
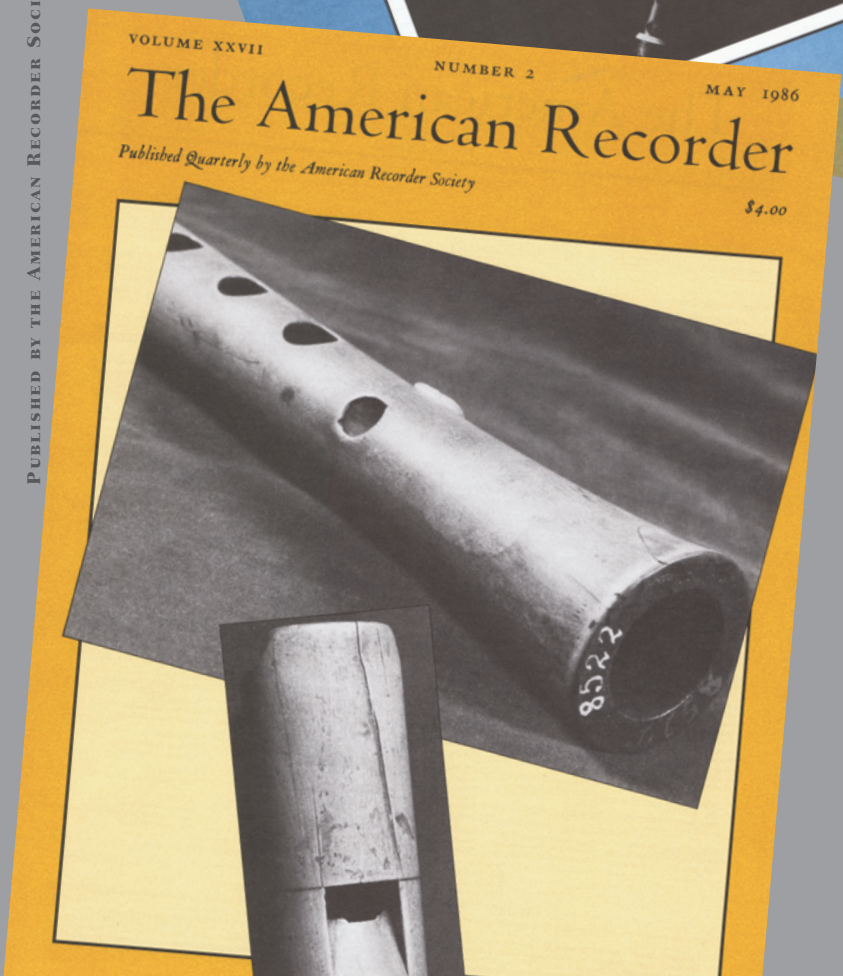


# A M E R I C A N R E C O R D E R



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SUMMER 2014



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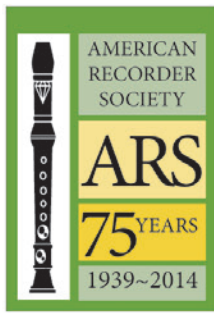


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# Recorderfest in the West

September 18-21, 2014

**R**ecorder lovers are invited to a national festival of events celebrating the 10th anniversary of the Recorder Music Center at Regis University, the 50th

anniversary of the Denver Recorder Society Chapter of the ARS and the 75th anniversary of the American Recorder Society ARS is 75. This weekend event will be hosted by Recorder Music Center at Regis University and co-sponsored by the Denver Recorder Society and The American Recorder Society. Recorderfest will have some very attractive events offering a wide range of recorder experiences:

- A Friday evening concert by the Baroque Chamber Orchestra of Colorado (featuring soloist Paul Leenhouts).
- A Saturday evening festival faculty recital.
- A gala festival dinner.
- A reception and exhibit hosted by the Recorder Music Center.
- The Fall meeting of the National ARS Board will be held on site, with opportunities to meet them

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- A workshop of coached playing sessions, master classes, and other educational opportunities from first-rate professional musicians including:



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Scholarships available. For details on class offerings, fees, faculty and registration, go to: [http://americanrecorder.org/recorderfest\\_in\\_the\\_west.php](http://americanrecorder.org/recorderfest_in_the_west.php)

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# EDITOR'S NOTE

Our present set of past covers, in a collage on this issue, takes us back to May 1982 and a photo of a **recorder quartet in 1930s Germany**, which heralded an article from the late Hermann Moeck chronicling “**The Twentieth-Century Renaissance of the Recorder in Germany.**” First printed in two parts in the German-language *Tibia*, it was translated by **Friedrich and Ingeborg von Huene** for the English-readers of *AR*. In February 1986, the excitement was an interview conducted by **Kenneth Wollitz and Martha Bixler with Michala Petri**, who would premiere a commissioned work to celebrate the **ARS’s 50th anniversary in 1989**. Inside, Thiemo Wind examined “**Jacob van Eyck and his *Euterpe oft Speelgoddinne***”; a small ad invited composers to submit works to the **ARS Katz Fund Composition Contest**. May 1986 highlighted a debate that still may not be resolved: shots of the Vienna Museum’s “**Ganassi recorder**” illustrate **Alec V. Loretto’s “When Is a Ganassi Recorder Not a Ganassi Recorder?”**—a piece based on lectures given by him in several locations, including the 1983 Boston Early Music Festival.

The current issue also looks back—75 years, to the **start of Magnamusic Distributors** (page 24), still a supplier of a variety of music (see **Music Reviews**, page 38.)

*Gail Nickless*

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Adam Gilbert receive EMA’s Binkley Award; more  
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25 years of Boston Early Music Festival’s concert  
season; Technique Tip from Anne Timberlake (page 21)*



GAIL NICKLESS, EDITOR

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American Recorder  
cover images representing  
the period approaching  
the ARS’s 50-year  
celebration  
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Recorder Society



# AMERICAN RECORDER SOCIETY INC.

## Honorary President

Erich Katz (1900-1973)

## Honorary Vice President

Winifred Jaeger

## Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2014, the Society celebrates 75 years of service to its constituents.

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

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604-222-0457

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

# PRESIDENT'S MESSAGE

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

I don't know about you, but I love to celebrate. I try to celebrate as much as possible and for the littlest reasons. Maybe I just like rewarding myself with a special treat or a nice glass of wine. Whatever the occasion, I find myself commemorating these moments.

This year ARS chapters across the U.S. and Canada are celebrating milestones. The **Montréal (QC)** and **Greater Denver (CO)** ARS chapters both are celebrating 50 years, the **Orange County (CA)** ARS chapter is celebrating 40 years, and some groups, like the **Splendid Splinters Consort** in Florida, are celebrating their new-found inception. As an organization, we are celebrating 75 years of the American Recorder Society.

On this page and elsewhere in this magazine, you will see information about the **RecorderFest in the West event, September 18-21**. This is a celebration hosted by **Regis University in Denver, CO**, and sponsored by the Denver ARS chapter, the ARS and Regis University. Many exciting sessions and concerts are being planned. Also celebrating its creation 10 years ago, the **Recorder Music Center**, housed at Regis, will be open for visitors. A huge thank you goes to **Mark Davenport** and Regis University for their support and funding for this important music center.

As we all look back on the years devoted to our chapters, consorts, recorder orchestras or even our own musical journeys, what can we learn from our past to keep us moving forward? What will or can we do today to

ensure the health and longevity of our organization on a local and national level?

Each of us has the ability to leave a mark—whether it be by donating, mentoring or serving. Investing in our organization will insure and ensure the next generation will be celebrating when the ARS is 150!

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*Each of us has the ability to leave a mark—whether it be by donating, mentoring or serving.*

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AMERICAN RECORDER SOCIETY

ARS

75 YEARS

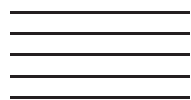
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*Visit our website and follow us on Facebook for all upcoming events and news.*

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



*ARS presents PSHA to Gail Nickless,*

*EMA presents Binkley Award to Rotem and Adam Gilbert*

## *Nickless to receive ARS Presidential Special Honor Award*

At a September 18 reception during **RecorderFest in the West**, to be held in Denver, CO, September 18-21, ARS President **Laura Kuhlman** will present **Gail Nickless** with the American Recorder Society's **Presidential Special Honor Award (PSHA)**. This award honors a person who has had a significant positive impact within a community—in this case, in the recorder community in general.

Nickless's career eminently qualifies her for the PSHA. A recorder and flute player who holds two music degrees from Texas Tech University, she was also on the university's administrative staff in the School of Music and later in the activities office where she advised student volunteers charged with organizing and presenting the campus's artists and speakers series. She has served on a half-dozen boards



over the years, applying her communication and administrative staff skills—as well as that volunteer background—to her activities within the ARS.

Nickless entered the domain of the ARS in 1994 as its Executive Director. Her first task was to settle the ARS office into its new headquarters in Denver—while simultaneously moving there herself from Texas.

As the Society's only full-time employee, she performed any tasks necessary to the operation of the ARS, from database entry to bringing greetings to several thousand American Orff-Schulwerk Association members during one of their annual meetings (where she became known as “the recorder lady”). She regularly represented the ARS at the AOSA conferences, manning a booth there as well as at early music festivals in Boston, MA, and Berkeley, CA—events for which she now coordinates reports for *AR*.

In 2002 she became editor of *American Recorder*, a position in which she still serves. Her *de facto* staff in her Denver-area home office includes husband Wayne and son Nick.

The ARS thanks Nickless for two decades of dedicated service to the recorder community.

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

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

**Friedrich von Huene 1987**  
**Bernard Krainis 1989**  
**Shelley Gruskin 1991**  
**Nobuo Toyama 1994**  
**LaNoue Davenport 1995**  
**Martha Bixler 1996**  
**Edgar Hunt 1997**  
**Eugene Reichenthal 1999**  
**Frans Brüggén 2001**  
**Valerie Horst 2002**  
**Pete Rose 2005**

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

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

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

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

**David Goldstein 2003**  
**Carolyn Peskin 2005**  
**Marie-Louise Smith 2005**  
**Connie Primus 2006**  
**Joel Newman 2007**  
**Shirley Robbins 2007**

**Corlu Collier & Oregon Coast  
Recorder Society 2009**  
**Louise Austin 2011**  
**Peter Seibert 2012**  
**Gail Nickless 2014**



## News from Early Music America

**Rotem Gilbert** and **Adam Gilbert** are the 2014 recipients of EMA's **Thomas Binkley Award** for outstanding achievement in performance and scholarship by the director of a university or college early music ensemble. Set to be presented on **June 6** during the Berkeley (CA) Festival, this award is named for lutenist and educator Thomas Binkley, who taught at Schola Cantorum Basiliensis, made groundbreaking recordings with the Studio der Frühen Musik, and was founding director of the Early Music Institute at Indiana University.

Rotem and Adam both began playing recorder at the age of eight years old—on opposite sides of the globe. They have been playing together since 1989, when they met in New York City, NY, as students of Paul Echols at the Mannes College of Music. At Mannes, Adam also studied with Dennis Godburn and Stephen Hammer, receiving his Bachelor of Music in 1984. He began playing as a member of Ensemble for Early Music, and the Waverly Consort.

Rotem studied recorder with Nina Stern, then went to Italy to study with Pedro Memelsdorff at Scuola Civica di Musica, receiving her solo diploma in 1995. Adam studied recorder at Rotterdams Conservatorium and did research in Leuven, Belgium, from 1998-2000 as a Fulbright and Belgian American Education Foundation grants recipient.

They both earned Ph.D. degrees (2003 and 2005) from Case Western Reserve University, studying there with Binkley Award recipient Ross Duffin. They have toured together as members of Piffaro, and each has played recorder and double reeds with a number of other professional groups.

In 2003, they founded **Ciaramella**, an ensemble specializing in music from the 15th through the 18th centuries. Ciaramella has performed throughout the U.S., in Belgium, Germany and Israel, and released a CD on the Naxos Label plus two recordings with Yarlung Records. Their recent CD, *Dances on Movable Ground*, earned five stars by *Early Music Today* and was the Editor's Choice, lauded for its "expressive fluidity and rhythmic vitality." (Ciaramella makes its Berkeley Festival debut on June 1. See <http://sfems.org/bfx> for details, plus other events including EMA's fourth Young Performers Festival, June 4-6.)

A musicology faculty member for two years at Stanford University, Adam has lectured and published on various topics relating to his research in performance specialties, music of Henricus Isaac, bagpipes, historical performance practice, 15th-century composition and improvisation, and musical rhetoric and symbolism. His current project is a guide to 15th-century counterpoint and improvisation. He was recipient of the American Musicological Society's 2008 Noah Greenberg Award. Both Gilberts now teach at the University of Southern California's Thornton School of

EMA has named **Donald Rosenberg** as editor of *Early Music America* magazine (*EMAg*). The Winter 2014 issue will be the first published under his direction. Rosenberg succeeds **Benjamin Dunham**, who has served as *EMAg* editor since 2002 when he left *American Recorder*.

Rosenberg comes to EMA with extensive writing experience, having worked as an arts reporter and classical music critic at *The Plain Dealer* in Cleveland, OH, since 1992. His articles have been published in *Gramophone*, *Symphony*, *EMAg*, *Opera News* and on the NPR web site. He teaches music criticism at Oberlin College and is a lecturer at Case Western Reserve University's Siegal Lifelong Learning Program. He also has served as president of the Music Critics Association of North America.

Contact Rosenberg at [donemag@earlymusic.org](mailto:donemag@earlymusic.org).

Music in Los Angeles. Adam is Associate Professor of Musicology and Director of the Early Music Program. Rotem is Assistant Professor, teaching musicology, performance practice and historical woodwinds. In 2012, she received the Dean's Award for Excellence in Teaching.

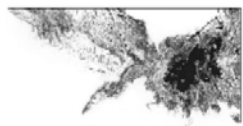
Students in the Thornton Baroque Sinfonia and Collegium present six concerts per year, have won EMA awards, and recorded 17th-century broadside ballads for Yale University Press.

Both Gilberts are on the faculties of many early music workshops. Especially active as a teacher, Rotem co-directs (with Hanneke van Proosdij) the San Francisco Early Music Society (SFEMS) Recorder Workshop. Adam is the new director of the SFEMS Medieval and Renaissance Workshop.

They are proud parents of Ilai, Ohad and Sivan.

Say the Gilberts, "The Binkley Award is because of our students, and all their dedication, talent, and hours of hard work. In addition to their classes, they have poured their hearts into hours of rehearsal each week, giving four to six concerts per year, and preparing for the Boston and Berkeley Festivals. We have been real beneficiaries of Early Music America. The Ensemble Competition gave us our first recording with our ensemble Ciaramella, the Young Performers Festivals in Boston and Berkeley have given our students valuable experience and a sense that what they are doing is important.... All of these also send a strong message to the University of Southern California that their investment in early music is paying off every day and every year."

EMA's other 2014 award recipients are: **Margriet Tindemans**, known to recorder players from Port Townsend (WA) Early Music Workshop, the Laurette Goldberg Award for lifetime achievement in early music outreach; and violinist **Jeanne Lamon**, music director of Tafelmusik, the Howard Mayer Brown Award for lifetime achievement in the field of early music.



## Lost in Time Press

New works and  
arrangements  
for recorder ensemble

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and others

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## Bits & Pieces

*The Recorder: A Research and Information Guide* (2012) by **Richard Griscom** and **David Lasocki** has received the 2014 Vincent H. Duckles Award from the Music Library Association for the best book-length bibliography or reference work in music. This collaborative book, now in its third edition, incorporates Lasocki's annual reviews of research on the recorder into book-length versions of the material.

More congratulations to:

- **Jennifer Carpenter** and Richard Koshak, on the birth of Nathaniel Lewis Koshak on March 27, 2013. The family celebrated his first birthday by buying a house in Colorado Springs, CO, where they have now relocated.
- **Anne Timberlake** and David Sinden on the birth of William Rowan Timberlake Sinden, on November 5, 2013.
- **Ewald Henseler**, recently retired from his position as professor of musicology and recorder at Elisabeth University (Hiroshima, Japan); he now lives in Tokyo.
- **Glen Shannon**, who recently had two compositions featured. Written for the Washington (D.C.) Recorder Society contest, his *Federal Fantasia & Fugue* (which he describes as a “Byrd-

style English fantasia joined up with a Bach-style fugue”) won Gold in the 2013 WRS contest. The second piece, *Frietjes* (*French Fries*), was in response to an invitation to compose a piece for the Dutch language magazine *Blok-fluitist* (for its September 2013 issue). Both are SATB. See <http://glenshannonmusic.com>.

- Boston Early Music Festival, on its 25th anniversary concert season, [www.bemf.org](http://www.bemf.org).  
**Matthias Maute**—recorderist, conductor and musical director of Ensemble Caprice—is one of seven finalists for music director of the **Seattle (WA) Baroque Orchestra** (SBO). He will appear on November 1, leading SBO with guest soprano soloist **Shannon Mercer** in “The American Dream.” The program imagines the musical life in the early days of Boston, MA—music that would have been played and sung in churches, theaters, private homes and the newly-founded private concert halls.

**ABRSM**, the Associated Board of the Royal Schools of Music, has published **revised repertoire lists for all woodwinds including recorder**. The list includes a wide range of attractive pieces (for example, Holborne's *The Night Watch* for Grade 2 soprano, up to a Grade 8 favorite for either alto or tenor, Christopher Ball's *The Pagan Piper*), as well as resources to complement the syllabus. Now 125 years old, ABRSM delivers over 650,000 annual exams and assessments in 93 countries including the U.S. See the new syllabus at <http://us.abrsm.org/woodwind>.

**Tom Bickley** performed a segment of a marathon offering of Erik Satie's *Vexations* on March 22 as part of the Berkeley Arts Festival *Vexations Remixed*. He played sopranino, tenor and contra bass recorders in a trio version with **Nancy Beckman**, shakuhachi and *ni-shakuhachi*; and **Diane Grubbe**, flute, piccolo and bass flute.

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## Recorders in New York City

By Anita Randolfi, New York City, NY

The **Gotham Chamber Opera** started the New Year with a performance of the opera *La descente d'Orphée aux enfers* by Marc-Antoine Charpentier (1643-1704). It was presented January 1, 3 and 5 in St. Paul's Chapel in lower Manhattan. I heard the January 3 performance.

The floor and balcony of this late-18th-century church proved an excellent architectural frame for a descent into the underworld. The cast of excellent singers, accompanied by a small band of period instruments, was conducted by Neil Goren. **Gonzalo Ruiz** and **Stephen Bard** were the hard-working doublers on recorder and oboe. The sold-out audience was very appreciative.

The **Freiburg Orchestra** was at Alice Tully Hall on February 7 with a program devoted to the six Brandenburg concertos by J.S. Bach. Though a long-standing and distinguished ensemble, their playing was not without blemish. The brass players had an especially hard time keeping secure pitch, and there were many intonation problems. In contrast, the recorder players—**Isabel Lehmann** and **Marie Deller**—provided focused sound and high energy to concertos no. 2 and 4.

On February 23, **Ensemble BREVE** gave a late-afternoon concert

## *This is the 300th anniversary year of C.P.E. Bach's birth, and I hope it provides an opportunity to hear more of the music of this important and original composer.*

at the Nicholas Roerich Museum. The Roerich Museum is housed in a handsome old residence in the upper West Side of Manhattan. It does not have a concert hall so the audience sits in several connected rooms; the sight lines are poor, though the sound is good. The space is graced with many paintings and drawings by Roerich—who, among his other activities, was the costume and set designer for the first performance of Igor Stravinsky's *Rite of Spring*.

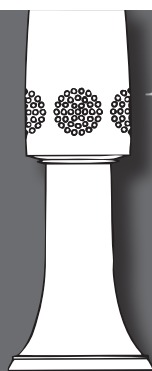
Ensemble BREVE's short program consisted of music of the high Baroque: solos, duos and trio sonatas by Leclair, Jacques-Martin Hotteterre and Telemann. **Deborah Booth** was the recorder player, joined by **Stephen Rapp**, harpsichord; **Maxine Neuman**, cello; **Louise Schulman**, viola; and guest artist **Ruth Cunningham**, soprano, flute and recorder (taking out time from Anonymous 4, of which she is a founding member).

"Virtuoso Brilliance in the Baroque: Music by J.S. Bach and Friends" was the title of a concert by a trio of distinguished musicians—

**Wieland Kuijken**, viola da gamba; **Eva Legêne**, recorder; and **Arthur Haas**, harpsichord—given March 13 at the Church of St. Paul and St. Andrew. In addition to J.S. Bach, the program included music by Leclair, Couperin, Rameau, C.P.E. Bach and Vivaldi.

Each instrumentalist had a chance to take the solo spotlight as well as to participate in ensemble playing. All the playing was distinguished by close attention to the details of period practice. I was especially taken with Legêne's playing of the *Sonata in D Major* for recorder and obbligato harpsichord by C.P.E. Bach. Using voice flute (D recorder) for the treble part, Legêne gave a warm and involving performance. This is the 300th anniversary year of C.P.E. Bach's birth, and I hope it provides an opportunity to hear more of the music of this important and original composer.

This report started with mention of an opera and will conclude with mention of another opera. The **Metropolitan Opera** presented its Baroque pastiche (music by various Baroque composers, including Handel, Vivaldi and Jean-Philippe Rameau), *The Enchanted Island*, which it introduced in 2011. I heard the March 17 performance and still find it a delicious entertainment. Additionally, it is an extra pleasure to hear the sounds of obbligato recorders fill a huge theater.



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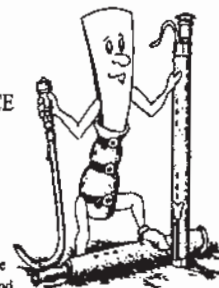
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# Annette Bauer: a Concord of Sweet Sounds

By Anthony Griffiths with  
Cynthia W. Shelmerdine

Annette Bauer, a native of Germany, studied Medieval and Renaissance music at the Schola Cantorum Basiliensis in Basel, Switzerland, specializing on recorder techniques with Conrad Steinmann (2001). She holds a Master of Arts in music from the University of California–Santa Cruz (2004), and has studied North Indian classical music on sarode, a stringed instrument, at the Ali Akbar College of Music in California since 1998.

As a recorder player, Bauer regularly performs with Medieval ensemble *Cançonier*, Baroque group *Les grâces*, Farallon Recorder Quartet, and the modal crossover project *The Lost Mode*. She has appeared as guest artist with leading early music ensembles throughout the U.S., and has been touring as a musician with Cirque du Soleil's show *TOTEM* since spring 2012. A report of her residency at the Sitka Center for Art and Ecology in Oregon ran in the March 2011 AR.

Her performances have been lauded for their "fluid tone" and "surprising nuance" (San Francisco Classical Voice) and praised for "rich musicianship" and "vigorous playfulness" (American Recorder). She has served on the recorder faculty for several of the San Francisco Early Music Society summer workshops and the Amherst Early Music Festival, among others. Certified in Orff-Schulwerk, she teaches recorder pedagogy to music teachers at the San Francisco Orff Certification Course.

Bauer also plays Brazilian percussion with *Maracatu Luta*, and is the co-founder of *Magic Carpet*, a duo dedicated to the art of improvisation.

She visited recently with Anthony Griffiths about her career.

Annette, some readers of *American Recorder* will have seen you perform with wonderful early music groups such as the Farallon Recorder Quartet and Piffaro, and listened to your recordings in that area. However, now you are a musician for the show *TOTEM* of the Cirque du Soleil. I think this is a subject of great interest to our readers. Presumably, working with this organization has had a big impact on your life.

I have so many questions on this topic! What is it like working for Cirque? What do you do in the show? What have you learned from the experience?

I have been on the road as a musician with Cirque du Soleil now since early 2012. The show *TOTEM* is based on the theme of evolution. Costumes and music draw inspiration from many different traditions and cultures around the world. The music is composed, but does allow some space and room for improvisation. Most of the time the musicians play from a raised platform behind the stage, and we are discernible only as silhouettes.

On a couple of occasions, however, all or some of the musicians are fully visible as supporting characters during an acrobatic scene on stage. I get to play two different characters during the show. One is a woman dressed in flamenco-type costume, with rose and

*The man that hath no music in himself,  
Nor is not moved with  
concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils.*  
—William Shakespeare,  
*The Merchant of Venice*

fan, overlooking a devil-stick manipulation number from the raised bridge. During the final number of the show, I appear again in this costume, and I get to play an improvised recorder solo, which is always great fun. All the artists come on stage during the final scene, and dance in a style reminiscent of a Bollywood movie dance scene. It creates a beautiful final energy and happy send-off for the audience.

My other character is a slightly eccentric scientist's assistant. I appear in a juggling scene, dressed in a neon-green, glow-in-the-dark lab coat, fishnets and high heels. I play an instrument like a panpipe, made of chemistry test tubes filled with different levels of neon-colored water.

I am so grateful for the training weeks I spent in Montréal at the Cirque headquarter studios, preparing for all aspects of my current job—including receiving wonderful vocal training every day, character role training, coaching for stage presence, and training on how to do my own make-up. Both this preparation and the actual experience of playing a character role on stage are highlights of my time with Cirque, since it has been a welcome stretch for me, coming from a purely musical stage presence background. I am very curious to see if and how these newly learned skills and experiences will show up in my musical work after Cirque.

What is the Cirque travel routine like? We typically do 8-10 shows a week, for 6-8 weeks in a row; we have a week-long break between most cities. In 2013, I lived and performed in Miami, New York City, Philadelphia, Ottawa, Columbus, OH, and two different locations in the Los Angeles area.

We have a daily sound check an hour and a half before the show begins, followed by time for make-up and warm-up. The show consists of two

halves, each just under an hour long. We typically end our day around 10:30 p.m., except for Sundays, when we play two matinee shows. There can actually be a fair amount of free time during the day, but depending on rehearsals or the staging schedule, and on some activities that are necessary to stay healthy with this kind of work-schedule (for me, I have found that having a regular yoga practice is helpful), the week usually feels quite full.

Also, I have had some precious opportunities to work on my own musical projects throughout the year, with a couple of concert runs with Cançonier and Piffaro, two of the early music groups I have been performing with for a while before joining *TOTEM*, and some Persian-Indian music performances in Montréal with colleagues and friends of mine there during a break between cities.

Working for a big world-wide entertainment industry like Cirque du Soleil comes with certain perks that I don't take for granted, coming from a self-employed freelance background. The artists and technicians are taken care of very well—apartments or hotel rooms are provided in each city; there is a kitchen on site accessible for our meals; and we have health-care, physiotherapy, massage and pilates easily accessible for us during our workweek. It's also a great opportunity to travel and visit different places, test-live a few cities with more time to spare than just a few days. I have also made wonderful connections with local people in each city where we have been—some through my various previously existing music networks, and some by pure chance.

At the same time, it has also been an extremely stable work environment. Once you step into the artistic tent and the big top, the set-up is identical from location to location, every prop is in its place, the routine is meticulous for all parties involved, for all areas of work that make this show happen flawlessly night after night. Likewise, musically, the show is pretty set, with only small changes depending on what is happening on stage. That is probably the biggest difference between my ever-changing and adaptable freelance life, where I was moving between a great variety of musical projects on a weekly or even sometimes daily basis, and this touring life, where I have been staying with the same music, the same framework, the same instruments for show after show.

*What are some of the challenges inherent in so much repetition?*

On the one hand, this amount of repetition does allow for a deep, embodied knowledge of the music, the character, the routine, all of which are necessary to be able to maintain this kind of intense performance schedule. Having a routine like this also opens up energy for exploring one's role more deeply or with a slightly different emphasis with each performance. On the other hand, the repetition makes it



challenging to keep the experience feeling fresh and new every time we are on stage.

*Because of your accomplishments in so many different fields, you have been referred to as a “Renaissance woman.” This description is usually meant as a great compliment. Do you approve of it?*

Yes, I would definitely take it as a compliment. I do strive to be a well-rounded person, not just in the realm of being a musician, but overall in life. There are so many areas in life, in work and personal relationships and art, that deserve our study and attention, and that will in turn bring beauty to other aspects of how we get to view, and be, and express ourselves in the world. Musically and professionally, I thrive on my exposure to many different musical environments, and I would not want to miss the experience of any of them.

The downside of that is, of course, always to feel pulled in many directions at once, struggling to find a consistent focus, and to accept that there is far more depth to discover in each field than there is time in one lifetime. The key word here would be to gracefully accept...

*You grew up in Germany. Can you describe some of the experiences and influences there that got you interested in music, and steered you into a life as a musician?*

Musically, I have so much thanks to give to the system of public music schools that is common in Germany. I started learning music as a five-year-old playfully and then more formally through the Freiburger Musikschule, first in group classes titled “Rhythmische Früherziehung” (early rhythmic education), *i.e.*, music classes consisting of playful games, songs and dances; then studying recorder in small



***Bauer in character: as the scientist's assistant (above, top); in flamenco attire, balancing her rauschpfeife; with her recorders(next page). Costumes: Kym Barrett ©2010 Cirque du Soleil Inc. Photos on these pages by Eva Geisler. Other posed photos by Sheila Newbery.***

groups, finally privately. My music teachers had a huge influence on my life, and were incredibly important people to relate to on a weekly basis. They really opened the door for me to step into the wonderful land of music, discovery, and creative self-expression.

When I first started playing the recorder, I apparently spent many hours on my own in my room with the instrument, improvising, playing, making up songs. I don't have an active memory of this, but my parents tell me those stories.

Music was important in my family; both of my brothers played and continue to play music to this day (bass, trumpet, drum set), and my father also plays a little bit of piano. These are some of my favorite memories of being a child, hearing my Dad play piano in the living room. I also remember being an avid dancer as a child, attracted to live music in public spaces, or at private events like family weddings. My parents really opened the opportunities for us to study music by offering us lessons, but it was never required or forced, it was just an offer, and both my brothers and I loved music. I remember going to some type of "musical petting zoo" events as a young child, where you could hear and try out some of the instruments that were taught at the public music school.

Like most children, I started on recorder when I was five years old, as a first, or "introductory" musical instrument as it is often unfortunately also called. I continued studying the instrument throughout my school years, largely due to one of my recorder teachers, Ulrike Nitz, who had a profound influence on me as a teenager.

From age 10 onwards, I added piano to my weekly lessons, and bassoon from when I was about 13 years old. Music was hugely important to me through all of high school, and a lot of my time outside of school was spent relating to music in some way, with lessons, practice, ensembles and orchestras.

*Your first musical degree was from the Schola Cantorum Basiliensis in Basel, Switzerland. Why did you choose this school? What were the most important elements that you learned there?* The time I spent studying at the Schola Cantorum was incredibly rich, and I treasure it deeply. It was my first place of study after high school, and I lived through so many first experiences there: learning how to live on my own, or rather, in community with other students, how to support each other in life and in studies, and how to refine my own path and vision musically and personally with the help of my teachers and my community. It was a rich learning environment, studying with some of the world's leading experts on early music performance—instrumental virtuosos, and teachers for notation, history, early composition styles, ear training, and so on. These musicians were engaged in an active performance life in addition to their teaching. The

students came from all over the world; they were all dedicated and passionate about the music, and were themselves on a path of discovery about their own musicality and musical career paths.

I also loved physically being in the building of the Schola. One section is housed in a historic building, with creaky stairs, and wooden floors in every room. I fondly remember the cozy attic rooms where many of the Medieval theory classes took place.

Another of my favorite memories is singing Gregorian chant (a required subject) every week in the catacombs of the late Medieval church across the street from the Schola. Maybe this particular experience is where my love of making music in resonant acoustic spaces and in old buildings comes from.

I will always appreciate how flexible the structure of study was during the time when I pursued my performance degree at the Schola. The teachers and advisors really took into account what each student's interests and strengths were, and how the classes and the school could best support each student in their professional learning. Nowadays I think degree programs have become much more standardized in many of these unique places of learning around the world.

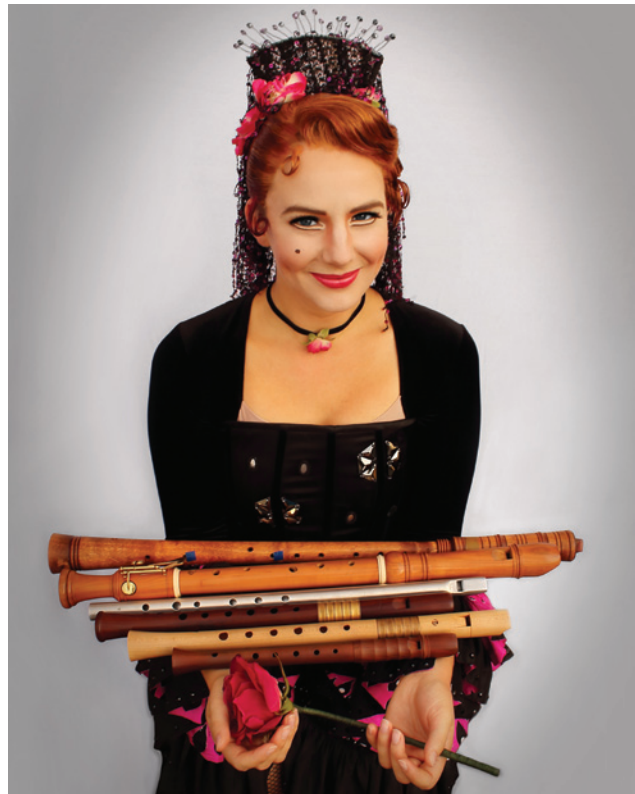
Initially I began my studies in the Renaissance-Baroque program, but I became enamored of Medieval music and was so fascinated with that time period that I switched my emphasis to a Medieval-Renaissance performance degree. I also began studying Indian music.

My years of study at the Schola Cantorum were definitely a deeply formative time for me.

I'm a voice coach for a big circus called *Le Cirque du Soleil*. I had to listen to demo videos of two candidates and help the casting department in choosing one that would be cast to replace a recorder player on the show called *TOTEM*. The interesting thing about the casting was that the candidate had to also play the rauschpfeife, sing and play the small role of the Spanish Countess in the show. Listening to Annette's demo, there were no doubts in my mind that, of the two candidates, she would be the one. She was musical, had the physique and seemed to have enough boldness to learn how to play the rauschpfeife, become an actress, and learn to sing.

The next time I would see Annette would be during her training in Montréal, where we worked together on her singing. She turned out to be more than bold. In less than 4 weeks she was able to learn all the recorder parts, learn how to play the rauschpfeife, learn all the singing parts and have the convincing attitude of a Spanish Countess.

*Robert Poliquin, Cirque du Soleil*



*What type of recorder playing do you enjoy most? (e.g., solo/group/personal, Medieval/Renaissance/Baroque/modern, particular brand or style, etc.)*

All of it! At the current moment, since most of my performing time is spent in the set context of Cirque du Soleil's *TOTEM*, I am also playing a particular set of instruments every night, which includes G-Ganassi, soprano, tenor, and bass, rauschpfeife (a capped double-reed instrument), and low Irish whistle (similar to a penny whistle). These instruments are in addition to singing as a backup singer, and using the test-tube panpipe I described above.

In general, I would say I definitely have a strong affinity for Medieval and Renaissance instruments, because of the quality of sounds you can create and the kind of breath you use when playing on instruments with a wide bore. The research that has been done by instrument makers specifically on the earlier instruments, including reconstructions from fragments of Medieval recorders, is fascinating and stunning. Getting to play and work with some of those instruments is exciting because you also have to search for and (re)create a new sound aesthetic, and find what kind of repertoire works best on your particular instrument.

I like those kinds of challenges as a musician. Then again, coming back to the refined and pure tone of a Baroque recorder or a voice flute is also rewarding in its own right, and fits the Baroque repertoire so perfectly—such a different stylistic and sound experience!



***The Lost Mode: Peter Maund, percussion;  
Shira Kammen, vielle, harp, violin d'amore;  
Annette Bauer, recorders, sarode.***

In terms of repertoire and settings, I definitely think of myself as an ensemble musician with heart and soul. I thrive from the interaction with other musicians in creating a shared soundscape and musical aesthetic. Connection and communication through playing music together is one of the most beautiful, grounding, and heart-opening experiences I can think of.

The particular ensemble setting that occurs, however, really depends on the music. In my freelance life I have been part of some very diverse group contexts over the past decade, including Farallon, a Renaissance recorder quartet; Piffaro, a Renaissance loud band (in this group, the wind experience is taken to a whole new level; I also get to play tenor dulcian in the loud pieces); Les grâces, a Baroque ensemble with a singer, basso continuo, and the recorder as treble instrument.

In my Medieval ensemble, Cançonier, the Medieval recorders get to blend with voice(s), vielle, percussion, harp and lutes. The Lost Mode, my modal crossover group, is a project that uses the recorder in a context similar to that of a Medieval ensemble, but explores some repertoire outside of the European Medieval tradition. In Lost Mode I also get to play the sarode. My improvisation duo, Magic Carpet, features recorders/sarode and percussion instruments.

Then there are the beautiful experiences of performing as part of bigger ensembles, like Magnificat or Texas Early Music Project, featuring several singers and a chamber orchestra of instrumentalists. I would be hard-pressed if I had to choose one favorite type of ensemble setting, since each of the ones I mentioned has so many opportunities to

offer in its aesthetic, and comes with its own particular blend of sound and expression.

Then of course my current ensemble at Cirque is a very different musical context, an eight-piece band, all amplified—we play with in-ear monitors and click-track. It consists of two lead singers, bass, guitar, Indian bansuri flute, keyboard, drum set and percussion. Every musician is also doubling either as a singer or as a multi-instrumentalist of sorts. This is giving me a whole other experience of fitting the recorder into a multi-instrumental amplified context. What is interesting about this current experience is that, because of the amplification process, I am not in control of the sound that reaches the audience. In fact, the sound I have in my own personal in-ear mix is completely independent of the sound reality of the audience.

I first met Annette Bauer while teaching at the Texas Toot in June of 2010 and was immediately intrigued by her both as musician and as individual. Two weeks later we went on to teach together again at the San Francisco Early Music Society Medieval/Renaissance Workshop in northern California where we worked up a couple of pieces for the faculty concert. It was there that I became convinced that she was the person that Piffaro had been looking for, a gifted soloist as well as an astute and eager consort player, two aspects that don't always come in the same package.

Her subsequent work with Piffaro on a New World project, recorded as *Los Ministriles in the New World*, and performed in numerous cities, proved that estimation of her correct. But that's the glorious "trouble" with Annette; she's that good in so many areas of her richly varied musical life. Given the opportunity in Piffaro, she added dulcian to her already impressive instrument arsenal (having been a bassoonist in one of several former lives!), which allowed us to put together and record some rockin' good four-part dulcian consort pieces.

We even put a shawm into her hands once, despite her reluctance, and that too proved successful!

But, then, maybe that's what sent her off to the circus! Too bad for us, good luck for Cirque!

Or perhaps it's just that a much larger, global audience was slated to hear Annette's many talents than the early music world alone could afford her. And that's as it should be!

*Bob Wiemken,  
Artistic Co-Director  
Piffaro, The Renaissance Band*



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***I was also interested in “non-Western” music cultures, and actively looking to become involved in the study of music outside of the European early music and Western classical music traditions. ... I do distinctly remember the moment when I knew I wanted to play the sarode.***

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*Among the instruments you play, the sarode seems to stand out: it is a stringed instrument with a very different repertoire, namely Indian music. This seems like a journey into a completely new musical world. How did it come about?*

My journey into classical Indian music and specifically studying the sarode, a beautiful 25-stringed lute instrument, was initiated through a teacher at the Schola Cantorum, Ken Zuckerman, who taught Medieval improvisation with the help of North Indian music pedagogy. He opened our ears to the nuances of modal structures, by guiding us through improvisations in distinctly different modes that were all contained in one parent scale, like a Dorian scale. I loved those classes, because they were such an incredibly musical and grounding experience.

As I was also interested in “non-Western” music cultures, and actively looking to become involved in the study of music outside of the European early music and Western classical music traditions, I soon found myself taking an introductory course and a vocal class at the Ali Akbar College of Music in Switzerland, taught by Ken, and finally taking part in the annual seminar of classical Indian music in Basel, taught by Ali Akbar Khan, one of the great masters of classical Indian music,

who became one of the most influential teachers in my life. Witnessing the music and beautiful improvisations of his performances and concerts profoundly changed my life.

From 1998 onwards, I started going to California during the summers, in order to study with him at his school, the Ali Akbar College of Music, which has its home just north of San Francisco. After I had finished my diploma at the Schola Cantorum in 2001, I moved to California in order to be able to continue my studies with him more intensely, and simultaneously pursued an MA in music at UC-Santa Cruz.

I do distinctly remember the moment when I knew I wanted to play the sarode. My teacher Ken had just given us a lecture demonstration showcasing both the sarode and the sitar, and he asked me semi-jokingly which one I wanted to study. I knew in that very instant that I loved the sound of the sarode so much that I wanted to explore the instrument, but it took me another year from that point before actually feeling ready to make the commitment.

*In what ways has the process of learning the sarode been different from learning a European instrument like the recorder?*

Classical Indian music is an oral improvisatory tradition, which means the process of learning the instruments and the repertoire of the music itself requires many years in close contact with a particular teacher. In the European classical tradition, a music student is encouraged to find her own voice relatively early on, with a teacher’s or even various teachers’ guidance and input for technique and stylistic choices.

In the classical North Indian tradition, on the other hand, highest importance is placed on a close imitation and replication of the musical lineage’s style and aesthetic. Of course, each genera-

tion of musicians does bring its own to any musical tradition, and the practice of an art music tradition is influenced and changed by so many factors across vast amounts of time: changing social settings, the support system of the music, concert hall size, recording capabilities, new international audiences, etc. But because there is a direct and unbroken oral link reaching back several hundred years, the idea of the music being faithfully and accurately



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**With Magic Carpet duo partner Rachel Bouch, Bauer plays sarode. Duo photo by Taylor Glenn.**

passed down from teacher to student across generations is highly valued, and creates a particular setting for it that is quite different from the Western classical setting of learning music.

In classical Indian music, the music is created through highly refined and structured improvisation in the framework of *raga* (melody) and *tala* (rhythm cycles), a universe full of microtones, rhythmic patterns, sectional developments and structures to be learned, incorporated, and mastered in study and performance.

Western classical music, on the other hand, more typically offers its challenges in how to interpret set pieces, fixed compositions, how to accurately approach the style of a particular historical period. Generally speaking, the challenges for the study of Western music lie in the interpretation, the stylistic approach, the technical mastery, and the effortless and soulful rendition of a fixed composition. In early music performance practice, we still work with set pieces, but the elements of knowing the appropriate practices of embellishment, improvisation, extemporization, preludes and ornamentation are part of the study and performance.

The earlier we go historically in the early music repertoires of Western Europe, the more important, but paradoxically also less well-documented, the aspect of non-written performance practice and improvisation becomes.

*I am pretty sure that you like to play your instruments for yourself. Can you say when you like to play each? Which lends itself to particular moods?*

Playing my sarode often has a contemplative quality to it, stepping into the music of the moment, improvising, lending voice and expressing my current mood. I have a particular affinity for morning or late evening for these explorative moments.

Of course, in regular practice, I also spend time on technical exercises, which comes with a different feeling and focus. My recorder playing is generally concentrated on discovering and trying new repertoire, or preparing for a particular program. I do love playing recorders in spaces with resonant acoustics, like churches or stairways, and I do love to improvise, and explore the sound possibilities in those situations. I wish those kinds of spaces were accessible more easily and more often.

*I have taken classes from you on original notation and I know you think recorder players should learn to play from it.*

*Why is it important?*

Original notation of the 13th-16th centuries is a great passion of mine. My interest in early notation began during my time at the Schola, where three years of notation studies were required for the Medieval degree program. Understanding the history and different styles of mensural notation offers a great window into the development of today's standard modern system of Western music notation. Similar to reading a literary classic in its original language rather than in translation, it can bring the performers a step closer to the circumstances in which the music was created, by allowing us to access the notational mindset in which the music was recorded onto paper and is brought back to sound from the written form. Because the rhythmic symbols used in mensural notation can change their value depending on the context in which they appear, rather than each symbol being assigned absolute values as in modern notation, the performer's mind has to work in a relative written system, not an absolute one. Understanding the big context of each piece is essential.

The main mensuration determines the rules we have to apply in the narrow context, rules of how individual

notes relate to and affect each other in a more localized area. For example, a breve in the context of a mensuration featuring *tempus perfectum* can be a perfect three beats long, or just two beats, if it is followed by a semibreve that imperfects its value. Each historical time period, each musical style, each region, each manuscript or print, each scribe created their own imprint, logic and aesthetic in the way the music was notated. Like detectives, we can access some of these individual traits and conventions. I find that process fascinating in its own right.

Additionally, because the polyphonic music of those time periods was not originally notated in scores, but as individual lines, it challenges each performer's ears to be attuned to the larger polyphonic movement of a piece, in a way that having that information accessible visually in a written score cannot. Our eyes take in and process information so fast, they easily block out or override the information of other senses. As musicians, developing our ears over our eyes is constantly important. Reading from individual lines of original notation, we work with a system of visual information that is new to us. Therefore, we process it a little slower, until we are highly fluent through repeated practice and exposure.

It also offers us information reduced to really only our part.

In my experience, both of those aspects have the ability to open our ears to the overall ensemble sound, to anticipate cadences, the conventions of adding *musica ficta* (unnotated accidentals that strengthen cadence formulas), and to develop an intuitive feeling for stylistic conventions of a particular piece and its wider musical time period.

One last aspect that I have often thought of and would like to mention here is that, because each line is notated individually rather than in a score, there is no standard speed at which our eyes cross the page. In mensural notation, each note symbol takes up a similar amount of space on the page. Therefore, in fast passages, our eyes will move faster, to follow the music, and in slower passages they will linger and stay on the notes that are held longer. The eye movement of a musician reading a tenor line in 14th- or 15th-century music, for example, correlates to the typically much slower speed of that part, whereas the eye movement of a musician reading a florid *cantus* line will be much, much quicker. I deeply appreciate this correlation between the speed of the physical reading and the gesture of the musical sound. It is a very fine correlation, but

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***Understanding the history and different styles of mensural notation offers a great window into the development of today's standard modern system of Western music notation.***

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one that is definitely not present the same way in modern notation.

*You have been extensively involved in teaching. I personally know about your teaching recorder and early music, but I know you also teach in Orff programs and possibly other areas. What is your general philosophy of teaching? How do you try to inspire? Are there common pedagogical approaches you use, or does each target audience require specific methods?*

I have been involved in teaching music since I was 16 years old, and I have taught students ranging from 6 weeks to 92 years old. I have been fortunate to teach in many different settings, from music education for babies and toddlers (and their adult caretakers), to teaching in a K-6 elementary school general music program, where I was teaching with an Orff approach, *i.e.*, drawing from a wide range of musical activities, including singing, movement, small percussion, barred instruments, recorder, and ample room for improvisation from the kids. I have also taught recorder classes in fourth and eighth grades as well as in after-school programs, various forms of Indian, Medieval music, and recorder lecture demonstrations for school assemblies, private lessons for students of all ages for recorder and early notation, specialized topics at early music workshops, recorder pedagogy and technique at the San Francisco Orff Certification Program for music teachers. Currently, I volunteer to teach music once a week



to the children who attend the circus school at our show, children of artists. This is a mixed-age group from first to tenth grade, and it is great fun for me to keep at least one little toe in the world of music teaching while I currently spend most of my professional time as a performer.

I do feel that each teaching situation requires a different approach, and a different preparation on my part. What is the same for all teaching situations, though, is that I will often look for ways of how to cross-teach a new skill, to include some movement or voice, in addition to the instrument, wherever possible. What I mean by that is that rather than a linear approach—here is how this goes, now you do it—I like to find ways to start from a kernel or particular aspect of the skill, introduce it, offer it for improvisation and playing, then reintroduce it into the larger context of where it came from. Having played with voice, rhythm, sound,

instrument around a new song, composition, or technical skill, it will be all the more satisfying to take one's final part in it. I hope this variety also opens up the ability to hear all the layers of what is going on simultaneously.

A good lesson is a very creative endeavor; it requires careful planning and imagination, as well as the ability to throw any pre-made plans out the window in order to address what is happening for the students in the moment. When a class is going well, it is a wonderful uplifting feeling for both students and teacher. I draw great energy and satisfaction from teaching experiences that are joyful and in the flow.

*Regarding teaching recorder to serious amateurs (such as ARS members), I can't resist asking you what in your experience is the most common important area that people need to work on to improve their playing?*

Moving effortlessly between Renaissance recorder and Indian sarode, Medieval motets and Brazilian Maracatu drumming, performing improvised recorder-percussion duets and continuing scholarly study of western music, teaching children via Orff-Schulwerk and dazzling the crowds in Cirque de Soleil, Annette Bauer is not your typical recorder player! Inspired teacher, consummate and eclectic musician, stunning performer, relentlessly curious and dedicated student, Annette is a true Renaissance woman.

Our paths first crossed when she enrolled in the Orff summer program I direct. Though not brought up as a child in the Orff approach, Annette is an ideal model of our way of thinking. We feel that the music is in the person more than the instrument. Witness her comfort with recorder, sarode, alfaia drum (wind, string and percussion instruments). We thrive on improvisation within set structures, a skill Annette amply demonstrates in any concert you'd be so lucky to witness. Orff-trained musicians typically sing, dance and play in a variety of styles and Annette again models this expertly.

What one gains in breadth, one might lose in depth. Conservatory-training accents the specialist dedicated solely to one instrument, one technique and sometimes one style. What is remarkable is that Annette's level of precision clears the Conservatory bar, but with the added mix of heart and soul and improvisatory flair difficult to find in traditional Western training. In her work with both children and adults, she keeps the conversation alive between playful exploration and technical mastery, encouraging with a smile and a warm heart. Just the kind of teacher we all need, just the kind of performer we all aspire to, just the kind of human being we could use more of.

*Doug Goodkin, Orff-Schulwerk Teacher*

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***If we can become finely-tuned wizards of breath and air flow in our practice, we have an incredibly important tool.***

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In teaching recorder, I think I come back over and over again to the elements of breath and sound. Almost all aspects of other technical issues (phrasing, intonation, ensemble tuning, ensemble feel, etc.) are linked to and governed by the quality of sound, which in turn is guided by the quality of breathing and air stream used by each individual player. Each instrument requires a different approach to air, each note has a personal sweet spot where it vibrates most freely and fully. If we can become finely-tuned wizards of breath and air flow in our practice, we have an incredibly important tool available to address the core of our sound.

Specifically to improve playing in performance, I like to think of the musician's consciousness consisting of three distinct parts—the part that imagines and prepares the way for the music before it exists, the part that actually deals with the technical aspects necessary for creating the sound, and the part that listens to the music and responds to it emotionally. Ideally these three aspects stand in intricately close communication with each other during a performance. It takes presence of mind and concentration to keep all three in full focus and connected with each other. When they do come together, they create a beautifully protected pocket of space in which the music can really sing and vibrate. I think all three aspects—leap of imagination, technique, listening/

emotional response—are vitally important for any successful performance.

*We once had a brief lunchtime conversation at a workshop about the linkage of music and philosophy, the study of the fundamental nature of existence. (One topic I remember was the purely abstract nature of music.)*

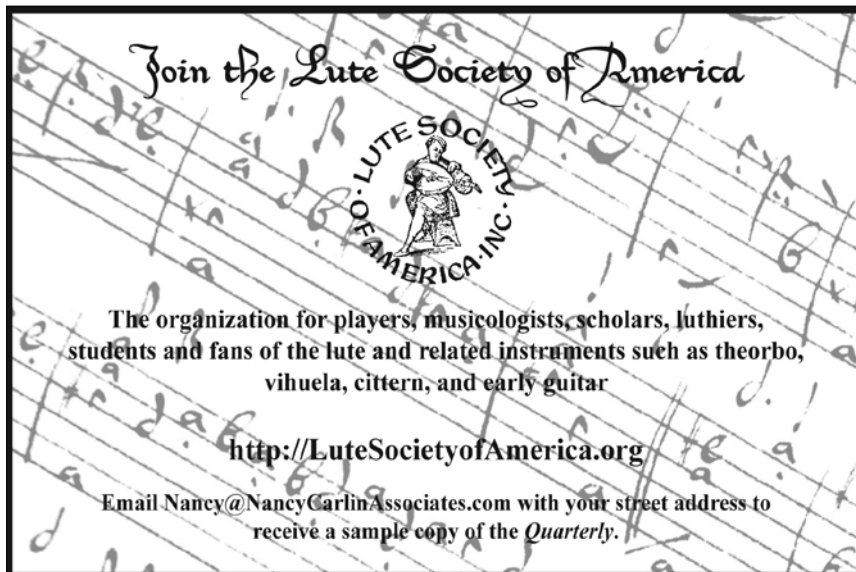
*I am sure Indian music, for example, is entrenched in various aspects of philosophy. Can I ask you to expand on the connection of music and philosophy?*

This is such a rich topic, and one I definitely don't claim to be deeply versed in. I do like to think of vibration being at the core of all existence, and the world of music as being a very particular embodiment of that larger spectrum. I tend to think of the world of vibration encompassing everything from sub-atomic particles or waves, to colors, to sound and the whole world of pitch, leading up to audible rhythm, and finally including longer rhythm patterns of day and night, seasons, and Earth and planets rotating around the sun on the extreme far end of the spectrum.

In Indian philosophy, there is the expression of *Nada Brahma = the Universe is Sound*. In Medieval European philosophy there exists the concept of the "music of the spheres," which encompasses three distinct layers, all symbolizing the perfection of God's creation, and all being reflections of each other: *musica universalis* (the movement of the celestial bodies), *musica humana* (the proportions of the physical world), and *musica instrumentalis* (the mathematical proportions of intervals).

*I have seen some very nice color photographs taken by you recently, some of which are quite original-looking. Is this an area you want to pursue?*

I would really like to do that! I love taking pictures on my phone camera, mostly using some kind of filter set-



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tings from various apps. The process of taking photographs makes me see more details in the world around me, and it's a great way to collect memories from different cities and places while traveling on tour. I enjoy the playfulness of the process, and I am excited to be contributing a photo collage to an art exhibit featuring works created by the *TOTEM* community, which will be presented in Portland next month.

I also started working on creating some photo series with fantasy characters for short children's stories, and derive great pleasure from combining photography, story-telling, and writing in those projects.

*In what ways do you see your career evolving over the coming years?*

After my chapter of performing for Cirque is complete, I am looking forward to dedicating my energy again to my own musical projects. What specific kind of shape or form those will take, only the future will be able to tell!

*Griffiths is Professor Emeritus of the department of botany at the University of British Columbia, Vancouver, BC. Shelmerdine is Robert M. Armstrong Centennial Professor of classics, emerita, at the University of Texas at Austin, and now resides in Maine. Both are ARS Board members.*

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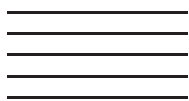
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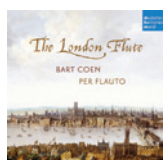
**Symphony Series Recorders pictured**

# COMPACT DISC REVIEWS



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

**THE LONDON FLUTE: EUROPEAN CHAMBER MUSIC IN THE CITY 1700-1725, PER FLAUTO (BART COEN, RECORDER; NICHOLAS MILNE, VIOL; HERMAN STINDERS, HARPSICHORD).** Sony



Music/Deutsche Harmonia Mundi  
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[www.perflauto.be/](http://www.perflauto.be/)

[londonflute.html](http://londonflute.html). Samples available at <http://klassik.sonymusic.de/Bart-Coen/The-London-Flute/P/2640615>.

**MANOSCRITTO DI NAPOLI 1725: ALESSANDRO SCARLATTI AND THE NAPLES MANUSCRIPT 1725, PER FLAUTO (BART COEN, RECORDER; RYO TERAKADO, AN VAN LAETHEM, VIOLIN; MIKA AKIBA, VIOLA; RONAN KERNOA, 'CELLO; HERMAN STINDERS, HARPSICHORD, ORGAN).** Sony



Classical Vivarte  
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\$23, [www.perflauto.be/manoscritto.html](http://www.perflauto.be/manoscritto.html),  
or abt. \$14 for mp3

download, <https://itunes.apple.com/be/album/manoscritto-di-napoli/id355025394?l=nl>. Samples avail. at

<http://klassik.sonymusic.de/Bart-Coen/Die-Musik-Neapels/P/2957568>.

*A Travelog of CDs*  
Concert life in 18th-century Italy and England (more specifically, in Naples and London) yields two marvelous discs from virtuoso Belgian recorderist Bart Coen and his ensemble Per Flauto. The repertoire in *The London Flute* demonstrates our understanding of the cosmopolitan variety among composers popular at that time. The 11 works (40 CD tracks) include very familiar works (e.g., Corelli's *Sonata V*, Handel's *Sonata in a*), mainstream but not necessarily as familiar (e.g., Mancini's *Sonata IV*, Carr's *Divisions on an Italian Ground*), some little-heard works, and one world

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Bart Coen and his  
ensemble Per Flauto.**

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*"Ridiculously mellifluous, ridiculous?"—*  
unidentified VGRT user

premiere recording (Paisible's *Sonatta Fluto Solo in D*). In this recording, subtle and convincing musicianship—manifest in technique, flourish and restraint—combines with choice of exciting repertory and superb sound.

Similar in sound and polish is *Manoscritto di Napoli 1725*. The eight works (34 CD tracks) appear in a manuscript of 24 recorder concertos in the Naples Conservatory of Music library. The four Scarlatti pieces on this disc include the well-known *Concerto 9 in a minor*. Other works by Francesco Mancini and one by Domenico Sarri exhibit melodic and harmonic characteristics in common with Scarlatti's works.

In a wonderful way, these concertos all sound familiar, partaking as they do of related treatments of bright and engaging tunes and textures. Of note is the formal structure of these works—in that they are chamber concertos/sonatas in the *da chiesa* (church) model. The movements are not named for, nor are they versions of, dances—but to some degree they look forward to the more abstract movement titles of early-19th-century symphonies.

Both of these discs were recorded in the wonderful acoustics of Antwerp's Augustinus Church ([www.amuz.be](http://www.amuz.be)). An interesting meta-feature of the recording is the few seconds of room ambiance and audible inhalation at the beginnings of several tracks.

The members of the ensemble Per Flauto vary according to the needs of the repertory. Coen's notes and the ensemble biography on their web site indicate the care taken in forming the ensemble.

**THE THISTLE AND THE ROSE,**



**FLEURI (LAURA JUSTICE, RECORDERS; JENNIFER BULLOCK, VIOLS; BRIDGET CUNNINGHAM,**

**HARPSICHORD).** Rose Street Records

RSR003, 2012, 1 CD, 58:47. Avail. from CD Baby, [www.cdbaby.com/cd/fleuri](http://www.cdbaby.com/cd/fleuri), CD \$15.99, mp3 download \$9.99. Samples avail. at [www.fleuri.co.uk/recordings](http://www.fleuri.co.uk/recordings).

In *The London Flute* we hear a variety of sophisticated approaches to music for recorder and continuo. In *Manoscritto di Napoli* we experience pieces that are emotive, yet quite constrained and rather abstract.

In *The Thistle and the Rose*, the ensemble Fleuri provides a complement to the high art side of 18th-century music in a disc of "folk-inspired" works from that same period. The 22 pieces (in 27 CD tracks) cover overtly "folk"-sounding pieces (e.g., James Oswald's *The Thistle*) and more "art"-sounding works (Ignatius Sancho's *Air*), with appearances by familiar early-music names like Giles Farnaby and John Playford.

The program that this recording documents was initially developed for the Edinburgh Festival Fringe in Scotland ([www.edfringe.com](http://www.edfringe.com)), a long-established celebration of innovation in performance. The connections among art and folk music fit that setting very well and also make a satisfying recording.

Laura Justice's solid recorder playing is featured in most of these tracks, but so are the talents of Jennifer Bullock (viols) and Bridget Cunningham (harpsichord). Rather than principally a recording of "recorder" music, this is a document of the sound of the ensemble in performance, even as these are studio recordings made on location at St. John's School, Northwood, Middlesex. The consistent placement of instruments in the stereo field works well, with recorder on the right, viols on the left and harpsichord in the center. Sound engineer Colin Bullock maintains a balance of intimacy and room ambiance.

Given the difference in budget between a multi-national corporation like Sony Music and the boutique



**The Thistle and the Rose by Fleuri is an excellent example of how to release high-quality work in an economy-minded digital context.**

record label Rose Street Records, *The Thistle and the Rose* by Fleuri is an excellent example of how to release high-quality work in an economy-minded digital context. The mp3 files sound very good, and the fuller version of the program notes are online at [www.rosestreetrecords.com/booklet](http://www.rosestreetrecords.com/booklet). That web site includes details of the instruments used.

I look forward to future releases from Fleuri on Rose Street Records.

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**Technique Tip**  
**Visualize a Recorder:**  
**Mental Practice**

By Anne Timberlake, Richmond, VA

Mental practice falls in and out of fashion. Every so often, a musician—usually a famous musician—will forward the idea that some, or most, or even all of your practice time should be devoted not to physical work with an instrument, but to the visualization of that work. Mental practice, its proponents posit, is necessary—even sufficient—to help you meet your musical goals.

But does it work?

There are some encouraging signs. Neuroscience research, for instance, suggests that visualizing an activity activates the same parts of the brain as actually doing that activity.

But there's also a body of studies like one by Hird, Landers, Thomas & Horan (1991) in which participants learned simple motor tasks like pegboard manipulation. The researchers measured subjects' improvement on these tasks across multiple conditions: some subjects did 100% mental practice, some 100% physical practice, and others various combinations: 75/25 mental to physical, 50/50, and 25/75. One group didn't practice at all.

Those subjects who had engaged in 100% mental practice outperformed those subjects who did nothing. But the rest of the results fell in a neat line: those subjects who engaged in 100% physical practice led the pack, while other subjects' performance declined from there according to their rate of physical vs. mental practice. Mental practice is better than

***If we want to improve,  
there's no substitute for  
physical practice.***

nothing, results suggest, but physical practice trumps both.

Of course, playing the recorder is more complicated than a pegboard task, and it may be that mental practice is excellent for rehearsing the mental parts of playing: shaping a line, for example, or hearing a note in your head before you play.

But the results of this study, and similar studies, are suggestive. If we want to improve, there's no substitute for physical practice. This may be especially true if you are less advanced at a particular skill: in the beginning stages of learning, doing is vital.

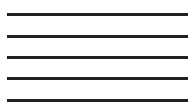
An old writing saw goes like this: at a reading, a young man asked a famous author how to become a writer.

"Butt in the chair," said the author.

We have the luxury, as recorder players, of choosing whether to sit or stand—but our author was right. Get yourself into the practice room—or alcove, or closet, or square foot. Then pursue your art with everything you've got—including all the science!

*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 the fourth such excerpt from her session for the 2012 ARS Festival.*

# ON THE CUTTING EDGE



## *Modern Recorders: An Update*

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

I have enjoyed investigating and writing about recent developments in recorder design during the past year. Several of our “best and brightest” innovators in the recorder world have been quite busy during this period. I thought it was time for some further investigation.

Eric Haas at Von Huene Workshop in Brookline, MA, writes that the Mollenhauer Dream recorders, designed by Adriana Breukink, are quite popular, and that the Dream Edition series in plumwood is starting to sell well. Sopranos are especially popular; Haas relates that, on occasion,

full consorts of Dream recorders have been purchased as an affordable alternative to traditional Renaissance recorders.

At Von Huene Workshop the most popular of modern-design recorders is the **Mollenhauer Modern alto**, although Haas reports that sales of this model are still far less than those of traditional Baroque altos. A handful of **Moeck Ehlert** model recorders have

*Helder tenor by Mollenhauer*



sold, as well. Haas thinks that the **Mollenhauer Helder tenor** is “probably the most promising” of the new-design recorders.

As for the **Mollenhauer Elody** recorder, the Von Huene Workshop does not stock it, but is willing to special order it for interested customers. Good advice from Haas: it’s important to realize that these new-design recorders do require a different skill set from that needed for traditional designs, especially mastering new fingerings for the third octave available on these recorders.

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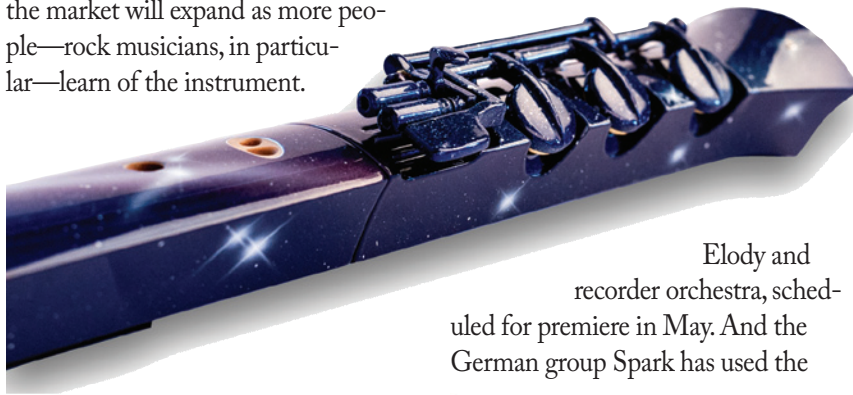
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***It's important to realize that these new-design recorders do require a different skill set from that needed for traditional designs, especially mastering new fingerings for the third octave available on these recorders.***

Bill Lazar at Lazar's Early Music in Mountain View, CA, has sold two of the Elody recorders so far, but thinks the market will expand as more people—rock musicians, in particular—learn of the instrument.



with new digital sound equipment that has become available. He writes, "It is now possible to use a tablet or smart-phone with an appropriate app for amazing sound design (a very intuitive and inexpensive method to participate in the actual development on the technical music market)."

With regard to music, Tarasov relates that the initial CD featuring the Elody was recorded by him with his band Vintgar. The CD is titled *Kaleidoscope*. English composer Steve Marshall has written a concerto for

Elody and recorder orchestra, scheduled for premiere in May. And the German group Spark has used the

Elody in a performance with symphony orchestra recently.

To hear what the new world of recorder sound is like, search for "Helder mit elody improv" on [www.youtube.com](http://www.youtube.com). There are also two videos (one with the Helder tenor alone), from the ARS Great Recorder Relay during the 2013 Boston Early Music Festival, posted at [www.youtube.com/user/AmericanRecordermag](http://www.youtube.com/user/AmericanRecordermag).

This electric recorder is truly electrifying.



I had mentioned in one of my columns my interest in the Roland C-30 Digital Harpsichord/Fortepiano/Organ. Lazar tells me he has sold several dozen of them, and they continue to be quite popular. I believe the Roland C-30 is a fine choice for concerts and schools; the instrument actually sounds quite nice and is fun to play.

News from Nik Tarasov, Mollenhauer's designer of the Elody recorder (*two models shown on this page*), who reports a sales total of 100 Elodys worldwide by the manufacturer in the first year. At this point it is not possible to determine how many sales have been in the U.S., since many dealers sell internationally.

In March Tarasov was in Frankfurt, Germany, at Musikmesse (<http://musik.messefrankfurt.com/frankfurt/en/aussteller/willkommen.html>), a big music fair where he demonstrated how the Elody works well

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# Magnamusic at 75: The Next Generation

By Sue Groskreutz

*In preparing for this interview, I have gleaned more than just a few interesting facts from an article about Magnamusic written by Maurice C. Whitney, printed in the April 1979 AR. First and foremost, I learned that the American Recorder Society may have been created inside the first Magnamusic shop in New York City, NY, in 1939!*

*In any case, both Magnamusic Distributors, Inc., and the ARS are in the midst of their big 75th anniversary years. In this introduction, anything in quotation marks is a direct quote from the Whitney article. The rest is paraphrased, with additional comments from me.*

*Theodore “Ted” Mix, founder and president of Magnamusic, was the first person to import and distribute recorders in the U.S. “on a widespread, organized basis...” Ted, and eventually his wife Alice, created a store that became one of the “principal American sources of music and instruments to the early music enthusiast.”*

*Ted had majored in engineering in college, but he worked part-time “as an usher at Carnegie Hall where he heard all the musical greats of the thirties in more than 2000 concerts”—what a dream job! In 1938, on a trip to Europe, Ted purchased an Adler recorder and some German instruction books, teaching himself how to play at a time when the recorder was all but unknown in the U.S.*

*Ted opened his first location of the Magnamusic shop on 57th Street in New York City. He had help in spreading word about the recorder, especially the Trapp Family and others, some of whom eventually founded the ARS: Suzanne Bloch (professional lutenist, early music devotee, daughter of composer Ernest Bloch, and founder of the ARS), Margaret Bradford (a young music teacher in New York City who had studied recorder with the Dolmetsches, also involved in founding the ARS), Harold Newman (an accountant who helped with practical matters in set-*

*ting up the ARS; later a distributor, arranger and publisher of recorder music), Edith Weissmann and F. L. Peter White.*

*Like many recorder players, I have a copy of the famous Trapp instruction book, Enjoy your Recorder (1953), in my filing cabinet; I bought it from my local music store, but later found out that the supplier was Magnamusic. Enjoy your Recorder drew untold numbers of players to the recorder in the early days.*

*As time passed, “Magnamusic became the sole American agent for Adler and distributed recorders to G. Schirmer, Briggs and Briggs in Cambridge, MA, the Boston Music Company, and about twenty other dealers across the country.”*

*World War II cut off the supply of German recorders, and Ted asked New England recorder maker William Koch to increase his output. In 1942, Ted was inducted into the Armed Forces.*

*G. Schirmer then took over the distribution of Koch recorders, and Harold Newman purchased the stock of recorders as well as publications from Magnamusic.*

*From New York, Alice Schwab Mix had come into the picture when she began to work at the store in 1940. She and Ted married in 1941. Ted credits his wife with much of the business’s success!*

*With the end of the war, interest in the recorder and its music took off in 1948, so Ted reactivated Magnamusic—distributing Adler recorders, importing German music and maintaining a small catalog of Magnamusic publications. The catalog at that time was led by the Trapp Family’s best-selling Enjoy your Recorder.*

*The Mixes and Magnamusic moved in 1955 from New York City to Sharon, CT. A few years later, Magnamusic began distributing Neupert harpsichords.*

*To bring the above-mentioned article and the Magnamusic history up to date, I interviewed **Alexandra Hunter**, a member of the family’s third generation to run Magnamusic.*

*As Music Reviews Department Editor, Sue Groskreutz works with a number of music publishers and distributors to bring comments about their music to the pages of American Recorder.*

*She 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.*

*Madeline Hunter—Ted and Alice's daughter and your mother—was the next to run the company. Can you tell us a bit about her years?*

Madeline ran the company for nearly 40 years, and was the leader who had the pluck to push Magnamusic in a more sustainable, computerized direction, allowing the company to grow and prosper.

My mother was only 10 when the company moved to Sharon, CT. She was part of the business then, but eventually went off to boarding school in Virginia, then off to Switzerland for finishing school, so there were large gaps between times spent in the office right up until she took her place after finishing her education in Switzerland.

Madeline (Maddie to her friends) did not play an instrument like her father, who at about the age of 10

was written up in the newspaper as a musical prodigy, but her love of music was embodied by her singing. Madeline had a beautiful voice. She sang in school musicals such as *The Mikado* [by Gilbert and Sullivan], and in her choir in high school (Chattham Hall, in Virginia). She would sing at her church (singing is what drew her to St. Thomas Episcopal Church) as well as with her children (she especially loved canons)—and in so doing, she instilled a love for music in her children.

Madeline persevered over sexism in a business that dealt with so many European countries, where men were—and, in many cases, still are—the dominating force. She even managed to forge very good, long-standing friendships with the heads of many of the publishing and instrument making companies.



*I've heard that Madeline was involved in social causes for the less fortunate.*

Yes, she was involved in the St. Thomas Food of Life food pantry [in Amenia Union, CT]. As busy as she was with the business, she always found time to help the less fortunate.

She died on February 1, 2011, and is sorely missed by all.

*What about any special moments, or amusing moments, during Madeline's years?*

My mother told me a story [from] before my time, when she was about 20, Art Garfunkel (of Simon and Garfunkel) stopped by, and my grandfather hadn't a clue who he was. He kept calling him Mr. Garfinkle.



**Magnamusic on 57th St. in New York City: interior photo; exterior charcoal and chalk sketch**

*That is indeed a LOL moment!*

Every day is rewarding at Magnamusic. We have people from all over the world who call and e-mail us looking for music or instruments, and each time we can make the connection for them, it feels like another link forged in a chain that helps keep alive a beautiful instrument that, in America, is all too often overlooked. When people ask me about what instruments we sell, and we tell them recorders, they often reply, "You mean the plastic thing I played in fourth grade?" They are flabbergasted that there are professional players of the recorder. I reply to them, "Have you ever heard Led Zeppelin, *Stairway to Heaven*? Or watched any of the Harry Potter



movies? Recorder is everywhere in modern society; you just have to listen for it.”

Did you know that, years ago, there was a [recorder] workshop right at Magnamusic? It was a lot of work, but such fun!

*No, I didn't know that! I played recorder for years as part of my Orff-Schulwerk training, but I didn't discover the ARS until the mid-1970s. I can bet those workshops were fun!*

*Can you introduce us to the complete staff of Magnamusic today and perhaps share some extra-musical details of the lives of the staff?*

There are just the two of us: myself (Alexandra) and my brother Timothy (Tim). Tim is 37 years old, married with two beautiful dogs, is a certified [computer] programmer and an outdoor enthusiast. He balances his time off with programming, hiking and, when the weather permits, kayaking. Tim has been with Magnamusic for more than 15 years and has been the president of the company for the past three years.

Tim brought to Magnamusic his extensive knowledge of computers and technology, and continues to bring Magnamusic up to speed with the rest of the world. His primary concentration at Magnamusic is web site overview, programming and accounting, but he handles every other aspect as well.

I am 35 years old, a single mother and a local artisan in Sharon, with a degree in Environmental Science and a solid horticultural and landscape design background. I began my career at Magnamusic a little over four years ago when my

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## ***Did you know that, years ago, there was a [recorder] workshop right at Magnamusic?***

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mother discovered she had cancer. I threw myself into the business, learning about its many different aspects.

As children, Tim and I spent a good deal of time around Magnamusic with our mother and grandmother—performing little tasks for them, watching, learning and absorbing many of the day-to-day workings, so I was able to jump in with wet feet. My primary concentration is advertising, public relations and customer service, although I also have my hands on most other areas of the business, as many who order from Magnamusic will know.

*What challenges have you experienced with the ever-increasing use of the Internet and rapidly changing technologies?*

Technology has presented a number of challenges for Magnamusic to conquer over the years. The Internet was and continues to be a huge hurdle, and the one that first drew Tim into the business. Tim's indispensable work designing Magnamusic's first web site, and computerizing Magnamusic, was a revolutionary step for this three-quarter-century-old business. The daily grind was speeding up all over the world, and Magnamusic had to keep pace, or be left behind. With the patience of a saint, Tim created a database, installed an accounting program, and then trained everyone at Magnamusic on it all in jig time. Tasks that normally took a day were finished with the click of a button. This allowed Magnamusic to increase its sheet music catalog, to reach out to new publishers, and to reach recorder players who had never known about the company. Magnamusic today ships music and recorders all over the world.

More recently, the Internet has set up new hurdles. While it has provided access to more options for individuals to purchase instruments and sheet music (which is great for the individual), it has also pushed publishers and instrument makers away from dealing with “mom and pop” stores and even with distributors. Instrument makers such as Moeck, with whom Magnamusic has had a long business and personal relationship, no longer depend on a U.S. distributor to sell their instruments. Magnamusic still imports their instruments, but we can no longer keep in stock the range that we once did. While this is financially good for the instrument makers' bottom line, it makes it harder for players who wish to try an instrument risk-free before they buy it—a service Magnamusic has offered from the beginning.

Magnamusic still imports both plastic and wooden recorders from Europe and Japan on a regular basis, ensuring

a good assortment is available for customers, and is always willing to make special orders.

As technology continues to speed along with its multitude of updates, the digital age of sheet music has arisen. Magnamusic itself has begun to reformat many long-printed books to an encrypted e-book format—not to replace printed books, but to make them more accessible to a new generation of technologically advanced musicians. This format is also less expensive for the musician, and will hopefully keep them from resorting to photocopying.

*Due to the Internet and the “shrinking world,” do you see yourself becoming more involved in retail and less as distributor, or do you plan to try to keep the balance pretty much as it is now?* We see ourselves continuing to serve both the individual musician, as well as to be a distributor to music stores worldwide, even in the shrinking world the Internet has created.

Magnamusic began as, and still is, primarily a distributor. The company is very happy to be able to help individual musicians on a day-to-day basis, and has been doing so for at least two decades, but the relationships with the dealers—those music shops that provide their own communities with sheet music and instruments—remains very strong. If a musician can't find what he or she is looking for at Magnamusic, Magnamusic will give out the names of the closest music stores to them in hopes that they will develop a customer relationship with that store, helping both the musician and the music store to expand their horizons.

Unfortunately, Magnamusic has had to cut some publishers from their catalog over the years. This is mostly when the publisher either goes direct, or when the prices become too ridiculous for most musicians to pay. That does not mean that Magnamusic is not

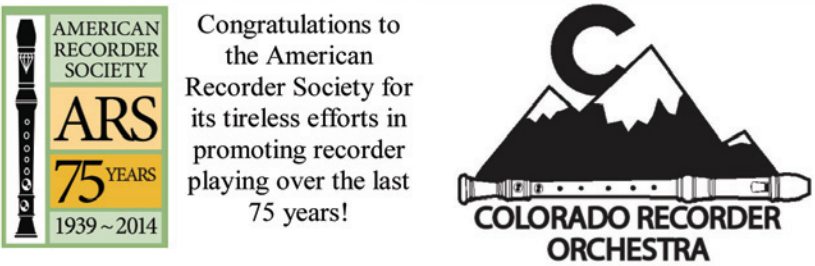
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For more information, please visit [www.coloradorecorderorchestra.org](http://www.coloradorecorderorchestra.org)



from The Los Angeles Recorder Orchestra at 10  
to The American Recorder Society at 75



*Happy Birthday*



interested in new publishers. Magnamusic deals primarily in recorder music, and is always on the lookout for publishers who can offer a new or fresh perspective on that genre.

*What exactly does it mean to be a company's American distributor? Does it mean you are obligated to carry all titles that they carry, or does the company decide what to send to you?* We inventory music that sells at least two copies a year, but we represent any relevant music a publisher carries—meaning, we advertise it on our web site and in magazines, and if it sells, we will order it in for a customer.

“Relevant” here means music that fits within the genre we represent ... Baroque, Renaissance, contemporary music and more, but primarily for the recorder. We have large pockets of string music in our catalog, some reed music, and orchestra with recorder, but our primary focus is and has always been the recorder. Magnamusic’s list of dealers is growing all the time, which means that interest in the recorder remains strong.

*I understand that, originally, there was a small but nice catalog of music published by Magnamusic. Do you have plans to make these titles available again by some sort of download?* We are working on a print catalog that will be available to download as a PDF, with the option of print-on-demand.

The sheet music industry is fairly volatile, and things go in and out of publication at the drop of a hat. We found that our printed catalog would become irrelevant too quickly to make a printed catalog worthwhile for ordering purposes (but would remain valuable for people to use for reference.) The PDF catalog is nearly ready, and we will be looking for a print-on-demand publishing company to fulfill our print orders—which will have a cost, as yet unknown, but will have an item ID to order either over the phone or on our web site.

*Are there any special moments in your memory—famous people stopping by, incidents that are very special?* We have had members of wonderful and famous orchestras and ensembles as customers, but it wouldn't feel right to single out only a few, and the list is too large to include them all. I'm sure I would forget someone.

*Can you tell me about the connection with Lee Collins over the years?*

Lee Collins is a great family friend. He and my cousin Roger Williams (Collins and Williams Historic Woodwinds) made, accessorized and customized recorders. Roger used to work out of the building adjacent to the current Magnamusic office, and the lathe he used is still there.

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**[Lee Collins] and my cousin Roger Williams (Collins and Williams Historic Woodwinds) made, accessorized and customized recorders. Roger used to work out of the building adjacent to the current Magnamusic office, and the lathe he used is still there.**

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Lee made quite a reputation for himself then, and continued to after Roger left to go to Haiti with his wife, daughter and son on the “Hope for Haiti” project. One of Lee’s specialties was in customizing recorders so that everyone had the ability to play the instrument they wanted to. People with tiny hands could make the reach even on a tenor after Lee was done with it. We still get inquiries about his customized Zen-Ons—in which he would put a cedar block, making the plastic have the more organic sound of wood.

Lee stopped accepting custom orders from individuals years ago, but continued to do certain customizations for us right up until the beginning of this year, when he retired fully. Now he has more time for his many pastimes—which include, but are not limited to, hiking, golfing, bagpiping, barber-shop quartet and more, not to mention spending time with his wonderful wife Barbara.

*I admit that I was in mourning when Lee retired because I have several recorders modified by him, including four of those Zen-Ons. They made remarkable practice instruments on days that I didn't want to overpractice on wooden instruments. I also own a Yamaha plastic tenor with two added keys placed by Lee and a*

*“knick” top joint done by Bill Lazar. This is also a great practice instrument.*

*I always believed that modifying the recorder was much cheaper than hand surgery after trying to play instruments too large for the hands. Many thanks to Lee Collins for all the hands he saved and for my most-used practice instruments! As an aside, you may be aware of this—but there are, to my knowledge, no more large-scale historical instrument makers. Gone are the days when we would get serpents and crumhorns at Magnamusic. Moeck’s historical instrument makers were getting ready to retire (mind you, they were quite old) and no one wanted to learn the art of making those instruments.*

Too often, my generation is too focused on “making it big” as doctors or lawyers or computer engineers, and don’t realize that it’s the “little things” that make it big. My hope is that, by keeping Magnamusic running and

supporting recorder players, we will foster a love and a need for the recorder, which will keep this part of musical history alive and thriving.

*This is indeed very sad news. But on the lighter side, I am thrilled to catch your enthusiasm for what you are doing. It makes me more optimistic that the recorder community in America and all over the world will continue to grow. We just faced some of the worst economic times in my lifetime and yours, and Magnamusic is going strong. In spite of all the challenges presented by rapidly changing technology, Magnamusic has an impressive list of 51 publishers/recorder makers for which you serve as distributor.*

*Congratulations on your 75th year, and those of us at the ARS are cheering for many more successful and profitable years long into the future. Thanks so much for taking time out of your busy schedule to answer my questions!*



Wishes the ARS  
**HAPPY 75<sup>th</sup>**  
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# EDUCATION

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*Text and photos by  
Gustavo de Francisco, São Paulo, Brazil*

## **How should I clean my wooden recorder?**

In the first article, about basic care of your recorder (*AR*, Winter 2013), I mentioned the great importance of keeping your instruments clean. However, I did not explain how to clean your wooden recorder, because it requires extra care compared to the process used for the resin or plastic ones.

Always keep in mind that it is better to be safe than sorry: if you care for your instruments—keeping them clean, oiled and safe from damage—you will rarely need the techniques described here.

## **When should I clean my wooden recorder?**

First, we need to know how to tell when a recorder really needs cleaning. After that, we need to know how to best remove each type of dirt.

The most common reasons to clean your recorder are to remove:

- Dust and dirt
- Stickiness
- Fungus

I will explain each procedure in the following sections.

### **Dust and dirt**

This is the most common material that demands a serious instrument cleaning, and also the easiest to remedy. I am talking about an instrument that is left much of the time sitting on a desk or somewhere else open, or that was used with dirty hands.

## *Spring Cleaning: Don't forget your Recorders*



The dust is easily seen: the instrument looks dirty. When the dust is recent, it can be rubbed gently with a dry, very soft cloth. The longer your recorder has been dusty, the harder it is to clean, because the dust will stick to the surface.

### **After cleaning with a dry cloth**

When the instrument becomes dirty because of your hands, it will be

marked with fingerprints or spots, especially on the holes. When this happens, we need to clean with a dry, very soft cloth, like a very old T-shirt or towel. Rub the entire instrument with moderate pressure, being very careful to avoid the window and the labium, because these parts are sensitive to touch and pressure. All superficial dust and dirt will be removed using this method. This procedure will also make the wood more glossy and shiny.

## ***Your Recorder is Dirty because of your Hands***

If the recorder remains dirty after cleaning with a soft cloth, we can move on to the next step: using oil. The procedure is the same as in the earlier steps, but in addition the cloth must be oiled. Use the same oil that we would normally use (linseed, almond, olive oil, etc.; see my last column on oiling your recorder), or use an antiseptic oil, like turpentine oil.

Put some drops of oil on a cloth, and rub the instrument until the spots are cleaned completely or partially. Never use pressure. Be patient: the recorder is a delicate musical instrument; if you use too much pressure, you can damage the wood. It is better to spend more time rubbing rather than to use your strength to rub harder.

After rubbing with a cloth and oil, we need to clean the oil off with a dry cloth or towel—I prefer using a towel. There will be some spots that will not be removed using this procedure. Please don't rub too much or too hard. Don't worry: a spot will not affect the recorder's sound.

## ***Sticky Recorder***

This condition is very common, especially in cold weather climates, or when the excess oil is not completely removed after an oiling session. It also can happen after an abrupt temperature change—when warming the instrument, the oil from inside the wood melts on the surface; when the instrument becomes cold again, it becomes sticky.

In this case, a dry, soft cloth will not be sufficient for cleaning. We must use oil, as before—but in some cases using oil still will not clean thoroughly. However, you must first try to clean with oil before moving to the next step.

If you have already rubbed the instrument with oil and cleaned off the oil—and the instrument remains sticky—you should remove all the old



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noteworthy performance.*

from the Board of Directors

oil from the instrument (which removes the oil's protection, as well). Then allow the instrument to dry, and oil it again after awhile. This is also what must be done when the dirt is widespread and penetrates the wood's pores.

To remove all of the oil, we will use **ethyl alcohol** (concentration above

90%), or **isopropyl alcohol**. Do not use varieties with low concentration, because they cannot remove the polymerized oil from the surface of the instrument.

To apply the alcohol, use a soft cloth or towel, and rub it on the entire instrument. It is not necessary to use strength, but again you must use

patience! During this process, the polymerized oil will melt, while the cloth and the instrument will become sticky and yellowish as the oil is absorbed by the cloth. Change the cloth if necessary, until the recorder is clean.

The recorder will look very dry and whitish, with the wood grain more noticeable—and, in some cases, it will seem as if the wood will crack. Let the recorder dry by itself, until the alcohol evaporates completely; it dries faster than oil, so you don't need to wait an entire day.

After that, the recorder should be clean, with no stickiness, because all of the old oil has been removed. At this point, you must oil it again, as explained in the previous article about oiling (in the Spring 2014 *AR*).

You can use another method, if you do not feel secure in using alcohol to clean your instrument. You can use toothpaste instead of alcohol, either on a towel or on a toothbrush. In both cases, you need water, because the toothpaste will not clean without water.

After cleaning the entire instrument, remove all toothpaste from the recorder. Wash it under running water, rubbing gently and avoiding water that is too hot or cold. Then let the instrument dry by itself. Apply oil again.

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We congratulate ARS on 75 years of promoting our favorite instrument — the recorder.  
Happy 75<sup>th</sup> Anniversary!

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### **Fungus**

As I have mentioned, wind instruments are very vulnerable to fungus, which is very resistant and difficult to remove. In some cases, it can damage the wood structure; because of that, it is

always better to avoid fungus, keeping the instrument clean and dry.

Different kinds of fungus include:

- Random black or dark spots. They can “grow” or populate like a virus.
- Dark smudges on the wet parts (tenons, mouthpiece, window—*as in the photo at left*)
- White or grey “bubbles,” especially on parts that we don’t touch—that is, inside the instrument. These can be hazardous if they grow in the windway, and we don’t act immediately to remove them.

For fungus cases, there are two substances we can use: **sodium hypochlorite** (used to purify water, also the main ingredient in laundry bleach), or **chloride** (such as you can find in an antiseptic mouthwash). If you choose the first one, please mix it with water in a 50% solution, because it usually comes in a very highly concentrated form.

## Happy 75th Birthday ARS!



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### ***Cleaning the windway (top) and the keys (bottom)***

Only use these substances if nothing else has been successful. If done more frequently than necessary, this can change the wood's characteristics—and if the procedure is not followed strictly, you can damage your instrument.

Both chloride and sodium hypochlorite must be used in the same way as a cleaning agent: put some droplets on a cotton swab, then use the swab on the part of the surface with fungus.

When fungus has affected the windway, put droplets of the cleaning agent in the windway by way of the window, as we do with anticondensing solution. Immediately after that, remove the excess by blowing air through the headjoint. Let the recorder dry in a vertical position. The substance

should not penetrate the wood, but only clean its surface. If the recorder had plenty of oil before the fungus appeared, it will be easy to clean—the oil itself will prevent the cleaning agent from penetrating into the wood.

### ***Never soak your recorder in chloride or sodium hypochlorite.***

**Important: never soak your recorder in chloride or sodium hypochlorite.** It will bend, warp and damage the wood grain, eventually destroying the instrument.

One or two hours after you have applied the product, the recorder should be dry, with no spots. If it is not dry yet, use a fan to speed up drying. When it dries completely, oil the recorder, as explained in my last article.

Do not over-clean the instrument. Occasionally there will be persistent spots or marks that do not affect the recorder's sound—and the sound is always more important than aesthetics. After all, some spots may stay on the instrument even after you have followed all of the steps, but they should not affect the sound.

The recorder in the photo that illustrates fungus removal (*previous page and top left*) is more than 30 years old, and the dark regions in the window may be caused by fungus and humidity from long ago. Everything was cleaned, but the spots remained—yet this recorder is really excellent. I took the instrument to the recorder maker who built it. He cleaned the windway, block and window—still, spots remained. He assured me that, if we take care of the instrument, the fungus will not return.

### **The Bergamasca Consort**

- Bergamasca, founded in 1980, is based in Vancouver, BC, and specializes in renaissance music
- Players present and past greatly appreciate the services offered by the ARS, and our many friends and contacts gained through the ARS network.



**Congratulations to ARS on its 75th Anniversary.  
Here's a toast to the continuing joys of recorder playing!**  
<http://bergamasca.webs.com/>

## Sticking keys

If we don't take special care to avoid getting oil on the keypads, they may become sticky over time, and their operation may be compromised. In these cases, we must carefully clean the keys and keypads with a cloth and alcohol, removing all oil from the keypads' leather.

## Carefully clean the keys and keypads with a cloth and alcohol.

After this procedure, put talcum powder on a napkin. Then put the napkin in between the wood and the keypad, so that the powder touches the entire surface where the keypad touches the wood. This procedure must be repeated every time it becomes sticky.

The next article is about tuning recorders while playing in a group. If you play in a recorder group or in one with other instruments, you must read it!

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



**The Recorder Orchestra of the Midwest congratulates ARS on 75 years!**

For information about the ROMW, contact [galhano@aol.com](mailto:galhano@aol.com), or [mflowers@bsu.edu](mailto:mflowers@bsu.edu)



# HAPPY 75<sup>th</sup> BIRTHDAY!

from  
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Photo: David Klein

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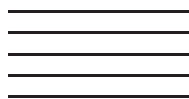
## The Barbary Coast Recorder Orchestra

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# CHAPTERS, CONSORTS & RECORDER ORCHESTRAS



*How groups are celebrating the ARS's birthday  
and their own*



## **ARS 75th, Philly-style**

The Philadelphia (PA) Recorder Society celebrated the 75th anniversary of the American Recorder Society on **Play-The-Recorder Day**, March 15. After playing the "Arrival" movement of *A Day in the Park* by LaNoue Davenport (the ARS selection for this event), 30 participants gathered to light candles and sing *Happy Birthday, ARS*.

Music director **Rainer Beckmann** (*above, lighting the variety of candles brought by members*), who proposed this special celebration, baked his family's German recipe for chocolate-hazelnut cake for all to enjoy.

Photographs of the chapter celebration, plus a video of PRS playing *In Nomine* by Orlando Gibbons, are at [www.PhiladelphiaRecorderSociety.org](http://www.PhiladelphiaRecorderSociety.org).

### CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: AR, [editor@americanrecorder.org](mailto: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 & Recorder Orchestras, [bonniekellyars@gmail.com](mailto:bonniekellyars@gmail.com), 45 Shawsheen Rd. #16, Bedford, MA 01730.

## **Congratulations to ARS Affiliated Groups with Mile- stone Anniversaries in 2014**

### ***Founded in 1959 (55 years)***

Austin Chapter (TX)  
Buffalo Recorder Society (NY)  
Milwaukee Area Recorder Soc. (WI)

### ***Founded in 1964 (50 years)***

Greater Denver Chapter (CO)  
Montréal Recorder Society (QC)  
Rochester Chapter (NY)  
Seattle Recorder Society (WA)

### ***Founded in 1974 (40 years)***

Orange County Recorder Soc. (CA)  
Southern California Recorder Soc.

### ***Founded in 1979 (35 years)***

Boulder Chapter (CO)  
Consort Anon (MD)  
Navesink Recorder Society (NJ)

### ***Founded in 1984 (30 years)***

T.E.M.P.O. (Toronto area, ON)

### ***Founded in 1989 (25 years)***

Recorder Society of Connecticut  
Skylark (HI)

### ***Founded in 1994 (20 years)***

Bella Vista Chapter (AR)  
Recorder Orchestra of New York  
Recorder Soc. of Long Island (NY)

### ***Founded in 1999 (15 years)***

Ann Arbor Recorder Society (MI)  
Mid-Peninsula Recorder Orch. (CA)  
Sonoma County Recorder Soc. (CA)

### ***Founded in 2004 (10 years)***

Tidewater Recorder Society (VA)



## Seattle Chapter hosts Abreu, ARS Board

Several months ago **Seattle Recorder Society** (SRS) president **Ellis Hillinger** was contacted by **Aldo Abreu**, a recorder professional from Venezuela based in Boston, MA, asking the chapter to help with a concert he wanted to present in Seattle on March 22. At nearly the same time, we learned that the board of the American Recorder Society would be meeting in the Seattle, WA, area that same weekend. The ARS Board asked the Seattle chapter to host a potluck, followed by a playing session, on March 22. The obvious answers to these requests were: "Yes! Yes! and Yes!"

Abreu's concert in Seattle was the final stop in a three-year project of a very personal nature. He is the son of a Venezuelan father, keyboardist Abraham Abreu, who studied in the U.S., and an American mother, cellist Janet Foxton, who grew up in Spokane, WA. Abreu came from a family of professional musicians, and continues the tradition with his own career, marriage and education of his two children.

Abreu's mother died when he was a year old; when Abreu was seven, his father remarried, to another musician. His project evolved from scrapbooks that his mother had kept—in particular, one devoted to a three-month tour of Europe that she made in 1957 with an all-female string orchestra, the **Portland (OR) Little Chamber Orchestra** (PLCO). Participants were young women, aged 14 to 30, led by a male conductor. They memorized all their music, dressed alike for concerts in sleeveless white dresses with long billowing skirts, and made quite a hit in the Europe.

Armed with concert programs, Abreu decided to try to track down surviving orchestra members who had toured with his mother; over the past three years, he has managed to find most of them, now in their 70s and 80s—in the Portland, OR, area, with some in Seattle and a few scattered in Montana and California. Some still play professionally. He also found **Bruce Bailey**, a cellist in the Seattle Symphony, who as a child played duets with Abreu's mother. Abreu has spent a good deal of time meeting his mother's friends, gathering their stories, and making music with them.

To complete his project, he gave two concerts in honor of these friends—one in Portland on March 16, and the second in Seattle on March 22. He played works from the 14th to the 20th centuries, using recorders from bass to garklein—playing entirely from memory, except for two modern works. The Seattle audience, including several children, gave him rapt attention and sat completely still for each piece.

After playing a brilliant 14th-century Saltarello, lively and full of trills, then beautifully-executed recercadas by Ortiz and Virgiliano, Abreu spoke about his project—introducing those in the audience who had played in the PLCO, whom he was honoring with his recorder recital.

The audience then heard a lovely suite by Boismortier, each section its own little gem; and *Ofrenda*, written by

Mario Lavista in 1986, full of glissandos, use of voice while blowing to create harmony, rapid use of alternative fingerings with normal fingerings to create slight variations in tone and pitch. Returning to the late Renaissance with two nightingale pieces—a famous one by Jacob Van Eyck on soprano, and one less familiar by Jacob Van Noort on garklein—the first half of the concert ended with a chaconne from a violin partita by J.S. Bach. Abreu easily traversed the fast and fancy passages where a violinist would cross all four strings.

After intermission was the Classical *Sonate Brillante* by Anton Heberle, and Luciano Berio's 1966 classic *Gesti*. The finale was Vivaldi's concerto for sopranino and strings—with former PLCO members in the violin section and Bailey on cello.



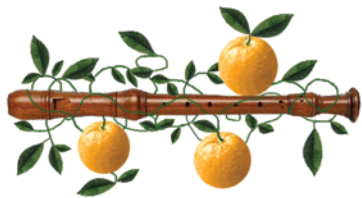
*Photo by William Stickney*

After the recital, SRS members and Abreu trooped downstairs for a delicious potluck dinner, joined shortly by 13 members of the ARS board who had been working all day long at a hotel in Edmonds. We were all sorry they had missed the concert!

Following the potluck, we rearranged the chairs into the familiar concentric semi-circles, and dug out our instruments. As we are celebrating the 75th birthday of the ARS, ARS president Laura Kuhlman led us in a piece from the ARS's 50th birthday, based on the familiar *Night Watch* by Holborne. Former ARS president Lisette Kielson directed Frances Blaker's *In Sight of the Ocean*, which works as well for a big group as it does for one-on-a-part SATB. Kuhlman then conducted *Lachrimae Tango*, a delightful piece by Andrew Melville (who took one of John Dowland's *lachrimaes* and added a South American accompaniment).

Finally, Abreu directed the overture from Telemann's *Fantasia No. 7*, written for solo recorder, but arranged by him for recorder orchestra. He played the original for us first, in which the solo alto plays many broken chords. We worked on articulation, then played the whole piece—very nice!

*Adapted from Karen Berliner's SRS Newsletter article*



## Orange County Recorder Society

extends our best wishes to ARS as we celebrate your **75th** & our **40th** Anniversaries



## A congratulatory toot to the American Recorder Society on its **75th** Anniversary from the Edmonton Recorder Society



The view from the lodge at our Annual Canadian Rocky Mountain retreat near Nordegg, Alberta, Canada

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40 years and blowing strong

## Tapping the Talent of the Swingettes

By Nancy Tooney, Brooklyn, NY

The **Swingettes**, a recorder septet led by **Patsy Rogers**, gave a performance of swing tune arrangements with vocalist **Lucille Field** for a very enthusiastic audience at the Mattituck (NY) Library in March. Many of the members belong to the Recorder Society of Long Island, an ARS chapter.

Music covered the gamut from uptempo *Take the A Train* and *Sweet Georgia Brown* to ballads like *Embraceable You*. The ensemble performed mostly on ATB recorders plus a contra bass. In what may be a first for the recorder world, the group was joined by tap dancer **Lynn Cataldo**, who brought down the house with a spirited rendition of *Singin' in the Rain*.

Field, Professor *Emerita* of Music at Brooklyn College, has performed all over the world in venues ranging from classical music halls to dive bars. Primarily a composer, Rogers is a recorder teacher and currently conducts the Recorder Orchestra of New York. Other ensemble members include **Margaret Cowden**, **Diana Foster**, **Jean Johnston**, **Deborah Love**, **Sue Moravek** and **Karen Wexler**.



## Lisette Kielson



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Congratulations and Thanks to the ARS!

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## Skylark's 25 Years of Playing

When the ARS celebrated its 50th anniversary in March 1989, **Skylark Recorder Quartet** was a recently-chartered consort of the ARS. The group celebrated Play-the-Recorder



**Skylark, then and now: on the beach in March 1989—(l to r) Ann Hansen, Bill Cupit, Irene Sakimoto, Janet Callender; before playing an art exhibit reception at the Honolulu Museum of Art School, November 2013—Sakimoto, Susan Pang, Noel Jaderstrom, Hansen, Alan Teraoka, David Braaten**

Month that year by performing on the beach at Waikiki (HI), drawing a small crowd. At that time, three of us only played the higher recorders. Janet Callender was the only one who owned a bass; she “got stuck” playing the bass for every SATB arrangement.

Over the years, we expanded our instrumentation and the depth/complexity of our repertoire. Sadly, over the years we lost some of our partners. Two of the original charter members, Janet Callender and Bill Cupit,

have passed on. Mary Miller, who joined Skylark in 1990, also passed on after playing with us for 17 years until 2007.

In the process of playing together for 25 years, we have gone through different stages of life—with

all its challenges, joys and sad times—together.

On May 18, we celebrated Skylark's 25th anniversary with Skylark members, friends and family. We told stories of how Skylark came to be formed, and our adventures in “our early days,” marveling at photo albums showing what we looked like 25 years ago. Afterwards, we played music together. Alan Teraoka played and sang *Tears in Heaven* in honor of our partners who have gone before us.

Skylark now plays an expanded range of recorders from soprano to great bass—with all players proficient on bass, so no one “gets stuck” on bass anymore. We are grateful to Noel Jaderstrom for his great bass that provides a solid foundation. Alan Teraoka plays tenor and bass 'ukulele, picking it in lute style, which adds an appealing texture to our music. The pieces where his 'uke is featured are usually the audience favorites.

Much of our music is arranged specifically for us by Mary Miller, Teraoka or Jaderstrom, giving us a unique sound all our very own.

I am deeply grateful to have had the continuity and solidarity of Skylark as a continuing constant in my life.

*Ann Hansen, Skylark and Honolulu ARS Chapter*

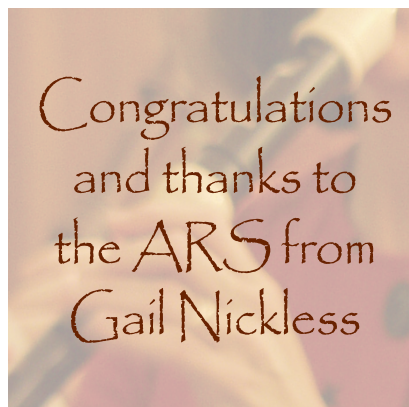
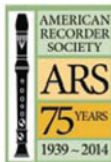
*For the ARS's 75th anniversary, Skylark joined the Honolulu ARS Chapter in acknowledging Play-the-Recorder Month at a monthly meeting on March 17.*

## Northwinds Recorder Society



Honors their leaders/mentors since our beginning,  
**Lonhilt and Peter Klose.**

**Happy Anniversary, ARS!**



For more information on the MRP email  
mwinter445@yahoo.com



# MUSIC REVIEWS

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*Selections from Moeck available  
from [www.magnamusic.com](http://www.magnamusic.com)*

**JUST SO DUETS, BY INES  
ZIMMERMAN.** ZfS 816/817, 2009.  
SA. 2 scs 10 pp ea. \$10.50.

Ever since I reviewed *Fröhliche Weihnachten, Jacob Van Eyck!* (Merry Christmas, Jacob Van Eyck; see *AR*, November 2011), I perk up when I see Zimmerman's name. *Just So Duets* didn't let me down. Part of the "Zeitschrift für Spielmusik" series, these are meant for developing players—young or young at heart.

I am always searching for duets that utilize both C and F fingering with approximately equal difficulty in both parts. These seven duets for soprano and alto hit the jackpot in that regard. Zimmerman's music has strong, independent rhythms between the parts, as well as interesting melodic material in both parts.

Their programmatic titles are appropriately connected to the musical content, even though some of the translations are a little suspect. For example, "Kein Problem" is translated as "Easy Baby Girl."

Three of the duets, "Forget me Knot" (yes, a pun), "Hang on a Sec" and "Easy Baby Girl" are played with a gentle "swing" and have very nicely-composed rhythmic interplay between the parts. "Traffic" is quite a different mood; it consists of almost constant eighths played with a light staccato tonguing. This is almost a perpetual motion: the alto's eighth notes are mostly back-and-forth whole/half steps, while the soprano's melody has many repeated notes lightly meandering above. Hence, this duet must refer to traffic on a good day on the highway while traffic is actually moving steadily!

My favorite, is "Where are my Keys?"—a clever duet in 6/8 that reflects in music the way we run around in a panic when we cannot find our keys. This duet uses cross rhythms—great practice for rhythm readers wanting to improve.

"Upstairs Downstairs" is a faster moving piece in 6/8 time with frequent voice crossings. Measure 52 suddenly has two parallel seconds, which might be an easily correctable error.

The final piece, "Put Your PJ's On," is an fun duet that reflects the

*Selections from Magnamusic*

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***I am always searching  
for duets that utilize  
both C and F fingering.***

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pleasure that most of us feel when it's time to put on the jammies and relax.

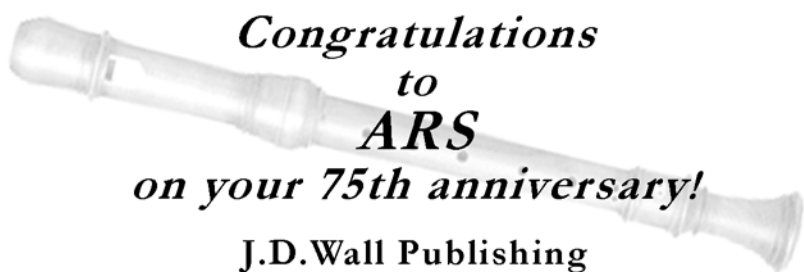
These duets require advanced beginners or intermediate players. Rhythms are quite sophisticated but not overwhelmingly difficult, frequently using syncopations and cross-rhythms. Students must know the chromatic notes on both instruments. Key signatures stay within one sharp and one flat.

This is great material for educators who want their students to become proficient rhythm readers and to feel equally comfortable with C and F fingerings.

**PASSACAILLE AUS DER  
CEMBALOSUITE G-MOLL  
(HWV 432), BY GEORG FRIEDRICH  
HÄNDEL, ED. RONALD JOACHIM  
AUTENRIETH.** ZfS820, 2010. SATB.  
Sc 5 pp, pts 1 p ea. \$9.50.

The title of this piece uses an alternative spelling of the term *passacaglia*, a musical configuration with which many readers will have had experience. The term is sometimes used interchangeably with *chaconne*. The genre involves a short repeated bass line (the ground bass); melodies above this bass line may flow freely. The bass line itself may go through many variations, as it does in this piece.

Believed to have originated in early-17th-century Spain as interludes between instrumentally accompanied dances or songs, the *passacaglia* form also exists in Romantic symphonies



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such as the final movement of Johannes Brahms's *Fourth Symphony*. Well-known contemporary composers continue to use the form; for example, György Ligeti (1923–2006) wrote a *Passacaglia* for solo harpsichord. Harold Owen (b. 1931) composed one for SATB recorders.

This *Passacaille* is based on the final movement of Handel's seventh harpsichord suite in G minor (HWV432). This movement was composed in 4/4 rather than the more common triple time associated with this genre, indicating Handel's flexibility with the use of pre-existing forms.

The bass line is presented in the initial four measures; this is followed by 14 Italian-style variations with gradually increasing activity.

This short piece (approximately three minutes) was an instant hit with my group. The fact that the piece is in G minor leads to a few complex fingerings, including instances of low E<sup>b</sup> in 16th-note passages on S and T.

The editor emphasizes that this is not a slavish note-by-note transcription of the original harpsichord piece. Notes have been added or omitted as necessary to retain the character of the piece as an adaptation for SATB consort.

I found it quite fascinating, studying the fresh ideas that Autenrieth uses to transform a harpsichord piece into a convincing four-part recorder consort work. For example, in Variation 1, left-hand octaves in the harpsichord become a series of parallel thirds between T and B recorders. These thirds were extracted from the original harmonies in the right-hand chords.

Variations 2 and 3, composed in two-part texture in the original score, become three-part texture when the chord roots are added as whole notes in the T, and then in the S part.

Variation 4 was also originally composed in two-part texture, but is brilliantly opened up and divided into four parts for this transcription. The fifth variation's original contains all triplets in the right hand, accompanied

by chords in the left hand. The transcription tosses the triplets from S to T, and finally to the B.

Perhaps the most interesting transformation is seen in Variation 11, where an Alberti-type right hand played above left-hand chords transforms into a well-balanced four-part texture. This variation is a real harmonic surprise; the tempo slows (*rubiger*) and the harmonies become more chromatic with the use of seventh chords, plus B and S lines that move mostly by descending half steps. There is no mention of the tempo slowing in the original harpsichord piece, but it works very well in the recorder arrangement.

Performance indications have been translated to English and French from German, so a dictionary is not needed.

At the very least, this piece demands intermediate players; it begins on the tamer side but gets progressively more challenging with each variation. It's a nice arrangement, appropriate for advanced students and adult groups.

*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.*

**RUSH (2008), BY MATTHIAS MAUTE.** EM2829, 2010. AAAA. Sc 12 pp, pts 4 pp ea. \$32.95.

Matthias Maute's *Rush* won the 2008 ARS/Loeki Stardust Quartet composition competition when the ARS approached its 70th birthday. The goal of the competition was to expand the recorder quartet repertoire with music for professional recorder players by composers from the U.S. and Canada, and Maute's piece more than fills the bill on those counts.

The piece will be a challenge even for very advanced ensembles, but its difficulties yield a series of striking textures and are in support of an intriguing program based on Maute's perspective, as someone raised in Europe now

living in North America. In his notes to the piece, he describes the history of America as one of "strong dynamic movement" and cites events such as the gold rush, the building of the transcontinental railway, and space flight as examples of "the hard and quick rhythm" of the American dream.

While there is no tone painting as such in the piece, the overall effect is one of energy and strong forward motion.

The challenges arise mainly from the music's quick tempo, but also involve close ensemble work, complex rhythmic combinations, extreme high notes (up to the second D above the treble staff), and extended techniques such as *sputato*. Maute, of course, is one of the world's premier recorder players as well as a very experienced composer, so all of these complexities are manageable with sufficient study.

In fact, the piece is exhilarating to play as the four lines converge, pull apart, and interweave, all at speed. At the opening, all four parts play exactly the same music; throughout the piece, two or more parts are frequently playing in melodic or rhythmic unison, usually in a jazzy, syncopated style. Emerging from this texture is a style akin to pattern music, in which small melodic cells combine and recombine. A few short sustained passages provide contrast, and the whole builds to a grand climax in the highest register before fading into the distance.

For those up to the challenge, playing this piece will be an enjoyable and rewarding experience. Audiences should find it both impressive and engaging. The music is clearly and accurately set and the parts are presented on separate sheets to avoid the necessity of page turns.

*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.*

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available from Magnamusic,  
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**CUPEDIA MUSICA, BY CHARLES NAGEL.** TR69, 2010. SATB or TrTTB gambas. 4 scs 8 pp ea. \$7.

Charles Nagel has been creating editions of early music since 1981, when a chance encounter with a facsimile of Michael East's *Seventh Set of Books* captured his interest. His edition of the nine "muses" in that book was eventually published by his company Cheap Trills, born in 1985. At that time, the only useful sheet music for early instruments was very expensive material from overseas. The goal of Cheap Trills was, and remains, to publish affordable and user-friendly editions of music not available elsewhere.

Nagel is past president of both the Seattle (WA) Recorder Society and the Seattle chapter of the Viola da Gamba Society of America, Pacific Northwest Viols. Some of his original compositions have been published in the VdGSA's "New music for viols" series.

An excerpt from the Composer's Note gives us useful insight into his purpose in writing these five pieces: "These pieces were written as light-hearted breaks from our more 'serious' pursuits. An idiomatic translation of the Latin 'Cupedium' could be 'snack' or 'light refreshment', or perhaps Winnie-the-Pooh would translate it as 'Elevenses.' The term suggests the

attitude with which the music should be regarded."

Nagel's five pieces have punny titles. The first one is entitled "Sunset Mode." It is very slow, and was described by one of our players as innocuous and by another as bland.

"Major Strides, Minor Setbacks," the second, spoofs 12-tone music, with short motives tossed among the parts. He dedicates this one to "The Anton Webern Memorial 12-pin Bowling League of Burton WA."

Number three, "Drifting at C," and Number five, "Merry in Haste," are both barless. Reading barless music seems a bit intimidating at first, but our consort found that it flowed along without difficulty.

Our consort found some of these pieces fun to play. We enjoyed the variety and the barless challenge.

This *Cupedium* would be accessible to the average consort and could be a useful introduction to playing other barless music. Printing is clear and instrument ranges are comfortable.

*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) and played with the Texas Baroque Ensemble. He has been active in the recorder movement since the '60s and served on the ARS Board.*

**SONATINE À 4, BY WILL AYTON.** TR74, 2012. SATB or TrTTB or TrTrTB viols. Sc 7 pp, 6 pts 3 pp ea. \$6.50.

This one-movement work lilts along "Andantino" in 3/4 time with folk-song-like themes and consonant harmonies of thirds, sixths and sweet sevenths. The composer has notated the sections of its "sonata" form, as well as providing phrasing breaths and dynamics—really everything an intermediate quartet could want to read or perform this pleasing work.

At nearly eight minutes long, with minimal variety in the texture—

Ayton's typical "flowing" movement—it might be just right for, say, an art gallery opening night or dinner music at a quiet party. The overall effect is distinctly "pastoral," and it could be played with recorders alone, viols and recorders (maybe with some alternating sections), or recorders with a bass or tenor viol on the bass line.

Listeners will go away humming its charming, vocal themes.

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

**SALISH SEA IMAGES, BY WILL AYTON.** TR77, 2013. SATB or TrTTB viols. Sc 13 pp, 6 pts 4 pp ea. \$8.50.

*Salish Sea Images* is Will Ayton's latest nature-themed composition for recorders and/or viols. The four pieces were written over several years and were intended to celebrate four birthdays of his long-time friend, Charles Nagel. In the notes, Nagel explains that the composer often visited his home on Vashon Island in Puget Sound (WA), and that the collection was designed to represent the beauty of the place and its rich indigenous heritage.

Ayton has a deep appreciation for native traditions and nature. He typically combines folk and modern melodic styles within a polyphonic setting that is reminiscent of the Renaissance. This is one of the aspects of Ayton's music that my recorder ensemble especially enjoys. Every line is tuneful and rhythmically satisfying. *Salish Sea Images* follows this trend.

The individual pieces are named "Song of Sound," "The Mountain," "Song of the Orca" and "The Otter's Dance." Though we didn't hear a real connection between the titles and the music, we found them to be quite pleasing nonetheless.

The folk-themed melodies are beautiful, and the rhythms are interesting and often challenging. All lines are

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about equal in difficulty, and the overall level is best suited to an ensemble of advanced intermediate players.

The edition is nicely arranged. The cover design by Nagel depicts the musical themes. The notes provide background information on the musical/geographical connection, which is a nice addition.

The parts are easy to read and designed so that no page turns are required. The four recorder parts also indicate viols, and there are two additional viol parts—one in alto clef for tenor viol and the other in bass clef for bass viol.

The only issue I have with the edition is that the notation of the time changes between 9/8 and 3/4 in “The Otter’s Dance” is a little ambiguous. The metronome number is given for the eighth note, which suggests eighth note equivalence between the meters. If the exact note correspondences (♩=♪) were also specified, it would make for greater clarity.

In general, we thoroughly enjoyed playing *Salish Sea Images* and gave it a high rating for beauty, challenge and musical interest. If you like Ayton’s other nature-themed compositions, this one is well worth exploring.

*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.*

**MOTETS FOR FOUR VOICES, BY HANS LEO HASSLER, ED. CHARLES NAGEL.** TR73, 2012. SATB or TrTTB viols. Sc 12 pp, 6 pts 4 pp ea. \$10.50.

**MOTETS FOR FOUR VOICES, BY GIOVANNI CROCE, ED. CHARLES NAGEL.** TR75, 2012. SATB or ATTB viols. Sc 8 pp, 6 pts 3 pp ea. \$7.50.

**HYMNS FOR FOUR VOICES, BY TOMÁS LUIS DE VICTORIA, ED. CHARLES NAGEL.** TR78, 2013. ATTB or TrTrTB viols. Sc 13 pp, 6 pts 4 pp ea. \$8.50.

**TRIOS FROM LARGER WORKS, BY TOMÁS LUIS DE VICTORIA.** TR79, 2013. ATB or TrTB viols. 3 scs 16 pp ea (one line in alto clef). \$9.

For recorder players (and gambists) looking for new releases that are easy-to-play but wonderful Renaissance music, it doesn’t get much better than these releases from Cheap Trills.

All three of these composers are from the golden era of seamless, imitative high Renaissance counterpoint. The Hassler and Croce works contain homophonic sections to emphasize important text; the Victoria is pure counterpoint, featuring active voices, often weaving around a slower-moving *cantus firmus*. Text is included in all voices in the score and parts.

The motets by Hassler chosen by Nagel are great choices for singing and playing or a combination of the two. Each new phrase of text comes in with a new musical idea that is then imitated in all of the voices. Sometimes two voices are still busy with the first

phrase of text and melody while the other two voices have moved on to the next phrase of text and its melody.

Motets during the late Renaissance were sacred choral compositions based on a single Latin text sung in all voice parts. They were usually short and composed as one continuous movement, with texts most often derived from the Bible.

Hassler (1564-1612) is known for his ability to blend the Italian contrapuntal style with the traditional style prevalent in Germany—to state it differently, his motets blend the contrapuntal style of composers like Orlando di Lasso with the four-part choral style of the Gabriellis. Hassler was a conservative composer, preferring imitative counterpoint; he is not known to have composed with a basso continuo.


The first motet, “Quia Vidisti Me” (John 20:29, Because you have seen me), has quite an exciting final Alleluia section during which the top two lines alternate with the bottom two voices, followed by all voices coming together—thrilling music that illustrates Hassler’s affinity for the Gabrieli style.

The second motet is “Beata Es, Virgo Maria” (Luke 1:45, Blessed are you Virgin Mary). After seamless counterpoint, the Alleluias have a remarkable drive to the final cadence using techniques including imitative counterpoint, decorated progressions, and descending third sequences.

The third motet is “Beati Omnes Qui Timent Dominum” (Psalm 127: 1-3, Blessed are all who fear the Lord).

This setting of Psalm 127 includes the first two selections of Hassler’s *Cantiones sacrae* (Augsburg, 1591). This is another contrapuntal piece—imitative, active in all voices, and graced with a touch of *fauxbordon* (a musical texture in which three voices move in prescribed parallel motion). It is perhaps a little early in music history to consider major or minor keys, but I was mystified when the motet began in G tonality and ended with a cadence in D major. I hunted for the original and

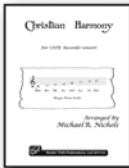

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found that this motet has a second section that indeed does return to G as its home. It is possible that Nagel chose to omit the second section for space reasons—strange to my ear; personally, I wish that the next part had been included. Several versions of the motet are at [www3.cpdll.org](http://www3.cpdll.org).)

The final motet, “Dixit Maria ad Angelum” (Luke 1:38, Mary said to the angel), is yet another lovely seamless contrapuntal setting including a striking homophonic section to emphasize text: “*ecce ancilla Domini*” (behold the servant of the Lord).

*Motets For Four Voices* by Giovanni Croce (TR74) contains four SATB motets based on chants from *The Liber Usualis* plus one derived from *Corpus Antiphonalium Officii*, both books containing chants used in the Catholic Church.

Croce (1564-1612) was an Italian composer of the Renaissance Venetian School. He was particularly prominent as a madrigalist—one of few among the Venetians besides Claudio Monteverdi. He was born in Chioggia, a fishing town on the Adriatic coast south of Venice—the same town as Gioseffo Zarlino. Croce came to Venice at the young age of eight, becoming a member of the boys’ choir at St. Mark’s under Zarlino’s direction.

Because much of Croce’s music did not survive, his name is not as recognizable as that of many Renaissance composers. He not mentioned in Grout’s *History of Western Music* and receives one short mention in *Music in the Age of the Renaissance* by Perkins—two standard references.

During his lifetime, however, he was known as a composer and has a large influence on music, both in Italy and abroad. As a composer of sacred music, he was mostly conservative, writing *cori spezzati* (a style of performance with groups of singers placed in different locations in a building).

Stylistically, Croce’s music displays an emotional coolness, plus Palestrina’s clarity and Andrea Gabrieli’s more lighthearted character. Some of Croce’s sacred music was written for the professional singers of St. Mark’s in Venice; some that is less technical remains popular with amateurs.

The first motet in the Croce publication, “Tritus est anima mea” (My soul is sorrowful unto death), is just one page in the score. It begins with the AB recorders in parallel thirds and rhythm, with ST doing the same six beats later. Soon, all parts join for a homophonic section at the text: “*quæ circumdabit me*” (Watch here and wait for me). The motet ends with a brief imitative section and becomes more homophonic at the text: “*et ego vadam immolare provobis*” (and I will go to be sacrificed for you).

“Cantate Domino” (Sing to the Lord a new song), the second motet, is also a brief two pages in the score. It is contrapuntal and imitative; its cut time progresses to one system of homophonic material in 3/4 time at the text: “*Cantate Domino et benedicite nomini ejus*” (Sing to the Lord and bless His name). Active in all of the voices, the third motet “O Sacrum Convivium” (O holy banquet) is very exciting.

The fourth motet, “Virtute Magna Reddebant Apostoli” (With great power the apostles give witness), is again imitative and contrapuntal, but a little tamer—yet with a striking drive to the cadence. “Exaltabo te Domine” (the opening of Psalm 29, I will exalt you, Lord) is the very short fifth motet, a total of 26 measures with no repeats—densely imitative with close entrances of voices.

My favorite among these four publications is TR78 by the leading composer of high Renaissance Spanish music, Tomás Luis de Victoria (1548-1611). He was sent to Rome to study, possibly for a time under Palestrina, though evidence of this is sketchy. But upon his return to Spain in 1585, Victoria’s compositions display the formal perfection and the well-rounded vocal writing of the Palestrina style—but with a greater emphasis on chromaticism, exciting dynamic contrasts, and very expressive use of word painting, most notably in his motets.

Each of these hymns has five verses that alternate between monophonic chant (in all four voices) and four-voice polyphony. Nagel notates the chant for verses one, three and five in all four voices for practice purposes; in performance, most groups would choose a soloist for each verse. The chant then lends its shape to the polyphonic verses two and four. The chant appears as an augmented voice while the other, more active voices weave around this slower *cantus firmus* line.

Living in the late Renaissance, Victoria freely alters the chant in various ways; particularly noticeable are his use of accidentals to strengthen cadence points.

The four hymns included are: “Deus tuorum militum” (About one Martyr), “Iesu nostra redemptio” (For the ascension of the Lord), “Hostis Herodes Impie” (About Epiphany), and “Lucis Creator Optime” (Exalted Creator of Light). I love all of these—but I was disappointed that the texts (in English or in Latin) for verses three and five were omitted in all of the hymns. To do something in combination with singers, using the whole hymn, one would need to look up the text for verses three and five.

I also found that experienced musicians have an automatic feeling for when to return to the plainchant; less experienced musicians may or may not notice the double bar and may be tempted to charge right on to the next polyphonic section (jump from verse two to verse four) without returning to the chant. Returns to the odd-numbered verses could have been made clearer in the score and parts.

What I love about this set is that the bar lines only cross the top staff line (in the score and the parts), helping less experienced musicians gain a feeling for the overlapping and less measured Renaissance phrasing.

*Trios from Larger Works* (TR79) is a collection of nine trios excerpted from choral works of Victoria and transcribed for ATB recorders. Each player gets a full score, but one of the scores has the middle voice in alto clef (good



practice for recorder players and convenient for a tenor gambist!). As in TR78, these trios are all delightful.

Because they are extracted from larger works, they are very short (one-two pages). Nagel says they are: “just long enough to give the couple time to sign the registry—or the Best Man to remember in which pocket he stashed the ring during a wedding ceremony.”

Since these are taken from original, longer settings, another issue is that some of them don't end on the initial tonal center because the originals were heading elsewhere (tonally or modally). This can leave you hanging! When using these trios as Nagel suggests, filling in short places where only a touch of music is needed in weddings and other ceremonies, you would find these to be instances when no one is likely to be bothered by key structure.

The nine works are: “Esurientes Implevit Bonis” from *Magnificat Octavi Toni*, “Crucifixus” from *Missa Dum Complerentur*, “Arbor decora et Fulgida” from the hymn *Vexilla Regis prodeunt*, “Sic Præsens Tesatur Dies” from *Hymn Christe Redemptor Omnium*, “Crucifixus” from *Missa Quam Pulchri Sunt*, “Coeduntur Gladii” from the hymn *Sanctorum Meritis*, “Inserere tuum” from the hymn *Ad Preces Nostras Deitatis Aures*, “Verbum Caro” from *Pange Lingua More Hispano*, and “Benedictus” from *Missa Surge Propera*.

Like the previous set, these nine hymns also enjoy similar high-Renaissance counterpoint with mostly equal, active voices. “Arbor decora et Fulgida” has a slower-moving *cantus firmus* in the top part, complemented by two imitative, more active contrapuntal parts underneath. A very slow moving *cantus firmus* bass line in “Inserere tuum” contrasts with faster moving upper lines. The last selection, “Benedictus,” is the most active in all vocal lines.

The Latin texts are included in all parts in both score and parts, but no translations are provided.



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I really love all these releases because I love to sing Renaissance counterpoint, and playing it on the recorder is the next best thing! It was a challenge to find the right group for these pieces; some groups thought they were too easy to enjoy on recorders, yet newer players found them too rhythmically challenging.

Those who have not learned to listen to one another in ensemble are likely to have lots of problems. In the

end, even though the music is easy, the best experience I had with these releases was with the most advanced players—who had the breath control, phrasing and musical expressiveness to make these pieces really glow. I do plan to expose newer players to these publications, as playing wonderful music that is not devastatingly difficult will help newer players improve in just about every aspect of musicianship. Thanks, Charlie!

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**MOTETS FOR FOUR VOICES,**  
 BY FRANCISCO GUERRERO,  
 ED. CHARLES NAGEL. TR72,  
 2011. SATB or TrTTB gambas.  
 Sc 13 pp, 6 pts 4 pp ea. \$8.

Since *AR* has used a database to track reviews, only one previous piece by Francisco Guerrero (1528-99) has been reviewed prior to this issue. This was *Motet: Salve, Regina*, arranged by Paul Clark and published by Peacock Press (see *AR*, March 2012).

"Guerrero" is not quite a household name among most recorder players, but based on these four motets, I hope to see more Guerrero in the future. Some information about the composer is included on the inside cover: he was unique among well-known Spanish composers in that he spent his entire career in Spain. His compositional talent was recognized early in life; at age 17, he was named *Maestro di Capilla* of Jæn Cathedral.

He composed an enormous amount of music and claimed to have composed one page of music for every day of his life. Cristóbal de Morales and Victoria were his teachers, but Guerrero composed secular songs and instrumental works along with the sacred music of his teachers. Long after his death, his works remained popular, particularly in cathedrals of Latin America.

Guerrero's dream was to visit the Holy Land. On the return from his dream trip, "his ship was attacked by pirates, all his money was stolen, and he was held for ransom. His ransom

KEY: rec=recorder; S<sub>0</sub>=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=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.*

was paid, but back in Spain his lack of money resulted in hardships. He spent eleven days in debtors' prison before his employers at the Seville Cathedral purchased his release for 280 ducats. In spite of his misadventures, an account of which he published in 1590 and which was undoubtedly known to Cervantes, he intended to make another pilgrimage to the Holy Land. However, he died of the plague while preparing for the trip."

The four motets in this edition are "Acceptit Jesus Panes" (Jesus took the loaves), "Dulcissima Maria" (Sweetest Mary), "Alma Redemptoris Mater" (Kindly Mother of the Redeemer), and "Quasi Steffa Matutina" (As a Star at Morning). This music is wonderful—high Renaissance seamless imitative counterpoint, where the four voices come together only at a double bar or at the final cadence. Only the third motet ends with a complete chord; the other three end with open fifths.

Nagel includes two extra sets of parts in alto clef to accommodate viols. He also includes the text in all four voices as well as a translation in the inside cover. I have played these with recorderists and gambists, and they were loved by all.

The score and the parts do not use complete bar lines. Instead, they just use tiny lines that cross only the top staff line; hence can be easily ignored by those who want to get into the spirit of barless music, and the dramatic difference that occurs when regular accents are removed.

The only complaint I heard was that the staves in the parts are a little bit squished together making the music a bit difficult for more mature eyes to read. This is no doubt the result of trying to fit the parts for each motet onto one 8 ½ x 11 page. However, we can forgive the small font because the score and parts appear to be error-free. Nagel continues to keep the prices low, and this issue is quite the bargain!

*Sue Groskreutz*

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## *I have played these with recorderists and gambists, and they were loved by all.*

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**GLORIOUS GLORIAS, BY PALESTRINA, HASSLER, GUERRERO AND DE LASSUS, ED. CHARLES NAGEL.** TR71, 2011. SATB or TrTTB gambas. Sc 12 pp, 6 pts 4 pp ea. \$7.75.

These lovely *Gloria* movements, from four great Renaissance composers who were contemporaries to each other, are perfect for a church recorder ensemble and also would make excellent additions, either as a set or individually, to a concert program. They are easily accessible for intermediate-level players. Two extra parts are supplied in alto clef for tenor gambas.

The inclusion of the Latin text makes it possible to sing them as well, although the second lines, written at pitch for alto recorder, would require alto singers to transpose down an octave. An English translation of the text is provided.

Giovanni Pierluigi da Palestrina's *Gloria* from *Missa Aeterna Christi Munera* begins with a unison Gregorian incipit on the words "Gloria in excelsis Deo." This movement is the easiest of the four, with frequent short homophonic sections amid polyphony.

The German Hans Leo Hassler's "Gloria" from *Missa Dixit Maria* also begins with a unison incipit, a different chant this time. This "Gloria" is more

difficult than Palestrina's because of its complex rhythms, including some enjoyable syncopation. There is an error in the text underlay of the incipit in this movement's soprano recorder part, but the correct text appears in the score and in the other parts.

The music of a "Gloria," because its text is a hymn of praise, usually sounds joyful, but that of the Spaniard Francisco Guerrero, from *Missa Inter Vestibulum*, is sad and pensive. It was my ensemble's favorite of the collection. The editor did not include the incipit for this movement (in G Dorian mode), so you would need to add one for authenticity.

The last example (also without incipit), from *Missa Secunda Toni* of Orlando di Lasso (or de Lassus) starts out homophonically but gets rhythmically busier as it progresses, culminating in a drive to the cadence in the final "cum sancto Spiritu" section. There is an error in the bass line (m. 33, both score and part): the first note should be a B $\flat$ .

Except for the two errors mentioned, this edition is well-edited, easy to read, and would make a great addition to any quartet's repertoire.

*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. She has taught private and class recorder in Boulder, CO, since 1974 and has performed since 1980 with the Boulder Renaissance Consort, for whom she arranges music.*

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**TWO FUGUES FROM VIER  
FUGEN OPUS 72, BY ROBERT  
SCHUMANN, ARR. R.D. TENNENT.**  
Avondale Press AvP134, 2009. SATB.  
Sc 6 pp, pts 2 pp ea. \$17.50.

German Romantic composer Robert Schumann (1810-56) primarily wrote for the piano, but also is known for his *lieder*, songs for voice and piano. He became a passionate admirer of J. S. Bach after studying counterpoint, which can be seen in these two pieces composed in 1845 and modeled after Bach's *Well-Tempered Clavier*.

These fugues, originally written for piano, have been arranged to fit within the range of recorders, following the original scoring very closely.

*Fugue No. 1* is a delightfully lush ensemble piece for intermediate players, with equally interesting lines. While the notes and rhythms are not difficult to play, the piece challenges each player to listen carefully to the others for how to shape the lines. The bass part, which has a high E, is missing a bar line in the next-to-last measure.

*Fugue No. 4* doesn't make the transition as effectively from piano to recorder. It was liked by half of the group; the others found it uninteresting. The bass part has a problem: the

measure numbers are wrong starting at measure 39 and continuing until the end.

The piano version of these two fugues that I used for comparison had extensive phrase markings. Including some of the basic phrase markings in these arrangements would have made the music significantly easier to interpret and play.

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

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