals associated with those numbers in the harmonic series. If we think about a stringed instrument, we *multiply* the frequency as we *divide* the string into equal parts (the shorter the string, the higher the note). We *divide* the frequency as we stretch the string (the longer the string, the lower the note and its frequency).

Musicians, philosophers, physicists and mathematicians have understood these principles for centuries. The Greek philosopher Pythagoras (c.570–c.495 BC) discovered the basis of **acoustics**, math and proportions. Legend has it that, while listening to a blacksmith hammering an anvil, he noticed the musical intervals produced. He suggested that consonant sounds should be represented by simple numerical ratios derived from the **tetractys** (a triangle with 1, 2, 3 and 4 points per row, considered to be a mystical sequence of numbers representing the natural harmony of the universe). To define musical intervals mathematically, as I did with the multiplication above, 2:1 corresponds to the octave, 3:1 to the octave plus a fifth, 4:1 produces two octaves, 3:2 a perfect fifth, 4:3 a perfect fourth, and 5:4 the major third.

In music theory, the **circle of fifths** is a visual representation of the relationships among the 12 tones in an octave, an important basis for tuning in tonal harmony. (It also shows the order in which sharps and flats are added to key signatures. See [http://en.wikipedia.org/wiki/Circle\\_of\\_fifths](http://en.wikipedia.org/wiki/Circle_of_fifths).)

The perfect fifth is the most consonant non-octave interval, and it is also important when used aurally in composing harmonious music. Following the acoustic principle of the interval ratios above, we might imagine that we need only follow the circle of fifths to find the 12 notes of the scale, right? However, our ears will prove that this is not true, and there is also an intrinsic problem with the math involved in mapping the musical scale in this way.

Traveling around the circle of fifths (here starting arbitrarily on C, which has no sharps or flats in its key signature), we would cover a musical distance of eight octaves.



## The circle of fifths is a visual representation of the relationships among the 12 tones in an octave.

However, the mathematical equivalents (the number of fifths at a ratio of 3:2 to return to C vs. the math used to move eight octaves at 2:1 frequency ratio) do not match:

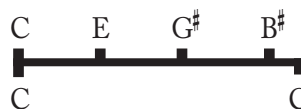
$$\frac{3 \cdot 3 \cdot 3 \cdot 3 \cdot 3 \cdot 3 \cdot 3 \cdot 3 \cdot 3 \cdot 3 \cdot 3 \cdot 3}{2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2} = 129.746$$

$$\frac{2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2}{1 \cdot 1 \cdot 1 \cdot 1 \cdot 1 \cdot 1 \cdot 1 \cdot 1 \cdot 1 \cdot 1 \cdot 1 \cdot 1} = 128$$

The figure above shows that if we start from C, always tuning each pair in pure fifths—*i.e.*, C, G, D, A, E, B, F#, C#, G#, D#, A#, E# (or the last four would be A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F in the more familiar enharmonic labels shown), the B# reached last will not have exactly the same pitch as C. Instead, it will sound much *higher*, a difference called the “**Pythagorean Comma**.”

We could take another approach, tuning pure thirds and using the mathematical ratio of the fifth harmonic in the “chord of nature.” With C again as our starting note, we would have in the space of only one octave:

$$\frac{5}{4} \cdot \frac{5}{4} \cdot \frac{5}{4} = \frac{125}{64} = 1.953:1 \neq 2:1$$



This shows C, E, G#, B# (enharmonic for C), with a major third between each two successive notes in the octave. We can see that in this case the B# would be *lower* than what we expected!

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Photo of Schulich School of Music of McGill University Madrigal Ensemble, The Victoria IV by Benjamin Labadie.

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**These issues began to be discussed by theorists of the 14th century, when "temperaments" emerged.**

These issues began to be discussed by theorists of the 14th century, when **temperaments** emerged. We will wait until the next issue to examine those theories. Until then, if you are interested in reading more in depth about tuning, I recommend the following books:

J. Murray Barbour, *Tuning and temperament – a historical survey*. ISBN 0486434060.

Ross W. Duffin, *How equal temperament ruined harmony (and why you should care)*. ISBN 9780393334203.

Bruce Haynes, *A History of Performing Pitch: The Story of "A."* ISBN 0810841851.

*Gustavo de Francisco founded the Quinta Essentia Recorder Quartet in 2006. Based in Brazil, the group has performed tours in Europe (2009, 2010, 2014), China (2010), Namibia (2012) and Bolivia (2014); released two albums, La Marca (2008) and Falando Brasileiro (2013); and organized three of the seven editions of the ENFLAMA National Recorder Meeting. He studied with Ricardo Kanji, Paul Leenhouts, Pierre Hamon, Pierre Boragno, Gwenaél Bihan, Christoph Ehram and Rachel Brown; in 2012 he began his teacher training in the Suzuki Recorder methodology, attending training courses for teachers in the U.S., Brazil and Peru. He also studies the recorder's acoustic properties. His recent activities have included presenting a lecture demonstration on tuning to the International Suzuki Festival of Peru in January 2013. An engineer and a photographer, as a member and guest he contributes to the work of several chamber music groups: Raro Tempero, Mosaico Harmônico and Audi Coelum in São Paulo, and Oficina Barroca in Campinas.*



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and Berlin are based in the San Francisco  
Bay area and form the duo Tibia.  
Galhano, originally from Brazil, lives  
and teaches in St. Paul, MN, where she  
is on the faculty of Macalester College  
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Contact: Tim Cranmore,  
[tc@fippleflute.co.uk](mailto:tc@fippleflute.co.uk),  
<http://cambridgewoodwindmakers.org/info/courses/recorder-making+99.html>

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**MEMPHIS SUZUKI INSTITUTE**

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Community Music School,  
University of Memphis, TN  
June 4-8, Week 1,  
Recorder Teacher Training Unit 2  
June 5-12, Week 2,  
Recorder Teacher Training Unit 3  
Trainer: Mary Halverson Waldo

The Memphis Suzuki Institute features recorder pedagogy, technique and philosophy of the Suzuki Method: how to teach students of all ages (and as young as age three) with a solid foundation in posture, position, beautiful tone quality, basic articulations, breathing, phrasing and musicianship.

Teachers have the opportunity to take SAA (Suzuki Association of the Americas) approved teacher training courses, observe students studying with expert guest clinicians, and gain insights into their own teaching.

Registration is limited and is offered on a "first-come, first-served" basis; early registration is encouraged.

Contact: Samuel Sidhom, Institute Director, Community Music School, University of Memphis; 901-678-4244;  
[ssidhom@memphis.edu](mailto:ssidhom@memphis.edu),  
[http://memphis.edu/cms/suzuki\\_institute/index.php](http://memphis.edu/cms/suzuki_institute/index.php)

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**WHITewater EARLY  
MUSIC FESTIVAL (ARS)**

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University of Wisconsin, 800 W. Main  
St., Whitewater, WI 53190

June 5-7

Directors: Nancy Chabala,  
Laura Kuhlman, Pam Wiese  
Faculty: Mark Davenport, Charles Fischer, Shelley Gruskin, Lisette Kielson, Laura Kuhlman, Patrick O'Malley, Karen Snowberg, Dale Taylor, Todd Wetherwax, Pam Wiese

The Whitewater Early Music Festival is held on campus at the University of Wisconsin-Whitewater, about 60 miles southwest of Milwaukee.

Classes include focus and specialty area instruction for all levels of recorder playing, consort viola da gamba, wind band, and vocal classes with instruments. A variety of special interest classes will be held on Friday evening, and a rousing Saturday evening participant gathering led by Louise Austin. The various classes include music from Medieval to modern.

Several music/instrument vendors on site. All ages are welcome, as well as non-participants. Brochures, class schedules and repertoire for classes, available at Facebook: Whitewater Early Music Festival, [www.whitwaterearlymusic.org](http://www.whitwaterearlymusic.org), [www.ChicagoARS.org](http://www.ChicagoARS.org), or contact Pam Wiese for .pdf files.

Cost: \$220 (double), \$255 (single); \$25 discount for new beginning recorder players.

Contact: Nancy Chabala (housing/registration), 8609 45th St., Lyons, IL 60534-1616; 708-442-6053 (day); [nchabala@mymailstation.com](mailto:nchabala@mymailstation.com); Pam Wiese (facilities/ mailing/ scholarships), [gcaosapam@gmail.com](mailto:gcaosapam@gmail.com); Laura Kuhlman (faculty), [shawm1550@gmail.com](mailto:shawm1550@gmail.com)



## 2015 Summer Texas Toot

Austin, Texas ~ June 7-13, 2015



If you haven't been to a Texas Toot, isn't it about time? The Summer Texas Toot offers a one-week program of classes at all levels, in early music from Medieval to Baroque, to 21st century. This summer we offer expert and personable instruction by:

Recorder: **Frances Blaker, Alison Melville**

Viol: **Mary Springfels** Ensemble: **Tom Zajac**

Harp: **Therese Honey**



Join us for a week of learning, fun and music-making at beautiful Concordia University in Austin! Danny Johnson, workshop director. Info on classes, faculty, housing, and online registration will be on the Website in late March:

<http://www.toot.org> or email [info@toot.org](mailto:info@toot.org)

Save the dates! Fall 2015 Texas Toot will be November 20-22, 2015



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## SUMMER TEXAS TOOT (ARS)

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Concordia University, Austin, TX  
June 7-13

Director: Daniel Johnson;  
Susan Richter, administrator

Faculty/performers: Frances Blaker,  
Alison Melville, recorders; Mary  
Springfels, viols; Tom Zajac, ensemble;  
Therese Honey, harp; Daniel Johnson,  
voice/ensemble; others

The 2015 Summer Texas Toot offers a one-week program of classes at all levels, focusing on Renaissance and Baroque music, but with offerings for Medieval and 21st century enthusiasts as well. As always, we offer expert and totally awesome instruction in: recorder, viola da gamba, ensemble, harp and voice—tending to young professionals, seasoned amateurs, and eager beginners with equal care.

Join us for a week of learning, fun and musicmaking on the beautiful Concordia University campus in Austin! Info on classes, faculty, housing, and online registration will be on the web site in late March.

\$465 tuition; room and board extra.  
\$10 off tuition; early registration and bring-a-friend discounts also available  
Contact: Daniel Johnson, PO Box 4328,  
Austin, TX 78765; 512-371-0099;  
[info@toot.org](mailto:info@toot.org), [www.toot.org](http://www.toot.org)

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## BOSTON EARLY MUSIC FESTIVAL

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Boston, MA  
June 7-14

The 18th biennial Boston Early Music Festival will be highlighted by Claudio Monteverdi's trilogy of operas: *Orfeo*, *Il Ritorno d'Ulisse in Patria*, and *L'Incoronazione di Poppea*. BEMF's artistic leadership includes Artistic Directors Paul O'Dette and Stephen Stubbs, Opera Director Gilbert Blin and Orchestra Director Robert Mealy.

The BEMF Exhibition, June 10-13, features makers of authentic period instruments, publishers of sheet music, dealers in rare books, prints and manu-

scripts, and the world's top conservatories and schools of music. New location: Courtyard Marriott Boston Downtown Hotel, 275 Tremont Street.

Fringe Concerts are presented by emerging and established artists alike from across North America, U.K., Belgium and Germany. Other events include pre-opera talks, performance master classes, and dance workshops.

Contact: Kathleen Fay, Boston Early Music Festival, 43 Thorndike Street, Suite 302, Cambridge MA 02141-1764; 617-661-1812, [bemf@bemf.org](mailto:bemf@bemf.org), [www.bemf.org/pages/fest/festival.htm](http://www.bemf.org/pages/fest/festival.htm)

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## INTERLOCHEN EARLY MUSIC WORKSHOP

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Interlochen Center for the Arts,  
Interlochen, MI

June 9-13

Director: Mark Cudek

*Christmas in June*

The 2015 Early Music Workshop will draw on the immense repertory of music for the Christmas season from the middle ages and Renaissance. Italian *laude*, Spanish *villancicos*, and German chorales make up the "tip of the iceberg" of this body of music. We'll look into the original versions of tunes that have been re-texted and are now popular Christmas carols and also include a bit of Chanukah with some Sephardic romances. A class will cover putting together holiday season programs. Participants will focus on articulation, ornamentation, improv-

sation and ensemble arrangement.

The workshop culminates with a performance on period instruments, which include recorders, other early winds, viols, lutes, harpsichord and percussion.

Vocalists are also welcome. Participants must supply their own instrument.

Tuition: \$450; room/board costs vary. Early registration (deadline April 1) is recommended, as space is limited.

Contact: Leslie Donaldson, Director of ICCA, PO Box 199, Suite D, Interlochen, MI 49643; 231-276-7387; [college@interlochen.org](mailto:college@interlochen.org), <http://college.interlochen.org/earlymusic#sthash.NmVqIZ8p.dpuf>, <http://facebook.com/interlochencollege>

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## SAN FRANCISCO EARLY MUSIC SOCIETY CHILDREN'S MUSIC DISCOVERY WORKSHOP AND YOUTH COLLEGIUM (ARS)

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School of the Madeleine, Berkeley, CA  
June 14-19 (day camp)

Directors: Yuko Tanaka,  
Shulamit Kleinerman

Faculty: Tish Berlin, recorder; Jonathon Hampton, voice; Jamia Hansen-Murray, dance; Shulamit Kleinerman, dance/theater; Carla Moore, violin/viola; Farley Pearce, cello/viola da gamba; Yuko Tanaka, harpsichord

*Galileo's Dreams: Music, Dance, Drama and Art from the Italian Renaissance*. The Music Discovery Workshop is a summer day camp for kids ages 7-13. Campers explore early music and history through

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## Baroque Performance Institute

21 June - 4 July 2015

"Circa 1690"

Michael Lynn, *recorder & traverso*

[oberlin.edu/con/summer](http://oberlin.edu/con/summer)

**OBERLIN**

instrument classes, ensembles, dance, and theater projects for each age group, plus daily games and quiet time.

*Concerti Grossi in the Italian Style.* New this year, the Youth Collegium is a summer institute for middle- and high-school-aged instrumentalists and vocalists. Explore the virtuosity of the concerti grossi by Corelli and see why they are still so popular after 300 years! Master classes, small ensembles, electives, and music theory classes round out the week.

Contact: Yuko Tanaka, SFEMS, PO Box 10151, Berkeley, CA 94709; [discovery-workshop@sfems.org](mailto:discovery-workshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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### VIRGINIA BAROQUE PERFORMANCE ACADEMY

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First Presbyterian Church,  
17 Court Sq., Harrisonburg, VA 22802  
June 14-20

Director: Lynne Mackey

Faculty: Anne Timberlake, recorder;  
Arthur Haas, harpsichord; Martha  
McGaughey, viola da gamba; Linda  
Quan, violin; Mark Rimple, counter-  
tenor/archlute; Carol Marsh, Baroque  
dance

This intimate workshop is designed to give participants hands-on experience in Baroque technique and interpretation through master classes and coaching sessions. Players of all levels are welcome in this five-day Baroque immersion course. Solo practice time will be available for all participants.

Besides class in harpsichord, violin, viola da gamba, recorder and voice, all string



[www.Recorderstands.com](http://www.Recorderstands.com)

players, wind players and singers are encouraged to attend the afternoon sessions for Baroque ensemble coaching. Pre-formed groups are also welcome.

A session on historical tuning, temperaments, and maintenance will round out this week of Baroque music-making. Faculty recital June 15.

Contact: Lynne Mackey, [lmackey8@gmail.com](mailto:lmackey8@gmail.com), [www.emu.edu/bach/baroque](http://www.emu.edu/bach/baroque)

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### LAKE SYLVIA SUZUKI FLUTE AND RECORDER INSTITUTE

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Camp Chi Rho, 1777 Glenview Ave,  
St. Paul MN 55112

June 14-21

Trainer: Mary Halverson Waldo

Lake Sylvia Suzuki Flute and Recorder Institute is 48 miles west of Minneapolis at Camp Chi Rho. The emphasis is on family fun and music making in the great outdoors. Situated on a private peninsula on beautiful Lake Sylvia, this institute offers plenty of summer activities. Serenade the loons from our pontoon boat!

Contact: Nancy L. Maloney, 651-636-0046; [maloneys@comcast.net](mailto:maloneys@comcast.net), [www.lakesylviaflutes.org](http://www.lakesylviaflutes.org)

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### INDIANAPOLIS EARLY MUSIC FESTIVAL

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Indiana History Center, Indianapolis, IN  
June 19-July 12

The Indianapolis Early Music Festival is the oldest continually running early music concert series in the U.S. Presented since 1967, our mission is to enrich, educate and entertain audiences with the music of Medieval, Renaissance, Baroque and early Classical eras, and feature exciting performers of national and international stature using instruments of the period and historically informed styles and techniques. See web site for details.

Pre-Festival Concert: May 4, Rook  
(music of the 16th-17th centuries)

June 19, Matthias Maute,

“The Nightingale and the Angel”

June 21, Ensemble Caprice

June 26, Nell Snaidas and Aeris

June 27, Free Family Concert with  
The Baltimore Consort

June 28, Rose Ensemble,  
“Music of Three Faiths”

July 10, Trio Setticento and Guests

July 12, Rachel Barton Pine &  
The Indianapolis Baroque Orchestra,  
“Viva Vivaldi III”

Contact: Gail McDermatt, [fms@iquest.net](mailto:fms@iquest.net), [www.emindy.org](http://www.emindy.org)

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### SAN FRANCISCO EARLY MUSIC SOCIETY BAROQUE WORKSHOP (ARS)

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Dominican University of California,  
San Rafael, CA

June 21-27

Director: Linda Pearse

Faculty: Sand Dalton, Baroque oboe;  
Cheryl Ann Fulton, Mara Galassi, harp;  
Cléa Galhano, recorder; Kati Kyme,  
Baroque violin; Elisabeth Le Guin,  
Baroque cello; Rita Lilly, voice; Anna  
Marsh, Baroque bassoon; Sandra Miller,  
Baroque flute; Linda Pearse, Baroque  
trombone; Mary Springfels, viola da  
gamba; Peter Sykes, harpsichord

*Fertile Ground—Lutheran Music from Michael Praetorius to J. S. Bach.* Lutheran music composition during the Baroque period embraced the Italian influences introduced by composers such as Claudio Monteverdi and Alessandro Grandi. It blended the Italianate style with German texts and the structure inherent in the language and saw the creation of a plethora of stunning works. The sacred concertos of Johann Hermann Schein and Heinrich Schütz are choice examples of music that provides fertile ground for later Lutheran composers, for example, G. P. Telemann and J. S. Bach. This year's workshop traces a path through these musical pastures, exploring well-known

*Rise with the Tide: In a sense everything that is exists to climb. All evolution is a climbing towards a higher form.... In the mountains there is the promise of... something unexplainable. A higher place of awareness, a spirit that soars....” ~ Rob Parker*



and lesser-known gems of the Baroque period by composers such as Michael Praetorius, Schein, Samuel Scheidt, Schütz, Telemann and Bach. Daily master classes, ensemble coachings, elective seminars, and informal performances—all in a friendly, supportive atmosphere—provide a multifaceted, enjoyable experience for all.

Contact: Linda Pearse, SFEMS, PO Box 10151, Berkeley, CA 94709; [baroque-workshop@sfems.org](mailto:baroque-workshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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**OBERLIN BAROQUE  
PERFORMANCE INSTITUTE**

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Oberlin College, Oberlin, OH  
June 21-July 5

Faculty: Oberlin Baroque Ensemble  
(Michael Lynn, Marilyn McDonald,  
Catharina Meints, Webb Wiggins)

“Circa 1690” Featuring Purcell’s The Fairy Queen. Prelude to a new century—music of Purcell, Corelli, Biber, Vivaldi, Buxtehude, F. Couperin, D’Anglebert, Marais, Schenk, Hacquart, Finger, Hotteterre, de la Barre, A. Scarlatti, Campra, Clerambault, Blow.

This year marks the 44th Baroque Performance Institute at Oberlin, America’s premiere summer workshop for Baroque instruments and voice. Headed by the members of the Oberlin Baroque Ensemble, the internationally renowned faculty will again lead daily master classes and ensemble coaching. Faculty and student concerts promise to

*Workshops carrying ARS designation in their descriptions have joined the ARS as **Workshop Members**. Other shorter workshops may be sponsored periodically through the year by ARS chapters and others, and are listed in the calendar portion of each ARS Newsletter, as well as on the ARS web site, when information becomes available from presenters.*

offer memorable listening and music-making experiences, lectures, and informal open discussions stimulate the intellect, and the ever-popular Baroque dance classes provide excellent physical exercise as well as a kinetic appreciation for the rhythms that underlie so much music of the Baroque era.

Contact: Anna Hoffman, Conservatory of Music, 77 West College St., Oberlin, OH 44074; 440-775-8044; 440-775-8942 (fax); [ocbpi@oberlin.edu](mailto:ocbpi@oberlin.edu), [www.oberlin.edu/con/summer/bpi](http://www.oberlin.edu/con/summer/bpi)

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**WORLD FELLOWSHIP  
EARLY MUSIC WEEK**

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Chocorua, NH  
June 25-July 2

Directors: Jane Hershey, Larry Wallach  
Faculty: Jane Hershey, Roy Sansom,  
Jay Rosenberg, Anne Legène, Larry Wallach, Josh Sholem-Schreiber,  
Pamela Dellal

*Enchanté: the French Chanson and its Legacy.* Join us at World Fellowship in 2015 as we uncover the surprisingly vast

legacy of a modest and under-recognized powerhouse of music history—in a beautiful White Mountain camp setting.

Week-long workshop in early music (late Medieval through Baroque). Faculty and student concerts, English country dancing, special lectures, morning and afternoon workshops in viols, recorders, voice, mixed ensembles, Sephardic music and Baroque chamber music, and classes in Feldenkrais body work.

Camp facilities include hiking, swimming, boating; camp gardens supply kitchen with vegetables.

Very affordable rates. \$250 tuition if registration occurs before June 1; \$275 after that date; room & board \$454 (double occupancy); room & board \$491 (single occupancy).

Contact: Larry Wallach, 69 Welcome St., Great Barrington, MA 01230; 413-528-7212 (day); 413-528-9065 (evening); 413-528-7365 (fax); [larry@simons-rock.edu](mailto:larry@simons-rock.edu), [www.worldfellowship.org](http://www.worldfellowship.org)

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**SAN FRANCISCO EARLY MUSIC SOCIETY MEDIEVAL & RENAISSANCE WORKSHOP (ARS)**

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St. Albert's Priory, Oakland, CA  
June 28-July 4

Director: Adam Gilbert

Faculty: Anne Azéma, voice/collegium;  
Vicente Chavarria, voice/guitar; Adam  
Gilbert, recorder/double reeds; Bianca  
Hall, voice; Shira Kammen, vielle;  
Vicente La Camera Mariño, harps;  
Mary Springfels, viola da gamba;  
Wouter Verschuren, double reeds/  
recorder

*Councils and Heretics.* This year our theme explores music inspired by the schisms, heresies and Church councils of the Middle Ages and Renaissance. The Great Schism in the 14th century and the Council of Constance inspired and reformed music of the *ars subtilior*. The Councils of Basel and Florence invoked Guillaume Dufay to compose some of his greatest music. The followers of Savonarola sang devotional songs as they lit the Bonfire of the Vanities. And the Humanist movement, the Reformation and the Council of Trent set their indelible stamp on sacred music and on how we set text to music.

But lest you think we will spend all our time on sacred music, we will pay special attention to the rustic and erotic songs that filled the tongues of the followers of

the *Devotio moderna* and the Protestant Reformation. From the lowest and bawdiest to the highest devotional song, all will be fair game. So dust off your Books of Hours, bring out your torches, and help us set fire to some exciting music, both sacred and secular!

Contact: Adam Gilbert, SFEMS,  
PO Box 10151, Berkeley, CA  
94709; [medrenworkshop@sfems.org](mailto:medrenworkshop@sfems.org),  
[www.sfems.org](http://www.sfems.org)

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**MOUNTAIN COLLEGIUM EARLY MUSIC & FOLK MUSIC WORKSHOP**

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Western Carolina University,  
Cullowhee, NC

June 28-July 4

Director: Jody Miller

Recorder faculty: Jody Miller, Pat  
Petersen, Gwyn Roberts, Anne Timberlake, Lisle Kulbach, Valerie Austin

The Smoky Mountains provide a lovely location for Mountain Collegium. Comfortable accommodations and classrooms are in an air-conditioned, non-smoking dorm (double or single occupancy) with free high speed internet. Many meals are catered.

This informal yet intensive workshop offers study of Medieval, Renaissance and Baroque music, focusing on recorder, viol, voice and other early instruments. Classes include technique, improvisation,

and a variety of consorts and repertoire. Students may also choose classes in folk, Appalachian, Celtic, Sephardic, and contemporary music. Small classes and easy access to faculty create a friendly and relaxed experience. Continuing Education Credit is available to teachers.

Four periods each day provide options for loud band, early brass, singing, Baroque flute, pennywhistle, dulcimer and harp. Students will have an eclectic experience that brings them back year after year. Free time allows for informal music-making; evenings include group playing and country dancing with a live band. A faculty concert and an informal student recital top off the week.

Contact: Jody Miller, 404-314-1891;  
[recorder96@aol.com](mailto:recorder96@aol.com),  
[www.mountaincollegium.org](http://www.mountaincollegium.org)

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**PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)**

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The University of Puget Sound,  
Tacoma, WA

July 5-11

Directors: Vicki Boeckman, Artistic  
Director; Jo Baim, Managing Director  
Faculty: Miyo Aoki, Vicki Boeckman,  
Louise Carslake, Cleá Galhano, Nina  
Stern, Frances Feldon, recorder;  
Brent Wissick, Mary Springfels, David  
Morris, Ellen Seibert (beginners), viol;  
Adam Gilbert, Phil Neuman, Gayle  
Neuman, Renaissance winds; Peter  
Maund, percussion; Peter Seibert, choir

Join us this summer for a star-studded faculty, a beautiful tree-lined and easy-to-navigate campus with accessible facilities,

## Amherst Early Music Festival

at Connecticut College,  
New London, CT

July 5-19, 2015 ♪ Directed by Frances Blaker  
including Letitia Berlin, Saskia Coolen,  
Heloise Degrugillier, Gwyn Roberts, Nina  
Stern, Anne Timberlake, Glen Velez, and  
Reine-Marie Verhagen ♪



Renaissance consorts, Percussion, Crumhorn, Early  
Notation, Monteverdi Mass for 4 Voices, Recorder  
Boot Camp, Recorder Seminar, Virtuoso Recorder.

♪ [amherstearlymusic.org](http://amherstearlymusic.org)

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and a curriculum that will leave you wishing there were 48 hours in a day! Consort and technique classes for recorder, Baroque flute, viol, historic reeds, consort and mixed repertoire, percussion for all levels (and a drum circle!), and beginning viol.

This year we will also offer jazz and improvisation, and traditional music from the Balkans! Choose a particular period, or mix it up with a class from almost every period of music.

Work hard and play hard with friends, new and old! Intense music-making that will inspire you during the workshop and throughout the year. Our faculty and directors eagerly await your arrival and anticipate a splendid workshop.

Contact: Jo Baim, 4727 – 42nd Ave. S.W. #207, Seattle, WA 98116; 206-932-4623; [workshop@seattle-recorder.org](mailto:workshop@seattle-recorder.org), [www.seattle-recorder.org/workshop](http://www.seattle-recorder.org/workshop)

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### SAN FRANCISCO EARLY MUSIC SOCIETY CLASSICAL WORKSHOP FOR STRINGS (ARS)

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St. Albert's Priory, Oakland, CA  
July 5-11

Directors: Kati Kyme, William Skeen  
Faculty: Kati Kyme, violin; Lisa Weiss, violin; Anthony Martin, viola/violin; William Skeen, violoncello

*Quartets and More.* America's only workshop dedicated to late 18th-century performance practice. We meet for one week in June to explore string chamber music of the Classical era.

Morning and afternoon coaching sessions by the New Esterházy Quartet are followed each evening by informal performances of the day's repertoire. Private instruction and colloquia on bowing and fingering complement our program. String players of all ages and abilities are invited. Pre-formed ensembles are welcome too.

Contact: Kati Kyme, SFEMS, PO Box 10151, Berkeley, CA 94709; [classical-workshop@sfems.org](mailto:classical-workshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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### CAMMAC EARLY MUSIC WEEK

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Lake MacDonald Music Center,  
Harrington, QC CANADA

July 5-12

Directors: Matthias Maute,  
Marie-Nathalie Lacoursière

Faculty: Matthias Maute, Marie-Nathalie Lacoursière, Xavier Brossard-Ménard, Laura Pudwell, Francis Colpron, Femke Bergsma, Sophie Larivière, Vincent Lauzer, Betsy MacMillan, Marie-Laurence Primeau, Geneviève Soly, Caroline Tremblay

*Music of the German Masters Schütz, Schein and Scheidt*, including the *Latin Magnificat* by Schütz. In its 62nd season, CAMMAC provides a unique opportunity to make music with family and friends in a beautiful setting under the guidance of professional musicians. In four daily 75-minute classes plus lectures, early music lovers may play to their heart's content. Small ensembles and voice classes are set up ahead of time; registration for other classes occurs on site. Courses include choir, large instrumental ensemble, many recorder and viol classes, Medieval and Renaissance ensembles, percussion, Baroque dancing, Feldenkrais and *Commedia dell'Arte*, plus courses for adolescents and for children ages 4-11.

Contact: Johanne Audet, 85 Chemin CAMMAC, Harrington, QC J8G 2T2

CANADA; 888-622-8755 X1; 819-687-3323 (fax); [national@cammac.ca](mailto:national@cammac.ca), [www.cammac.ca](http://www.cammac.ca)

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### AMHERST EARLY MUSIC FESTIVAL (ARS)

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Connecticut College,  
270 Mohegan Ave.,  
New London, CT 06320

July 5-12 and/or July 12-19

Director: Frances Blaker

Faculty: Letitia Berlin, Saskia Coolen, Héloïse Degrugillier, Valerie Horst, Shira Kammen, Na'ama Lion, Pat Petersen, Wendy Powers, Gwyn Roberts, Nina Stern, Jennifer Streeter, Anne Timberlake, Glen Velez, Reine-Marie Verhagen, Wouter Verschuren, Tom Zajac; All-Workshop Collegium: Grant Herreid & Ross Brownlee

*Music of the Italy and Spain*

Largest recorder program in the U.S. Also voice, dance, Renaissance reeds, viol, early notation, and much more for both weeks! Recorder master class, Baroque ensemble, Renaissance consort, ensemble for large recorders, mixed ensembles, Medieval music, traditional repertoires with Nina Stern and Glen Velez. New this year: choral workshop with Kent Tritle (week 1; see web site for details).

Special Audition-only Programs (deadline May 1): July 5-12, Baroque

### Madison Early Music Festival XVI Workshop and Concert Series

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**Kevin Devine, Aik Shin Tan  
and Martin Bernstein at  
Amherst Early Music  
Festival**



Academy, Recorder Boot Camp; July 12-19, Recorder Seminar, Virtuoso Recorder.

Tuition \$570, room & board \$185 and up.  
Work study/scholarships available.

Contact: Marilyn Boenau, Executive Director, or  
Sally Merriman, Administrator, PO Box 229, Arlington,  
MA 02476; 781-488-3337 (day); 408-547-1464 (fax);  
[info@amherstearlymusic.org](mailto:info@amherstearlymusic.org), [www.amherstearlymusic.org](http://www.amherstearlymusic.org)

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**COLUMBIA BAROQUE SOLOISTS SUMMER INSTITUTE**

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University of South Carolina, School of Music,  
813 Assembly St., Columbia, SC 29208  
July 6-27

Faculty: Jerry Curry, harpsichord; Jean Hein, Baroque recorders  
*The English Guys: Purcell And Handel.* The solo, chamber and  
stage music of Handel and Purcell will be the focus in a series  
of four master classes for harpsichord and recorder players on  
Monday evenings in July. Participants will study and play the  
music of these great composers and gain understanding of their  
work in an historical context. The last class will feature a recital  
by class participants. Sessions are open to high school/college  
students, adults and auditors. Advance registration required.

Contact: Jean Hein, 4801 Colonial Dr.,  
PO Box 6972, Columbia, SC 29260; 803-727-8555;  
[columbiabaroque@aol.com](mailto:columbiabaroque@aol.com), [www.columbiabaroque.com](http://www.columbiabaroque.com)

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**MADISON EARLY MUSIC FESTIVAL**

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University of Wisconsin-Madison,  
455 N. Park Street, Madison, WI 53706  
July 11-18

Directors: Cheryl Bensman-Rowe, Paul Rowe,  
artistic directors; Sarah Marty, festival coordinator

The University of Wisconsin-Madison is pleased to announce  
the 16th annual Madison Early Music Festival and Workshop  
(MEMF). In addition to a six-event Festival Concert Series,  
lectures and workshop classes provide opportunities to learn

and practice instrumental and vocal skills, become familiar with  
historical performance practices and repertoire, learn about the  
featured music through the lenses of history and culture, and  
perform with other participants alongside faculty artists.

*Slavic Discoveries: Early Music from Eastern Europe.* Our concert  
series includes performances by The Rose Ensemble, Piffaro—  
The Renaissance Band, East of the River, and Ensemble  
Peregrina, as well as the third annual Handel Aria Competition.

Workshop faculty, schedule, more information online.  
Tuition \$550; \$525 before June 1. Work study available.

Contact: Sarah Marty, festival coordinator, 608-263-2790,  
[smarty@dcs.wisc.edu](mailto:smarty@dcs.wisc.edu), [www.madisonearlymusic.org](http://www.madisonearlymusic.org)

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**MIDEAST WORKSHOP (ARS)**

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La Roche College, Pittsburgh, PA  
July 12-18

Director: Marilyn Carlson

Faculty: Marilyn Carlson, Stewart Carter, Majbritt Young  
Christensen, Judith Davidoff, Ellen Delahanty, Geert van  
Gele, Eric Haas, Peter Ramsey, James Young

*The Late Middle Ages & Early Renaissance.* 50-55 students of  
all levels. We offer recorder (all levels except novice), viol, harp,  
flute, voice. You may enroll for recorder, viol, flute as primary  
instrument; harp, voice, recorder, viol as secondary instrument.  
Large and small ensembles: all-workshop ensemble (instru-  
ments and voices), Renaissance band (recorders, viols, capped  
reeds), Medieval collegium (*The Role of Music in Society –  
Middle Ages Through Early Renaissance*), small consorts (by  
level), voice class (including vocal technique). Classes include  
Harp-for-Novice (hands-on experience without owning a  
harp), Relationship of Music and Text, bass recorder,  
ornamentation, English Country Dance, mini-series TBA.

All facilities are air-conditioned. Private bath, refrigerator/  
microwave, live internet in each room. Linens provided.  
Exercise room available. Tuition \$420. Room & Board: \$400  
(double occupancy), \$600 (single occupancy).

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH  
43221-1680; 614-754-7233; [mcarlson@columbus.rr.com](mailto:mcarlson@columbus.rr.com),  
[www.mideastearlymusic.addr.com](http://www.mideastearlymusic.addr.com)

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**SAN FRANCISCO EARLY MUSIC SOCIETY  
RECORDER WORKSHOPS (ARS)**

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St. Albert's Priory, Oakland, CA  
July 12-18 and/or July 19-25

Directors: Rotem Gilbert, Hanneke van Proosdij

Faculty: (week 1) Louise Carslake, Lisette Kielson, Paul Leen-  
houts, Peter Maund; (week 2) Saskia Coolen, Joan Kimball,  
Laura Kuhlman, Daphna Mor; (both weeks) Rotem Gilbert,  
Hanneke van Proosdij

Week one: *Vilain et Courtois: Music for Kings, Queens, and*



*Peasants. Week Two: Metamorphoses.* The SFEMS Recorder Workshops are located in the intimate setting of St. Albert's Priory on the border of Oakland and Berkeley, CA. These workshops feature every aspect of music-making for the recorder, including technique classes, Renaissance recorder consort, Medieval to contemporary music and consort music. Featuring small class sizes and an international faculty, these workshops invite intermediate to advanced recorder players to sign up for one or both weeks. Each week concludes with a spectacular performance of all workshop participants in the Recorder Orchestra at St. Albert's beautiful chapel. Evening events include faculty concerts, lecture demonstrations and a focused Wednesday mini-workshop. Enjoy daily Feldenkrais® movement classes, recorder master classes, and a supportive and social environment in the inspiring setting of St. Albert's Priory. Contact: Rotem Gilbert, SFEMS, PO Box 10151, Berkeley, CA 94709; [recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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### BOXWOOD CANADA

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Lunenburg, Nova Scotia CANADA  
July 19-25

Director: Chris Norman

Faculty/performers: Francis Colpron, recorder; Chris Norman, flutes; Conal O'Grada, Irish flute; Catherine McEvoy, whistles/flutes; Adrienne Greenbaum, Klezmer/ beginning traverso; Rod Garnett, pan flutes/flute choir; Will Woodson, small-pipes/whistle; Wendy MacIsaac, Cape Breton fiddle; David Greenberg, Baroque/Cape Breton violin; Natalie Haas, 'cello; Mary Jane Lamond, Gaelic songs/Puirt-à-beul; Maeve Gilchrist, Celtic harp; Shelley Phillips, oboe/harp; Nic Gareiss, percussive dance; Marlys Norman, dance/Pilates; Nick Halley, percussion/rhythm; Seph Peters, mandolin/banjo; Yann Falquet, guitar

Discover musical and dance traditions while visiting one of North America's most exquisite 18th-century seaside towns. Concerts, dances, sessions, classes, lectures with leading artists in the realms of traditional folk, early music, dance and improvisation. Work study & scholarships available. World-renowned programs for children, teens and adults.

The week in Lunenburg emphasizes the flutes, whistles, pipes, recorders and their musical traditions. The festival encourages a multidisciplinary approach, inviting a variety of artists, students and players of all instruments at all levels—novice and experienced. Evenings are filled with social gatherings that include excellent meals handmade from local ingredients, concerts, social dancing, informal gatherings and sessions of music-making with students and teachers alike. See web site for pricing.

Contact: Chris Norman, Boxwood, PO Box 225, Lunenburg, NS B0J 2C0 CANADA; 917-294-3984 (U.S.), 902-553-0651 (CAN); [info@boxwood.org](mailto:info@boxwood.org), [www.boxwood.org](http://www.boxwood.org)

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### RECORDER AT THE CLEARING

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The Clearing, Ellison Bay, WI

July 26–August 1

Directors: Pat Badger, Adrienne Paffrath

Recorder ensemble has been a tradition at The Clearing for over 25 years. Ensemble playing is the week's focus. Each day begins with a warm-up of voices and bodies as we sing rounds and ready our muscles for performance.

Daytime sessions focus on rhythmic challenges, recorder technique and ensemble blend; emphasis is on growth, process and, most of all, enjoyment. To participate fully, you need at least intermediate skills on a C or F recorder.

Adrienne Paffrath coached on recorder with ARS teachers. She is music director at Racine's First Presbyterian Church. Patricia Badger has studied early music instruments, natural and classical trumpet. She is performing arts head of The Prairie School. Jointly, they have performed for Medieval festivals, grape stompings, Shakespeare celebrations and a circus parade.

Cost: \$995 Dorm Room Package; \$1025 Two-Person Room Package; \$1435 Single-Person Room Package (limited availability); \$550 Commuter (limited availability)

Contact: The Clearing, PO Box 65, Ellison Bay, WI 54210; 877-854-3225; 920-854-9751 (fax);

[clearing@theclearing.org](mailto:clearing@theclearing.org), <http://theclearing.org>

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### CAMBRIDGE RECORDER MAKING COURSE

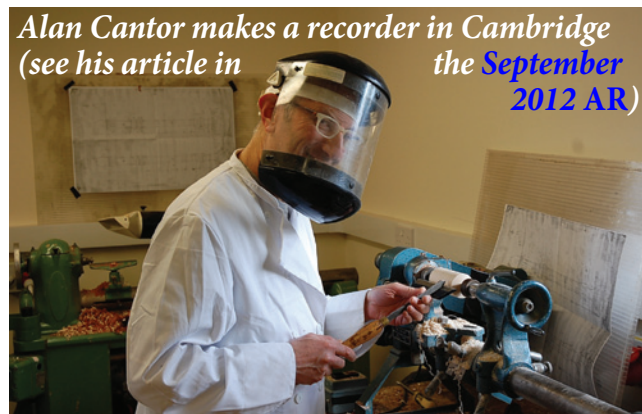
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The Champion Workshop at Bury Farm, Bury Road, Stapleford, Cambridge CB22 SBP ENGLAND

August 10-14 or August 17-21

Make your own professional wooden recorder with expert recorder maker Tim Cranmore. You will be involved in making the tools required for the bore, turning the profile from drawings, drilling the tone holes, making the headjoint and cutting the windway, block fitting, and tuning and voicing the recorder. With only two students on the course, you are assured dedicated attention as required.

Students have the choice of making a number of Baroque



models, e.g., alto recorder after T. Stanesby Jr., A440 or A415, voice flute, A440 or A415, or tenor in C, A440.

Suitable for adults and students over 16 years old: musicians, artisans and craftspeople. Arrange your own accommodation for the duration of the course, referrals provided. Personal accident insurance is obligatory for overseas participants.

Contact: Tim Cranmore, [tc@fippleflute.co.uk](mailto:tc@fippleflute.co.uk),  
<http://cambridgewoodwindmakers.org/info/courses/recorder-making+99.html>

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### EARLY MUSIC WEEK AT PINEWOODS CAMP (ARS)

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Pinewoods Camp, Plymouth, MA  
August 15-22

Directors: Jan Elliott, Larry Zukof

Faculty/performers: Michael Barrett, Héloïse Degrugillier, Jan Elliott, Daphna Mor, Emily O'Brien, Chris Rua, Larry Zukof, recorder; Joan Kimball, Bob Wiemken, winds; Michael Barrett, Annie Barrett, voice; Frances Conover Fitch, harpsichord; Lisa Terry, Sarah Mead, viol; Michelle Levy, violin; Haley Hewitt, harp; Barbara Finney, Anna Rain, English country dance

This unique Early Music workshop takes place at beloved and semi-rustic Pinewoods Camp near Plymouth, MA. In a relaxed atmosphere, campers combine classes with renowned performers, historical and English Country Dance classes, evening

dances, lectures, an all-camp collegium, swimming, delicious meals, a faculty concert, a hilarious scholarship auction, fun skit night, and informal music-making.

Classes related to this year's theme, *Over the Moon and Under the Sun: Exploration and Innovation*, will be supplemented by basic technique classes, chorus and historical dance. Academia, directed by Sarah Mead and Lisa Terry, will provide focus for the most advanced musicians.

Cost: \$910, scholarships available

Contact: Steve Howe, Country Dance and Song Society, 116 Pleasant St., Suite 345, Easthampton, MA 01037-2759; 413-203-5467 X2; [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/em](http://www.cdss.org/em)

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### ROCKY RIDGE EARLY MUSIC FESTIVAL AND WORKSHOP

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Rocky Ridge Music Center, Estes Park, CO  
August 19-23

Director: SoYoung Lee; Jory Vinikour, artistic director (on leave 2015); Paul Miller, interim artistic director

Faculty: Paul Miller, violin/viola/viola d'amore; Philippe Leroy, harpsichord; Anna Marsh, bassoon/recorder; Ann Marie Morgan, viola da gamba/Baroque cello; Céline Ricci, voice; Stephen Schultz, Baroque flute

The Early Music Academy, set in the splendor of the Rockies, invites Baroque music enthusiasts to study with some of

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<p><b>Baroque — FERTILE GROUND</b> Lutheran Music from Michael Praetorius to J.S. Bach Linda Pearse, Director (<a href="mailto:baroqueworkshop@sfems.org">baroqueworkshop@sfems.org</a>) JUNE 21–27, 2015 DOMINICAN UNIVERSITY OF CALIFORNIA</p> <p><b>Medieval &amp; Renaissance — COUNCILS AND HERETICS</b> Social Upheavals and Musical Innovations of the Middle Ages and Renaissance Adam Knight Gilbert, Director (<a href="mailto:medrenworkshop@sfems.org">medrenworkshop@sfems.org</a>) JUNE 28–JULY 4, 2015 ST. ALBERT'S PRIORY, OAKLAND</p> <p><b>Classical — QUARTETS AND MORE</b> Masterpieces and Hidden Gems—from Abel to Mozart Kati Kyme &amp; William Skeen, Directors (<a href="mailto:classicalworkshop@sfems.org">classicalworkshop@sfems.org</a>) JULY 5–11, 2015 ST. ALBERT'S PRIORY, OAKLAND</p>	<p><b>Recorder</b> JULY 12–18, 2015 — VILAIN ET COURTOIS Music for Kings, Queens, and Peasants JULY 19–25, 2015 — METAMORPHOSES Epic Changes in Music Rotem Gilbert &amp; Hanneke van Proosdij, Directors (<a href="mailto:recorderworkshop@sfems.org">recorderworkshop@sfems.org</a>) ST. ALBERT'S PRIORY, OAKLAND</p> <p><b>Music Discovery Workshop &amp; Youth Collegium</b> GALILEO'S DREAMS Music, Dance, Drama and Art from the Italian Renaissance Shulamit Kleinerman &amp; Yuko Tanaka, Directors (<a href="mailto:discoveryworkshop@sfems.org">discoveryworkshop@sfems.org</a>) JUNE 14–19, 2015 SCHOOL OF THE MADELEINE, BERKELEY</p>
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FACULTY: ANNE AZÉMA, LETTIA BERLIN, LOUISE CARSLAKE, VINCENTE CHAVARRIA, SASKIA COOLEN, SAND DALTON, CHERYL ANN FULTON, MARA GALASSI, CLEA GALHANO, ADAM GILBERT, ROTEM GILBERT, BIANCA HALL, JONATHON HAMPTON, JAMIA HANSEN-MURRAY, SHIRA KAMMEN, LISETTE KIELSON, JOAN KIMBALL, SHULAMIT KLEINERMAN, LAURA KUHLMAN, KATI KYME, VICENTE LA CAMERA MARIÑO, PAUL LEENHOUTS, ELISABETH LE GUIN, RITA LILLY, ANNA MARSH, ANTHONY MARTIN, PETER MAUND, SANDRA MILLER, CARLA MOORE, DAPHNA MOR, LINDA PEARSE, WILLIAM SKEEN, MARY SPRINGFELS, PETER SYKES, YUKO TANAKA, HANNEKE VAN PROOSDIJ, WOUTER VERSHUREN, LISA WEISS





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Contact: Karen Dusek, Rocky Ridge Music Center, 3970 Broadway St., Suite 201E, Boulder, CO 80304; 970-586-4031; 866-244-7107 (fax); [RRMC@RockyRidge.org](mailto:RRMC@RockyRidge.org), <http://rockyridge.org>, [www.facebook.com/RockyRidgeMusic](http://www.facebook.com/RockyRidgeMusic)

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**BOREALIS SUZUKI  
WINDS INSTITUTE**

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Edmonton, AB CANADA

August 21-25

Director/Trainer: Kathleen Schoen

This summer session of the Edmonton Suzuki Flute & Recorder Society offers student programs including master classes, technique class and repertoire class for both flute and recorder, and a chamber music session for advanced students. Teacher offerings include teacher training units for flute or recorder.

Contact: 10720 - 54 St., Edmonton AB T6A 2H9 CANADA; 780-887-1421; [suzukifluteandrecorder@gmail.com](mailto:suzukifluteandrecorder@gmail.com), [www.suzuki-flute-recorder.ca](http://www.suzuki-flute-recorder.ca)

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**BLOOM EARLY MUSIC WORKSHOP**

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116 Martin Dr., Catawissa, PA 17820

September 4-6

Faculty: Lisle Kulbach,  
Larry Lipnik, Jody Miller

Please join us for a weekend of early music and other activities in the forest and hills of Pennsylvania. A great opportunity for singers and instrumentalists to

work together. Cost of \$75 per workshop participant goes towards instructor honoraria and costs. Donations to help defer the costs of food and music are never required but always appreciated. We have a maximum of about 30 participants. Private sessions for additional fee.

Contact: Dwayne Heisler,  
570-317-6214, [dwayne@remitcorp.com](mailto:dwayne@remitcorp.com), <https://sites.google.com/site/bloomearly-musicworkshop/home>

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**HIDDEN VALLEY INSTITUTE  
FOR THE ARTS EARLY MUSIC  
ROAD SCHOLAR**

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Carmel Valley, CA

November 1-7 and/or November 8-14

Directors: Letitia Berlin, workshop;  
Peter Meckel, HVIA

Faculty: (week 1) Janet Beazley, Louise Carslake, recorder; Julie Jeffrey, viola da gamba; (week 2) Larry Lipnik, recorder/viola da gamba; Shira Kamen, early strings/singing; Joan Kimball, Renaissance reeds/brass; (both weeks) Letitia Berlin, Frances Blaker, recorder

Enroll for one or both weeks. Adults of all ages welcome. Both weeks open to intermediate to advanced players of recorder, viola da gamba.

New: second week special program for Renaissance reeds and brass; admission by acceptance of the director only. E-mail [tishberlin@sbcglobal.net](mailto:tishberlin@sbcglobal.net).

Classes include recorder technique, viol consort, Baroque chamber music, consort classes for Medieval, Renaissance, Baroque and contemporary repertoire, workshop orchestra. Evening events include faculty concert, student concert, free-lance playing. Free Wednesday afternoon for more playing or sightseeing. Improve your playing in a supportive, friendly atmosphere with world-class teachers. Accommodations available on campus and next-door hotel.

Contact: Peter Meckel, PO Box 116, Carmel Valley, CA 93924; 831-659-3115; 831-659-7442 (fax); [hvms@aol.com](mailto:hvms@aol.com), [www.roadscholar.org](http://www.roadscholar.org), <http://hiddenvalleymusic.org>



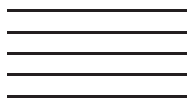
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# ON THE CUTTING EDGE



## *Two Guest Columnists have a Conversation about their Experiences with the Elody*

In 2013 Mollenhauer announced the arrival of the Elody, their “electrifyingly cool” electric recorder described in earlier editions of this column. Steve Marshall and Helen Hooker got together to discuss their experiences with this interesting instrument, up to the first performance (with the UK’s Phoenix Recorder Orchestra, conducted by Pam Smith) of Marshall’s concerto for Elody and recorder orchestra—the first such work for this unique instrument in this specific combination (available from May Hill, MHE 20814, [www.mayhill.co.uk/index.php?page=8](http://www.mayhill.co.uk/index.php?page=8)). Their conversation first appeared in The Recorder Magazine (UK) in August 2014. The concerto’s three movements may be heard at: [www.youtube.com/watch?v=caY9vBLBM7A](http://www.youtube.com/watch?v=caY9vBLBM7A); [www.youtube.com/watch?v=aTOrXc54MiM](http://www.youtube.com/watch?v=aTOrXc54MiM); [www.youtube.com/watch?v=e2m8l6IH0EI](http://www.youtube.com/watch?v=e2m8l6IH0EI).

Steve Marshall is a mathematics graduate and worked in finance for 25 years. He has written music since his teenage years, studying music theory and composition with a diverse selection of teachers. His instrument was the saxophone, which he played in a variety of jazz-based bands—but everything changed in 2001, when he took early retirement upon returning from 10 years of working in France. He immediately discovered the recorder, and since then he has produced many compositions and arrangements for the instrument.

He and his wife, Ann, publish their work under the banner of their own publishing company—May Hill Edition, which has a huge catalog, currently of 350 pieces, including every conceivable combination of recorders from solo to very large groups, occasionally with other instruments. His work includes five symphonies and several concertos.

As a player Marshall specializes in the bigger recorders (including the rare subcontra bass—two octaves below the tenor). He conducts widely in the UK, and is an approved conductor for the Society of Recorder Players. He finally formalized his musical education by obtaining a postgraduate diploma in music.

Helen Hooker was born and educated in Chichester, England, before studying at Trinity College of Music, London, with Philip Thorby. She graduated in 1993 with a first class degree and the Post-Graduate Certificate in performance with distinction. She now combines performing on the recorder with teaching the instrument and conducting recorder orchestras and ensembles.

Hooker has performed widely on the recorder, both as a soloist and chamber musician and gives regular recitals throughout the UK with The Parnassian Ensemble. Visit [www.helenhooker.co.uk](http://www.helenhooker.co.uk).

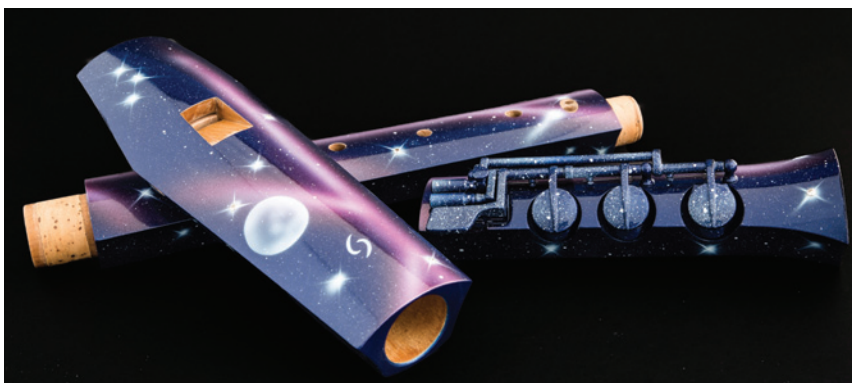
Her first solo CD, *Helen and Friends*, was released to critical acclaim in 2009 and includes the world première recording of Marshall’s Recorder Concerto No. 2, which he wrote in 2005. More recently, Marshall has written another concerto for Hooker.

In addition to her performing and teaching, Hooker spends a large part of her working life conducting recorder orchestras and ensembles. She is Musical Director of the Thames Valley Recorder Orchestra, which she formed in 2007, and travels throughout the British Isles to work with recorder ensembles as guest conductor.

Hooker performs regularly, both as an orchestral player and soloist, with the Gloucestershire-based Phoenix Recorder Orchestra, [www.recorder.me.uk/wp/phoenix](http://www.recorder.me.uk/wp/phoenix). She has a good working relationship with Marshall, the orchestra’s resident composer, and often gives premieres of his new solo recorder works.

**Steve Marshall:** To begin with the basics, I should explain for readers that the Elody is, at its heart, a three-octave alto recorder that goes down to an E, with a small microphone built into the headjoint, and a hole to accept a connector (for the output to the microphone). Its appearance suggests that it is something more unusual than that, because the body is flattened, and there is a choice of several funky air-brushed finishes—mine is an outer space design, complete with planets and sparkly “suns” (see Hooker’s photo below).

Because of the appearance a very common question is, “can you make it sound like a recorder?” The answer is yes. It is a recorder and, without being plugged in, it sounds like a recorder. What do you think about this “natural” sound—could you play it in a consort?





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*... a very full and fruity sound, quite different from a Baroque recorder.*

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**Helen Hooker:** Aside from the aesthetic differences between the Elody and other recorders, the biggest issue of using it in a consort would, in my mind, be the difference in tone quality. The Elody produces a very full and fruity sound, quite different from a Baroque recorder. The bottom notes are particularly powerful (more akin to a Renaissance recorder) and I suspect it would probably stand out from the crowd a little too much to allow for a well-blended consort tone. I guess the obvious answer is for Mollenhauer to create a whole consort of Elodies—imagine the fun you could have with that in your compositions.

**S:** A nice idea, but I may have to wait a few years for that! That covers what the unplugged instrument sounds like. But what is it like to play?

**H:** The thing that caught my attention when you first lent me the Elody is its size and heft. It's a couple of inches longer than a standard alto recorder and somewhat heavier too. While I'm very used to wrangling larger recorders, they generally have thumbrests, but the flat surface on the reverse of the instrument makes attaching one to the Elody well nigh impossible. I certainly wasn't going to make any structural changes to your instrument, so the solution for me was to hold it a little higher and more horizontally than I normally would. This approach helped combat the forces of gravity and I soon got used to the new posture.

In terms of blowing, the Elody is an easy enough instrument to make friends with. It blows easily throughout the range and top notes are a breeze. One thing that did take a little getting used to was the sheer quantity of breath required, something I put down

to the fairly broad windway and extra length of the bore.

**S:** So far we have not touched on the real selling point of the Elody—once it is plugged into a sound system, it becomes a different animal. It can be as loud as the amplification can deliver, and because the Elody's microphone is buried deep within the head joint means there is no risk of the feedback that is an ever-present problem when merely playing into a microphone.

Also, when plugged in, the Elody has access to a huge range of "effects." These effects, typically designed with electric guitars in mind, come in often modestly-priced units, and can deliver anything from the subtlest echo to dramatic and elaborate distortions.

I can almost hear the readers asking, "But why?" Certainly Mollenhauer's publicity material makes it clear that it is intended for use in bands (*i.e.*, amplified groups playing popular styles of music), and time will tell whether it

is successful in that domain. Maybe quite soon Elodies will be everywhere, and the recorder will be "cool" at last! But all we can do here is talk about the use that we have made of it.

**H:** So, what abilities of the Elody were you trying to exploit when you wrote the concerto?

**S:** I decided that, first and foremost, I would use the instrument's ability to come through a sound system loudly, and use that feature in a concerto. When writing a concerto-type piece for recorder and recorder orchestra you are always worried about audibility of the soloist—so, for example, a mellow passage of music with the soloist low on the instrument, but with a thick orchestral texture, is effectively impossible. You always find ways of writing music that avoids such problems but I thought, for once, it would be nice not to have to look for such ways.



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It was therefore great to write musical passages where the Elody was quite low, but audible in the same way that a trumpet might be. A concerto was also a natural choice because, as you know, the Phoenix Recorder Orchestra, in which we both play, includes the marvellous and flexible player Helen Hooker, so the choice of soloist was obvious!

How did you find it when we started rehearsals?

**H:** Once I'd got to grips with the quirks of the Elody the actual experience of playing it with the Phoenix was a very straightforward and enjoyable one. Fundamentally, playing a concerto on the Elody is no harder than performing one on a regular alto recorder. In fact, the amplification made life easier in many ways as I no longer had to worry about balance issues between me and the orchestra when my solo part dropped low in its tessitura.

One curiosity that surprised me was how little I was aware of the amplification when playing with the orchestra. Even though I was standing only a few feet in front of the speaker, the sound emanating from the Elody's labium, just inches from my ears, far outweighed the amplified sound from the speaker. This really brought home to me just how important it is to have someone you can trust to adjust the electronics to get the balance between the Elody and orchestra just right. When playing the Elody I had no idea whether I was too quiet or dominating the orchestra.

As someone who generally just plays "traditional" repertoire this was a factor I hadn't considered until we started rehearsing the concerto. Our sound engineer on this occasion was yourself, so I assumed we were in safe hands—after all, if you weren't happy with the balance we were in trouble!

Would you say that you used the capabilities of the Elody to the full in your piece?

**S:** Absolutely not. At one time I might well have wanted to use the Elody to produce the most weird and wonderful sounds, but nowadays I work much more in trying to use the recorder in ways that gently push the boundaries of recorder playing, but still within the mainstream recorder world.

So for this first Elody composition, at least, I used only a modest selection of special effects. Each of the three movements uses a slightly different sound, to match the mood of the music, but these use a vocalist sound module, rather than a guitarist sound module. The vocalist module tweaks the natural recorder sound, rather than replacing it with something more alien to the instrument.

The "pop" effect I used was in the last movement, where the Elody is put through a delay pedal. This pedal "remembers" what is played, and repeats it on every beat, until it gradually fades away. Hence in the introduction and in the cadenza you start very simply, but before too long you are

playing in three or four parts with yourself. Given the high speed of this movement, it is very exciting stuff.

What was it like to deal with these electronics?

**H:** Actually the electronic additions were quite simple for me to deal with. All I had to worry about was changing the setting on the sound module between movements and remembering to nudge the echo pedal on and off in the right places in my rests in the final movement. As someone who is unused to marshalling electronic gizmos, I was grateful to you for keeping it simple!

**S:** I think we have covered all the ground up to the first performance. During the performance I was busy playing contra bass, so I will leave you to tell our readers about it.

**H:** The performance itself was a joy. The Phoenix Recorder Orchestra are a wonderful group of players who always rise to the occasion under the skillful baton of Pam Smith. There's a big element of trust required in coordinating soloist and orchestra, and it's a dream when you feel you can take a few risks in performance and know that the conductor will ensure that the orchestra is right on cue at every moment.

Steve's concerto is an absolute gem and it deserves to be performed more widely in the future. He has a real knack for writing great tunes and this work is no exception—the fact that several melodies from the concerto have been haunting me as earworms for weeks is surely evidence of that!

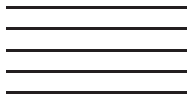
The slow movement is my favorite and a real beauty, which combines some bewitching melodies, with a hint of blues. One particular moment, played by the entire bass clef section, gives me shivers down my spine every time I hear it.

For the audience I think the real wow factor came in the final movement, with the addition of the echo pedal. As Steve mentioned, the notes are really quite simple at the start but the layering of echoes makes it sound astonishingly virtuosic. This movement perhaps gave me the most challenges, mainly from a listening point of view. As a musician you are taught from an early age to listen to the music around you when performing, but I found I had to temper this instinct in the final movement. The echo pedal effectively sets the tempo rather than me (that in itself is a little scary), and once that tempo was fixed I found I had to largely ignore the echoes around me for fear of distraction. I know Pam and the orchestra experienced the same issue, as there were moments where it was difficult to tell which sounds were me and which were the electronics!

All in all, I loved the experience of playing Steve's concerto and it created a real buzz among the audience. I hope that lots more recorder players give the Elody a try—and take Steve's concerto out for a run!



# COMPACT DISC REVIEWS



## *To Familiarity and Beyond*

Reviewed by Tom Bickley,  
[tbickley@metatronpress.com](mailto:tbickley@metatronpress.com)



**FALANDO BRASILEIRO,**  
**QUINTA ESSENTIA QUARTET**  
(**FELIPE ARAÚJO, FERNANDA DE**  
**CASTRO, GUSTAVO DE FRAN-**  
**CISCO, RENATA PEREIRA,**  
**RECORDERS**). Kalamata Music,  
2014, 1 CD, 58:00. \$5.99 as

mp3 download, [www.iTunes.com](http://www.iTunes.com) or [www.amazon.com](http://www.amazon.com);  
[www.seofficial.com/en](http://www.seofficial.com/en) and [www.kalamata.com.br/site/cds/  
falando-brasileiro](http://www.kalamata.com.br/site/cds/falando-brasileiro).

An English version of this ensemble name could be the “Fifth Essence Quartet,” (or perhaps “fifth element”), which has a certain sense of mystery and of stepping beyond the usual expectations of earth, water, air and fire.

Not only does this group do that in terms of the use of Baroque and newly-designed recorders (including Adriana Breukink’s Eagle, plus instruments by Nik Tarasov, Helder and Paetzold), but also in the choice of repertory. Compositions on this disc go back as far as 1929 and are as recent as 2011. *Falando Brasileiro* (“Speaking Brazilian”) treats listeners to popular songs as well as readily accessible art music from their country.

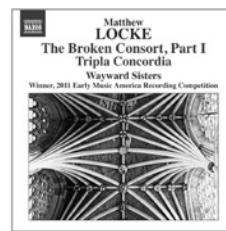
The album has nine works across the genres of vernacular and art, and with inspiring sonic coherence among the music languages. On the art music side are Eduardo Escalante’s *Quatro peças para flautas doces* and *Quarteto nr. 1 para flautas doces*, and Bruno Kiefer’s *Poemas da Terra* (which you can hear at [www.youtube.com/watch?v=HvC9dgGUv2o](http://www.youtube.com/watch?v=HvC9dgGUv2o)). One recognizes the mainstream 20th-century classical music vocabulary, and also can hear a certain dancing quality that connects with all of the other works here.

*Choro do Fábio* and *1ª Suiete infantil* fill a space between the popular and art music worlds. Some of the most ear-catching playing happens with the pop tunes. It’s no surprise that some works leap out as glittering sonic objects: Paul Leenhouts’s arrangement of famous Brazilian *bossa nova* composer Antônio Carlos Jobim’s *Desafinado* (with the colorful translation “off key”), and the quartet’s own arrangement of *Jura* by José Barbosa da Silva, the Brazilian samba composer also known as Sinhô. The real standout is the

beauty of the quartet’s own arrangement of Milton Nascimento’s song of homesickness, *Ponta de Areia*.

The CD version of this release includes a booklet in Portuguese and English with excellent detail on the music and the instruments used, and overly cute photographs of the ensemble. The light touch and joy come through the sound much more successfully than in the photos.

It appears that the primary distribution in the U.S. is via mp3 downloads rather than the physical disc. There are a number of Youtube recordings by the Quinta Essentia Quartet of music from this CD, which will give a taste of what they are doing. Enjoy these steps beyond the more familiar repertory.



**MATTHEW LOCKE: THE**  
**BROKEN CONSORT, PART 1**  
**AND TRIPLA CONCORDIA,**  
**THE WAYWARD SISTERS (ANNE**  
**TIMBERLAKE, RECORDER; BETH**  
**WENSTROM, BAROQUE VIOLIN;**  
**ANNA STEINHOFF, BAROQUE**  
**'CELLO; JOHN LENTI, THEORBO).**

Naxos 8.573020, 2014, 1 CD, 67:43. \$9.99 via [www.naxos.com/catalogue/item.asp?item\\_code=8.573020](http://www.naxos.com/catalogue/item.asp?item_code=8.573020) and other sources; \$7.99 as mp3 download, various sources. Info: [www.waywardsisters.com](http://www.waywardsisters.com).

The Wayward Sisters won the 2011 Early Music America/Naxos Recording competition (see the January 2011 *AR*), and this striking CD is the result. Matthew Locke’s consort music is much loved by those of us familiar with its quirky charms. It is a 17th-century repertory that deserves wider exposure. This recording will help that.

The term “broken consort” refers to an ensemble of instruments of different families (*e.g.*, winds, bowed strings, plucked strings) playing together. This contrasts with consorts of like instruments, with the recorder consort being familiar to most of us.

The music recorded here is written to exploit both the similarities and differences of a varied (“broken”) consort. It is polyphonic, and the lines of melodies and instrumental timbres weave together wonderfully.

The Wayward Sisters focus their ensemble sound marvelously for these pieces.



**INSPIRED BY SONG, STEFAN TEMMINGH, RECORDERS AND DIRECTION; DOROTHEE**

**MIELDS, SOPRANO VOICE, WITH GENTLEMAN'S BAND (ROLF LISLEVAND, LUTE & BAROQUE GUITAR; AXEL WOLD, LUTE; MARGET KOELL, BAROQUE HARP; WIEBKE WEIDANZ, HARPSICHORD; DOMEN MARINČIČ, VIOLA DA GAMBA & BAROQUE 'CELLO).** Deutsche Harmonia Mundi/Sony 88843044582, 2014, 1 CD, 69:00. CD abt. \$17.88, [www.amazon.com](http://www.amazon.com), other online sources; or e-mail [info@andreasjanotta.com](mailto:info@andreasjanotta.com). Information/audio samples: [www.inspiredbysong.de/?lng=en](http://www.inspiredbysong.de/?lng=en), [www.youtube.com/watch?v=l8bbSYOF\\_Mw](http://www.youtube.com/watch?v=l8bbSYOF_Mw).

South African recorder player Stefan Temmingh explains the idea for this CD with the laudable sentiment, "Classical music is not about visiting a museum but is an act of celebration commemorating our love of life. Everyone is invited." Thus he works with German soprano singer Dorothee Miels and his Gentleman's Band to record 18 tracks of early music with texts and themes connected to common experiences of our emotional lives.

The playing and singing are flamboyant; compared to the light touch employed by Quinta Essentia Quartet, *Inspired by Song* feels like stadium rock. The pieces are almost all familiar and rightly well-loved. The audio production is quite "hot," with the instruments and voice very present, yet with a good stereo image. The result has a palpable

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**"Classical music is not about visiting a museum but is an act of celebration..."**

**Everyone is invited."**

impact, in some ways similar to the impact and style of a winning performance on *American Idol*.

This kind of appeal goes a long way to demonstrating the charm of the recorder (and more broadly, early music's vernacular) to general audiences. It's clear that there is a crossover market, with folk music audiences and the numerous recordings of "roots" early music of the British Isles. *Inspired by Song* touches on this same repertory, but the sound seems to me to go beyond that: the crossover audience appeal appears to be with consumers of recordings like those of Andrea Bocelli, the Italian tenor made popular by PBS. This is not to disrespect the significant musicianship of any of these performers, but rather to connect the dots from the mass emotive appeal of the pop-opera sound and Temmingh's sonic approach to "commemorating our love of life."

A recorder-centric pleasure in this disc is hearing the sung versions

of tunes many of us know from Jacob van Eyck's 17th-century collection, *Der Fluyten Lust-hof*. Part of the appeal of this recording is the liberal sprinkling of dazzling versions of selections from Van Eyck and from another 17th-century collection, *The Division Flute*. Worthy of particular notice is Temmingh's performance of Johann Schop's setting of John Dowland's *Lacrimae Parvane*.

I imagine this disc getting airplay on college radio as well as within the classical music outlets. The sound will appeal to many listeners; along with the wonderful Brazilian music by Quinta Essentia Quartet, it is an ear-opening experience.



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# MUSIC REVIEWS

EDITIONS FROM UT ORPHEUS  
EDIZIONI, [www.utorpheus.com](http://www.utorpheus.com)

**TOUPIE (1994), BY CATERINA  
CALDERONI.** FL10, 2009.

A. Sc 4 pp. \$13

Italian composer Caterina Calderoni (b. 1963) is professor of composition at the Conservatory G. Nicolini in Piacenza. She is active as a composer of music for both concert and film, and also performs as a pianist, specializing in 19th-century *lieder*.

*Toupie* means “spinning top”, which is portrayed musically in this dramatic and engaging alto recorder solo. The music begins with just the pitches G, B and E $\flat$ . Other pitches are added first simply as decoration, but then become part of the main, frenzied discourse.

Much of the score is notated on three staves, to show a differentiation of “voices” and characters within the single line. It is a work for a very advanced player; the music requires a command of the virtuosic technical demands, but also keen musical understanding, so as to project the varied characters and lines coherently.

KEY: rec=recorder; S $\circ$ =soprano; 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=harpichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: *Sue Groskreutz*, 1949 West Court St., Kankakee, IL 60901 U.S., [suegroskreutz@comcast.net](mailto:suegroskreutz@comcast.net).

*Ut Orpheus Edizioni, Lost in Time Press,  
and a few others, especially from PRB and by Harold Owen*

The score is beautifully hand-copied. Some minor contemporary notation is used, but the basic components of the notation are largely traditional.

**TRE MICRO-MELISCHE DI  
APOLLO E MARSIA, BY ALESSANDRA  
BELLINO.** FL16, 2008.

A, violin. 2 scs 11 pp ea. Abt. \$18.

Alessandra Bellino (b. 1970) is an Italian composer who has won numerous European prizes and is a member of the faculty of the conservatory in Benevento. She has written several works for recorder and describes this work as follows: “The modern Apollo and Marsia contend for the ‘scene’ in these three ‘*Micro-meliche*’. The choice to assign the two instruments definite gestures originates from the idea of bringing the listening back to a sonority that ‘reminds’ somehow of the ancient instruments (*lyra* and *aulos*) but with an eye to the future.”

This is an extremely difficult piece in three brief movements. The music is entirely unmetered and filled with nearly constant use of extended techniques. Many of the effects are subtle in their aural impact, and it is music that requires a tremendous amount of technical and musical ability to execute successfully.

A page of detailed explanation of all extended notation is provided; both players read from copies of the score.

*Carson Cooman is an active composer with a catalog of more than 600 musical works in many forms, ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His work is recorded on over 10 labels, including Naxos and ABC Classics.*

**40 AIRS ANGLAIS ET UNE  
CHACONNE, BY GEORGE**

**BINGHAM, ED. NICOLA SANSONE,** FL17, 2012. A, bc. Sc 37 pp, pt 19 pp. Abt. \$26.95.

Nicola Sansone's preface contains interesting assertions about the place of the recorder in music history:

*The 20th century represented doubtlessly the most important historical period for the recorder because this instrument, playing different roles, was protagonist of the revival of ancient music in England at the beginning of the century and is the instrument on which modern musical pedagogy has been based in Germany and other European countries since 1920-30. The second post-war period then witnessed a remarkable flowering of compositions, characterized by a very ample variety of stylistic trends, from the most Retro style to the most audacious experimentalism. Since about 1970, the recorder has finally known a great worldwide success as an amateur instrument. . . .*

*This series intends both to propose the original repertoire of the past centuries, with the matching of well-known composers and pieces with others less known or still unpublished, and to promote present-day music in all its various aspects, in belief that Recorder has the right to a special place in an advanced musical civilization, not only for its role of historical memory or for its educational and recreative functions, but also and above all as a musical instrument ‘translator’ and ‘messenger’ between different languages, bearer and promoter of an active, sharable and open musical culture.*

The composer of all but one of the pieces, George Bingham, is not to be confused with the American

painter George Caleb Bingham. This Bingham was an English composer who worked in Amsterdam at the beginning of the 18th century. Little seems to be written about him, which fits the series' goal of "less known or still unpublished" works.

Piece #41, the "*une Chaconne*," is by Gottfried Finger (c.1660–buried August 31, 1730). Also known as Godfrey Finger, he was a Moravian Baroque composer. Born in Olomouc, in modern-day Czech Republic, he worked for the "popish" court of James II of England, and died in Mannheim, Germany.

I have reviewed other books from this four-volume series and find this

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***I have reviewed other books from this four-volume series and find this one as useful and well-done as the others.... The recorder parts are at an intermediate level, with a few being slightly more challenging.***

---

one as useful and well-done as the others. This volume includes two indices. One is an annotated index that gives the title, key, tempo and page number of the pieces in this specific volume. The other index covers all four volumes in the series. It lists "two recapitulatory charts for major and minor tonalities respectively ... with the purpose of providing a didactic instrument able to help the player to identify some technical and musical progressive goals." (The other three volumes are *50 Airs Anglois*, FL2; *40 Airs Anglois et 3 Sonates*, FL6; and *40 Airs Anglois*, FL11, all composed primarily by Bingham and edited by Sansone.)

It should be noted that the bass lines are not realized. The recorder parts are at an intermediate level, with a few being slightly more challenging due to ornamentation suggestions.

This book would be a good addition to a recorder teacher's library.

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

**3 CANZONI DA SONAR (1625),  
BY GIOVANNI PICCHI, ED. NICOLA  
SANSONE.** FL8, 2009. Var. Sc 24 pp,  
pts 4 pp. Abt. \$37.

In the closing years of the 16th century, Venice was regarded as the center of European music. The reasons for this are numerous, having to do mainly with Venice's large music pub-

lishing industry and the well-paying positions for the musical establishment of the numerous churches and the confraternities.

Of the many composers active at this time, the most renowned was Giovanni Gabrieli, who was best-known for his large-scale ceremonial music intended not only for the cathedral of San Marco, but also for the confraternity of San Rocco. Gabrieli and his uncle, Andrea, had a number of pupils, many of whom went on to achieve fame on their own.

In the Venetian musical culture, sacred music reigned supreme, but instrumental music played an increasingly important part in Venetian festivals, processions and church services. It is through the meticulous record-keeping of the Venetians that we find indications of instrumentation. The instruments most often encountered were the violin, cornetto and sackbut. Those were nearly always found only in the largest, richest churches and confraternities.

In smaller districts of Venice, the recorder was very popular. One such district was the *sestiere* (quarter) of San Polo. Many of the composers working in San Polo specified recorders, including Giovanni Battista Riccio, Francesco Usper, Giovanni Battista Grillo, Giovanni Priuli and Giovanni Picchi. All wrote small-scale instrumental and vocal works that specified the recorder, including the instrumental *canzone* found in this welcome collection.

At the time of his death on May 19, 1643, Picchi was said to have been 71 years old, indicating his birth date must have been in 1571 or 1572. He was the organist at the Basilica di Santa Maria Gloriosa dei Frari from about 1607 until his death. He also held the post at the Scuola di San Rocco (confraternity of San Rocco), previously held by Giovanni Gabrieli some decades prior.

Picchi may have been a lutenist as well. The dance treatise by Fabrizio



Caroso has an engraving of Picchi as lutenist on the cover. (Interestingly, the only portrait we have of Gabrieli depicts him playing a lute.)

It is certain that Picchi had an interest in dance music, unlike many of his contemporaries. In 1619 he published the collection *Intavolatura di Balli d'Arpicordo*. The apparent popularity of this book can be seen from the reprint in 1621. A toccata by Picchi appears in the *Fitzwilliam Virginal Book*, attesting to an international renown.

The pieces in this collection from the Italian publisher Ut Orpheus are taken from Picchi's 1625 collection *CANZONI / DA SONAR CON OGNI / SORTE D'ISTROMENTI / A Due, Tre, Quattro, Sei & Otto Voci, / con il suo Basso Continuo*. The set contains 19 pieces in all, both *canzoni* and sonatas, and is one of very few publications of purely instrumental music printed in Venice. As is the case with Riccio and Usser, Picchi adapts the successful techniques employed in Gabrieli's large-scale ceremonial works for his own smaller-scale needs.

Each of these pieces contains its own original instrumentation. *Sonata IX* is scored for two violins, "flauto" and continuo. *Canzon X* requires two "flauti," two trombones and continuo. *Sonata XVI* is marked for two violins, two "flauti," trombone, *fagotto* (curtal or dulcian), and continuo.

The designation of "flauto" clearly refers to the recorder, as the flute was normally referred to as "traverso." The question remains as to which recorder Picchi needs. The editor comments that the normal size of recorder in Venice at the time was the treble (alto) recorder in G. The musical requirements of the recorder parts are modest: from middle C (notated: the actual pitch was likely an octave higher) to top-line F on the staff. Other pieces specifying the recorder by other composers have similar ranges.

In practice, the recorder parts do work better with treble recorders in G,

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but soprano recorders in C can be used, provided they are Renaissance recorders. That design has a stronger lower register than do the more common Baroque recorders. If modern recorders are used, alto recorders in F reading up an octave will provide better balance. To properly balance the recorders, sackbuts and violins with gut strings should be used.

However, the prospective buyer should not be locked into a strict interpretation of the instrumentation. We successfully tried the marked instrumentation. Later we played them with

recorders and viols, another sonorous combination with a different character.

The expatriate Venetian composer Massimiliano Neri, writing from his post at the royal court in Munich in 1651, notes: "Dear reader, I advise you that, though each Sonata has been assigned its instruments, it is left to the performer's discretion to change them in accordance with his taste and convenience." Clearly Neri was aiming for a larger audience, as his common ensemble—the unique combination of violin, cornettino, trombone and dulcian—was not found elsewhere.

The basso continuo is not optional in this music. Given the wide gaps in the harmony, where violins and recorders are found in the highest ranges and the trombones and dulcian occupy the lowest ranges, that leaves the middle register empty. Without the continuo filling in the gaps, this music can sound decidedly odd.

This continuo part, like the others from Ut Orpheus, has been left unrealized. A competent player familiar with the basics of basso continuo playing will be of great assistance in playing these pieces.

This edition is very user-friendly. The music is large, clear and easy-to-read. Page turns are not a problem. There is a short introduction in both Italian and English.


This set will be useful to a small ensemble interested in exploring some of the lesser-known music of the early Baroque. Ut Orpheus is to be commended for bringing this undeservedly obscure music back to our attention.

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

**SINFONIA [I] FOR 2 RECORDERS (FLUTES), 2 HORNS, 2 VIOLINS, VIOLA AND BASS (1779), BY ANDREA FAVI, ED. NICOLA SANSONE.** FL15, 2011. Sc 40 pp, pts 48 pp. \$35.95.  
**SINFONIA [II] FOR 2 DESCANT RECORDERS IN B $\flat$ , 2 HORNS, 2 VIOLINS, VIOLA AND BASS, BY ANDREA FAVI, ED. NICOLA SANSONE.** FL18, 2012. Sc 36 pp, pts 32 pp. \$31.95

Mozart-era music from Bologna for "tenorino" recorders, horns and strings—who knew?

According to Nicola Sansone's informative introductory essays, the area between Bologna and Forlì—the capital of Italy's Romagna region—

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## Mozart-era music from Bologna for “tenorino” recorders, horns and strings—who knew?

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produced a small but significant repertoire of music using “tenorino” recorders in the years surrounding 1780. Seven of the surviving works are by composer Andrea Favi (1743-1822).

Sansone engages in considerable speculation about what a “tenorino” recorder could be, concluding that the term refers to a descant recorder in B $\flat$ . This size of recorder—more commonly called a “fourth flute” because it is pitched a fourth above the standard-sized alto in F—is an octave higher than the tenor recorder in B $\flat$  that was common in the region at the time.

*Sinfonia [I]* also calls for “ottavino” recorders, which are an octave higher than altos in F (our familiar soprano size), and asks the players to switch back and forth between the two sizes within each movement.

These two sinfonias are attractive works in the Classical style. The extensive unisons between the two violin parts suggest that they are intended for orchestral rather than chamber forces. In both sinfonias, the recorder parts resemble orchestral flute parts from the era: they double the strings or play chord tones in *tutti* sections and are featured either alone or alongside the horns from time to time, usually accompanied by the violas. The small-sized “tenorino” and “ottavino” recorders specified would sound an octave higher than the rest of the orchestra, giving them the boost in volume and separation needed to make them audible above the rest of the orchestra.

Since few recorder players in the world today have access both to a pair of descant recorders in B $\flat$  and to an orchestra of Classical strings and horns, these beautifully-produced editions will likely receive few readings with all of those instruments present. The recorder parts

for *Sinfonia [I]* can also be played by a pair of flutes (*traversi*)—the primary instrumentation indicated in Favi’s manuscript—and they also fit on a pair of sopraninos.

*Sinfonia [III]* is more problematic. The original “tenorino” parts are written in transposition, preserved in this edition, so that a recorder player reading in alto fingering on a B $\flat$  recorder would produce the intended pitches! If the editor had included an alternative set of recorder parts at concert pitch, it would have been easy to substitute soprano recorders for the “tenorini” without altering the music, making this edition much more practical.

*Gwyn Roberts is a performer/teacher of recorder and flute. She is co-director of Tempesta di Mare Philadelphia Baroque Orchestra & Chamber Players, and a faculty member at both Peabody Conservatory and University of Pennsylvania, serving the latter as Director of Early Music. [www.tempestadimare.org](http://www.tempestadimare.org), [groberts@sas.upenn.edu](mailto:groberts@sas.upenn.edu)*

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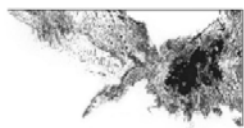
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**IN SIGHT OF THE OCEAN, BY FRANCES BLAKER, ED. CORLU COLLIER.** LIT019, 2009. SAATB, bass gamba/cB rec. Sc 8 pp, 6 pts 2 pp ea. \$18.

Frances Blaker received her performance degree in recorder from the Royal Conservatory of Music in Copenhagen, Denmark, where she studied with Eva Legêne. She also studied with Marion Verbruggen in the Netherlands. A professional recorder player, musician, composer and workshop director, she performs as a member of Farallon Recorder Quartet, Tibia Duo and Ensemble Vermillian. Many players in our consort have attended her recorder workshops sponsored by the Little Rock (AR) ARS Chapter and can attest to her expertise as a director.

Her own comments on the score, some of which I have selected, best describe the purpose and technique for composing this work: "The Oregon Coast Recorder Society invited me to compose a piece of music in honor of their director, Corlu Collier. . . . So in thinking of Corlu I very often think of the ocean, too, and could find no better title than *In Sight of the Ocean* . . . the ocean that, while seeming calm on the surface, surges with power below. I tried to bring both of these states of energy into the music."

Blaker has succeeded in this effort, starting calmly with only the lowest bass and adding voices, one by one, from the bottom up until beginning the surge with all voices playing (m. 26). Rhythms get a bit more complex from there to the end, with syncopation, more eighth notes and after-beats.

With no page turns, the score and parts have a clear format. The parts are not difficult, but players must pay attention to detail and keep together.

Our consort enjoyed playing *In Sight of the Ocean*—except for our huffing and puffing contra player, who was required to play constantly with no place to breathe! Blaker was wise to specify gamba as an alternative for this voice, although 'cello or string bass would work well. One never runs out of bow!

This composition, she explains, is a work in progress; this is merely the first movement. We can all look forward to more.

**INTO THE WOODS OR A'HUNTING WE WILL GO, BY FRANCES BLAKER, ED. CORLU COLLIER.** LIT018, 2009. Gemshorn quintet/S'oSATB. Sc 9 pp, pts 2 pp ea. \$18.

Frances Blaker tells us that this piece is suitable for recorders or like instruments. Lacking the suggested gemshorns (or like instruments), we used recorders. Consorts should not avoid *Into the Woods* just because it calls for gemshorns.

Blaker's comments on the score best describe the work's purpose and technique: "*Into the Woods* was written for the Oregon Coast Recorder Society, whose members also play all sizes of gemshorns. I was inspired by the ancient idea of making a flute from a goat's horn. . . . The simple story below\* came to mind, and I had great fun writing parts for goats—dissonances created by separate lines bumping into one another; bits of bird song; random little outbursts from one part or another. As a musical structure, the piece starts simply, increases in complexity to the center, and then winds down in the reverse order. Essentially [it creates] a pair of mirror images, although with many changes."

\*"One day the little herd of five goats decided to go hunting for little birds. They headed off cheerfully into the woods, planning to lure the birds to them by imitating bird songs . . . however, they didn't get the songs quite right, and in any case soon began to forget what they were doing. Feeling hungry, one by one they wandered back to their sunny meadow to munch grass."



Our consort had fun with this piece, but often got lost (like the goats). On the first reading somebody bleated, as suggested by Blaker; we all broke up, then started over.

The individual parts are not difficult, but keeping the ensemble together requires careful attention. There are meter changes: 4/4, 5/4, 3/4 and 6/4. We decided to insert letters in appropriate places. There are no page turns, and the score and the parts both show good, clear formatting.

The moral of this story might be:

These goats don't hunt, or bleat, very well.

*The late Bill Rees was music director of the Bella Vista Recorder Consort in Arkansas. Prior to retirement he taught woodwinds and music education at East Texas State University (now Texas A&M–Commerce), performed on recorder and traverso with the Texas Baroque Ensemble, taught public school instrumental music in Western NY State and served as a U.S. Navy musician. He was active in the recorder movement since the '60s and served on the ARS Board.*

**FOUR PIECES FOR RECORDER, BY FRANCES BLAKER.** LIT009, 2007. ATB, var. combs. Sc 12 pp, pts 4 pp ea. \$20.

These pieces for recorder trio have their genesis in the composer's residency at the Sitka Center for Art and Ecology in Otis, OR. The set opens with "Foxes and Ravens" (AAA), a lively representation of these critters at play. Juxtaposition of conjunct and disjunct motives, as well as imitative counterpoint at close linear proximity, are well applied to achieve a playful effect. At a brisk tempo—which the composer says is not absolutely essential for a successful rendition—the wide leaps will certainly be a challenge. Players will save rehearsal time by reading from the score during initial runthroughs.

"Wind Ships," for ATB, incorporates slow, descending modal scales as well as sustained dissonances to evoke the image of fog and moving cloud. We hear quotes from John Dowland's famous *Lacrimae*.

In "New Psalm," also for ATB, the composer offers stylized quotations from *Amazing Grace*. But for a single accidental, it is otherwise strictly diatonic (C major) and almost as pentatonic as the quoted tune. A curious feature of this movement is its grace notes following the principal note. Blaker's introduction refers to "lovely little voice risings at the ends of phrases." If the grace notes indeed represent these lifts, players could stand a bit of instruction on their execution. Because of the relatively low tessitura, the tenor solo at the opening is difficult to discern.

Rapid repeated rhythms on single pitches characterize the fourth piece, "Woodpeckers and Tommy Knockers" (ATT). According to [www.AmericanFolklore.net](http://www.AmericanFolklore.net), "Tommy Knockers are the spirits of departed miners that help miners find ore. They also knock on the walls of the mines

right before a cave-in." For players whose tenors lack a low D<sub>2</sub>, the composer has furnished a bass part as an alternative to the second tenor; however, a play-through comparing bass to tenor revealed that the bass provides the firmer foundation. The beaming across rests in the first tenor part was somewhat confusing on the first reading. A colorful feature is the synthetic scale ostinato.

Strong contrast of mood from one movement to another is among features that make this set satisfying to play and hear. Time invested in preparation will be amply rewarded.

**24 FIGURATIONS, BY PAUL ASHFORD.** LIT003, 2007. AAT. Sc 19 pp, 6 pts 6 pp ea. \$20.

Paul Ashford (1902–52, or 1906–52) grew up in Washington state, where he studied music at the University of Washington in Seattle. He took up the recorder in the late 1930s and figured prominently in founding the Seattle Recorder Guild in 1948. To learn more about Ashford, refer to Eileen Flory's article, "Paul Ashford and the West Coast Recorder Guild: A Short History," in the November 2007 issue of *AR*.

The *24 Figurations* (variations) were composed approximately 60 years ago for the West Coast Recorder Guild (based also in Seattle) and dedicated to the editor of *Lost in Time Press*, Corlu Collier (C. L. Robinson at the time of the dedication). The subject of these variations is a very simple, undistinguished eight-bar theme in E minor, composed almost exclusively in quarter notes. Through most of the piece, the variations dovetail one another so that a steady flow is maintained.

The tonality persists throughout except in a variation labeled "hot jazz." Greater variety is evident in the changes of meter and tempo as well as in the fleshing out of the eight-bar theme in some variations, with divisions a feature of many. The three parts are unremittingly coequal. Three extra parts are included to suit gambas.

*24 Figurations* is moderately challenging. The first alto player must be adept in the highest range of the instrument. A reading ran to nearly 14 minutes. The sequence of the variations seemed arbitrary, and the piece closed abruptly. *Lost in Time Press* has published five other works by Ashford—another trio and four quartets. Like the present trio, none requires the bass, a rarity in Ashford's day.

*Anthony St. Pierre, of Toronto, ON, has composed extensively for recorders. His Folia à 4, third prize in the 2007 Chicago Chapter's composition competition, may be heard at: [www.folias.nl](http://www.folias.nl). He holds a B.Mus. in composition from Ohio State University and M.Mus. in historical performance practices from Washington University. In the 1980s, he played oboe with Tafelmusik Baroque Orchestra and with the Studio de musique ancienne de Montréal.*

**LEATHER BRITCHES, BY PAUL ASHFORD, ED. CORLU COLLIER.** LIT006, 2007. SAA/T.T. Sc 4 pp, pts 1 p ea. \$8.

**MONEY MUSK, BY CORLU COLLIER.** LIT008, 2007. SAA/TT. Sc 4 pp, pts 1 p ea. \$8.

These two sets of variations on American folk country fiddle tunes would delight and challenge an intermediate or higher-level quartet. Paul Ashford is quoted in the introduction: "Fiddle tunes are an important part of our heritage of American folk music. Their racy rhythms and exuberantly flowing melodies give zest to any dancer's weary feet."

*Leather Britches*, originally written for the Seattle Recorder Guild in 1948-49, includes four variations on the tune. In the first variation, the alto has the melody for eight measures, then trades it back and forth with the soprano. Variation two pairs alto and tenor, then soprano and alto, eventually scattering the melody among all four parts. The third and fourth variations explore other keys. Each part is equally interesting, with the top two lines playing the tune most of the time. This is the simpler of the two pieces.

*Money Musk* is an 18th-century strathspey reel (a slow Scottish dance with gliding steps in quadruple meter). It includes four variations on the melody. The first variation alternates the tune between the second and third lines. In the second variation, the top line becomes a descant floating over the rest. The hubbub of the third variation is interrupted when all four parts have simultaneous eighth note rests (m. 44 and 48), clarifying who has the tune. The final variation assigns the melody to the alto, then the soprano line repeats it a quarter note later, emphasizing the off beats. This is a challenging piece, especially for the soprano.

Both of these pieces are fun to play, with complex rhythms; they capture the essence of a fiddle band. Because of the complexities, they do not lend themselves to being pulled out for an occasional sight-reading; players need to play precisely together. Each page is well-laid-out and easy to read on a heavy ivory-colored paper.

Three other fiddle tune variations in this series were reviewed in the November 2007 *AR*.

*Bruce Calvin started playing recorder in college some unspecified years ago, and has reviewed videos and books for professional library publications over the years. He and four others meet weekly in the Washington, D.C., area to play recorders. The group enjoys Renaissance through contemporary music, performing occasionally for special church events.*

**MUTATIONS AND PEROTINIAN (VERSION FOR ORCHESTRA), BY FRANCES BLAKER.** LIT024, 2011. *Mutations* ATBgB; *Perotinian* SAAATTBgB, opt. viols. Sc 11 pp, pts 4 pp. \$22.

**SANS ISSUE, BY FRANCES BLAKER.** LIT027 (orch. pts LIT028), 2012. S/S'oAT, double (string) bass, or

S/S'oSAATT, treble gamba, tenor gamba, double bass or bass gamba, pf. Sc 14 pp, pts 2 pp. \$22. Orch. pts \$20.

These two works by Frances Blaker are written with a great deal of flexibility. *Mutations* is a suite of four movements, the last of which, "Perotinian," is also presented in a recorder orchestra version. Similarly, *Sans Issue* is presented in both small ensemble and orchestral form.

Blaker gives directions for four possible instrumental combinations for the expanded recorder version of "Perotinian," as well as the further possibility of adding up to four viols. To expand *Sans Issue*, Blaker invites performers to "play any part on any instrument for which the range of the part fits," with as many players on each part as desired, as long as the numbers on each part remain equal.

Part of the reason that such a degree of flexibility is possible is that Blaker writes here in a style with strong minimalist elements in which the play of pattern is very much to the fore. Changes in harmonic and/or rhythmic textures are the primary focus of the music and there is often an ostinato element, as in "Perotinian" and *Sans Issue*; or there is constant background rhythm, as in "Solagio" and "Haller," the first two movements of *Mutations*. Blaker's writing is very colorful—and, although this is sometimes the result of dense harmonies or rhythmic complexity, the overall effect is always engaging and approachable.

Much early music takes its form from *ostinati* and varying textures. Blaker makes a connection to those earlier styles by basing the four movements of *Mutations* on music by, respectively, the Medieval composers Adam de la Halle, Johannes Ciconia, Solage and Perotin (each of the last two being a composer whose first name remains unknown). The influences will not be immediately obvious to those unfamiliar with the original compositions, but they do inspire Blaker to four complementary moods, from the smoothly flowing "Haller" to the brief, brilliant "Ciconery."

Blaker adapted "Perotinian" for recorder orchestra for the 2007 Port Townsend Early (WA) Music Workshop. As with the orchestral version of *Sans Issue*, the original four parts are amplified by doublings and thickened by reinforcing harmonies. In each case, the original effect is intensified by the extra substance given to the sound and by the additional colors supplied by the viols and, in *Sans Issue*, by a keyboard part.

*Sans Issue* is dedicated to a friend of Blaker's who plays string bass, hence the inclusion of that instrument in something of a solo capacity. The piece is rather orchestral in its effect, even in its original chamber form, which includes contrasts of solo and *tutti*, blocks of duple and triple figuration (reinforced initially by a change from *arco* to *pizzicato* in the bass), and sudden silences.

Most of this music would make a challenge for an upper intermediate ensemble. "Haller," though, is particu-



larly approachable and would be quite manageable for a lower intermediate ensemble. "Solagio" and "Ciconery" will demand the most care, due to their many accidentals, quick pace, and somewhat tricky rhythms.

Despite these difficulties, the music always shows great understanding of the recorder. The two orchestral pieces would be rewarding to play at chapter meetings, especially if the full instrumentation were available. The printed presentation in both editions is attractive and accurate.

Blaker has shown herself to be a composer of style and imagination. One often feels that these pieces could go on even longer without wearing out their welcome, and new works from her pen are eagerly anticipated.

*Scott Paterson, a former ARS Board member, teaches recorder and Baroque flute in the Toronto (ON) area, where he is a freelance performer. He has written on music for various publications for over 25 years, and now maintains his own studio after over 30 years at the Royal Conservatory of Music of Toronto.*

**UN MORCEAU DE JEANNE (FOR JEANNE LYNCH), BY FRANCES BLAKER.** LIT029, 2013. SATB. Sc 5 pp, pts 2 pp ea. \$15.

In her introduction Blaker has this to say: "In writing music for a specific person, ... I write about the traits I admire, acknowledge the path of life, try to evoke the spirit of that person." In her unique and uncanny way, Blaker has masterfully captured the late Jeanne Lynch's spirit and translated it into music.

I had the privilege of performing this piece at two important events that honored Lynch, former ARS Board member and recorder advocate who worked tirelessly on the logistics for the 2012 ARS Festival in Portland, OR (for more about Lynch, see the Winter 2013 *AR*). The first time I played it was at the ARS Festival, and

the second was at her memorial in September 2013. For the Festival, I played the hauntingly beautiful soprano line; and for her memorial, I played the determined, tireless bass line.

Playing each one was incredibly moving. It was a remarkably rewarding opportunity to play different parts and experience how each of them fit into the weave. I highly encourage any ensemble members who play this piece to learn more than one part.

Those who have played Blaker's compositions will recognize some vintage traits: recurring figures that give a strength of resolve, intriguing syncopations, piercing dissonances when the melody is at its most lyrical, and concise, compact writing. Blaker does not mince words or notes. She gets right to the point with *Un Morceau de Jeanne*, capturing Lynch's vigor, vitality and unflagging energy in the bass line, which starts alone and continues its driving repetitive eighth-note figure throughout the entire piece.

The tenor eases in with a permeating and heartfelt melody that starts on a weak-beat syncopation and melodically becomes ever more present, creating a lovely duet with the bass for 20 measures. Blaker then brilliantly enhances this idea by having the soprano and alto parts join in at the octave with the tenor and bass. The alto and bass continue their upward driving eighth notes while the soprano soars above the ensemble with the melody.

At the halfway point, the bass rests for the first time, for four measures, to contemplate its next move; the inner alto and tenor parts gently attend to the ever-present eighth notes. There is a moment of repose where the three lower voices drop out for one measure, leaving the soprano exposed on a low E—then everyone has a new spurt of energy before winding down briefly in order to do it all over again!

Each part has its own set of rhythmical and technical challenges—especially the bass, which uses almost the full range of the instrument. Ensemble skills are in demand with special attention to intonation and fluidity of the musical intent. It is a truly beautiful single movement contemporary work—filled with layers and emotions—that merits being pondered and played over and over.

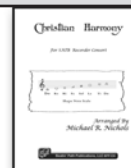
As with all *Lost in Time* publications, the score and parts are beautifully laid-out and tastefully printed on ivory-colored paper. Measure numbers are blissfully large and legible for facilitating rehearsals. This piece is best for upper-intermediate players.

*Vicki Boeckman was introduced to the recorder while studying flute at California State University, Northridge. She studied and taught recorder at the Royal Danish Academy of Music; in 2004 she relocated to Seattle, WA, where she continues to teach, perform and serve as music director of the Portland (OR) Recorder Society.*

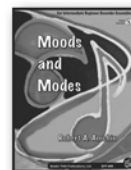


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**DENNIS' FOLLY, BY HAROLD OWEN.** PRB Productions Contemporary Instrumental Series CI031 ([www.prbmusic.com](http://www.prbmusic.com)), 2012.

A/fl, hc/pf. Sc 16 pp, pt 7 pp. \$12.

**THIRDS IN PLAY, BY HAROLD OWEN.** PRB Productions Contemporary Consort Series CC076 ([www.prbmusic.com](http://www.prbmusic.com)), 2012. SATB. Sc 4 pp, pts 2 pp ea. \$12.

Harold Owen is professor emeritus and former department chair of composition at the University of Oregon, where he also directs the collegium musicum. He has been involved with early music since the 1960s, as a performer in the faculty consort and in the touring John Biggs Consort.

Over his career, he has composed for a wide variety of groups, both large and small, and is the author of several books on composition (including a very widely used textbook, *Modal and Tonal Counterpoint from Josquin to Stravinsky*, now in its 7th edition, Schirmer Books). Both of these pieces for recorder demonstrate a good understanding of the instrument and show an especially colorful use of articulation and scoring. Owen's style is dissonant with a great deal of chromatic alteration, but with a strong tonal basis.

Despite the whimsical title, *Dennis' Folly* is in effect a substantial 11-minute sonata in three movements ("Lively," "Tranquillo" and "Jocund"). Owen explains in a short introductory note that he thinks of the piece as being neo-Baroque in style, which is most evident perhaps in its general clarity of texture, as well as in the fact that the last movement has something of the feeling of a gigue.

Overall, however, the piece is quite contemporary in character, with frequent complexities of rhythm and meter and substantial demands on the players' ensemble skills, making it most appropriate for advanced players. The effort is worth it, though, and the result is a piece with great presence and frequent charm, especially in the second movement with its waltz episode.

*Thirds in Play* is altogether lighter in tone, though no less well-crafted. It is in a single movement lasting about 3-1/2 minutes and centers around the contrast between two figures—one quick and syncopated, the other broader and more sustained. Once again, Owen's lively imagination and ear for texture are fully in evidence. The piece is at an upper intermediate level and will particularly reward precise ensemble playing.

Although there are some small discrepancies between the score and part in *Dennis' Folly*, they are easily resolved. The general presentation in both works is thoughtful and attractive.

*Scott Paterson*

**IN NOMINE FANTASIA, BY HAROLD OWEN.** PRB Productions Contemporary Consort Series CC062 ([www.prbmusic.com](http://www.prbmusic.com)), 2008. SATB recs, TB viols. Sc. 5 pp, pts 1 p ea. \$12.

**A THOM TALLIS FANCY, BY ANTHONY ST. PIERRE.** Polyphonic Publications 178 ([www.magnamusic.com](http://www.magnamusic.com)), 2007. A (S'o) T. 2 scs 2 pp ea. \$10.

Harold Owen's *In Nomine Fantasia* is one of a number of pieces written for the 150th anniversary of St. Mary's Episcopal Parish in Eugene, OR, where Owen is organist and choirmaster. Three of the pieces are for recorder quartet (SATB), and a Prelude and the "In Nomine" additionally use tenor and bass viols. One might guess that the church's music program has these players available, and that Owen (who does play recorder) wanted them included among the celebrants of his parish's sesquicentennial.

Notes provided by the composer, give the necessary information about the "In Nomine" *cantus firmus*: the *Sarum rite* antiphon "*Gloria tibi Trinitas*" was used by John Taverner (c.1490-1545) as the basis of a mass of that name. The "In Nomine" theme is from the part of the Benedictus beginning "In the name of the Lord." Owen notes that in the 16th and 17th centuries

over 150 instrumental pieces were composed on this theme, mostly viol fantasias and keyboard pieces. There are a fair number of recent pieces based on the theme as well, often commissioned by viol consorts like Fretwork.

One reason the "In Nomine" hasn't been more popular for recorders lies in its usual construction: one voice, usually the alto, plays the entire *cantus firmus* in long notes, forming the basis of the harmony for what are frequently elaborately contrapuntal pieces. The breath just isn't suited to producing this sustained, continuous progression through 55 or so measures. Owen solves this problem by using the theme as a quick, almost jazzy melody rather than a harmonic motive except in the fantasia's second section (mm. 18-40). There the chant is played by the tenor viol in half notes, with a filigree of arpeggios and scales from the other parts.

In the other sections, the theme is usually played in octave doublings—soprano-tenor or alto-bass, or, in one case, alto recorder-tenor viol, and in another the two viols in octaves. Meanwhile, the remaining voices may also be playing a counter theme in octave doublings. Thus the harmony is frequently three- or four-part (almost never six-part) but the sound is richly resonant.

The piece begins "Allegro" (♩=108), slows to a more relaxed "Tranquillo e legato" (♩=96) between measures 72-90 and accelerates back to the beginning tempo for the last 20 bars, ending with a rapid flourish taking all the instruments to a unison staccato eighth-note D, from the highest on the soprano recorder to lowest on the bass viol.

The group with which I read it found it pleasant to play and listen to: it's within easy reach of an upper-intermediate consort that is willing to work on getting the unison octaves exactly synchronized and in tune. We played it in a living room, but felt that, given the high tessitura at several points, a church or larger hall would be a better venue. Octave doubling by nature amplifies the sound, in any case.



*In Nomine Fantasia* is beautifully printed by PRB, and contains only one real anomaly that I could see: an out-of-range whole-note low E for the alto (m. 90). Since this note is also played by the bass recorder, one can only imagine that the voice-leading dissuaded Owen from exchanging notes between the tenor and alto, as the interval is the open fourth E-A in all parts. Players, however, may wish to consider some trading.

In contrast to the full sound of Owen's piece, Anthony St. Pierre's *A Thom Tallis Fancy* is fun for two players just reading companionably—meditating, perhaps, as much on Ralph Vaughan Williams's orchestral *Fantasia on a Theme by Thomas Tallis* as on the Tallis hymn itself.

Thomas Tallis (c.1505-85) originally composed the Phrygian-mode tune in 1567 for a metrical psalter compiled by the Archbishop of Canterbury (the text is from Psalm 2).

Vaughan Williams's 1910 setting of the melody for string orchestra has become one of the best known orchestral works of the 20th century, featured in a number of films and (according to [http://en.wikipedia.org/wiki/Fantasia\\_on\\_a\\_Theme\\_by\\_Thomas\\_Tallis](http://en.wikipedia.org/wiki/Fantasia_on_a_Theme_by_Thomas_Tallis)) voted into third place in 2014 by listeners of the UK's Classic FM "Hall of Fame," an annual poll of the most popular classical music works. Some may also know it as a hymn to the words, *I Heard the Voice of Jesus Say*, which Vaughan Williams set prior to composing his fantasia.

St. Pierre's setting is in three sections, with the theme in the alto in the first, passed to the tenor in the second, moving at a stately pace between 4/4 and 3/4 with frequent quarter-note triplets. In the final section, the alto player takes the soprano, and the rhythm changes to a brisk 6/8 and begins with doubling at the second octave.

The conclusion comprises a loose canon for the rest of the tune, ending with a brief, surprising shift into flats a

half-step lower (mostly) for the closing measures of the theme, but reverting to its original mode in the final notes.

In some respects playful, *A Thom Tallis Fancy* nevertheless retains the serious character of its inspiration, and could be used as a church prelude or interlude (at just over two minutes, it barely doffs a cap at Vaughan Williams's quarter-hour extravaganza). Easily in reach of intermediate players, it will challenge their breath control to keep the long notes steady, rhythms perfectly matched, and everything in exact tune—essential for the piece's success. In a small room, my companion and I found that keeping the alto on top throughout—rather than using soprano—was quite satisfactory.

The review copy is printed on separate sheets of 8½" x 11" paper, rather than one 11" x 17", which is a nuisance. There are no notes on the composer (a frequent reviewer in these pages and a prolific composer for recorders) or the piece. Both would be welcome.

*Suzanne Ferguson is active as an early musician in Ft. Myers, FL. She served on the ARS Board in the 1980s and is past president of the Viola da Gamba Society of America.*

**PASSACAGLIA, BY HAROLD OWEN.** PRB Productions Contemporary Consort Series CC059 ([www.prbmusic.com](http://www.prbmusic.com)), 2008. SATB. Sc 5 pp, pts 1 p ea. \$10.

Among various historical keyboard and wind instruments, Harold Owen plays the recorder; this short passacaglia is written idiomatically and carefully for the instrument. Owen notes that, unlike some Baroque and later examples, his work is "intentionally light-hearted, in keeping with the early dance-like passacaglias of the Baroque."

The language is traditional in orientation, and the technical demands are slight; it could be played by student groups. As is their wont, PRB's editions are well-engraved and easy to read.

*Carson Cooman*

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## ***Each duo is a bit harder than the previous, hence the "gently graded" description in the title.***

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**OF TIMES PAST: SUITE OF SEVEN GENTLY GRADED RECORDER DUOS, BY NICHOLAS WYNNE.** Nicholas Wynne Sheet Music Publications ([www.nicholas-wynne.co.uk](http://www.nicholas-wynne.co.uk)), 2009. AA. 2 sc, 10 pp ea. Abt. \$11.70.

Nicholas Wynne, who lives in Notts, UK, describes himself on his web site: "I studied piano and composition at Trinity College, London in the 1970s. I was encouraged in my composition by Sir John Tave[r]ner. My love of pianos led me to build up my own piano restoration business (the day job) while teaching piano in the evenings. The day job was finally relinquished in favour of more composing time."

These seven duets, composed and self-published by Wynne, each offer distinct challenges for two alto recorder players. Each duo is a bit harder than the previous, hence the "gently graded" description in the title. At the end of the first three ("Praeludium," "Grave," "Gavotte"), he suggests that the students switch parts and repeat. "Praeludium" and "Grave" are the easiest and offer beginning alto players a chance to learn to play with another person.

"Gavotte" and "Hornpipe" emphasize accidentals. "Pastorale" is in 6/8 time with 16th-note rests thrown into the rhythmic patterns. "Crye" explores wide intervals, as well as the upper ranges, but also has a three-measure *ossia* if the upper register is too much.

"Brawl" uses many perfect intervals as well as a brief dissonant passage near the end, concluding on a consonance. It also uses changing time signatures and lots of accidentals.

At the web site, you may purchase a hard copy or a PDF version of the music. You can also listen to a synthesized performance of all seven duos (before purchasing.) I think these

duets would be a good addition to a recorder teacher's library.

Valerie Hess

**ON THE PAVEMENT, BY LANCE ECCLES.** Orpheus Music OMP228 ([www.orpheusmusic.com.au](http://www.orpheusmusic.com.au)), 2010. AA. 2 scs 5 pp ea. \$17.78 publ., \$14.23 as PDF.

*On the Pavement* contains four mildly contemporary duets; the two altos are active in all four of them. The duets use contemporary idioms, but they are not extraordinarily dissonant.

In the lively first piece, "Pigeons," the two alto recorders, when heard together, sound like a perpetual motion. There is a total of five quarter rests in the score, never in both parts simultaneously. This piece has no key signature, starting and ending in C major, but it travels freely into other key areas without any key signature changes; know your accidentals!

It is printed without any articulation guidelines, but we experimented with various articulations other than straight single and double tonguing—particularly slurring a figure that dips to the lower neighbor tone and back (there are lots of these in both parts).

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The top part has mild scale and arpeggio work, but the bottom part doesn't—it is my opinion that the bottom part is significantly easier to play. The piece as a whole reflects its title: the constant motion of pigeons when they mingle with people, hoping for a handout.

The second piece, "Leaves," is a lyrical one-page Andante in G minor. There are some lovely descending whole-tone scales played simultaneously in both recorder parts, a major third apart, quite a musical picture of falling leaves. The top part has one two-octave jump between fourth-ledger-line G and G on the second line on the staff.

The third piece, also only one page long, is called "Wind." If you plan to play this, start practicing chromatic scales now. The runs are mostly chromatic with a whole step here and there, to keep you awake. Near the end, there is a striking passage of tritones—in the top part, then passed to the lower part. Another characteristic motive of this piece is the ascending minor seventh.

The final piece, called "Rain," is more of a playful rhythmic showpiece; it uses much less chromaticism than the first three pieces. As in "Wind," "Rain" also has a section of tritones rhythmically interwoven into the two parts. As the title might imply, this piece is also suggests perpetual motion when the parts are combined.

*On the Pavement* is definitely a set for advanced intermediates. We

enjoyed these Eccles works and found them to be delightfully contemporary, but much less dissonant than some of his other works that we have played.

Shannon Groskreutz began recorder as a young child and attended the children's program at Indiana University. She is a Lecturer in Music Theory at Stetson University, and is also coordinator of select music theory and aural training courses. A Ph.D. candidate in Music Theory at Florida State University (FSU), she was also a teaching assistant and fulfilled the requirements for FSU's College Teaching Certificate, to be awarded with her Ph.D. She previously earned two Master's degrees in Music Theory and Oboe Performance from FSU, and a Bachelor's degree in Oboe Performance from DePaul University in Chicago, IL.

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