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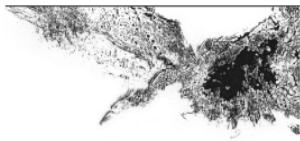
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# EDITOR'S NOTE

Before you ask: yes, that's a skull on the cover of this issue. Besides portraying two important figures at Henry VIII's court, Hans Holbein uses anamorphic painting to create an image only visible from a certain angle (other artists used elements involving mirrors). The greyish diagonal smear at bottom center becomes a human skull when the vantage point is above the top right corner (please do not injure yourself!). One analysis points out the contrasting symbolism in this painting of Renaissance science and art—represented by the finery worn by the men, and the many artistic and scientific implements (musical instruments included). Choice of this cover was intentional: you'll know why when you read **Han Tol's article on Fontegara and Ganassi** (page 26).

This issue spotlights options for **summer workshops** (page 15). The headline for this section is the essence of the "second law" of late author and futurist Arthur C. Clarke.

Aside from that lofty sentiment, there are the everyday challenges of practicing for those workshops: **Anne Timberlake** tackles that topic in her **Technique Tip** (page 14).

Early congratulations to **2013 ARS Distinguished Achievement Award winner Bernard Thomas** (page 4), whose popular editions are reviewed in this issue's **Music Reviews** department (page 39).

*Gail Nickless*

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VOLUME LIV, NUMBER 1

SPRING 2013

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

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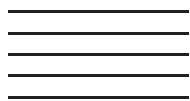
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*Please contact the ARS office to update chapter listings.*

# PRESIDENT'S MESSAGE



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



Have you ever wondered, "What if...?" I cannot imagine a single person who has never thought that. Lately I am thinking more on the lines of "Why not...?" "Why not me?" "Why not you?" "Why not the ARS?"

## *I have decided this is the year of "Why not...?"*

We put up so many stumbling blocks for ourselves and beg to wonder why we fail. Not this year. I have decided this is the year of "Why not...?"

Do you remember when you picked up the recorder for the first time? The thrill and the excitement of this new instrument in your hands making this amazing sound? Why not pass that excitement on to someone you know? Why not let someone borrow your "old" instrument and introduce them to world of recorders? Why not share all that talent you possess

with others in your community? Why not introduce someone to your ARS chapter, consort or recorder orchestra?

This issue of *AR* is packed full of exciting workshops held all over North America. Why not check out one (or like me, two or three)? Better yet, why not invite someone to come along with you? Workshops are a great way to study with some of the best teachers and meet new friends along the way. Why not this year?

Some 74 years ago, the founders of the ARS collectively said, "Why not...?" and then took action by laying down the foundation of our organization. Our goal as members of the ARS is to build on this foundation of excellence while meeting the challenges of the future. What can each of us do to build

on the legacy of the ARS? Progress, change and innovative ideas are crucial for our survival. It is incumbent on each of us to continue to build on what the ARS has accomplished in 74 years.

Why not be a part of an ARS chapter, consort or recorder orchestra? Why not follow your heart to that workshop you have been dreaming about for years? Why not play a concert for your community of friends? If each of us recognizes and supports the foundation upon which the ARS is built and continues to invest in the future then the legacy of the ARS will grow and prosper. Why not...?!

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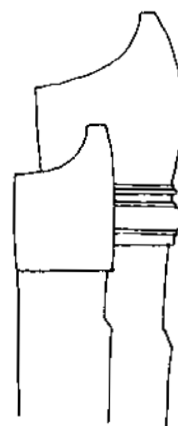
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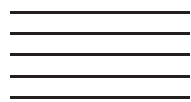
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*Bernard Thomas is ARS award recipient;  
Eileen Hadidian dies; Montréal Recorder Festival 2012*

## ***Bernard Thomas to receive ARS Distinguished Achievement Award***

*By Laura Kuhlman, ARS President*

One of the greatest pleasures of being on the ARS Board of Directors is making awards to so many deserving musicians (professional and amateur), teachers, musicologists and students. The **Distinguished Achievement Award** (DAA) recognizes a person for outstanding contributions to the study of recorder and music in general. This year the ARS is proud to present this award to **Bernard Thomas**.

Thomas has edited works for London Pro Musica (LPM), Antico and Musica Rara editions. He plays early wind instruments with Musica Reservata, the Consort of Musicke and his own LPM. He is interested “in bringing musicology and live music closer together ....” says John Mansfield Thomson (*Early Music*, July, 1974).

He has continued to fulfill that goal with his many subsequent LPM volumes comprising various series, each devoted to a different type of early music. His editions were at first produced for his own ensemble of the same name. However, in the 1970s, when the demand for high-quality, relatively inexpensive editions of early music in Great Britain increased, Thomas began making his editions available to early music groups other than his own by publishing them. Today they are used by players of recorders and other early instruments worldwide, and new editions are still being produced (and frequently

reviewed in these pages; see Music Reviews in this issue).

The DAA award will be presented to Thomas in November during the Royal Greenwich Early Music Festival in England, [www.earlymusicshop.com/More/Greenwich\\_International\\_Early\\_Music\\_Festival.aspx](http://www.earlymusicshop.com/More/Greenwich_International_Early_Music_Festival.aspx). The ARS looks forward to sharing more on Thomas through our Facebook pages and web site. We invite those of you who might know Thomas, or want to share a story



***Bernard Thomas in a 2013 photo by Jonathan Burbidge (courtesy of Jeremy Burbidge)***

about how his publications influenced your musical journey, to send in stories.

### **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**  
**Valerie Horst 2002**  
**Pete Rose 2005**

**Marion Verbruggen 2006**  
**Anthony Rowland-Jones 2007**  
**Ken Wollitz 2009**  
**David Lasocki 2011**  
**Bernard Thomas 2013**

*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**



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The ARS Board of Directors expresses its sincere appreciation to the following contributors from 10/11/2012 through 1/14/2013. Without your donations to these funds, many ongoing programs could not exist using only membership dues. The combined donations for these funds are \$21,609.

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Cunningham, Shirley & Roger  
Faber, Peter  
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### Concerto Level (up to \$500)

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# 11th Montréal Recorder Festival: Les journées de la flûte à bec 2012

By Anne Paulson, Bloomingdale, NY

On September 14-15, 2012, **Ensemble Caprice** (**Sophie Larivière** and **Matthias Maute**, co-directors) hosted the **Montréal Recorder Festival (MRF)**, held on and around the McGill University campus (QC). For me, attending this event over the past few years has opened up an exciting world of recorder performers, ensembles and music, with the added benefit of being in dynamic Montréal—a city that's foreign yet familiar, old and yet new.

Additionally, there is the immense pleasure in witnessing the rise of a new generation, such as the recorder ensemble **Flûte Alors!**, members of which were the instructors for the 2012 Festival's chamber music workshops.

The MRF began in the evening with a master class for advanced amateur players with Maute, performer,

conductor and composer of many pieces for recorder. Maute is a skilled and talented teacher, who expertly guided two individual students and two ensembles (in both English and French) through the intricacies of Baroque style and sensibility. The youngest participant was **Bryan Boehnke**, age 12, from St. Paul, MN, who thrilled listeners with his interpretation of Telemann's *Fantasia No. 10*.

Following the September 14 master class, Maute returned for a concert, "Il flauto solo: Dialogue amongst composers," where the audience was asked to imagine a party of composers (Maute being one, of course) sitting at various tables having discussions, even arguments, musically expressed only through the recorder. Maute is a genius at juxtaposing pieces in surprising ways; for example, he played two pieces by Astor Piazzolla (*Tango-Etudes No. 1*

and *No. 3*) composed in 1997, one on either side of Jacob van Eyck's *Amarillia bella* composed in the mid-17th century. It worked beautifully!

Larivière joined Maute on two of his own compositions: the lovely *Sonata a due* (2011); and a delightful ending to the concert, *La petite etude* (1987).

On September 15, MRF attendees participated in morning chamber music sessions, taught by Flûte Alors! members **Vincent Lauzer**, **Marie-Laurence Primeau** and **Caroline Tremblay**.

After lunch, **Alexa Raine-Wright** joined her Flûte Alors! colleagues for their "audience choice" program, where the audience was allowed to decide which of two pieces the group would perform or which line in a particular piece each performer would play. It was mind-blowing for us amateurs to figure out that each performer was able to play any of the four parts of six pieces!



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*There is the immense  
pleasure in witnessing the  
rise of a new generation.*

In the late afternoon, Lauzer returned for the “Recorders for All” session where, in the space of 90 minutes, he prepared a group of amateur recorder players to perform (quite successfully) several challenging pieces as the audience arrived for the evening concert.

The highlight of MRF was the opportunity to attend the first offering of Ensemble Caprice’s 2012-13 season: “Gloria! The Return of the Angels,” a stunning all-Vivaldi program. The orchestra and a superb eight-member female chorus presented Vivaldi’s *Magnificat*, *Juditha triumphans*, and *Gloria*, interspersed with instrumental pieces, all performed with Ensemble Caprice’s incredible energy and passion.

In 2013, MRF joins the Montréal Baroque Festival, June 21-24. Guided by the theme “The New World,” the festival will offer concerts, a nine-hour Jacob van Eyck marathon, a Brazilian workshop with Cléa Galhano, and more. For more information: [www.ensemblecaprice.com](http://www.ensemblecaprice.com), [www.flutealors.com](http://www.flutealors.com), [www.montrealbaroque.com](http://www.montrealbaroque.com).



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*At right, Flute  
Alors! in its  
“audience  
choice” pro-  
gram (l to r):  
Vincent Lauzer,  
Alexa Raine-  
Wright (recipi-  
ent of past ARS  
scholarships),  
Caroline  
Tremblay  
Marie-  
Laurence Primeau.*



*At left, 12-year-old  
Bryan Boehnke is  
coached in the  
master class by  
Matthias Maute.  
A 2011 ARS schol-  
arship recipient,  
Boehnke began his  
recorder studies  
as a Suzuki student  
of Mary Halverson  
Waldo and currently  
studies with Cléa  
Galhano.*

*Below, Matthias Maute conducts Ensemble Caprice  
(Sophie Larivière seated at left, playing recorder) in  
“Gloria! The Return of the Angels” (all photos by  
Ragnar Müller- Wille).*



## Recorders Debut in *Make Music New York*

*Adapted from an article by Carol Scafati, New York City, NY*

On a scorching summer evening, **Deborah Booth** led an enthusiastic group of recorder players in a cool program of pieces by Bach, Telemann, Gabrieli, Josquin, an anonymous setting of *Daphne*, and a lively arrangement of *The Sunny Side of the Street*. About 35 players (primarily intermediate/advanced) from the New York Metro area participated, although players of all levels were welcome.

The setting was Strauss Park at Broadway and 107th Street, in the middle of one of New York's busiest traffic intersections. The din of honking autos, heavy trucks, and loud motorcycles faded as Renaissance, Baroque and contemporary music filled the air. Neighbors and passers-by enjoyed the performance as much as the players.

Now in its sixth year, *Make Music New York* (MMNY) is a unique celebration of free concerts in public spaces throughout the five boroughs of New York City on the first day of summer, June 21. MMNY takes place concurrently with similar celebrations in over 460 cities globally.

This year was a first for a recorder group, listed online in the Mass Appeal section of the event that gives those without group affiliation a chance to take part. It brings together musicians to play single types of instruments—accordions, bagpipes, various string groups and modern woodwinds, ouds, guitars, mandolins, percussion, toy pianos, ukeleles. "I was totally amazed at the response I received to my listing," Booth remarked. She was equally amazed that they all showed up, energized in spite of the wilting heat and ready to play.

After such a successful start, the recorder received a big boost in awareness and recognition as an important instrument—and definitely has a great future in the MMNY event.



## Recorders in New York City

*By Anita Randolfi, New York City, NY*

The **New York Philharmonic's** concert of September 20, 2012, included a beautiful piece by Jewish-Hungarian composer György Kurtag (b. 1926): *quasi una fantasia* for piano and groups of instruments, Op. 27, no. 1 (1987-88). A piano concerto, its four short, dense movements are played sans pause. Only the piano (**Leif Ove Andsnes** was soloist,) timpani and conductor **Alan Gilbert** were on the stage of Avery Fisher Hall. The other instruments of the orchestra—one on a part, divided into string, wind, brass, and a large contingent of percussion—were distributed spatially around the hall "separated from each other as far as possible." The orchestral instruments, except percussion, were at the highest point, Fisher Hall's third tier.

From my seat, I could see only the stage and was very surprised to hear the sound of the recorder among the winds. Checking the program notes, I saw recorder listed in the instrumentation; later, consulting the score, I found it called for ATB recorders. The recorder parts are notated on the same staff as the flute/piccolo parts, the various flutes never playing more than one at a time. It seems that Kurtag imagined the entire part realized by one player.

In this case, all flutes were played by **Helen Campo**. The expressive range of this remarkable piece encompasses the dreamlike to the brutal. Whenever Kurtag includes recorder, there was no difficulty hearing it among the more usual orchestral instruments.

The Dutch recorder virtuosa **Marion Verbruggen** was the soloist with **Musica Viva of New York** on October 28 at All Souls Church in Manhattan. Because of the imminent arrival of Hurricane Sandy, the city subway system shut down early; to get everyone home in time, the program had to be shortened. Still, we had the full pleasure of hearing Verbruggen as soloist in three concertos: *Concerto in C Major*, TWV51c by Telemann and *Concerto in G* by J.C. Schultze, both for alto recorder, strings and continuo; and the Sammartini *Concerto in F* for soprano recorder and strings.

Verbruggen was a splendid soloist—virtuosic in the fast movements, eloquent in the slow movements. Her sound was focused, and full, the intonation faultless. Unfortunately the orchestra did not rise to her level of intonation and ensemble.

Some nice recorder playing was a part, albeit a small part, of two other programs in November. The first was by **Early Music New York**, led by **Frederick Renz**, in St. James' Chapel at St. John the Divine Cathedral;

I attended the November 11 concert. Its imaginative program, "Istanpitta," featured many ways of realizing these Medieval dance tunes. **Melodia Women's Choir**, conducted by **Cynthia Powell**, gave a wide-ranging and carefully-considered program entitled "Questions About Angels" at West End Collegiate. Nearly all the skilled multi-instrumentalists played some recorder in the "Istanpitta" program; **Wendy Powers** and **Theresa Pascoe** were the recorder players for Melodia.

On November 17, a concert of music by contemporary composer **Beth Anderson** was given at St. John's Episcopal Church in Brooklyn, NY. Featured in the latter portion of the concert were Anderson's chamber works,

*Skate Suite* and *The Eighth Ancestor*, performed by Brooklyn Baroque: **Gregory Bynum**, recorder; **Andrew Bolotowsky**, Baroque flute; **David Bakamjian**, Baroque cello; and **Rebecca Pechefsky**, harpsichord. These compositions present a combination of lyricism, minimalism and powerfully personal musical vision that make them both fine recorder music—and fine music, period.

Anderson's musical lines range from intimately tender melodies (the "Lullaby" portion of *Ancestor*), to spooky and slightly menacing twistings and turnings (the "Encircling Gigue" movement of *Skate Suite*), to marvelously sustained jubilation (the numerous and diverse, purely happy musical phrases strung together in the "Hora" portion of *Ancestor*).

A recording of these pieces and other works by Anderson, featuring the musicians who performed in this concert, is set to be issued in 2013 by MSR Recordings. YouTube videos of the November 17 performances of the pieces with recorder may be found at the following links:

*Skate Suite*, [www.youtube.com/watch?v=4hFiHjgYHqU](http://www.youtube.com/watch?v=4hFiHjgYHqU)

*The Eighth Ancestor*, [www.youtube.com/watch?v=widoz15-BvI](http://www.youtube.com/watch?v=widoz15-BvI).

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## In Memoriam: Eileen Hadidian, 1948-2012

With her husband at her side, Eileen Hadidian, age 64, died at her home in Albany, CA, on the morning of December 14, 2012, after a long battle with cancer.

Hadidian was a well-known professional recorder and Baroque flute player in the Bay Area (CA). She appeared in concert and taught workshops throughout the western U.S., as well as offering private lessons from her Albany home.

Hadidian was born on June 9, 1948, in Beirut, Lebanon, to Armenian parents. She received her B.A. in Music from the American University of Beirut and her M.A. and Doctorate in Early Music from Stanford University. In addition to serving on the music faculty at Mills College, she directed the Hausmusik concert series in Albany for 20 years before founding Healing Muses, a non-profit organization that brings soothing music to Bay Area medical centers. She recorded five CDs on the Healing Muses label; her work has been featured in a number of publications, including *AR*, *Early Music America* and *Yoga Journal*. (A selection of her CDs remain available through the ARS CD Club.)

Hadidian's involvement with music for healing grew out of her own experience with breast cancer. After using music for her own healing and pain management, she began to play for other cancer patients, exploring ways in which music can be used to soothe critically and chronically ill people. In 2010,



**Audiences looked forward to calm amid the bustle of the biennial Berkeley Festival, where Hadidian regularly shared her talents during the ARS Great Recorder Relay: (r) she performs there in 2004 with Healing Muses harpist Maureen Brennan**



Assemblywoman Nancy Skinner named her "Albany Woman of the Year," one of 13 women honored for going above and beyond the call of duty to make a significant difference in their communities.

In addition to her musical projects, Hadidian served as a breast cancer peer support volunteer, helping cancer patients navigate the medical system and become informed and proactive in their care. She loved to read, go for walks, explore world music, watch foreign movies, travel, and get together with friends for good meals and philosophical discussions about life's journey.

She is survived by her husband, Peter Tichenor, and daughter, Melia Tichenor. Memorial gifts may be made to Healing Muses, which will carry on Hadidian's founding legacy. Donations can be made online, [www.healingmuses.org](http://www.healingmuses.org), or mailed to Healing Muses, P.O. Box 10862, Oakland, CA 94610.

*For more insights into Hadidian's teaching and music, read her words in the September 2006 AR. Also in 2006, the East Bay Recorder Society received an ARS chapter grant for an innovative project—for Hadidian to create a "gig book" for use in retirement and nursing homes. It is still available; contact EBRS through its web site, <http://symbolicsolutions.com/ebrs>, for information.*

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## Belated Happy Birthday, FRQ!



In 1987, four students at the Antwerp Conservatory decided to start a recorder quartet. Winning the prestigious Musica Antiqua Competition in 1990 at the Flanders Festival in Bruges, Belgium, was the start of an extensive concert career—more than 1800 concerts in 42 countries on five continents.

In 2012, the **Flanders Recorder Quartet** celebrated its Silver Jubilee by recording *Encore!* (Aeolus AE-10196)—pieces chosen partly as an outcome of their engaging Jukebox concerts where each audience picked its program. Current members (*l to r above*) are **Bart Spanhove, Tom Beets, Joris Van Goethem and Paul Van Loey.**

*Encore!* is available at [www.flanders-recorder-quartet.be](http://www.flanders-recorder-quartet.be).

## Bits & Pieces

Two movies about **Vivaldi**? It appears that two biographical films, both confusingly titled *Vivaldi*, go head-to-head in 2013. One tells of a “forbidden romance that develops between composer, priest and violin virtuoso Antonio Vivaldi and his protégé, singer Anna Tessieri Giro,” resulting in the composition of *The Four Seasons*. Reports are that Joseph Fiennes stars as the acclaimed Baroque composer, with Jacqueline Bisset, Malcolm McDowell and Carice van Houten.

Also slated is “A biography of Antonio Vivaldi’s early life, when the young priest became the music teacher at a school for the illegitimate daughters of Venice’s courtesans.” It focuses on how the composer turned a group

of outcasts—the abandoned daughters of Venetian courtesans—into a world-class orchestra that eventually played for the Pope. Max Irons is in the title role, with Claire Foy, Elle Fanning and Neve Campbell in supporting roles; Alfred Molina is Tartini. Music composition is by Carlo Siliotto, founding member of the Italian band *Canzoniere del Lazio* and composer of over 70 film scores (including Golden Globe-nominated Kazakh historical epic *Nomad*).

Release date for either *Vivaldi* film was unclear at press time: stay tuned.

The biennial **Boston (MA) Early Music Festival (BEMF)**, set for June 9-16, has announced its schedule of concerts, performances of Handel’s *Almira*, master classes and exhibition. Recorder- or wind-related highlights include: June 11, *Symphonie des Dragons*, Gonzalo Ruiz, director; June 13, 5 p.m., *The Newberry Consort*,

## Back to the Future with Autosalvage

A 2012 NPR piece described it as “the psychedelic band that vanished,” [www.npr.org/2012/08/16/156487498/autosalvage-the-psychedelic-band-that-vanished](http://www.npr.org/2012/08/16/156487498/autosalvage-the-psychedelic-band-that-vanished). It’s also the band that utilized the late **LaNoue Davenport** on recorders, sackbut and krumhorn—and they’re making a comeback at the two-week South by Southwest Festival in Austin, TX, on March 14-15, [http://schedule.sxsw.com/2013/events/event\\_MS22689](http://schedule.sxsw.com/2013/events/event_MS22689).

**Autosalvage** signed a major recording deal with RCA in New York City, NY, in 1967, becoming one of the first bands to record on a new 1” 8-track machine (which replaced four-track machines). They brought LaNoue in to play early instruments; his son Darius was drummer for the group. Other rock bands had used recorders, like the Beatles, but not krumhorns—this was the first. The group’s self-titled album came out, to decent reviews—but it didn’t lead to a tour. Band members went their separate ways until recent years, when the album was re-released on CD.

For the return, LaNoue’s son Mark plays recorders and krumhorn. “I have the exact Dolmetsch recorders my dad played,” he elaborated.

The current group is (*l to r, in photo by Harry Gale*): founder Tom Danaher, Lowell Levinger, Sam Page, Darius and Mark Davenport, and Rick Turner.



David Douglass and Ellen Hargis, directors (with Tom Zajac, flute, psalter, bagpipe, pipe and tabor, and percussion); also June 13, 8 p.m., **BEMF Orchestra**; June 15, *Hespèrion XXI*, Jordi Savall, director (with Haïg Sarikouyoumdjian, ney); June 16, **The Royal Wind Music, Paul Leenhouts, director**. For more details and ticket purchasing information, visit [www.bemf.org/pages/fest/festCon.htm](http://www.bemf.org/pages/fest/festCon.htm).

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# EDUCATION

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By Mary Halverson Waldo,  
*mhalvwaldo912@gmail.com*

Over 50 years ago in war-torn Japan, Shinichi Suzuki taught very young students on the violin, having realized that for them learning a musical instrument could be just as natural as learning their native language or “mother tongue.” Most children throughout the world learn to speak their mother tongue with no formal training, and they pick up even the most subtle nuances simply through exposure to the rich environment of language in their families.

The *Suzuki Method for Recorder* was developed from this venerable pedagogical approach, which makes the study of music accessible to students from a young age. However, students of all ages can use the method to play the recorder with enjoyment, fluency and a beautiful sound.

There are several basics that describe the Suzuki Method for any instrument.

**Parental Involvement:** Just as when a child learns to talk, a parent (or other responsible adult) is actively involved in the process of learning music, attending lessons and helping with daily home practice. The adult also learns the basic techniques of playing the recorder—usually before the child does, in order to know what is expected.

**Early Beginnings:** Instrumental study is accessible to children as young as three or four years of age, although it’s never too late to begin—many adults also love this way of learning.

**Repetition:** Refinement of learned repertoire through mindful repetition is

a way of developing fluency in technique, just as one gains skill in one’s native language through the regular use of words and phrases over time. For example, a recorder student studying the poignant folk song, “The Turtle Dove,” in Volume 1 of the *Suzuki Recorder School* will continue to play that piece regularly over time, while adding such pieces as G. F. Handel’s sonata movements, and parts of the *Royal Water Music Suite* in the next few volumes. Over the years, students build a large repertoire of memorized pieces—which in turn gain more “polish” with continued practice.

**Encouragement:** Just as with language, every child learns an instrument at his or her own pace, and each child is given sincere praise for every small effort. Complex skills are broken down into small, attainable steps.

Beginning soprano recorder students are taught to make a clear articulation on the head joint, followed by notes starting with low D, using ingenious ways to make each new note easy. In this way, both right and left hands start out with good position. Parents and teachers work together to provide a rich environment for students to learn in a positive and enjoyable way. Kids also encourage one another.

**Learning with other Children:** Individual lessons and group classes are equally important, along with performances. Younger recorder students in a mixed-level group lesson see and hear more advanced students playing Bach minuets; they sing along, using articulations heard on the reference recording (and provided in the score). They also observe what kind of teamwork goes into making a beautiful uni-

*What is the Suzuki Method for Recorder?  
Every Child Can!*

son sound with a group of soprano recorders! Older kids learn alto, tenor and bass, and also how to be leaders of an ensemble.

**Graded Repertoire:** *Suzuki Recorder School* (Katherine White, originally published by Warner Bros., now by Alfred Publishing), Volumes 1–8 for soprano and alto, expose students to a balanced variety of carefully-chosen pieces such as folk tunes of rhythmic and melodic interest, to numerous composers from the early 17th century through the high Baroque, to an entire suite by Hotteterre le Romain, and a concerto by G. Sammartini. Also available are the keyboard accompaniments, and CDs, with captivating performances by Marion Verbruggen, Mary Springfels and Arthur Haas.

**Delayed Reading:** Music notation is introduced when students are developmentally ready to decode symbols, just as reading is taught in school, and when they’ve gained ease and fluency with the instrument. Students from Suzuki studios can be heard playing a variety of historical and contemporary styles outside of the repertoire, as soloists as well as in consorts and mixed instrument ensembles, up to an advanced level.

Suzuki music education can be found in home studios, community music schools, and public and private school music classrooms.

Throughout the year in various places, the six-hour introductory course to the Suzuki philosophy—*Every Child Can!*—is offered to anyone seeking basic information or continuing education credit.

Would a recorder teacher with 20 years experience benefit from Suzuki



Teacher Training? Yes, if that teacher is interested in tapping into a deep well of ever-expanding pedagogical knowledge, and in sharing personal ideas and experience with other teachers. Every instructor brings his or her own style to the Suzuki Method, thereby enriching the entire community. Information is available at [www.suzukiassociation.org](http://www.suzukiassociation.org).

In response to Suzuki's success with the violin, other instruments have adapted this rich philosophy—including not only the recorder, but also viola, 'cello, bass, flute, harp, guitar, piano, organ, voice, mandolin, trumpet and early childhood education. The Suzuki Method is a global network in which

teachers and students all over the world enjoy playing the same repertoire on their particular instruments. This is a powerful force for global community that overcomes barriers of language and culture, and which ultimately may contribute to Shinichi Suzuki's vision of world peace.



*Mary Halverson Waldo recently returned from teaching at the 28th International Suzuki Festival in Lima, Peru (January 5-28). The photographer, Gustavo de Francisco, and his wife Renata Pereira (both of Brazilian recorder group Quinta Essentia; see "Around the World with the Recorder," Winter 2012 AR) participated as teachers registered in Suzuki Recorder Method training courses for Unit 2 and Unit 4. All the participating teachers gained experience in coaching students, and shared in lively discussions around advanced tuning, articulation, and breathing techniques, as well as the general Suzuki Method pedagogy.*



*Above left: Peruvian recorder students, with teachers from Peru, Brazil, Canada and the U.S.*

*Left: Unit 2 Recorder Teachers (with Trainer Mary Halverson Waldo, third from the right) receive certificates of graduation*



*A young Peruvian recorder student awaits the start of group concert*

## Technique Tip

### *Just Do It: The Nike Myth*

By Anne Timberlake, Richmond, VA

Remember those shoe commercials from the 1990s? A lithe, fierce-faced individual wearing Nike sneakers would vault across your TV screen to the accompaniment of hard rock and a harder slogan: **Just Do It**. Get off your duff, the commercials admonished. Just put on some (Nike) shoes, head out the door, and perform feats of jaw-dropping athleticism! All you'll need, in addition to your footwear, is willpower.

The idea that willpower is all you need—that you have only to pull yourself up by your bootstraps to become a millionaire, 10 pounds lighter, an assiduous practitioner of the recorder—is both seductive and quintessentially American.

It's also, research suggests, wrong.

Willpower does count, but research hints that willpower may

be finite: you burn it, like energy. In a study of self-control, psychologist Roy Baumeister ([www.amazon.com/dp/0143122231](http://www.amazon.com/dp/0143122231)) and his colleagues found that subjects who stopped themselves from eating M&Ms had a more difficult time with later tests of self-discipline. The more subjects controlled themselves, Baumeister posited, the less willpower was available to them down the line.

If you can't *just do it*, what do you do? Get a habit—no, not the nun's head gear!

Habits are little behavioral loops embedded in our lives. If you're in the habit of doing something, your brain goes on autopilot, allowing you to minimize expenditures of willpower or conscious thought. You brush your teeth because you're in the habit of doing so, not because you make a nightly decision to prioritize your dental hygiene.

To make practicing a habit, become familiar with a habit's anatomy, which is in three parts: *cue-routine-reward*.

Your *cue* to practice can be an alarm, a nudge from a friend, a time of day, a particular placement in your daily routine. Pick a *cue* that works for you, and make it a consistent precursor to your practice.

Your *routine* is your actual practice. What and how to practice are topics we'll explore later; practicing, in and of itself, is your goal. Do it for 10 minutes, 30 minutes, two hours—whatever fits your goals and lifestyle.

The *reward* is up to you, but it should always follow—not precede!—the routine. Reward yourself with a cup of tea, a check mark on a calendar, a quarter in a piggy bank or a mental moment of self-congratulation: all you need is something consistent and mildly pleasurable that comes on the heels of your *cue* and *routine*.

If you already practice easily and joyfully, you can use the *cue-routine-reward* formula to make a habit of whatever sort of practicing you never seem to get to—scales with metronome, long tones, etc. Still having trouble? Try an external support, called a *commitment device*, to help keep you on track. Like a workout buddy, a practice buddy is a low-tech solution. Or go high-tech: online services like [www.beeminder.com](http://www.beeminder.com) or [www.stickk.com](http://www.stickk.com) help you chart your progress, or even part you from your cash if you stray.

Anne Timberlake is a freelance recorder player and teacher, leading sessions for ARS chapters and serving as a faculty member for workshops. She is also a speech-language pathologist, and freelance writer of classical music criticism and music-related feature articles for the Richmond (VA) Times-Dispatch. She plays recorder with a variety of ensembles, and co-directs her own award-winning ensemble, *Wayward Sisters*. This Technique Tip is an excerpt from her session for the 2012 ARS Festival.

*A circle is an amazing symbol of lasting beauty and enduring strength. There is no beginning; there is no end. A circle is like life itself, a continual flow of energy.*



#### **Help secure the future of the American Recorder Society**

Please consider creating a bequest to the ARS through the Legacy Circle. It is the easiest way for you to make a significant gift after your lifetime.

For more information, contact Laura Kuhlman at (800) 491-9588 or at [Fundraising@AmericanRecorder.org](mailto:Fundraising@AmericanRecorder.org).

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**COLUMBIA GORGE  
EARLY MUSIC RETREAT**

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Columbia Gorge, Portland, OR  
March 15-18

Faculty: Vicki Boeckman, Laura Kuhlman, Gayle Neuman, Philip Neuman, Rotem Gilbert. Cost \$475

The fourth annual Columbia Gorge Early Music Retreat is filled.

Contact: waiting list only, Jeanne Lynch, [jeannelynch@gmail.com](mailto:jeannelynch@gmail.com); <http://portlandrecordersociety.org>

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**WINDS AND WAVES  
RECORDER WORKSHOP**

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Sitka Center, Otis, OR  
April 27-29

Come work on a wide variety of recorder music from past and present under the guidance of an internationally renowned faculty—Letitia Berlin, Frances Blaker, Louise Carslake and Cléa Galhano. Winds and Waves faculty perform, record, teach and conduct workshops throughout the U.S. and abroad.

Founded by the Oregon Coast Recorder Society, Winds and Waves offers graded technique and repertoire classes, plus general “grand consort” sessions. Recorder technique, repertoire classes, master class. Improve your playing in a supportive, friendly atmosphere with world-class teachers. Age 15 and older.

Tuition of \$250 includes a faculty concert on April 26.

Contact: 541-994-5485; [info@sitkacenter.org](mailto:info@sitkacenter.org), [www.sitkacenter.org](http://www.sitkacenter.org)

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**ROCKY X RECORDER WORKSHOP**

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YMCA of the Rockies, Estes Park, CO  
May 17-19

Directors: Janet Handmaker,  
Dick Munz, Jon Casbon

Wake up to elk grazing outside your window at the 10th biennial Rocky Recorder Workshop! The Denver ARS chapter invites you to share 14 sessions covering a range of topics—interesting, educational and fun. Faculty: Paul Leenhouts, Mark Davenport, Anne Fjestad Petersen.

# Achieve the Possible ... Aim for the Impossible

The workshop starts with a casual drop-in playing session as participants register on Friday afternoon. The highlight of Friday evening will be a brief concert by Paul Leenhouts, followed by the opening Big Bash play-along. After a full Saturday of classes (with another evening Big Bash), plus a half-day on Sunday morning, participants may choose to take advantage of the beautiful surroundings. All workshop music is provided; please bring recorders, viols, buzzies, etc. Rooms are available after the evening sessions for informal playing.

Estes Park Center at the YMCA of the Rockies is a year-round conference center and family resort about 85 miles from Denver (5 miles southwest of the town of Estes Park) at an elevation of 8010 feet. Please visit [www.ymcarockies.org](http://www.ymcarockies.org) for more information. Bring sturdy shoes to take advantage of opportunities to enjoy scenic walks during free time!

Contact: Jon Casbon or Dick Munz, [denverrecorder@gmail.com](mailto:denverrecorder@gmail.com), [www.denverrecordersociety.org](http://www.denverrecordersociety.org)

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**MARIN HEADLANDS  
RECORDER WORKSHOP**

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Point Bonita YMCA,  
near San Francisco, CA  
May 17-19

Join East Bay Recorder Society members for the annual offering of Marin Headlands Recorder Workshop. Enjoy a weekend (Friday evening to Sunday mid-day) of music and camaraderie in a beautiful coastal setting north of San Francisco. Faculty: David Barnett, Letitia Berlin, Frances Blaker, Shira Kammen, Judith Linsenberg, Peter Maund and Tim Rayborn, all known for their teaching and performance. Sessions are designed for intermediate to advanced level players.

The workshop venue is the YMCA Conference Center located in Golden Gate National Recreation Area ([www.nps.gov/goga/planyourvisit/index.htm](http://www.nps.gov/goga/planyourvisit/index.htm)). In addition to GGNRA, other local points of interest include Point Bonita Lighthouse, the picturesque bayside village of Sausalito, and the Marine Mammal Center. Accommodations include dormitory-style rooms, dining facility, and space for impromptu playing, all on one level. Cost for the full weekend, \$280; one night, \$190; Saturday only, \$130; two days/no lodging, \$190.

Contact: Brenda Bailey, 811 York St., Apt. 113, Oakland, CA 94610; 510-893-9128; [bbmh12@gmail.com](mailto:bbmh12@gmail.com), [www.eastbayrecorders.org](http://www.eastbayrecorders.org)

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**AMHERST EARLY MUSIC SPRING  
WEEKEND WORKSHOP (ARS)**

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Wisdom House, Litchfield, CT  
May 24-27

Director: Valerie Horst

Kick off the summer with a weekend of small and large ensembles on an idyllic retreat center campus in rural Connecticut. The Amherst Early Music Weekend Workshops are smaller, more relaxed versions of the summer festival.

Take classes in a variety of subjects for most of the day—repertory, notation, technique and ensembles—and in the evenings enjoy all-workshop group sessions (like collegium at the Festival) and a Sunday night faculty concert. There's also English country dancing and the companionship of your fellow musicians.

Contact: Sally Merriman, P.O. 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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**WHITEWATER EARLY  
MUSIC FESTIVAL (ARS)**

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University of Wisconsin, Whitewater, WI  
May 31-June 2

Directors: Nancy Chabala,  
Carol Stanger, Pam Wiese

Our workshop 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 on Friday evening include recorder orchestra, and a Saturday evening participant gathering is led by Louise Austin. The various classes include music from Medieval to modern.

On site: several music/instrument vendors, plus Dale Taylor for repairs. All ages

are welcome, as well as non-participants. Faculty: Mark Davenport, David Eche-lard, Charles Fischer, Shelley Gruskin, Lisette Kielson, Theresa Koenig, Laura Kuhlman, Patrick O'Malley, Tulio Rondón, Karen Snowberg, Dale Taylor, Todd Wetherwax, Pamela Wiese.

For brochures, see [www.chicagoARS.org](http://www.chicagoARS.org), [www.whitwaterearlymusic.org](http://www.whitwaterearlymusic.org) and Facebook for downloadable files on class schedules and some repertoire to be used, or contact Carol Stanger for PDF files. Cost: \$215 (double occupancy); \$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 (mailing/scholarships), [gcaosapam@gmail.com](mailto:gcaosapam@gmail.com); Carol Stanger (faculty/facilities), [cvtstanger@aol.com](mailto:cvtstanger@aol.com)

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**SUMMER TEXAS TOOT (ARS)**

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Concordia University, Austin, TX  
June 2-8

Director: Daniel Johnson;  
Susan Richter, administrator

The 15th Annual Summer Texas Toot offers a one-week program of classes at all levels, focusing on Renaissance and Baroque music, but with offerings as well for Medieval and 21st-century enthusiasts. As always, we offer expert instruction: Saskia Coolen, recorder; Mary Springfels, viola da gamba; Tom Zajac, ensemble; Becky Baxter, harp; Bruce Brogdon, lute; Danny Johnson, voice—tending to young professionals, seasoned amateurs, and eager beginners with equal care. New for summer 2013 is instruction in ethnic/historic percussion (Peter Maund) and Renaissance double reeds (Robert Wiemken)!

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. \$445 tuition; room and board extra. \$10 off tuition, early registration and bring-a-friend discounts 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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**EARLY MUSIC FESTIVAL  
OF CENTRAL PENNSYLVANIA**

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Mellinger Mennonite Church  
(U.S. Route 30) Lancaster, PA  
June 8, 9 a.m.-4:30 p.m.

Faculty: Joan Kimball, Nina Stern,  
Priscilla Smith, Daphna Mor

Ninth annual event presented by Pom-merian Early Music Guild. A fun-filled day of 90-minute classes with expert faculty; two catered breaks and a brown-bag lunch break with lots of great restaurants nearby. Also, a New-to-You sale of music, instruments and accessories is "back by popular demand." At the end of the day, enjoy a workshop showcase in which faculty and participants are invited to share their talents, if they wish.

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**Oberlin Conservatory of Music**  
*presents the 42nd year of the*  
**Baroque Performance Institute**  
**16 - 29 June 2013**

"In the Valley of the Danube"

Christopher Krueger, *traverso & recorder*  
Michael Lynn, *recorder & traverso*

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

**15<sup>th</sup> Summer Texas Toot**

Austin, Texas ~ June 2-8, 2013

A week-long early music workshop with:

**Viols: Mary Springfels, Ensemble: Tom Zajac,**  
**Harp: Becky Baxter, Lute: Bruce Brogdon,**  
**Voice: Danny Johnson, and others.**



**Recorder: Saskia Coolen**

And for Summer 2013, we welcome new instructors:

**Percussion: Peter Maund, Early Reeds: Bob Wiemken**

Join us for a week of learning, fun and music-making on the beautiful Concordia University campus in Austin! Danny Johnson, director. Info on classes, housing, and 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 2013 Texas Toot will be Nov 22-24, 2013 \*\*

Registration: forms and details:

[www.pommerianearlymusicguild.org](http://www.pommerianearlymusicguild.org).

Cost: \$75, PEMG member discount available.

Contact: Edy Sarnoff,  
[PEMGmusic@hotmail.com](mailto:PEMGmusic@hotmail.com)

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### INTERLOCHEN EARLY MUSIC WORKSHOP

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Interlochen Center for the Arts,  
Interlochen, MI

June 16-20

Director: Mark Cudek

*Le Gratie d'Amore: Music of the Italian Renaissance.* Make and enjoy Medieval and Renaissance music while learning new skills and techniques on the campus of Interlochen Center for the Arts, in the woods of northern Michigan.

The 2013 workshop will present repertoire from the earliest printed sources to the dawn of the Baroque period, with a study of music from the Italian Renaissance. Participants will focus on articulation, ornamentation, improvisation and ensemble arrangement. The workshop culminates with a performance on period instruments including recorders, other early winds, viols, lutes, harpsichord and percussion. Vocalists are also welcome. Participants supply their own instruments.

Tuition: \$425 (\$450 after April 1); room/board costs vary. Early registration (deadline April 1) is recommended, space is limited.

Contact: Matthew Wiliford, Director,  
ICCA, PO Box 199, Interlochen, MI  
49643; 231-276-7387; 231-276-5237  
(fax); [college@interlochen.org](mailto:college@interlochen.org),  
<http://college.interlochen.org>,  
<http://facebook.com/interlochencollege>

*Chamber music workshop  
conducted by Caroline  
Tremblay during the 2012  
Montréal Festival (photo by  
Ragnar Müller-Wille)*

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### OBERLIN BAROQUE PERFORMANCE INSTITUTE

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Oberlin College, Oberlin, OH  
June 16-30

*In the Valley of the Danube:* This year marks the 42nd year of the Baroque Performance Institute at Oberlin, America's premiere summer workshop for Baroque instruments and voice.

The internationally renowned faculty, headed by the members of the Oberlin Baroque Ensemble (Michael Lynn, Marilyn McDonald, Catharina Meints, Webb Wiggins), will again lead daily master classes and ensemble coaching. Faculty and student concerts promise to 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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### MONTRÉAL RECORDER FESTIVAL

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Montréal, QC  
June 21-24

Montréal Recorder Festival 2013 in collaboration with Montréal Baroque Festival—two festivals in one! This year the Montréal Recorder Festival will be held during and as part of the Montréal Baroque Festival. Guided by the theme *The New World*, the festival provides a colorful backdrop for spectacular concerts, nine hours of a Jacob van Eyck-marathon, a "Brazilian" workshop with Cléa Galhano, and much more.

Contact: [info@montrealbaroque.com](mailto:info@montrealbaroque.com),  
[www.montrealbaroque.com](http://www.montrealbaroque.com)

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### INDIANAPOLIS EARLY MUSIC FESTIVAL

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Indiana History Center, Indianapolis, IN  
June 21-July 14

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.



Early pre-festival concert, March 18, Tallis Scholars;  
 June 21, Chatham Baroque with Il Tedesco Della Tiorba:  
*The music of Giovanni Girolamo Kapsperger*, 22, family concert;  
 June 23, Julianne Baird with the Indianapolis Baroque  
 Orchestra, *Viva Vivaldi II*;  
 June 28, *Mr. Jones & the Engines of Destruction*, ballad opera  
 based on *Economy! The Grumbling Hive*, 29, family concert;  
 June 30, Montréal's La Nef with Michael Slattery, for the  
 450th anniversary of John Dowland's birth, *Dowland In Dublin*;  
 July 12, Wayward Sisters, 2011 winners of Early Music  
 America/Naxos Recording Competition, *The Naughty List*;  
 July 14, Flanders Recorder Quartet

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

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**SAN FRANCISCO EARLY MUSIC SOCIETY**  
**CHILDREN'S MUSIC DISCOVERY WORKSHOP (ARS)**

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School of the Madeleine, Berkeley, CA  
 June 23-28 (day camp)  
 Director: Letitia Berlin

*Alcina and Ruggiero: Sorceress and Knight.*

The Music Discovery Workshop is a summer day camp for children ages 7-15. Campers explore early music and history each year through instrument class, ensembles, dance, and a theater project that involves the entire workshop community. This summer we focus on George Frideric Handel's England.

Our play brings to life the tale of the sorceress Alcina and the knight Ruggiero in drama, dance, and song. The Music Discovery campers present Handel's music from his opera *Alcina* and others of his works—and from Italian composer Francesca Caccini, who set the same story before Handel.

Faculty: Tish Berlin and Louise Carslake, recorder; Carla Moore, violin and viola; Farley Pearce, viola da gamba and cello; Yuko Tanaka, harpsichord; Shulamit Kleinerman, theater project and dance.

Contact: Letitia Berlin, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-559-4670; [discoveryworkshop@sfems.org](mailto:discoveryworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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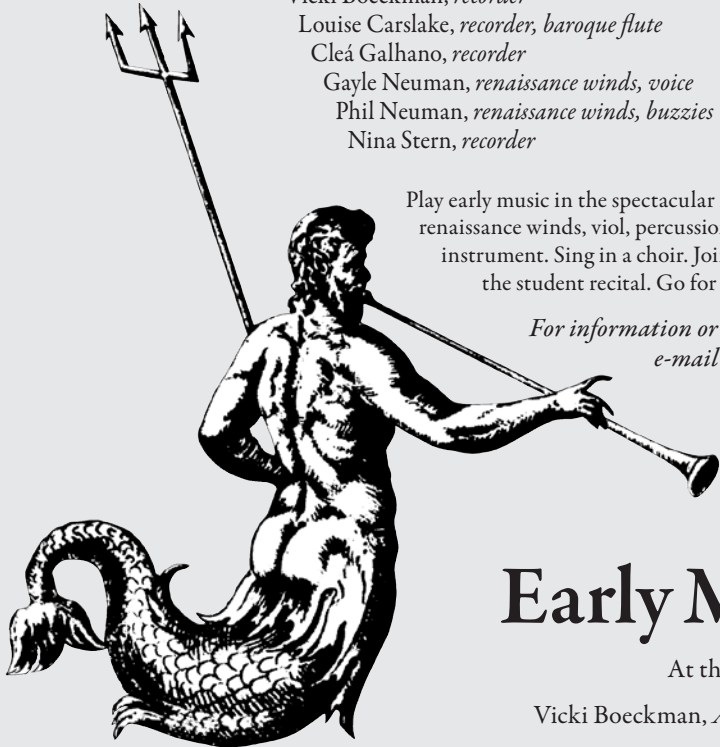
**SAN FRANCISCO EARLY MUSIC SOCIETY**  
**CLASSICAL WORKSHOP FOR STRINGS (ARS)**

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St. Albert's Priory, Oakland, CA  
 June 23-29

Directors: Kati Kyme, William Skeen

*Viennese Masters and Their Contemporaries.* The New Esterházy Quartet offers historically informed perspectives on string chamber music of the Classical era. Participants will learn period-appropriate styles of articulation, bowing, fingering and phrasing. Workshop pitch will be at "Viennese" A=430hz, and participants will have the opportunity to try Classical-style bows and strings.



<p>Matthias Maute, <i>recorder, baroque flute</i>          Vicki Boeckman, <i>recorder</i>          Louise Carslake, <i>recorder, baroque flute</i>          Cleá Galhano, <i>recorder</i>          Gayle Neuman, <i>renaissance winds, voice</i>          Phil Neuman, <i>renaissance winds, buzzies</i>          Nina Stern, <i>recorder</i></p>	<p>Joanna Blendulf, <i>viol</i>          Ellen Seibert, <i>beginning viol</i>          Margriet Tindemans, <i>viol</i>          Brent Wissick, <i>viol</i>          Joan Griffith, <i>guitar, jazz improvisation</i>          Peter Maund, <i>percussion</i>          Peter Seibert, <i>choir</i></p>
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Play early music in the spectacular Pacific Northwest! Choose from classes in recorder, flute, renaissance winds, viol, percussion and jazz improvisation. Hone your skills. Take up a new instrument. Sing in a choir. Join a drum circle. Be inspired by the faculty concert. Play in the student recital. Go for a hike at nearby Mt. Rainier or visit the Museum of Glass.

*For information or to request a brochure, visit [www.seattle-recorder.org](http://www.seattle-recorder.org)  
e-mail [workshop@seattle-recorder.org](mailto:workshop@seattle-recorder.org), call (206) 932-4623  
or write to Port Townsend Early Music Workshop  
4727 - 42nd Ave. S.W. #207 / Seattle, WA 98116*

**July 7-13, 2013**

# Port Townsend Early Music Workshop

At the beautiful University of Puget Sound, Tacoma, WA  
Vicki Boeckman, *Artistic Director* ♦ Jo Baim, *Administrative Director*  
Presented by the Seattle Recorder Society

In addition to the music of Mozart, Haydn, and Beethoven, we will explore the music of lesser-known, but equally talented composers in our coachings, rehearsals and informal performances. The workshop is open to all ages and all skill levels. Individuals and groups are welcome to apply!

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

Contact: Kati Kyme, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-334-3882; [classicalworkshop@sfems.org](mailto:classicalworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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

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Sonoma State University, Oakland, CA

June 23-29

Director: Tom Zajac

*Stories and Legends.* This year's workshop, for intermediate level amateur players through professionals, explores the connection between music and storytelling, to deepen our appreciation and mastery of these ancient, interwoven arts. Central to the daily schedule will be classes for storytellers and musicians who want to develop accompaniments. Musicians and storytellers will be paired during the week, presenting their creations at impromptu performances. We also will offer technique and ensemble classes in voice (including vocal master class), viol, recorder, loud band, Medieval instruments and historic dance. We welcome existing groups for ensemble coaching.

Evening events include sherry hour, lectures, drop-in sessions, faculty, student and all-workshop performances, and a Friday night theater, music and dance project, co-directed by Jordan Sramek and Anna Mansbridge, entitled *Shakespeare and his Fellows: Sounds and Sweet Ayres*.

Faculty: Rotem Gilbert, Greta Hryciw, recorder; Mary Springfels, viola da gamba; Shira Kammen, vielle, Medieval music, music for storytelling; Tim Rayborn, Medieval strings, music for storytelling; Cheryl Ann Fulton, historic harps; Karen Clark, Eric Mentzel, voice; Peter Maund, percussion; Tom Zajac, all-workshop collegium; Jordan Sramek, theater project; Anna Mansbridge, historic dance; Jeff Raz, storytelling, theater arts; Greg Ingles, loud band.

Contact: Tom Zajac, SFEMS, PO Box 10151, Berkeley, CA 94709; 617-823-9024; [medrenworkshop@sfems.org](mailto:medrenworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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### WORLD FELLOWSHIP EARLY MUSIC WEEK

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Chocorua, NH

June 23-30

Directors: Jane Hershey, Larry Wallach

*Crossing the Channel:* faculty and student concerts, English country dancing, special lectures, morning and afternoon work-



***At Ampleforth Pavilion, Pinewoods Camp, Plymouth, MA: (l to r) Paul McGuire, Anne Lowenthal, Gene Murrow, Atossa Kramer. (Photo by Judy Grunberg, courtesy of Country Dance and Song Society )***

shops in viols, recorders, voice, mixed ensembles, Sephardic music and Baroque chamber music, and classes in Feldenkrais body work.

Faculty of eight—Jane Hershey, Roy Sansom, Pamela Dellal, Jay Rosenberg, Anne Legêne, Larry Wallach, Josh Sholem-Schreiber, guest faculty TBA—in a beautiful White Mountain camp setting, conduct a week-long workshop in early music (late Medieval through Baroque). Camp facilities include hiking, swimming, boating; camp gardens supply kitchen with vegetables. Very affordable rates. \$250 tuition before June 1; \$275 after that date; room & board \$454 (double occupancy) or \$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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### EARLY MUSIC WEEK AT PINEWOODS CAMP (ARS)

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Pinewoods Camp, Plymouth, MA

June 27-July 4

Director: Frances Conover Fitch

Performers and/or faculty include: Frances Conover Fitch (harpsichord and director); Sheila Beardslee, Sarah Cantor, Emily O'Brien (recorder); Michael Barrett (voice & recorder); Wayne Hankin (winds); Graham Christian, Anna Rain, Jan Elliott (English country dance); Joanna Blendulf, Sarah Mead, Lisa Terry (viol); Sheila Beardslee (historical dance); Dana Maiben (violin).

This unique early music workshop takes place at beloved and semi-rustic Pinewoods Camp near Plymouth, Massachusetts.

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, *The Rose and the Thorn: Contrasts in Music of Earlier Times*, will be supplemented by basic technique classes, chorus and historical dance. The Viol Intensive, directed by Sarah Mead, provides more focus on the viol, although these members are full participants in the workshop.

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

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Sonoma State University,  
Rohnert Park, CA  
June 30-July 6  
Director: Linda Pearce

*Music from the Habsburg Court.* Explore the music and influence of the Habsburg Courts in works by such composers as Georg Muffat, J.H. Schmelzer, Antonio Bertali, G.B. Buonamente, J.J. Fux and Antonio Caldara. Daily master classes (instrumental and vocal) offer each participant the opportunity to hone technical and musical skills. We offer elective classes for recorder, Baroque oboe, Baroque flute, Baroque bassoon, violin/viola, cello, viola da gamba, harpsichord/organ and voice. Each participant has the opportunity to work in a small ensemble with a coach with the goal of performance at week's end. Evening activities include faculty performances, lecture-demonstrations, and Concerto Evening (when participants can perform a concerto movement with orchestra). The Baroque Workshop welcomes players

**VI FESTIVAL DE MUSIQUE DE MONTREAL baroque**

**RECORDER GALORE**  
IN OLD MONTREAL  
JUNE 21ST TO 24TH

**VAN EYCK MARATHON**  
9 hours of Flute Pleasure Garden  
played by recorder buffs & pros

**WORKSHOPS WITH CLEA GALHANO**  
& other great teachers

**PARADE & ORCHESTRAL GRAND FINALE**  
All participants get to play

**A DOZEN FABULOUS CONCERTS**  
Grand premiere of Vivaldi's opera Motezuma  
by Ensemble Caprice

The **Montreal Recorder Festival** has teamed up with the **Montreal Baroque Festival** to offer a splendid array of events. Have fun playing & learning, and come enjoy a dozen fabulous concerts in Old Montreal.

• [montrealbaroque.com](http://montrealbaroque.com)

of all levels and experience.

Faculty: Adam Knight Gilbert, recorder; Sand Dalton, Baroque oboe; Kathleen Kraft, Baroque flute; Kati Kyme, Baroque violin (and orchestra); Rita Lilly, voice; Anna Marsh, Baroque bassoon; Linda Pearce, Baroque trombone; Mary Springfels, viola da gamba; William Skeen, Baroque cello; Peter Sykes, harpsichord.

Contact: Linda Pearce, SFEMS, PO Box 10151, Berkeley, CA 94709; 506-364-2585; [baroqueworkshop@sfems.org](mailto:baroqueworkshop@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 30-July 6  
Director: Jody Miller

Recorder faculty include 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.

Four periods each day provide options for loud band, early brass, singing, Baroque flute, pennywhistle, dulcimer, and harp. Students 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.mountaincollegiummusic.org](http://www.mountaincollegiummusic.org)

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### CAMMAC EARLY MUSIC WEEK

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Lake MacDonald Music Center,  
Harrington, QC, Canada

June 30-July 7

Directors: Matthias Maute,  
Marie-Nathalie Lacoursière

Handel's Utrecht *Te Deum*

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, *Commedia dell'Arte* and Baroque dancing, plus



# A Festive Celebration of the German Renaissance

Featuring concerts, lectures, classes, and a masked ball! • July 6-12, 2013

The 14th Madison Early Music Festival celebrates the sumptuous years of the German late Medieval, Renaissance and early Baroque periods. The historical centerpiece of the week will be a magnificent Mass and subsequent eight-day, international festival that took place in Stuttgart in March 1616, celebrating the princely christening. We are delighted to welcome Dark Horse Consort, Parthenia, Piffaro, and the Calmus Ensemble to our 2013 festival!



608-265-5629 • [madisonearlymusic.org](http://madisonearlymusic.org) • [facebook.com/MadisonEarly](https://facebook.com/MadisonEarly)

### University of Wisconsin-Madison Continuing Studies

courses for adolescents and for children ages 4-11.

Key faculty for our 60th Anniversary Season: Matthias Maute, Christopher Jackson, Laura Pudwell, Francis Colpron, Femke Bergsma, Sophie Larivière, Vincent Lauzer, Betsy MacMillan, Marie-Laurence Primeau, Geneviève Soly, Marie-Nathalie Lacoursière.

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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### COLUMBIA BAROQUE SOLOISTS SUMMER INSTITUTE

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University of South Carolina,  
School of Music, Columbia, SC

July 1-29

*The Glory Of Italy And The Splendor Of France*. Performers and/or faculty: Jean Hein, Baroque recorders; Jerry Curry, harpsichord

A series of five classes on Monday evenings for recorder and harpsichord players; sessions focus on contrasts between the energy and fire of Italian music and French refinement and elegance.

Participants will study the compositional characteristics and styles of performance including Italian freely-extemporized ornamentation and French specified ornamentation.

Recorder players and harpsichordists will have opportunities to play sonatas and suites together in addition to studying solo literature. Featured composers include Vivaldi, Scarlatti, Marcello and Couperin. One class session features a faculty concert with members of the Columbia Baroque Soloists. The last meeting is a recital by class participants. Sessions are open to high school students, college students and adults.

Cost: participants \$80, auditors \$60

Contact: Timothy Hein, P. O. 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  
July 6-12

Directors: Chelcy Bowles, program;  
Artistic Directors Cheryl Bensman-Rowe, Paul Rowe

Guest ensembles are Piffaro, Parthenia, Dark Horse Consort and Calmus Ensemble. Faculty are Julie Andrijeski, violin; Cheryl Bensman-Rowe, soprano; Kristina Boerger, soprano; David Douglass, violin, viola; Ellen Hargis, soprano; Grant Herreid, lute, Renaissance guitar; William Hudson, tenor; Greg Ingles, sackbut; Joan Kimball, recorder and bagpipe; Anna Mansbridge,

European court dance; David Morris, 'cello, viola da gamba; Christa Patton, harp, historical winds; Ian Pritchard, harpsichord, organ; Paul Rowe, baritone; Lisa Terry, viola da gamba; Kiri Tollaksen, cornetto; Bob Wiemken, historical winds; Tom Zajac, recorder, percussion.

The 14th 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.

The historical centerpiece of the week is a splendid mass and subsequent eight-day, international festival that took place in Stuttgart in March 1616, celebrating the princely christening of the fifth son of Johann Friedrich, Duke of Württemberg, and his wife Barbara Sophia, Margravine of Brandenburg—events well documented in word and in a famous set of engravings. Join in the magnificence and celebration with concerts, lectures, classes—and a masked ball! Tuition \$495

Contact: Chelcy Bowles, 21 N. Park St., Madison, WI 53715, 608-265-5629, [cbowles@dcs.wisc.edu](mailto:cbowles@dcs.wisc.edu), [www.madisonearlymusic.org](http://www.madisonearlymusic.org)

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### GREAT LAKES SUZUKI FLUTE AND RECORDER INSTITUTE

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McMaster University, Hamilton, ON, Canada  
July 6-13 : Teacher Training, Suzuki Recorder Book 1  
July 9-13 : Student Institute  
Director: David Gerry

Master classes, group instruction, recitals, plus enrichment classes for students. Teacher training with Mary Halverson Waldo. New for 2013: juggling skills for teachers and students!

For 2013 tuition and housing costs, see [www.davidgerry.ca/suzuki-institute](http://www.davidgerry.ca/suzuki-institute).

Contact: David Gerry, 35 Pine St., Hamilton ON L8P 2A2 CANADA; 905-525-9549; [dgerry@nas.net](mailto:dgerry@nas.net), [www.davidgerry.ca](http://www.davidgerry.ca)

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

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St. Albert's Priory, Oakland, CA  
July 14-20 and/or 21-27  
Directors: Rotem Gilbert, Hanneke van Proosdij

Week I: *The Art of Love and War*

Week II: *A Celebration of Women in Music*

Fill your days with recorder ensembles, Renaissance consorts to recorder orchestra; technique and master classes, Feldenkrais® movement, concerts and more. Explore Medieval, Renaissance, Baroque, contemporary and world music in an intimate setting

with world-class faculty. Two weeks of intense playing, listening and learning in a supportive and social environment. We offer classes for intermediate and advanced players, conductors and music teachers. Bring your ensemble and be guaranteed a daily group class (minimum of five players; check availability).

Faculty: (Week 1) Claudia Gantivar, Peter Maund, Matthias Maute; (Week 2) Saskia Coolen, Greg Ingles, Shira Kammen, (both weeks) Rotem Gilbert, Laura Kuhlman, Hanneke van Proosdij, with Katherine Heater, harpsichord, and Stacey Pelinka, Feldenkrais® movement.

Contact: Rotem Gilbert, SFEMS, PO Box 10151, Berkeley, CA 94709; 626-441-0635; [recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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### PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

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University of Puget Sound, Tacoma, WA  
July 7-13

Directors: Vicki Boeckman, artistic director;  
Jo Baim, managing director

Join us this summer for a star-studded faculty, a beautiful tree-lined and easy-to-navigate campus with accessible facilities, 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 also offer jazz and improvisation! 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 musicmaking that will inspire you during the workshop and throughout the year. Our faculty and directors eagerly await your arrival and anticipate a splendid workshop.

Recorder faculty: Matthias Maute, Vicki Boeckman, Louise Carslake, Cléa Galhano, Nina Stern. Viol faculty: Joanna Blendulf, Margriet Tindemans, Brent Wissick, Ellen Seibert (beginning viol). Phil and Gayle Neuman, Renaissance winds;



*An informal jam session at Boxwood 2012*

Peter Maund, percussion; Joan Griffith, guitar, jazz improvisation; Peter Seibert, choir.

Contact: Jo Baim, Managing Director, Seattle Recorder Society, 4727-42nd Ave. SW, #207, Seattle, WA 98116; 206-932-4623 (day), 206-932-4623 (evening); [workshop@seattle-recorder.org](mailto:workshop@seattle-recorder.org), [www.seattle-recorder.org](http://www.seattle-recorder.org)

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### AMHERST EARLY MUSIC FESTIVAL (ARS)

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Connecticut College, New London, CT  
July 7-14 and/or July 14-21  
Director: Frances Blaker

#### *Music of the British Isles*

Largest recorder program in the U.S. Also offering voice, dance, Renaissance reeds, viol, lute, early notation and more!

Performers and/or faculty: Julianne Baird, Letitia Berlin, Saskia Coolen, Héloïse Degrugillier, Frances Fitch, Flanders Recorder Quartet, Adam Gilbert, Wendy Gillespie, Valerie Horst, Shira Kammen, Na'ama Lion, Washington McClain, Pat Petersen, Wendy Powers, Gwyn Roberts, Mary Springfels,

Nina Stern, Glen Velez, Reine-Marie Verhagen, Wouter Verschuren.

All-Workshop Collegium: week 1, Larry Lipnik; week 2, Tom Zajac.

July 7-14: Baroque Academy, Opera Project, Historical Dance, Baroque Flute, Oboe and Bassoon, Renaissance Reeds, Recorder Boot Camp

July 13-14: Music/instrument exhibition  
July 13-20 New London Assembly – English Country Dance Program

July 14-21 Virtuoso Recorder, Recorder Seminar, Renaissance Reeds and Brass, Traditional Repertories with Nina Stern and Glen Velez, Ensemble Singing Intensive, Lute Society of America Seminar

Tuition \$545; room & board \$175 and up. Work study/scholarships available.

Contact: Marilyn Boenau, Executive Director, or Sally Merriman, Administrator, P.O. 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)

## Amherst Early Music Festival

at Connecticut College, New London CT July 7-21, 2013

Virtuoso Recorder  
Recorder Seminar  
Recorder Boot Camp  
Central Program Classes  
Flanders Recorder Quartet



Visit [www.amherstearlymusic.org](http://www.amherstearlymusic.org) for details, audition, and registration info.

*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 are listed in the calendar portion of each ARS Newsletter, as well as on the ARS web site, when information becomes available from presenters.*



*Do you have a favorite workshop experience? Post that on the American Recorder Facebook page, [www.facebook.com/americanrecordermag](http://www.facebook.com/americanrecordermag)*

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### MIDEAST WORKSHOP (ARS)

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Laroche College, Pittsburgh, PA  
July 14-20

Director: Marilyn Carlson

*Burgundian Splendor in the 15th Century:* music of Dufay, Binchois, Ockeghem, Busnois. 50-55 students of all levels.

We offer recorder (all levels except novice), viol, harp, flute. You may enroll for recorder, viol, flute as primary instrument; harp, voice, recorder, viol as secondary instrument. Large and small ensembles: All-Workshop Ensemble (instruments and voices), Renaissance Band (recorders, viols, capped reeds,), Medieval Collegium (*The Legacy of Medieval Music*), Small Consorts (by level), Vocal Ensemble.

Viol-for-novice, harp-for-novice (hands-on experience without owning an instrument); introduction to Medieval fiddle. Other classes: bass recorder, ornamentation, improvisation, basics of musicianship, contemporary music, English Country Dance. Mini-series topics TBA.

Faculty: Marilyn Carlson, Stewart Carter, Judith Davidoff, Eric Haas, Kathryn Montoya, Alan Purdum, Peter Ramsey, Majbritt Young Christensen, James Young.

All facilities are air-conditioned. Private bath, refrigerator/microwave, live internet in each room. Tuition \$410; 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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### BOXWOOD CANADA

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Lunenburg, Nova Scotia, Canada  
July 21-27

Director: Chris Norman

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 and scholarships available. Gourmet cuisine. See web site for pricing.

Faculty and guest artists: Vincent Lauzer, recorder; Chris Norman, flutes; Hammy Hamilton, Irish flute; Rod Garnett, pan flutes; Adrian Greenbaum, klezmer; Billy McComiskey, button accordion & Anglo concertina; Brittany Haas, old time fiddle; David Greenberg, Baroque & Cape Breton violin; David McGuinness, keyboards; Christine Hanson, cello; Mark Edwards, organ & harpsichord; Alys Howe, Celtic harp; Shelley Phillips, oboe, harp; Matthew Olwell, percussive dance; Marlys Norman, dance; Nick Halley, percussion & rhythm; Jefferson Hamer, traditional songs & guitar; Forbes & Yola Christie, flute makers & repair.

Contact: Chris Norman, Boxwood, PO Box 225, Lunenburg, NS B0J 2C0 CANADA; 917-294-3984 (U.S.), 902-553-0651 (CAN);

[boxwoodfestival@me.com](mailto:boxwoodfestival@me.com),  
[www.boxwood.org](http://www.boxwood.org)

## INTERNATIONAL BAROQUE INSTITUTE AT LONGY

Longy School of Music,  
Cambridge, MA

July 26–August 4

Directors: Paul Leenhouts,  
Phoebe Carrai

*Arte de tañer Fantasia*: a seminar on embellished music of the 16th, 17th and 18th centuries. Master classes, ensembles, orchestra, dance, concerts and lectures.

Faculty: Paul Leenhouts, recorder; Phoebe Carrai, Baroque cello; Sarah Cunningham, viola de gamba; Rosa Domínguez, voice; Arthur Haas, harpsichord; Manfredo Kraemer, Baroque violin; Na'ama Lion, Baroque flute; Ken Pierce, Baroque dance; Gonzalo Ruiz, Baroque oboe

Contact: Registrar, Longy School of Music, 27 Garden St., Cambridge, MA 02138; 617-876-0956 (day); 617-876-9326 (fax); [www.longy.edu](http://www.longy.edu)

## RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI  
July 28–August 3

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

[www.sfems.org](http://www.sfems.org) • 510-528-1725

# Workshops 2013

## THE SAN FRANCISCO EARLY MUSIC SOCIETY

*Open to all levels of experience • Supportive, collegial atmosphere • Intensive, individual attention • Distinguished faculty  
Perform in an orchestra or ensemble at week's end • Enjoy evening events—from faculty concerts to sherry hour, jamming and dancing*

<p><b>Medieval &amp; Renaissance Workshop</b> — STORIES AND LEGENDS Interweaving the ancient, narrative arts of story-telling and music Tom Zajac, Director (<a href="mailto:medrenworkshop@sfems.org">medrenworkshop@sfems.org</a>, 617-823-9024) JUNE 23–29 SONOMA STATE UNIVERSITY</p> <p><b>Classical Workshop</b> — VIENNESE MASTERS &amp; THEIR CONTEMPORARIES Historical insight into the musical world of Haydn, Mozart &amp; Beethoven Kati Kyme &amp; William Skeen, Directors (<a href="mailto:classicalworkshop@sfems.org">classicalworkshop@sfems.org</a>) JUNE 23–29 ST. ALBERT'S PRIORY, OAKLAND</p> <p><b>Baroque Workshop</b> — MUSIC FROM THE HABSBURG COURT A century of glorious music: Vienna to Madrid, Naples to Amsterdam Linda Pearse, Director (<a href="mailto:baroqueworkshop@sfems.org">baroqueworkshop@sfems.org</a>) JUNE 30–JULY 6 SONOMA STATE UNIVERSITY</p>	<p><b>Recorder Workshops</b> ST. ALBERT'S PRIORY, OAKLAND Medieval to modern: consorts, recorder orchestra, masterclass and more Rotem Gilbert &amp; Hanneke van Proosdij, Directors (<a href="mailto:recorderworkshop@sfems.org">recorderworkshop@sfems.org</a>, 626-441-0635) JULY 14–20 — THE ART OF LOVE AND WAR JULY 21–27 — A CELEBRATION OF WOMEN IN MUSIC</p> <p><b>Music Discovery Workshop</b> — ALCINA &amp; RUGGIERO: SORCERESS &amp; KNIGHT — A unique music day camp for children 7 to 15 — Alcina's enchanted island in the music of Handel and Francesca Caccini Tish Berlin, Director (<a href="mailto:discoveryworkshop@sfems.org">discoveryworkshop@sfems.org</a>, 510-882-1169) JUNE 23–28, 2013 SCHOOL OF THE MADELEINE, BERKELEY <i>"It is such a privilege to study with a real master, and with someone so incredibly helpful and supportive."</i></p>
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WORKSHOP FACULTY: TISH BERLIN, LOUISE CARSLAKE, KAREN CLARK, SASKIA COOLEN, SAND DALTON, CHERYL ANN FULTON, CLAUDIA GANTIVAR, ADAM KNIGHT GILBERT, ROTEM GILBERT, KATHERINE HEATER, GREG INGLES, SHIRA KAMMEN, SHULAMIT KLEINERMAN, KATHLEEN KRAFT, LAURA KUHLMAN, KATI KYME, RITA LILLY, ANNA MANSBRIDGE, ANNA MARSH, ANTHONY MARTIN, PETER MAUND, MATTHIAS MAUTE, ERIC MENTZEL, CARLA MOORE, FARLEY PEARCE, STACEY PELINKA, JEFF RAZ, WILLIAM SKEEN, MARY SPRINGFELS, PETER SYKES, YUKO TANAKA, HANNEKE VAN PROOSDIJ, LISA WEISS, TOM ZAJAC

stompings, Shakespeare celebrations and a circus parade.

Cost: \$925 Dorm Room Package; \$955 Two-Person Room Package; \$1350 Single-Person Room Package (limited availability); \$515 Commuter (limited availability)

Contact: The Clearing, PO Box 65, Ellison Bay, WI 54210-0065; 877-854-3225; 920-854-9751 (fax); [clearing@theclearing.org](mailto:clearing@theclearing.org), <http://theclearing.org>

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### ROCKY RIDGE EARLY MUSIC FESTIVAL AND WORKSHOP

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Rocky Ridge Music Center, Estes Park, CO

August 21-25

Director: SoYoung Lee; Jory Vinikour, EMF&W Director

Adult students (ages 18+) will enjoy the opportunity to study works from one of the most fertile periods in Western music history through private lessons, ensembles, interactive lectures and workshops. Instruction will be provided for voice, strings, winds and keyboard. Period instruments or bows are encouraged, but not required.

Professionals wishing to branch out and amateurs looking to broaden their horizons are welcome to apply. Through a balanced mix of individual, small ensemble and group work, students should expect to hone their technical and musical skills, develop their musical imagination, and interact with others in a rich and inspirational musical environment at a majestic 9200 feet atop the Rocky Mountains.

Faculty: Anna Marsh, recorder, Baroque bassoon, flute, oboe; Jory Vinikour, harpsichord; Paul Miller, Baroque violin, viola; Ann Marie Morgan, Baroque cello, viola da gamba

Tuition: \$785 includes room/board.

Contact: Karen Dusek, Rocky Ridge Music Center, 840 Pearl St., Suite Q, Boulder, CO 80302; 970-586-4031; 866-24-7107 (fax); [RRMC@RockyRidge.org](mailto:RRMC@RockyRidge.org), <http://rockyridge.org>, [www.facebook.com/RockyRidgeMusic](http://www.facebook.com/RockyRidgeMusic)

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### BLOOM EARLY MUSIC WORKSHOP

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Catawissa, PA

August 23-September 1

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 expenses. Maximum of 30 participants. Private sessions available for additional fee. Donations to help defer the costs of food and music are never required, but always appreciated.

The Bloomsburg Early Music Workshop was started nine years ago by Dwayne Heisler, who wanted fellow musicians in rural Pennsylvania to attend workshops. "There were two objec-

tions—travel time and cost," said Heisler, who also serves on the Mountain Collegium board. "So the idea was to have a low cost workshop here. The way to do that was to have it at my house and ask people to make donations." Today, about a third of participants in the \$75 Bloomsburg Early Music Workshop sleep free-of-charge in local musicians' homes. Big names have appeared, including Frances Blaker, who didn't hesitate when Heisler met her at another workshop and asked her to teach.

Contact: Dwayne Heisler, 570-317-6214,

[dwayne@remitcorp.com](mailto:dwayne@remitcorp.com),

<https://sites.google.com/site/bloomearlymusicworkshop/home>

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### TIBIA ADVENTURES IN MUSIC

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Next Level Recorder Retreat Southeast,

Wildacres Retreat, Little Switzerland, NC

September 3-8

Faculty: Letitia Berlin, Frances Blaker

For recorder players who want to improve their technique and ensemble playing. Classes include technique and ensemble skills, repertoire classes, consorts. Enrollment is limited to 16 people, at instructors' discretion.

Contact: Tish Berlin, [tishberlin@sbcglobal.net](mailto:tishberlin@sbcglobal.net)

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

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Carmel Valley, CA

October 27-November 2 and/or November 3-9

Directors: Letitia Berlin, workshop; Peter Meckel, HVIA

Enroll for one or both weeks. Adults of all ages welcome.

Week I: intense classes for upper intermediate to advanced levels. Faculty: Letitia Berlin, Frances Blaker, Louise Carslake, TBA, recorders; Mary Springfels, viola da gamba.

Week 2 Faculty: Tish Berlin, Frances Blaker, recorder; David Morris, viola da gamba; Shira Kammen, early strings; other faculty TBA.

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.

Double room/board/tuition \$827;

single room/board/tuition \$1,127.

Contact: Peter Meckel, PO Box 116, Carmel Valley, CA 93924; 831-659-3115; 831-659-7442 (fax); [hvms@aol.com](mailto:hvms@aol.com),

<http://hiddenvalleymusic.org>



By Han Tol

*Han Tol is a highly sought-after soloist, ensemble player, musical director and teacher throughout Europe, the U.S. and the Far East. He holds a professorship at the Hochschule für Künste (Bremen, Germany) and was a guest professor at Indiana University, with further courses at renowned music institutions in Vienna, Salzburg, Geneva, St. Petersburg, Jerusalem, Baltimore, Tokyo, Seoul and Hong Kong, to name a few.*

*Alongside activities with his group La Dada, Tol also performed over 600 concerts worldwide from 1999–2007 as a member of the outstanding Flanders Recorder Quartet. With FRQ, he helped create numerous CDs and music editions.*

*His work with Balthasar Neumann Ensemble (Freiburg, Germany) includes orchestral and solo performing—perhaps most memorable is his interpretation of 17th-century Italian music while clad in full clown apparel. As guest artistic director of this group, he led the highly-praised CD, Perpetuum Mobile, of unpublished cantatas and chamber music by Telemann.*

*Among his 35 recordings is the recent Sony Classical CD on which he is paired with gambist Hille Perl in Telemann's double concerto for recorder, viola da gamba and orchestra, with the Freiburg Baroque Orchestra.*

# What the Woodcut from *Opera Intitulata Fontegara* shows us about Ganassi

## Introduction

Most of you, as *AR* readers, are interested and devoted recorder players—eager to learn more about the history of our beautiful instrument, always looking for exciting repertoire and new friends to play it with. You are familiar with the great composers of the late Baroque era, such as Bach, Telemann and Handel. Many of you also dedicate time to the masters of the 17th century—for example, Van Eyck and Purcell. I know from experience, though, that the 16th century often remains shrouded in mystery. Yet it is in this era when some of the most virtuosic recorder players, makers and teachers were active. It was the most illustrious of these men, Silvestro di Ganassi dal Fontego, who left us with two overwhelming publications: *Opera Intitulata Fontegara* (Venice, 1535), which focuses on the recorder and the art of diminution; and *Regola Rubertina* (Venice, 1542/3), for stringed instruments.

Many years ago when I first became acquainted with *Opera Intitulata Fontegara*, known in the vernacular of the modern recorder player simply as *Fontegara*, the only source available was a German translation by Dr. Hildemarie Peter (and an English translation made from that). Since then, several facsimile editions, critical publications in different languages, and digitized versions of the original print have been released or made accessible on the Internet (please see the resource list following this article).

For the German magazine *Tibia*, I prepared a lengthy article on the life and work of this master. I would now like to share part of it with American recorder enthusiasts.

Because of the smaller scope of this article, I have limited myself to taking a closer look at the woodcut on the title page of *Fontegara*, which offers us a revealing point of entry to the ideas and personality of the author.

One has to keep in mind that Ganassi was one of the first to document the traditional practice of improvisation that was, by its very nature, unwritten. He managed to do it in a way that was simultaneously proficient, confusing and witty, while providing us with some unexpected clues about his character. Since we can hardly claim to be familiar with the improvisatory mentality of his time, I feel it makes the most sense initially to take a playful and instinctive approach to his work, in the manner of the fascinated and inquisitive player that he also was, and to see where it leads. Hopefully you will gain enough inspiration from this short story to make you delve more deeply into Ganassi's treatise and the intriguing art of the 16th century. You may even find, as I did, that it reshapes your thoughts about later repertoire.

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***Ganassi was one of the first to document the traditional practice of improvisation that was, by its very nature, unwritten.***

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## Ganassi's Venice

I believe that it is helpful to explore the exceptional environment in which Silvestro Ganassi thrived before making an attempt to understand his language. Venice was a truly magical place, bustling with activity, curiosity and excitement. The 1530s were character-

ized by a development inaugurated by Doge (Duke) Andrea Gritti (1455-1538; r. 1523-1538), the *Renovatio Urbis* (an architectural renovation of the city, the results of which are still most noticeably visible around Piazza San Marco, the square near St. Mark's Cathedral). Ganassi dedicates *Fontegara* to this striking man, who played such a major role in the history of Venice. At the time of his election in 1523, Gritti was 68 years old and had already had an unusual career as a merchant in Constantinople, as a spy, and as a military ruler. He proudly noted that he had spent more years on a horse and in prison than not.

It was the Doge's aim to give a decisive boost to the "Myth of Venice" by creating a refreshing and ever more breathtaking splendor in the heart of the city, comparable to the charisma and magic that characterized Rome in ancient times. Rome in his time, we have to realize, was still partially reduced to rubble after the disastrous Sack of 1527, during which many men of letters and artists had fled and found shelter in Venice.

One of them was the sculptor and architect Jacopo Sansovino, who was put in charge of the *Renovatio Urbis*. Sansovino and painters such as Titian, Pordenone and the elusive Giorgione, who also happened to be a talented lute player and resident of the same parish as Silvestro, took their daily walks through Ganassi's neighborhood. Ganassi could not have helped but be mesmerized and inspired by all these impressive and accomplished people.

Ganassi states that he printed his treatises himself and also engraved the illustrations. The title page of *Fontegara* is the woodcut shown on the following page. Silvestro beckons us to look through a window into his figurative *atelier*, an extraordinary place.

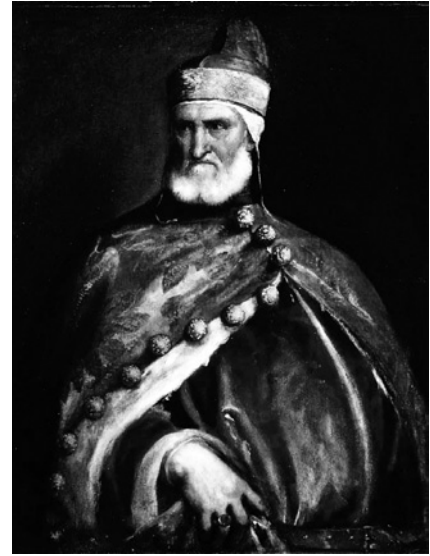
Particularly appropriate at this point is David Rosand's explanation of the use of perspective in Venetian

painting, as put forth in his magnificent book *Painting in Cinquecento Venice*. To summarize, Rosand points out that, in 1435, Leon Battista Alberti codified the system of mathematical perspective that was the core of the new pictorial structure. The picture plane was a surface on which lines were drawn and colors applied and yet also a plane through which we look as through a window into an imaginary world. This creates an interesting conflict between illusion and reality that engages the observer in the game of participation. The frame itself effectively mediates between the two realms, with figure and space sharing a common rhetorical function and facilitating entrance, getting us beyond the virtual transparent barrier of the picture's front plane.

In precisely this way, Ganassi's depiction of the cornetti on the windowsill bridges the gap between our real world and his imaginary one. The orientation of the two instruments manipulates our gaze, so that we enter the room to the left where we encounter the first musician. He seems to be presiding over a cozy musical scene in which four more members are gathered around a table.

According to a startling theory of Armando Fiabane, a present-day Venetian musicologist, we are face-to-face here with *I sonadori del fontego*, the well-known group of players made up of members of the Ganassi family who lived and thrived near the Fontego della Farina, the state flour warehouse in the area of the Rialto Bridge (*fontego*, or *fondaco* in modern Italian, means warehouse). By attaching the word *Fontego* to the family name, Ganassi, the members distinguished themselves from other Ganassis in the city; they belonged to the branch that lived near this building, on the corner of the Riva del Vin and the Rio Silvestro o Fontego.

Basically the same tradition applied in my own family, which origi-



***Doge Andrea Gritti, who accomplished the Renovatio Urbis in Venice and to whom Fontegara is dedicated, as painted by Titian, 1546/1548. Gritti proudly noted that he had spent more years on a horse and in prison than not.***



nates in the small and picturesque Dutch fishing village Volendam, about 30 km north of Amsterdam. A considerable part of the population there officially carries the last name Tol. In order to distinguish among the various branches and make it possible to identify a particular person, a meaningful nickname was applied. In our case this was “Blik,” the Dutch word meaning “can”; we were in the fish canning business. So my father was known as Cees Blik, rather than Cees Tol!

### **The Players in the Woodcut**

At this point, it might be fun to take a moment to speculate about who these men in the woodcut are and what they are playing. I tend to concur with Fiabane that both the woodcut of *Fontegara* and that gracing the cover of *Regola Rubertina* are Silvestro with his son and either three or two brothers respectively. It is known that his

brother Girolamo died in 1534 and thus does not appear on the woodcut of *Regola Rubertina*. It is also on record that his son Battista (the youngest player) and Silvestro’s brothers—Girolamo, Giovanni and Venturino—were all musicians!

The two men on the left share a music book, which is open and displays three staves on each page. The books on the table seem to be in *quarto* size—usually intended for use in one place, they were too big and heavy to be easily portable. The depiction of books may not be striking to us, but here it significantly symbolizes the new art of learning that had begun spreading through Italian culture in the 15th century. Ganassi confirms the Venetian belief that literacy is essential for a civilization that claims to *formar con parole*, to educate. In a letter from Cardinal Besarion, accompanying the donation of his extraordinary library to the Repub-

lic of Venice in 1468, one can read that “such is their power, worth and splendor, such their inspiration, that we should all be uneducated brutes if there were no books.”

But around 1530, Venice still boasted an impressive number of *improvvisatori*, most of whom were not able to read or write! The *contrappunto alla mente*—improvised counterpoint around an existing melody, the *cantus firmus*—was still the general practice.

The man farthest to the left in our picture seems to be singing, which we may assume from the manner in which Ganassi has drawn his open mouth. He has his hand placed upon the shoulder of his brother in a manner that, alluding to something Ganassi points out in his *Regola Rubertina*, “aims to pass on his talent to his neighbor and smooth the way for those who take delight in this art.” He seems to be tapping the



beat with the index finger of his left hand on the shoulder of his brother. We can imagine this second player, by the way he so nonchalantly holds his tenor recorder, full of self-confidence as he tackles the challenge and produces rapid passages, keeping track of the beat with the help of his brother. Most probably they are interpreting the bass and alto parts, as these were typically combined in music books of the time.

According to Fiabane, next to them and facing us are Silvestro and his son, Battista. At that time, Silvestro was in his mid-forties. The player next to Battista seems much too young to me. My guess is that Silvestro is the second player, with the hand of his brother Giovanni on his shoulder, and that Venturino is facing us, while Girolamo is located on the far right. It would be interesting to know what your speculations about the scene are, dear reader. One could compare the faces with those in the woodcut (*below*) of *Regola Rubertina*—but that is another topic to pursue!

Following the tradition of how part books tended to be printed, it would then logically follow that the

two in the middle are dealing with the remaining tenor and superius parts, respectively. They are playing from separate books. Battista may sometimes share his copy with his uncle, who stands next to him—holding a soprano recorder in his left hand, perhaps ready for when they play five-part compositions. His uncle seems to be unobtrusively tapping the rhythm with his right hand on the table, as if to help his nephew.

The boy is playing an alto recorder with his right hand on top. At this time, a clear distinction between right- and left-handed playing had not yet been made. The lowest unused and plugged “ninth” hole on the left (which forms a pair with the other, actively used hole for the little finger) is clearly visible; this is why French sources of that time call the recorder *flûte à neuf trous*, flute with nine holes!

The heavy clothes that all of them wear are an indication of the often insufferable cold inside Venetian houses during fall and winter. Even within the conspicuous palaces of the noble patrician families on the *Canal Grande*, only bedrooms were heated by

a fireplace; in the *portego*, the gallery or reception room on the *piano nobile* (main floor), one either had to dress in thick velvet cloaks, or move around while carrying pots of hot charcoal.

Hanging on the back wall in the *Fontegara* woodcut is a line of string instruments: three gambas and a lute. Through a window to the right behind the players, we see hilly scenery in the distance, perhaps a reminder of “the highly evocative landscape, serving as a lyrical commentary on the human events in the foreground” (quoting Peter Humfrey’s famous *Painting in Renaissance Venice*, p. 15). This was characteristic in Venetian painting.

The depiction of the group—clearly consisting of younger as well as older players, in keeping with the time’s love affair with symbolism—refers to the process of learning. Silvestro presents us the beginner, the little boy on the right who is possibly still struggling with some basic elements of playing the recorder; as well as the advanced player, skilled in the art of diminution and used to exploring the higher register, perhaps even fingering the *setevoce de più de lordinario*, the seven unusually

high notes that Silvestro explains in chapter 4 of *Fontegara*.

Next to the singer on the left, a recorder case leans against the window sill. The lid of the case is almost identical to a surviving 16th-century original in the Kunsthistorisches Museum in Vienna, Austria, probably made by a member of the Bassano dynasty. It holds a soprano, two



**Woodcut from  
Regola Rubertina**



**Vienna Kunsthistorisches Museum SAM 135 (an alto recorder) inside SAM 171 (case); case lid (l) and inset of the !! (Bassano) mark. Photos by Maggie Kilbey (r) and Adrian Brown (l)**

altos and a tenor. In Hans Holbein's famous painting from 1533, *The Ambassadors*, in the National Gallery in London (the cover for this issue of *AR*), we discover a comparable case that is open. The lid is dangling down and the ends of the four instruments, most likely transverse flutes, are sticking out. These cases were custom-made by the instrument makers, who would deliver their carefully tuned matching set of instruments to the customer, furnished with the workshop mark stamped on the lid (as is clearly visible on the Vienna specimen, shown above).

### **The Heading of the Woodcut**

In the title heading we read the following text: "The work entitled Fontegara that teaches how to play the recorder with all the skill that is adequate for this instrument and especially the [practice of] diminishing that will be useful for all wind and string instruments, and also for those who find delight in singing, composed by Sylvestro di Ganassi dal Fontego, musician of the most Illustrious Signoria of Venice."

The Venetians of Ganassi's era, as well as present-day inhabitants of that magnificent city, enjoy treating language in an imaginative and virtuosic way. This explains Ganassi's use of

puns in the title of his treatises. The name *Fontegara* refers to *fontego* (meaning "warehouse," as mentioned above). The noun *fontego* is used in Venetian proverbs of the time, e.g., *el ze un fontego* (he knows a lot), or *in chel posto ghe ze el fontego dei osei* (in that place where many birds gather). Ganassi's nickname, "*dal Fontego*," may therefore not solely refer to where he lived, but also to his role as a teacher—as a source of information to whom students flock like birds, to a sort of music school *avant la lettre* ("before the existence" of such schools).

By logical extension of this mindset, one must embrace the practice of improvising rapid musical passages and cadences that is at the heart of the information in *Fontegara*—much like the art of reciting poetry, *vestire la poesia* (dressing the poetry), which entails the process of transforming written (and thus naked, or dead) poetry into a convincing declamation that is alive; and the phenomenon of *colorire* in Venetian painting (letting the color dictate, as opposed to the strict preparatory sketching, known as *disegno*, the method popular with the Florentines).

In the text of his title heading, Silvestro makes a clear distinction between acquiring technical skills that are purely related to recorder playing,

and the teaching of the art of diminution, which is useful for all players of wind or string instruments as well as for singers. In his illustration, the cornetti and recorders stand for the winds, and the instruments on the wall for the strings. For the singers, we have our Giovanni on the left.

### **Silvestro di Ganassi dal Fontego (1491/2-1565): The Man**

Silvestro was born in 1491 or '92 in Venice. His father was an immigrant from Bergamo who kept a barbershop near the Fontego della Farina. At the age of 25, Silvestro was appointed by Doge Loredan as *suonatore del Doge* (Duke's musician). This was a very prestigious position that offered him the privilege of becoming a *cittadino, de intus et de extra*, a citizenship granted to immigrants who had lived in Venice for 25 years and who paid all taxes and dues. They enjoyed the right to trade abroad as Venetian subjects and were also obliged to present themselves as Venetians in every part of the world in which they transacted business (for more, see B. Pullan, *Rich and Poor in Renaissance Venice*, p. 101). Silvestro mentions in *Regola Rubertina* that he indeed was very grateful to be Venetian.

Jumping ahead, during the 1520s, his two sons were born: Antonio, who studied law in Padua; and Giovanni Battista, who followed in his father's footsteps and became a musician of the *Serenissima Signoria* (serene republic of Venice), later moving to the Royal Court in Poland. He is mentioned in a contemporary source as "Mr. Battista dal Fondaco with his cornetto that he plays so miraculously."

In the well-preserved books of the Scuola Grande di San Teodoro, *Ser Silvestro Ganasi dal fontego sonador* is listed as having joined this confraternity in 1562, paying all his dues in 1563, paying half his dues in 1564 and deceased by 1565 (this last information

graciously provided by Jonathan Glixon).

Although Ganassi was rarely mentioned in contemporaneous sources, he appears in Francesco Sansovino's famous *Dialogo di tutte le cose notabili che sono in Venetia* (Dialogue on all the notable things in Venice, 1560) in which a stranger (indicated by the letter "F," *forestiere*, foreigner) asks a Venetian ("V") to name the most famous men of the city. I quote this passage (from G. Ongaro, *The Chapel of Saint Mark's*...) as testimony to the general esteem of music at the time, and of Ganassi's particular fame in the *Serenissima*:

- V. *Let us begin with the musicians: we have messer Adriano Vuigliaret, maestro di capella at St. Mark's, a very rare individual.*
- F. *I have heard him called prince of musicians.*
- V. *We also have Perissone, a soprano without peer, who is sought by many princes, but would not exchange Venice for any other city.*
- F. *I think he is a wise man.*
- V. *There is Salò, a marvellous bass, pre Zeffiro, the Frenchman, Marc'Antonio, Messer Angelo, Silvestro dal Fontego, Favretti, Matteo dalla Viola, Tromboncino, Annibal the organist, Claudio, frate Armonio, and many others of excellence.*

Not unexpectedly, Francesco Sansovino, son of the leading architect of Venice in Ganassi's time, starts the list with Adrian Willaert, the Flemish-born *maestro di capella* of the city's most highly-revered musical establishment, the chapel of St. Mark's cathedral. The majority of the musicians to whom Sansovino refers were also affiliated with this chapel.

Many of the singers and instrumentalists of St. Mark's earned moderate salaries and were compelled to augment their income by taking on work outside the basilica. The city boasted

five *scuole grandi*—prosperous religious confraternities that, especially during major religious holidays, were fast becoming relevant sources of employment for musicians. In written statements of these *scuole*, we can read that, for example, in 1516 *quelli dal Fontego de la Farina, messer Zuane ett compagni* (those of the Fontego della Farina, mister Giovanni and company) performed and were given a fee and meal.


### Ganassi's Publications

The names of several players also crop up in the registries of the so-called *ridotti* (fashionable gaming houses). Sansovino writes the following about the *ridotti*: "And, in addition to the aforesaid [public] spaces, there are several others in the city, with their *ridotti*. Here the virtuosi of this profession meet and compete, creating outstanding performances at all times, making clear that Music has its proper place in this city."

Famous was the *ridotto* in the palace of Neri Capponi, a wealthy banker from Florence who was highly praised by Ganassi in the *Letzione Seconda*, the second part of *Regola Rubertina* that he gladly dedicated to him. He could not imagine a better place for his publication than in the neighborhood of this "Parnassus, Helicon and Asylum for artists." Capponi was a pupil of Ganassi, as was his cousin Ruberto Strozzi—to whom the title *Regola Rubertina* humorously relates.

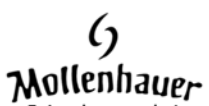
In 1535, Ganassi was officially granted by the Senate the privilege of printing the *Opera Intitulata Fontegara*.

*Fontegara* quickly became highly regarded. The famous philosopher, mathematician and physician Hieronymus Cardanus from Milan mentions Ganassi in remarks about the recorder in his treatise *De Musica* of c.1546: "when you want to rise into the second octave the same procedure is followed as in the other recorders, but Sylvestro



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Ganassi adds seven more tones above E la.”The French monk Marin Mersenne speaks about him in his work on music, instruments, and acoustics *Harmonie Universelle* (Paris, 1636):” those who like an abundance of passages and diminutions may read ... the *Fontegara* of Sylvestro di Ganassi, who fills 120 pages with those passages specifically for the recorder....”

Ganassi was not only a player of various wind and string instruments, but also a teacher, a printer, and a *desideroso nella pictura*, a specialist in the visual arts, as he mentions in his *Regola Rubertina*. In Lodovico Dolce’s *Dialogo della Pittura* of 1557, the notorious satirist, critic, playwright and poet Pietro Aretino is the main character. He discusses with a certain Fabrini how complicated it is for the painter to depict human passions, comparing him to a mute poet. Fabrini reminds him of “your virtuoso musician Silvestro” and goes on to praise his drawing and painting, using him as an example for those great masters who are able to make figures in their paintings speak as if they were alive!

In real life, Aretino was an intimate friend of both Titian and Sansovino, and known to be very familiar with Willaert. Obviously he was also acquainted with our Silvestro—described as a master painter in Dolce’s passage.

Since contemporaneous material on Ganassi is relatively scarce, the information distilled from personal statements in his own publications is valuable: for example, in the dedications to Doge Andrea Gritti (*Fontegara*), Ruberto Strozzi (*Regola Rubertina*) and Neri Capponi (*Lettione Seconda*).

Study of various remarks by our most interesting Silvestro about the nature of the instrument, as well the role of improvisation and diminution, will definitely lead to a better understanding of the magical world of music-making in the first half of the 16th century in the *Serenissima*.

*The author is indebted to Shelly Greenberg, Elena Abramov-van Rijk, Giulio M. Ongaro, Jonathan Glixon, David Rosand and Armando Fiabane for their valuable information, comments and inspiration, as well as to his students for their relentless questioning. Thanks also to David Lasocki for his assistance in preparing this English version.*

## RESOURCES

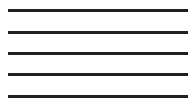
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# ON THE CUTTING EDGE



*Departures,  
and an Arrival*

By Tim Broege, [timbroege@aol.com](mailto:timbroege@aol.com)

I know many music lovers are mourning the late-2012 deaths of several important music figures. The loss of these creators occasions sadness, naturally, but also gratitude for the musical gifts they have given to all of us.

- October 18: the world of improvised music lost one of its greatest performers when tenor saxophonist **David S. Ware** died at age 62 in New Brunswick, NJ, of complications from a 2009 kidney transplant. His endlessly inventive improvisations provided a template for improvisers in all kinds of music.
- October 27: one of Germany's most renowned composers, **Hans Werner Henze**, died at age 86 in Dresden. With the late Karlheinz Stockhausen, Henze emerged after World War II as a leading young composer; unlike Stockhausen, he rejected the avant-garde and instead devoted himself to traditional forms such as opera, symphonies and chamber music in a powerfully expressionistic vein.
- November 5: the ageless one, America's **Elliott Carter**, passed on at the remarkable age of 103 at home in Manhattan, NY. Even more remarkable: Carter continued to compose well past the age of 100, completing his last work, *12 Short Epigrams* for piano solo, on August 13. One of my favorite quotations, from Carter, can serve as a credo for all young composers: "As a young man, I harbored the populist idea of writing for the public. I learned that the public

didn't care. So I decided to write for myself. Since then, people have gotten interested." Amen.

- December 4: British composer **Jonathan Harvey** died in Lewes, England at age 73, after years of suffering from Lou Gehrig's disease. With an English cathedral music background, and under the influence of Britten, Schoenberg, Messiaen and Stockhausen, he created an expressive musical language whose textures often included electronic sounds. His was an original voice in the pantheon of British composers.
- December 5: beloved jazz composer and pianist **Dave Brubeck** died, one day before his 92nd birthday. Growing up in the late 1950s/early '60s, I loved the cleverness of Brubeck's tunes such as *Blue Rondo a la Turk* and *Take Five* (the latter, perhaps others, has been arranged for recorders—fun!). Many recordings with his quartet, featuring the alto sax of Paul Desmond, are classics.

Enough of the departed—among the living, Italian composer **Salvatore Sciarrino** has been creating wonderful sounds for some time. Born in 1947, Sciarrino has a huge catalog of works for orchestra, chamber ensembles, solo instruments and voices, along with several operas. One of his most unique works is scored for 104 flutes! *Cerchio Tagliato dei Suoni* (Cutting the Circle of Sounds) calls for four professional flute soloists and an additional army of 100 flutes—called *migranti* by the composer—that marches through and around the performing space making various kinds of very soft sounds.

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## **Would this piece work with 104 recorders? Why not?**

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The very appropriate venue for a November 22 rendition of this piece was the Guggenheim Museum in New York City, the spiral-shaped masterpiece by architect Frank Lloyd Wright. Soloists **Claire Chase, Eric Lamb, Kelli Kathman** and **Jayn Rosenfeld** surrounded the seated audience, playing Sciarrino's unique vocabulary of new flute sounds—soft, but sometimes fiercely loud. Ten minutes into the 70-minute piece, the army of 100 flutes—adult professionals and children alike—advanced through the audience, emitting soft, mysterious sounds. The natural world inspired Sciarrino's vocabulary: bird songs, crickets chirping, a crowded marketplace. I'm sure listeners can find many other nature sounds in the vast texture.

Would this piece work with 104 recorders? Why not?

Among Sciarrino's works is *Four Adagios* for recorder and orchestra, which has been played by the La Scala Philharmonic Orchestra in Milan. A subsequent version for flute and orchestra has also been published. You can hear the flute version of *Adagio No. 2* on [www.YouTube.com](http://www.YouTube.com).

I hope to hear the recorder version of the *Four Adagios* performed in the not-too-distant future. The music of Salvatore Sciarrino—who, by the way, is largely self-taught as a composer—is unique among contemporary works for its sheer beauty and magic. The sounds of flutes and recorders seem especially close to this composer's heart.

# COMPACT DISC REVIEWS

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

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Abt. \$17 (mp3 download less). [www.aeolus-music.com/ae\\_en/All-Discs/AE10186-Awakening-Princesses](http://www.aeolus-music.com/ae_en/All-Discs/AE10186-Awakening-Princesses)

The 1972 Telefunken LP boxed set *Frans Brüggen Plays 17 Recorders* provided a striking audio image of early music (relatively new to mainstream audiences at that time) played on historical instruments, rather than on copies of instruments. Since then various related projects have let us hear the voices of actual period instruments.

A fine example is Saskia Coolen's *Recorders Recorded* (Globe GLO5209, reviewed in the September 2006 *AR*). In *Awakening Princesses*, Holtslag and company bring further insight and listening pleasure along these lines. Similar to other recordings of recorders from museum collections, the sound on this disc is so good, the playing so nuanced, and the instruments so remarkably well-behaved that a casual listener would not notice that these were museum instruments.

The 28 tracks cover 10 pieces of mostly standard repertory. Multiple-movement suites and sonatas of composers Charles Dieupart, G. F. Handel, Johann Christian Schickhardt and Francesco Barsanti demonstrate the

*A rare chance to hear museum instruments played, and a rare duo employing instruments copied from the museum*

## Who are the princesses

who are awakened?

They are these 17th-century recorders that had been

dormant for so many years.

sounds of a Peter Bressan soprano fourth flute (a soprano-range instrument in which the lowest note is B $\flat$ ), a Bressan alto, and a Robert Wijne alto. These tracks can serve well as interpretive benchmarks for these works.

The less familiar aspects—both in repertory and timbre—surface in four divisions on grounds by Eccles, Bannister, Finger and Carr, and Daniel Purcell's song *Mazena*. The term "divisions on a ground" refers to ornamentation where a melody is improvised over a repeating pattern of bass notes. The player "divides" the notes of the

chords into a tune, while the keyboard and bass play the repeated chord pattern or "ground." Holtslag draws upon famous grounds, and some notated melodies for them, from collections including *The Delightful Companion* (1686) and *The Division Flute* (1706 and 1708); all three sources are available in modern editions.

Most ear-opening in these tracks is use of a bass recorder attributed to Bressan, on grounds by Eccles, Bannister and Finger. Following traditional performance practice, Holtslag plays a vocal piece (*Mazena*) instrumentally, here using a tenor fourth flute (a tenor-range instrument with lowest note of B $\flat$ ) by Thomas Stanesby, Jr. The rich lower timbres of bass and tenor recorders work marvelously for these pieces. The disc concludes with Carr's *Divisions upon an Italian Ground*, a much-loved chord pattern played here on the mellower-voiced Urquhart alto.

The sonic delights of this disc would be sufficient to recommend it.

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EMA workshop, Berkeley 2010



Those are best in the CD format, though the mp3 downloads are viable for most listeners. I urge readers to choose the CD format because of the sumptuously illustrated and very well-written booklet. In English, German and French, 63 pages in length, details on the instruments, the recording project, the repertory and an extensive "Suggested Reading" list (including recordings) make this a clear first choice. We all owe a debt of thanks to Andrew Lamb, manager of the Bate Collection of Musical Instruments, Faculty of Music, University of Oxford for suggesting this project to Holtslag.

Who are the princesses who are awakened? They are these 17th-century recorders that had been dormant for so many years.

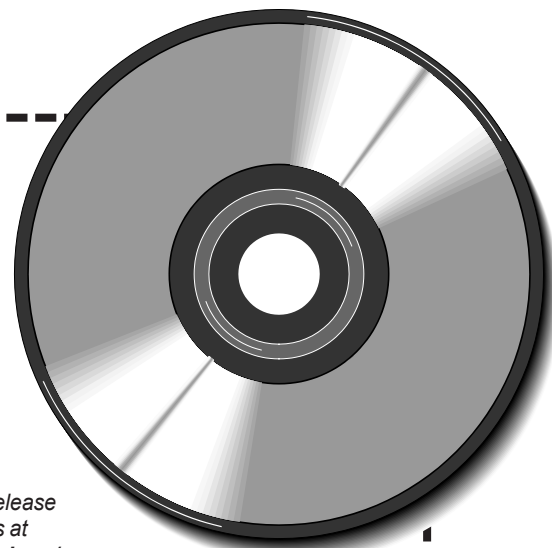


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The charming repertory on which Peter Holtslag touches in recording Purcell's *Mazena*, and to some extent the four divisions on grounds, is the focus of *Indoors* by Dapper's Delight. This duo of concertina player (and noted recorder maker) Adrian Brown and virtuosic recorderist Susanna Borsch is named for 17th-century Dutch author Olfert Dapper, a writer on world geography (though he never left Holland).

The duo was formed "to explore dance music and songs of the period 1550-1750." Their interest includes

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## Make sure to listen

### to all of track 13!

both high and low culture. Restricting one's performing resources to recorder, concertina and voice is a sort of Procrustean bed, even if appealing. To many ears, *Indoors* will sound like a pleasant collection of tunes and songs in a broad country dance genre. The disc works perfectly well that way.

Closer listening and guidance from the notes in the CD booklet indicate that these two excellent musicians employ the timbral restrictions to bring out vernacular aspects that are hallmarks of these broadside ballads.

The 13 tracks will likely sound familiar, even if a particular piece is not known to a listener. The sound world has much in common with Jacob van Eyck's *Der Fluyten Lust-hof*; the appeal of those tunes and variations popular in the 17th century carries through here as well. Both musicians demonstrate wit, taste and wonderful technique. Borsch's recorder work on *Mal Sims* uses sources other than Van Eyck and is a refreshing take on that melody.

Karnatic Lab Records has released other CDs by Borsch (e.g., *Off Limits*, KLR007, reviewed in the September 2006 *AR*; *Hexnut*, KLR013), equally well-produced and packaged. The sound is clean, using fairly closely-placed microphones, and yields a consistent stereo image of the duo.

Part of the success in the sound is that Brown built the recorders (based on 17th-century museum instruments) to match the three concertinas used in this project. Details on the instruments are in the accompanying booklet and at [www.dappersdelight.com](http://www.dappersdelight.com). Also of interest are videos on the ensemble web site.

Again, the useful information in the booklet argues for purchase of the CD rather than the less expensive file downloads. Whichever format you choose, make sure to listen to *all* of track 13!



# CHAPTERS & CONSORTS

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**Daphna Mor** (*above with drum*) led the October 6 fall workshop of the **Philadelphia (PA) Recorder Society (PRS)** in a program built upon an historical survey through recorder history—progressing through music from Medieval, Renaissance, Baroque and Contemporary periods. Several weeks ahead, she sent the participants the music electronically with the suggestion that players choose parts comfortable for their own playing levels. The music included: Medieval—*Questa Legiadra*

## CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: [AR\\_editor@americanrecorder.org](mailto:AR_editor@americanrecorder.org), 7770 South High St., Centennial, CO 80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files. Digital videos for the AR YouTube channel are also accepted. Please send news, photos or video enquiries to the AR address above, and to the following: ARS Office, [ARS.recorder@AmericanRecorder.org](mailto:ARS.recorder@AmericanRecorder.org), 10000 Watson Rd., Ste. 1L7, Saint Louis, MO 63126; and to Bonnie Kelly, Chair, Chapters & Consorts, [bonniekellyars@gmail.com](mailto:bonniekellyars@gmail.com), 45 Shawshen Rd. #16, Bedford, MA 01730.

*Luce*, Andreas de Florentia of the 14th century, a 14th-century Italian Salterello, and *O Rosa Bella* of Johannes Ciconia, c.1410; Renaissance—*Malle Symen* of Jacob van Eyck, *Trentedeuxiesme Fantasia*; Baroque—*Sonata IV*, Johann Mattheson (1681-1764); Contemporary—*Indian Summer* (2002), Matthias Maute.

Four PRS members also participated in the inaugural season and performance of an amateur group, **Piffaro Collegium Musicum** (*below, photo by Len Blumenthal*).

Organized in fall 2012 by **Joan Kimball** and **Bob Wiemken**, artistic directors of **Piffaro, The Renaissance Band**, the group delved into the music of Ludwig Senfl and his contemporaries, tackling complex rhythms of late Medieval-style polyphony. They performed an informal program of music from the cathedrals, courts and towns of early 16th-century Germany.

PRS members in the collegium's first semester were: **Janice Arrow-smith** (Renaissance tenor, modern

## *Philadelphia buskers to West Coast Biggies*

C-bass); **Bockett Hunter** (Renaissance soprano/alto recorders, sackbut); **Dody Magaziner** (Renaissance soprano/alto); and **Karen Schoenewaldt** (tenor/bass dulcian, alto/tenor/bass Renaissance recorders). Other participants played bass gamba and/or sang.

Next, the collegium moves forward in time to study and perform the music of Orlando de Lassus, *maestro de capella* at the Munich Court of Albrecht V, Duke of Bavaria. The group welcomes accomplished amateur and pre-professional players of recorders, viols, violins, shawms, dulcians, sackbuts, lutes and harps. Contact Wiemken, [bob@piffaro.com](mailto:bob@piffaro.com), or Kimball, [joan@piffaro.com](mailto:joan@piffaro.com), for more information on joining.

PRS members **Molly Garrett**, **Dody Magaziner** and **John Gangwisch** played three-part Christmas carols at Philadelphia's Suburban Train Station five times in December during evening rush hour. Molly, with her husband Whit on guitar, also played two additional days. They raised over \$300 for Philabundance, a local food bank.



View a short video at [www.youtube.com/watch?v=oGbEB6bbP5g](http://www.youtube.com/watch?v=oGbEB6bbP5g).

The **Tucson (AZ) Recorder Society's** full-day Play Day in October welcomed 27 players, six from out of town. Leaders **Ann Koenig** and **Dale Taylor** provided a variety of music with interesting historical facts for big band playing (beginning/end) and groups by ability level (in between).

When **East Bay (CA) Recorder Society** welcomed back **Robert Dawson** to their December meeting, he told them to "bring the Biggies!" Several of the selections used tenor recorder on the top line, right down to C-bass and contra bass on lower lines.

Meetings of the **South Bay (CA) Recorder Society** have covered a lot of musical territory in recent months. In October, **Claudia Gantivar** led a master class on the "Art of Diminution in Europe," focusing on enhancing long notes in madrigals and other works of the 16th and 17th centuries. **Frederic**

**Palmer's** "Surprisingly Baroque" contrasted styles of composers as diverse as Lully and Corelli. He also pointed out that the Baroque period gave us our modern system of harmony—chord progressions in a Corelli trio sonata can be found in 1950s rock and roll; jazz uses the same harmonic vocabulary as the Baroque, and even has its own "continuo" in the rhythm section.

The new year brought a brand new piece at the SBRS January meeting, as **Glen Shannon** led his newly-composed *Mountain Mosaic*.

Every Sunday at 7:15 p.m., **Chris and Nancy Doran** welcome several of **The Hanford Whistleblowers** into their Richland (WA) home for refreshments and playing. Oregon Public Broadcasting recently aired a story about them, online at [www.opb.org/news/article/n3-hanford-whistleblowers-recorder-band-celebrates-the-holidays/](http://www.opb.org/news/article/n3-hanford-whistleblowers-recorder-band-celebrates-the-holidays/). While some group members have played together for 30 years, the catchy

name was chosen only 15 years ago. Science and engineering professionals all, most of the group's members have a connection with the Hanford Nuclear Reservation—they've gone public with their recorders as the "whistleblowers."

Elsewhere in Washington, the **Seattle Recorder Society's** February session, led by **Vicki Boeckman**, focused on "anniversaries of the births of several seemingly disparate composers": the 450th anniversary for the master of English melody, John Dowland (1563-1626); the 200th anniversary of the German opera great Richard Wagner (1813-83); and the centenary for British composer Benjamin Britten (1913-76).

Wagner for recorders? SRS played a four-part setting of his Pilgrim's Chorus from *Tannhäuser*, followed by *A Pilgrim's Solace* and *Lachrimae* or *Seven Tears* (1604), plus songs, pavans and galliards, all from Dowland. They ended on a skiing trip, whizzing down the Piste with Britten's *Alpine Suite*.

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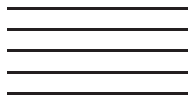
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*Northwinds Recorder Society played for five summer 2012 fund-raisers: Ravenshill Discovery Center, Norfolk Festival, Elsworth Front Porch, South Boyne Art Fair and Great Lakes Chamber Orchestra. Three consorts—Jongleurs, Little Bay Baroque and Sweetwoods—performed at other events like a charity auction where groups are up for bid to play music for dinner parties, and for church services. Members played from their Christmas repertoire at Charlevoix's Annual Cookie Walk during the holidays. For some events, groups play in costume, including an event at the Castle in Charlevoix, MI, where this photo (courtesy of John W. MacKenzie) was taken.*



# MUSIC REVIEWS



*Bernard Thomas, Glen Shannon, back to Baroque*

**SONATA IN C AFTER BWV 1027/1039, BY J.S. BACH, ARR. BERNARD THOMAS.** Dolce DOL 276 ([www.magnamusic.com](http://www.magnamusic.com)), 2010. A, kbd. Sc 19 pp, pt 7 pp. \$11.50.

As stated in Bernard Thomas's notes, this new Dolce edition is a fusion of Bach's *Sonata in G for two flutes and basso continuo* (BWV1039) and Bach's own arrangement of the same sonata for viola da gamba and obbligato keyboard (BWV1027). The flute sonata contributes towards the melodic contours in the recorder part as well as the right hand of the keyboard part; Bach's viola da gamba arrangement is reflected in the bass line, which is harmonically more dense and more active than the bass line of

the original flute sonata. Slurs and other articulation marks come predominantly from the gamba version, but Thomas encourages individual interpretation.

Many recorder players have played the Peters edition of this trio sonata in the key of B $\flat$  major (Edition Peters 4563)—one that is heavily realized, if played literally. Players will immediately notice the lighter, more trio-like texture of this new Dolce arrangement.

This is one of my favorite trio sonatas, and I was quite delighted to find an arrangement for one recorder player and one keyboard player. While Thomas does not state why he moved the sonata to the key of C major, I suspect it was to eliminate some difficul-

ties encountered in the key of B $\flat$ . The melodic activity of the second recorder part has been nicely preserved in the right hand of the cembalo part. There are no figures provided; this new arrangement is an obbligato keyboard part with no realization necessary.

As in most arrangements, some adaptations had to be made. In the first movement "Adagio," the long notes that were originally in the second flute part are now in the right hand of the keyboard—they are trilled in order to preserve their sound throughout the length of the notes. The bass line, being closer to Bach's gamba arrangement, uses more 16th notes in places where the original sonata sticks to eighth notes. Also, the bass line is often more



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active in places where one of the recorder parts is resting.

Interestingly, this new Dolce edition presents two versions of the third movement, "Adagio e Piano." The first version is in the key of A minor. This is very close to the BWV1039 version with some octave transpositions. In measures 13-16 where the second recorder plays a four-measure pedal point, this new edition has added some light right-hand chording (in small notes) while keeping the A pedal on the top of each chord. This helps to compensate for losing the sustained sound of the recorder pedal point.

The second version of the third movement is quite different. It has been moved to the key of G minor, which is the same key used in the Peters edition for recorders. However, the activity of the two recorder parts is reversed. The solo recorderist is playing what was the second recorder part, and the right hand of the cembalo part has the line that was originally the first recorder part. The four-measure pedal point ends up in the recorder line where it can be sustained; thus it was not necessary to add extra chords to the keyboard part.

I find both versions to be workable, but the second version is definitely easier for the recorderist, as the musically very challenging four-measure passage that accompanies the pedal point (measures 13-16) is played in the right hand of the keyboard.

A curious difference between the Peters edition for recorders and this new Dolce edition is the placement of slurs in the recorder parts. In the Peters edition, the whole third movement consists of two-note slurs (in both recorder parts), some of them quite challenging to play cleanly and musically. This new edition alternates two-note slurs with some three-note slurs, especially if there is a neighbor note or an escape tone involved.

The final Presto begins with eight measures of rest in the second recorder

part; here, Thomas has suggested right-hand chords (in small notes) to thicken the texture a bit. Again, the bass line is closer to the more active gamba version; skips are filled in with running eighth notes, and other places in the bass line take on a different shape as quarter notes are replaced with running eighth notes.

All things considered, I am delighted to have this very interesting fusion of BWV1027/1039. Recorderists who don't have access to a second accomplished player now can have a taste of this wonderful Bach trio sonata. Recommended!

*Sue Groskreutz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-Schulwerk certification from DePaul University. Playing and teaching recorder are the greatest musical loves of her life. For 10 years she was president of the American Recorder Teachers' Association.*

**ENGLISH MADRIGALS FOR RECORDERS, VOLUME I (11 MADRIGALS FOR 3 RECORDERS), ARR. BERNARD THOMAS.**

Dolce DOL131 ([www.magnamusic.com](http://www.magnamusic.com)), 2008. AATB. Sc. 23 pp. \$8.75.

**ENGLISH MADRIGALS FOR RECORDERS, VOLUME II (11 MADRIGALS FOR 4 RECORDERS), ARR. BERNARD THOMAS.**

Dolce DOL132 ([www.magnamusic.com](http://www.magnamusic.com)), 2008. SATB. Sc. 23 pp. \$8.75.

**ENGLISH MADRIGALS FOR RECORDERS, VOLUME III (9 MADRIGALS FOR 5 RECORDERS), ARR. BERNARD THOMAS.**

Dolce DOL133 ([www.magnamusic.com](http://www.magnamusic.com)), 2008. SSATB. Sc. 23 pp. \$8.75.

On the introductory page, Bernard Thomas invites those of us who are interested in exploring the English madrigal repertoire further to visit [www.englishmadrignals.com](http://www.englishmadrignals.com). This links to a project that seeks to publish the entire English madrigal repertoire electronically. When this edition was

printed, about 300 madrigals were available in PDF format.

Thomas also explains that the first English madrigals were actually Italian madrigals with English texts substituted, and that the words become very important in understanding how to phrase this music. "Many English-speakers are at a disadvantage when playing Italian or French music through inadequate knowledge of the relevant languages." (Note: there are typos in the introduction, which are the same in all three volumes. The front of Volume III has the Dolce number of Volume II hidden under a sticker in the copy I received. It does seem a bit more proofreading was in order.)

These volumes are cleanly laid-out, making them very easy to read. The composers include Morley, Wilbye, Ward and East, among others.

The beauty of these three volumes is their flexibility. With instrumentation for three, four or five instruments, and with the text making it possible to have singers, there are a number of performance possibilities.

These are also good to have on hand in case there are more or fewer people than you expected for a reading session!

*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.*

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= forward; 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).*

**LONDON PRO MUSICA EDITIONS, ARR. OR ED. BY BERNARD THOMAS**  
([www.magnamusic.com](http://www.magnamusic.com))

**20 SECULAR PIECES FOR 3-4 INSTRUMENTS, BY JOHANNES MARTINI.** LPM AN14, 1993. 3-4 recs, var. combs. Sc 42 pp. \$12.50.

Thomas informs us that Johannes Martini was born sometime in the 1440s in Brabant (now part of Belgium) and died in Ferrara, Italy, in 1497. Thomas explains: "Martini was no radical, musically speaking, and much of his music seems quite backward-looking, especially when compared with that of Josquin des Pres. But he had a gift for pleasing and well-balanced melody. The majority of Martini's songs, including those in the present edition, have survived without texts. They work very well as instrumental numbers, especially as the ranges are usually quite modest. It is clear from the very corrupt titles found in certain Italian sources c.1500 for pieces from beyond the Alps, that they must have been compiled for instrumental, or at least textless, performance." There are 20 songs in this collection, mostly in various trio versions with a few for quartet. Thomas provides sources and a little commentary about each one. Only the first song, "La Martinella," specifies the instrumentation; this piece also contains an elaborate alternative bass part from the Segovia manuscript.

For the other pieces, players must rely on the incipits to help choose appropriate instruments. We found that most worked better using alto-up on the top line. We recommend trying low choir or Renaissance instruments if available.

The score is easy to read with no bad page turns. Editorial *musica ficta* appear in almost all songs.

Instrumental ranges are not a problem. Most pieces have a time signature of 4/2, but no tempi sugges-

tions are provided. The notes in these pieces are easy, but the rhythms may require practice. This collection is not for everyone, but if your consort wants a large set of 15th-century songs at \$12.50 per book, this will fit the bill.

*Bill Rees is 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 has been active in the recorder movement since the '60s and served on the ARS Board.*

**AVE MARIA, BY LUDWIG SENFL.** LPM563, 2010. SSATTB. Sc. 19 pp, 8 pts 2-4 pp ea. \$15.50.

Recorder players encounter a lot of centuries-old music. Some of it is anonymous; some has names attached that may mean little to us, however famous they were in their own time. The Swiss, late-Renaissance composer Ludwig Senfl (c.1498-1542/43) might be one of these. A student of Heinrich Isaac—better known, perhaps—in the early 1500s, he had been a choirboy at the court of Maximilian I and later lived in Munich, location of his two *Ave Maria* manuscripts.

First, let it be clear: this *Ave Maria* is a major work. It's not for sight-reading at the weekly gathering; it's for working up into a significant

performance, preferably with singers. If there are no singers, the recorders must play at their most expressive best, phrasing with the utmost grace.

All ranges are modest, and the work moves in a stately half-note motion, with no note values smaller than eighths, save for a couple of passing tones. Throughout, the first tenor plays only the opening phrase of the plain-chant "Ave Maria, gratia plena," a cantus firmus in long notes with many measures of rest between its entrances. (Indeed, doubling this line on a viol or playing it on several tenors with staggered breathing is advisable.)

The demands of the piece are all musical—but the payoff is to be a part of an amazing, uplifting musical experience that will make you a Senfl fan forever.

A kind of *hommage* to Josquin des Pres's famous four-part setting of the same text (published in 1502 by the Venetian publisher Petrucci), and using the same plain-chant, Senfl's motet borrows from Josquin here and there—while extrapolating, extending, delicately compounding and varying the contrapuntal texture. It is what was traditionally called a "parody" piece, but that word has so much changed its meaning and connotation that it should be forgotten. Senfl loved the Josquin motet, and wanted to embrace it through and through while embellishing it. From Josquin's piece lasting about seven minutes, Senfl has created one that runs over 11 minutes.



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Rehearsing Senfl's *Ave Maria* could be a terrific chance to really get inside late Renaissance counterpoint. There are high trios and low quartets; passages that are briefly chordal, then break into cascades of divisions and edgy syncopation. A conductor will be a big help at first, although eventually it could be led from inside the group.

One might start with the *cantus firmus*—playing it without the rests, just to see what changes Senfl brings on that simple phrase. An alto with several tenors would give that part a glow. Or one could play all the parts without the *cantus firmus*, then add it, to feel the difference. (One doesn't necessarily hear the *cantus firmus* in performance—it's more like a reinforcement or support that enters and exits, as if the work's namesake had inhabited the music from time to time to give heart and strength to the singers or players.)

At the same time, it is a wonderful piece for an audience to listen to, if performed expressively. Fretwork recorded just the first section on viols (about 6 ½ minutes) for a 2004 Harmonia Mundi release: perhaps on instruments alone, a shorter version would be more accessible. It could be successfully programmed with the Josquin, as well (LPM552).

The parts are well laid-out; both octave treble and alto clef parts are given for the tenor lines. (There is an error in the alto clef tenor 2 part at the beginning of Part 2: as the octave treble part shows, the first note should be an octave lower.) The few *ficta* are questionable, especially those in measure 76 of the *Secunda Pars*. Otherwise, recorder players should send a big thank-you to Bernard Thomas for making this ravishing work available to us.

*Suzanne Ferguson of Ft. Myers, FL, plays recorders and viols. She has been on the Boards of both the ARS and the Viola da Gamba Society of America.*

**NEWE AUZERLESENE  
BRANDEN, INTRADEN,  
MASCHERADEN, BALETTEN  
(1617) FOR FIVE INSTRUMENTS,  
BY WILLIAM BRADE.** LPM MP10,  
2010. Sc 53 pp, 6 pts 15 pp ea. \$30.

William Brade (1560-1630), an English composer who spent much of his working life in Denmark and Germany, wrote five volumes of instrumental music, of which this collection of quintets is one. According to Bernard Thomas, these dances are arrangements of pre-existing masque tunes. The pieces are typical of concert-style dances with all parts having independently moving lines.

This is appropriate for intermediate-level players who know the extremes of the recorder range (lots of instances of high B in the soprano lines, for example). It is playable on either viols or recorders, although in several cases you'll need a great bass recorder for the bottom line.

I have long been a fan of Brade (my bridesmaids walked down the aisle to one of his pavans) and of London Pro Musica's normally excellent editions, so I anticipated a pleasant experience reading and reviewing this large 52-piece collection. However, if it were a student project turned in to me for a grade, I would write "Proofread" on it and hand it back.

The most pervasive and puzzling errors are in the little notes at the beginning of pieces (incipits) that indicate each part's range, a useful tool

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***I have long been a fan of  
Brade (my bridesmaids  
walked down the aisle  
to one of his pavans).***

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for determining quickly what instrument works on each line. In the score, 41 of the 52 pieces had errors in these notes; the parts did as well, but not the same mistakes as in the score. I couldn't find any pattern to the errors; they seem to be completely random.

A few pieces have extra or incorrect clef signs, such as a bass clef changed to treble on the second page, and an occasional symbol that appears out of nowhere. There are even typographical errors in Thomas's editorial comments.

We found few mistakes in the music notation itself, and once we coped with the previously mentioned problems we were able to play most of the pieces with relative ease. (Watch out for measure 7, duplicated in the score but not the parts, of No. 52.)

If you are willing to take a chance on this volume despite its editing mistakes, you'll be rewarded with many enjoyable pieces.

*Anne Fjestad Peterson has a Bachelor of Arts in music education from Concordia College, Moorhead, MN, and a Master of Music in music history from the University of Colorado. A teacher of private and class recorder in Boulder, CO, since 1974, she has performed since 1980 with the Boulder Renaissance Consort.*

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**CONCERTO FOR FOUR TREBLE RECORDERS WITHOUT BASS, TWV40:202, BY TELEMANN, ED. ANDREW ROBINSON.** Peacock Press PAR403 ([www.magnamusic.com](http://www.magnamusic.com)), 2008. AAAA. Sc 12 pp, 4 pp ea. \$24.50.

This work, originally composed in D major for four violins, is transposed to F major for this new edition. A recorder transposition in F major has been available since 1991 when it was published by Dolce (DOL305). Since then, many intermediate-level players have met and loved this piece.

It is a lively concerto and fun to play in all parts, even if screechingly high-pitched in the Adagio and Grave (a challenge playing high F many times with enough gentle finesse to match the mood of Adagio and Grave).

Both the Dolce and Peacock editions are distributed by Magnamusic; the Dolce edition lists for \$9.25, while this new Peacock edition lists for \$24.50. I was quite curious as to why Robinson created a new arrangement and what could justify the higher price.

I got the answer quickly. Robinson's arrangement contains an appendix (in the score and the parts) with an alternate version of the third movement Grave; he has moved it from the key of D minor to the key of A minor. This is a clever idea that changes the key scheme of the four movements from FFdF (F major/d minor) to FFaF (F major/a minor), and effectively eliminates all of the problems involved in playing high F in the Grave.

This new version is unusual, in that key changes from one movement to the next more commonly move to the dominant (F to C) or the relative minor (F to a); in Robinson's new transposition for the Grave, the key moves from the tonic to the mediant and back (FaF). Numerous symphonies favor mediant relationships between movements, but I'd be hard pressed to find a long list of Baroque pieces that do this.

Does it work? Interestingly, Robinson has done something that

actually helps it work. In the Dolce edition, the original Grave ends with all parts on a unison/octave. In Robinson's transposition, he inserts a final complete A minor chord. Hence, the C in that chord is a common tone with the first C heard in the Allegro.

I'm not totally sure if Telemann ended his Grave on unisons/octaves or a complete triad. But I am sure that playing the Grave in A minor is easier on the ears, as the highest note is a high C rather than a high F. If you are willing to pay more for this new Peacock edition, you can have a kinder, gentler transposition of the Grave.

Other differences from the Dolce edition include a few note changes and subtle differences in placement of trills. Also, the Dolce edition offers the opportunity to play some of the high passages down an octave to avoid high F, an alternative that doesn't work as well in this concerto. This new Peacock edition may be worth the investment.

*Sue Groskreutz*

**MENUETS ET CONTRE-DANSES QUI SE DANCENT AUX BALS DE L'OPERA, BY MICHEL PIGNOLET MONTÉCLAIR, ED. ANDREW ROBINSON.** Peacock Press PAR-248 ([www.magnamusic.com](http://www.magnamusic.com)), 2007. A, kbd. Sc 24 pp, pt 12 pp. \$19.95.

This edition is a collection of charming pieces suitable for advanced beginners and early intermediate students. The continuo parts are fully realized. Eight of the dances provide some basic figured bass for the keyboardist, giving students the opportunity to see the elementary basics of figures as they are realized—a valuable tool for keyboardists learning this skill. It is also useful to recorder students learning the underpinnings of Baroque harmony. All of the songs are in keys that are friendly to alto recorders and beginning students. Included is a fine set of notes on the composer and his work.

Montéclair (1667-1737) was a renowned teacher and a basse de violon player in the Paris Opera orchestra. He

is credited by some as the musician responsible for introducing the instrument into the Opera. One of the most important composers to emerge after Lully, he wrote stage music that was well-received, influencing Rameau. His pupils included Couperin's daughters.

As the title suggests, these dances were originally performed at the opera for French nobility. Montéclair assembled many of his minuets and contredances into a number of volumes, though editor Robinson reports that only one book of contredances and two books of minuets survive.

Originally, publishing these dances allowed the composer to earn more money from them while giving people the opportunity to dance to the music that was presented on stage. Many of the original songs do not indicate instrumentation, so Robinson transposed the pieces to fit alto recorder.

These dances are an excellent introduction to the French style. While the music is not technically challenging, it is a good platform from which to introduce basics of French ornamentation, especially inequality and the so-called "little graces." One of the minuets has an optional second part that could help the beginner improve intonation while playing with another part.

The last piece in the collection, "Les Sept Sauts," is an amusing dance based on a folk song. Robinson includes notes on the history of this dance, how it was used by Montéclair and other composers, and how the contemporary performer could play it.

This music is satisfying to play, and could be performed in chamber concerts and recitals, or as incidental music in staging of French Baroque dramas.

*Peter Kwiatek studied recorder for several years with Aldo Abreu at the New England Conservatory School for Continuing Education. He has had master classes with Marion Verbruggen, Dan Laurin and Saskia Coolen. He has been a board member of Amherst Early Music, Inc. for several years.*

**WORKS COMPOSED BY GLEN SHANNON**, Glen Shannon Music ([www.glenshannonmusic.com](http://www.glenshannonmusic.com))

**SHANNON DUOS, VOL. 5.**

GSM1025, 2010. AT. Sc 9 pp. \$10.

Although I have only met him once, I consider Shannon a great friend after he took over editing the ARS *Members' Library* Editions from me in 2002. Besides editing the music of others, he is a very prolific composer.

For AT recorders, Volume 5 is the first to be published in a series of eight sets of recorder duets commissioned by Charles Fischer—three duets in each volume. They are not being published in numerical order. Besides different instrumental combinations (SS, SA, AT, AB, etc.). Shannon is composing these pieces in a variety of styles: klezmer, Latin, neo-Baroque, swing and bluegrass.

Shannon is a very modern composer, yet his pieces are accessible to intermediate to advanced players, which describes many recorder players.

In his introduction to Volume 5, Shannon states that “Easy Breezy” has a light bebop swing, “Two on a Raft” is a bluegrass-inspired song with bits of ragtime, and “Papillons” is a two-part invention in quasi-Baroque style.

I never met a Shannon piece I didn't like, and these three duets are no exception. Each is three pages long and, using a cleverly designed format, he has put the third page of each on a separate insert: all three pages can be set up without a page-turn.

To me, “Easy Breezy” is the most charming of the three, although I question whether the style is really bebop. It seems to me to be gentler than the bebop someone like, say, Pete Rose writes. It certainly has swing—in fact, playing it is a good way for a recorder player without much swing experience to learn to play in this style. Besides a pretty melody and juicy harmonies, this piece has a clear structure, with a return to the main theme on the third page and a satisfying ending. Being a

recorder player himself, Shannon uses the instruments well, though the alto player must be able to produce clear and sweet third-register notes.

“Two on a Raft” is quite jazzy, and includes slides (swooping gradually between two notes) that are easy to play, but important for the style. It is more technically demanding than “Easy Breezy.”

In “Papillons,” the butterflies are dancing a tango, at least some of the time—and, as Shannon says, at the same time the piece is reminiscent of a two-part invention. The parts are very imitative: the butterflies are definitely engaged in a dance in which the movements of each depend upon the other. The two players need to have an excellent ensemble and, when played Presto, the piece can be pretty exciting.

If you've never played Glen Shannon's first-rate music before, now is the time to find a friend and start.

**SHANNON DUOS, VOL. 6.**

GSM1026, 2011. SB. Sc 9 pp. \$10.

Glen Shannon is a composer, publisher and editor (*Members' Library* Editions) of contemporary (although hardly avant-garde) music for upper intermediate and advanced recorder players in many different styles. He is a former president of the East Bay (CA) ARS chapter and the chapter's resident composer. He also composed the 2011 Play-the-Recorder Month piece, *The Harmonious Blockflute*, published in the January 2011 *AR*.

These duos are the third set to be published in a series commissioned by Charles Fischer.

I became interested in seeing the duos in volume 6 partly because of the unusual pairing: SB. The combination works for each piece. In “East Bay Rag,” the low recorder acts as a “stride piano” bass to the soprano melody; in “Sheyne Meydele” its timbre adds to the melancholy mood; in “Carnaval” it can, in the hands of a dexterous player, bring out the exciting Cuban rhythms in tandem with the soprano player.

None of the pieces is easy, but “Easy Rag” is perhaps the most accessible of the three. The ragtime rhythm is a familiar one (one should remember not to swing it!). The harmonic rhythm is familiar, too, from all the rags we have heard, and can be played convincingly without too much difficulty. The notes are sometimes tricky—the soprano recorder player must have a reliable high C—and both players must have a good mastery of accidentals. One is tempted to use the overworked word “charming,” when describing “Easy Rag”—but charming it is, as in pleasing and soothing to the senses.

“Sheyne Meydele” tells the story of a beautiful young Jewish girl who, in searching for a mate, is first in a mournful mood, wailing in chromatic harmonies; then after only a few bars she has seemingly found him, and her mood changes to “sparky and petulant” (Shannon's words) with klezmer rhythms and ornamentation. The girl alternates between the two moods until a third mood overtakes her—perhaps a wedding dance, with chirpy ornaments and “stomping” rhythms. There are hints of earlier moods near the end.

“Sheyne Meydele” might be the most difficult of the three pieces to perform. The compound rhythms in the bass—3+3+2—are tricky, particularly when combined with the complex articulation patterns as well as ornamentation in the soprano. But it is, again, very satisfying to play and to listen to. Shannon's melodies and harmonies are extremely appealing, and the judicious use of the augmented second gives a hint of pathos that is never far away from the mood, whatever it is.

“Carnaval” is, again using Shannon's words, “a rumba invoking imagery of a Cuban festival.” As always in his music, the rhythms are fascinating, but here the instruments in combination give us a Latin sound. This piece swings along in such an easy fashion that it may be the most easily playable.

Like all the recorder pieces by Glen Shannon I have come across,



these three duos are idiomatic for the recorder and clearly structured, with melodies, harmonies and rhythms that are captivating. The printing format, as in other duos in the collection, is designed with a loose insert for the third page of each piece. As always the recorder players must have a reliable technique and mastery of accidentals.

I heartily recommend these duos: for performance, or for part of an evening's pleasurable playing with a friend.

*Martha Bixler has long been active in the administration and with various committees of the ARS. She has been a member of the Board of Directors (twice as President), and served for 10 years as editor of the ARS Members' Library Editions. She is a teacher/performer on recorders, piano, harpsichord, sackbut and viola da gamba. Prominent early music ensembles with which she has performed include New York Pro Musica, Bach Aria Group and Berkshire Bach Society.*

#### **SHANNON DUOS, VOL. 2.**

GSM1022, 2011. SA. Sc 9 pp. \$10.

Once again Glen Shannon has shown his skill at crafting challenging and enjoyable music in a variety of styles with these three duets for SA recorders. He knows the recorder well and writes idiomatically and effectively for the instrument throughout.

The composer's notes to the duets describe "Carefree Afternoon" as being in a relaxed swung style; "Broken Heirlooms" as a klezmer-style dialog; and "Country Canzona" as being in a mountain bluegrass style. He invites performers who are comfortable adding appropriate ornamentation to do so freely; however, even those who are happiest just playing the notes will find that the various characters come easily off the page, especially if the performers have a feeling for the swung rhythms in "Carefree Afternoon."

All three duos are on the long side, at almost 100 bars each. They do not have a strong melodic profile, but instead take their energy from clean harmonies and invigorating textures.

"Broken Heirlooms" alternates soulful, cadenza-like Adagios with darting Allegros, but the other two pieces settle immediately into a groove and play themselves out through a loose rondo structure, as in a jam session.

The variety of rhythms and accidentals, the tight ensemble writing, and the wide tessitura (especially in the soprano) make this challenging, but rewarding, music for intermediate players—although it is advanced performers who will best be able to make the most of the music by keeping the feeling light and lively throughout.

The music is printed quite legibly with no obvious errors. A separate third page for each piece avoids page turns.

Players looking to expand their stylistic horizons or simply to have fun with a like-minded friend will find much to enjoy with Volume 2.

*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.*

#### **SHANNON DUOS, VOL. 7.**

GSM1027, 2011. AB. Sc 9 pp. \$10.

This set of three duets for AB recorders, by popular contemporary composer Glen Shannon, incorporates three distinct and unrelated styles. The first, "Alegría," is Latin-inspired. The second, "Invenzione," is a two-part invention in a "quasi-Baroque" style. "Dude Ranch," the final duet, contains bluegrass elements intended to call up lazy images of weekend cowboys.

The composer's notes describe the duets as appropriate for intermediate players, but the rhythmic complexities, chromaticism and high range required of the alto are, in my view, suited to more advanced players. The two experienced musicians who tried them out found them difficult to sight-read.

While sight-reading, it was hard to make musical sense of the first and

third pieces. The second, perhaps because it is written in a style more familiar to recorder players, fell into place more easily.

The edition is nicely laid-out, with a score arrangement and extra pages designed to play each duet with no page turn. The composer includes background on each of the pieces and suggestions for playing them. For example, "Alegría" is described as "fun"-inspired and to be played with "a big smile in your sound."

"Alegría" is Latin with a modern sound. Rhythms are difficult, and there are quite a lot of chromatic notes and a number of passages that fall into the highest range of the alto. The bass remains within a regular and easily-accessible range throughout. We tried hard to like this duet, as Shannon is one of our favorite composers, but we concluded that it was a lot of work for a less than musically pleasing result.

Our assessment of "Dude Ranch" was similar, though this one had more musical appeal. Rhythms were easier, and there were more melodic rewards—but, again, it wasn't compelling.

We did like the "Invenzione," though it cannot be described as easy, but it was melodically and harmonically pleasing. It fit the recorder well, and with some work, it would make a nice addition to one's repertoire.

To conclude, I would recommend this edition for advanced intermediate or advanced players who enjoy a challenge. Though I typically enjoy the dissonances and unconventional rhythms of contemporary music for recorder, "Alegría" and "Dude Ranch" left a bit to be desired in musical appeal. However, others might experience them differently, so I would encourage the adventurous to give them a try.

*Beverly Lomer is an Adjunct Professor of Humanities at the Harriet L. Wilkes Honors College of Florida Atlantic University, where she teaches courses in music and culture. She is also a recorder player whose primary interest is in performance from original notation.*

**SHANNON DUOS VOL. 8.**  
GSM1028, 2012. TB. Sc 9 pp. \$10.

This set of duos comprises three pieces: “Screen Door Rag,” “La Tristesse” and “Canned Yams.” The pieces are diverse, fun to play, and accessible, though our group thinks more so for upper intermediate than lower intermediate players.

“Screen Door Rag” and “Canned Yams” require familiarity, respectively, with rag and swing styles, the characteristics of which are not notated.

The mood and tonality of “La Tristesse” (sadness), if played at the Largo tempo suggested, needs players who can bring out the long notes with appropriate colors, as well as the dissonances with subtle shadings. This is clearly intended as a rhetorical piece, as the composer marks several figures as “pleading” or “sighs of resignation.”

Bass recorder players may not feel challenged with the accompaniment role in “Screen Door Rag,” but it is characteristic of the style—and short,

precise bass playing does help the syncopated tenor.

As a whole, the collection is well laid-out, avoiding page turns.

*Suzanne Niedzielska lives in Glastonbury, CT. Professionally, she is a freelance IT management consultant, capping a 30-year career in public and private sector information technology. More recently a published poet, she has played in recorder ensembles since 1984, performing with the Connecticut and the Manhattan Recorder Orchestras. Before IT, she taught philosophy, the field in which she earned a doctorate with specialization in philosophy of science (Fordham University, 1979).*

**SUSPICION, GSM1005, 2012.**

S'oSATBgBcB (7 recs). Sc 7 pp,  
8 pts 2 pp ea. \$15.

If your group has seven players who can cover every size of recorder from soprano to contra bass, *Suspicion* is a lively, short piece that might make a great encore. Some of Shannon's works push at the upper limits of the

intermediate player; *Suspicion* does not do that, at least not technically.

It does require careful counting and has some tricky rhythms, such as 3+3+2 groupings of eighth-notes and “hit points” in other parts to punctuate these groupings. Most intermediate players will fall easily into most of the rhythmic idioms.

The piece is organized in Sonata-Allegro form—exposition, development, recapitulation plus a coda. The piece opens up in A minor with everyone in parallel unisons/octaves, then breaks off into a whirlwind of rhythmic and melodic activity. Sometimes, the rhythmic punctuation is in the bottom four recorders, and other times it is in the upper voices; the contra player lays the foundation all the way, sometimes playing descending chromatic scales.

At other times, rhythmic motives are played against sustained, augmented melodies. I especially love the effect of sudden alto solos, mysteriously connecting one phrase to the next. I also like the new melodies that sneak in during the development section: first, long notes that float above everything, played on soprano; then the two-measure melodic motives, playfully tossed among the instruments.

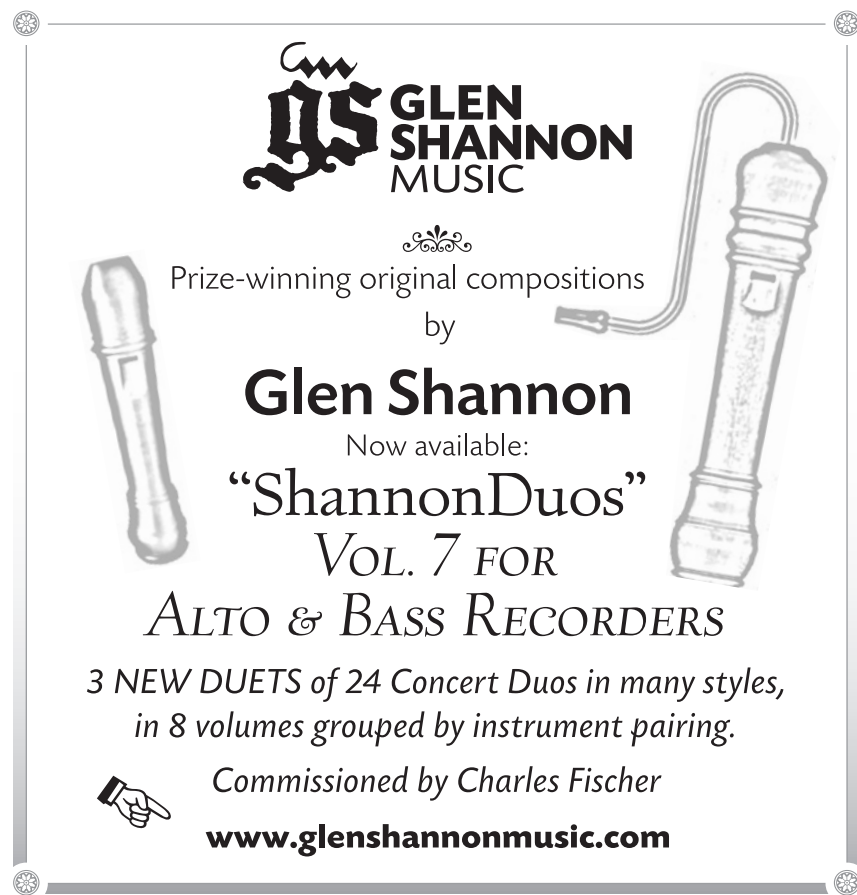
The many staccatos need to be played as lightly as possible to contribute to the atmosphere suggested by the title. The cascading effect in mm. 50-56 (as Shannon says, descending “bell tone arpeggios”) is especially enjoyable. Above all, the piece sounds like its title.

Not only does Shannon compose a great piece, but he also does a great job of describing his works in his own words on his web site.

The great bass part is conveniently published in both treble and bass clefs.

*Suspicion* was commissioned by Alexandra Terhoff of Dortmund, Germany, for two of her ensembles: Tibia Antiqua and Flauto Curioso. As a result, we have a great addition to the “fun” repertoire for larger groups.

*Sue Groskreutz*



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# BOOK REVIEWS

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**THE SAVVY MUSICIAN: BUILDING A CAREER, EARNING A LIVING & MAKING A DIFFERENCE, BY DAVID CUTLER.** Helius Press ([info@heliuspress.com](mailto:info@heliuspress.com)), 2010. ISBN 0982307500. Paperback. 368 pp. Abt. \$13.

If you are like me, you have Post-its and to-do lists everywhere: on the computer and the desk, embedded in computer files and documents, and perhaps even on business cards or check deposit slips. It's a common situation, especially for musicians, and one that I endearingly refer to as "visionary clutter."

In truth, a musician has lots of ideas scattered about in need of a home. Suppose that you could buy a book that had hundreds of really good ideas, neatly organized—and one that was specifically tailored to the needs of musicians. Surely such a book would be a hallelujah moment, a harbinger of a clutter-free world, and a window into insider information that would present opportunities for success.

Well, you would be hard-pressed to find such a book, and *The Savvy Musician* falls short of the mark. One of the reasons that I wrote this review is to address the interesting and com-

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***Present-day musicians need basic tech knowledge: HTML, video and video streaming, smart phones, crowd fundraising and social networking. A reader of this book might ignore these essential new skills.***

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plex issues of success in the musical world. You might suspect that a book that purports to enable success in the arts is doomed by its very nature—after all, if everyone bought it, everyone could be a professional musician. Even if only a few people bought it, they would share the key ingredients for the flourless-chocolate success cake, and all would partake.

The basic reason that these types of books do not work is twofold: by their nature, they do not draw upon the cutting-edge information in our increasingly technological world; and they do not address the maddening complexity of the music performance event presenting networks.

Here are two examples addressing these issues—issues that are missing from the book. The music world is now transitioning to high-definition video, and everyone needs to figure out how to deal with this technology—a make-or-break issue for both individuals and groups. However, there is no real section on video in the book; the limited information there is neither useful nor up-to-date.

I mention this because it is simply a fact of life for a traditionally-styled book: it may be out-of-date before it is published. We all need to seek out the best and latest information to succeed in the music business; for this, one requires the services of a digital Sherpa, not a printed tome.

Very briefly, present-day musicians need basic tech knowledge: HTML, video and video streaming, smart phones, crowd fundraising and social networking. A reader of this book might ignore these essential new skills.

*Some good ideas—but not the means to a successful end or even to the end of clutter*

As an example of one big problem now: people don't understand the HTML code in their own web sites, and are thus unable to deal with their media and publicity quickly and securely. I know musicians who have been unable to update their web sites for more than five years. Other tech issues form a rapidly shifting landscape; the way to learn it is to find people who know the tech, and ask for their help.

Second, successfully operating in our complex music business ideally requires viewpoints sourced from a selection of the most important event contractors—and information that is



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***If you are just looking for ideas, you might find some new ideas here—but you would also find similar ideas online.***

highly detailed. It would be useful to know in advance if a conductor liked or disliked vibrato, or if auditioning with Bach instead of Handel (or vice versa) would lend the right air of seriousness to an audition. It could be a major advantage to know which operas will be presented in the next decade.

However, if such information were to be made widely available, the market would adjust accordingly. Here we are again faced with the paradox of exclusive information: as soon as everyone knows it, its value goes down. A list of the necessary skills required to move into the top two percent of the market—the hiring range—would be the most important list of all, but this book does not address these issues.

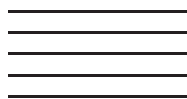
Two caveats: *The Savvy Musician* delves into subjects such as taxes and copyrights; I would always recommend that the reader rely on an accountant and a copyright attorney with experience in the arts. Copyright law for music would be yet another book all by itself—and the new video standards involve international copyright compliance plus numerous other legal issues.

If you are just looking for ideas, you might find some new ideas here—

but you would also find similar ideas online.

*David Tayler has credentials in both early music and technology: degrees in music from Hunter College and the University of California at Berkeley (M.A. and Ph.D. in musicology), meanwhile studying physics, astronomy and recording technology. He performs with and leads Bay Area groups including Voices of Music and the Philharmonia Baroque Orchestra. In 2008, Tayler developed new ways to present both performance and musicological editions on the Internet, complete with both audio and video interactive capabilities. See <http://davidtayler.com>.*

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