

AMERICAN RECORDEE

SUMMER 2015

Sonare. 7 balare.



Sonare 7 ballare. Nā mouē pedes. 7 psonā pportioālī ad sonum. Electō pportioāle ad cātū. 7 pscē
mot? uuanitū. pncipatio uicēdi 7 audiēdi. i. delectatiōē 9 sonātie. Acumitū; fastidūi facit. cui
receditur acōsonātia notariū. Remō nocti reditus ad cōsonantia; Conuēt plib; omnib; etatib;
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EDITOR'S NOTE

In *Words Without Music*, composer Philip Glass defines his idea of musical lineage: “The past is reinvented and becomes the future.” Several stories in this *AR* link past to future: **Allison Hutton** chronicles the **Australian Recorder Project** premiere, playing “both new, contemporary repertoire and early repertoire that is rarely heard” (page 5).

Barbara Prescott shares her goal of playing from **original notation** (page 10)—coincidentally added to her bucket list at the same time that an account of the **history of early notation**, by **Thomas Forrest Kelly**, was published. Read **Gwyn Roberts’s** **review** of this important book (page 12).

Two guest columnists bring things up to date in key areas for recorder players: **Gustavo Francisco** completes his Education series examining the **science of tuning**, information available otherwise only online and in Portuguese (page 22). **Jorge Isaac’s** thought-provoking essay on the **recorder’s place in the modern music world** also appears only here in English (page 17).

Even this issue’s **CD Reviews** (page 13) and **Music Reviews** (page 26) trace our lineage—old and new, listening and playing.

We look back fondly at years of leadership by **Kathy Sherrick** (page 8); we look forward to meeting **new ARS Administrative Director Susan Burns** at the Boston Early Music Festival in June. See you there!

Gail Nickless

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www.facebook.com/groups/177397989075511/

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

VOLUME LVI, NUMBER 2

SUMMER 2015

FEATURES

Reading Original Notation:

It should be on your Bucket List! 10

By Barbara Prescott



DEPARTMENTS

Advertiser Index 32

Book Reviews 12

Thomas Forrest Kelly’s book, Capturing Music: The Story of Notation—how music came to be written down

Compact Disc Reviews 13

Medieval to modern, including a DVD with footage of masters of the contemporary recorder

Education 22

Gustavo de Francisco completes his series on the history and science of tuning

Music Reviews 26

A few selections without bar lines

On the Cutting Edge 17

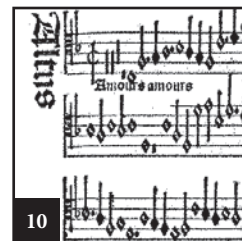
Guest columnist Jorge Isaac provides his thoughts on The Recorder in Contemporary Music

President’s Message 3

ARS President Laura Sanborn Kuhlman thanks several retiring Board members, and encourages members to consider serving on the Board

Tidings 4

1000 Voices for Peace; Orpheus Music Recorder Boutique; Piffaro competition for young recorder players; new ruling on flying with instruments; ARS Administrative Director Kathy Sherrick retires



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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 celebrated 75 years of service to its constituents.

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to update chapter listings.*

PRESIDENT'S MESSAGE



Greetings from Laura Sanborn Kuhlman, ARS President
LauraKuhlmanARS@gmail.com

Have you ever counted down to an event? Maybe even as a child, you counted the days to your birthday or Christmas? I am counting down the days to some of the most exciting workshops being offered. I sit and plan my fantasy workshop schedule with the Spring *AR*—then reality sets in, summer approaches, and I begin to make more realistic choices! I decide where I want to go, with whom I want to study and I even get to see my name appear on faculty rosters. We are all very fortunate for the wealth of talent around us.

The ARS is fortunate for the loyal support from its talented membership. We have 14 hardworking Board members and many non-Board members helping to carry out the many projects happening within the ARS.

Being a Board member has taught me the value of the ARS and the need to be involved in meeting the needs of our members in an ever-changing world. Working with the ARS Board of Directors has been a meaningful and important commitment in my life; I am lucky to work with some of the most engaging and passionate recorder players out there. Three such people are retiring Board members **Ann Stickney**, **Bonnie Kelly** and **Matt Ross**.

Matt came on the Board at the same time I did. Over the past seven years, Matt has helped champion many projects including the inception of the Chapter Liaison program. He then tackled a much-needed revision of the ARS *Policy Book* and *By-Laws*. His legal expertise has been invaluable.

Ann has guided the ARS by way of her financial background. Not only had she served the ARS for eight years

previously—but, when the ARS again needed a treasurer, she answered the call without hesitation. Her expertise with the ARS budget will be something for future treasurers to emulate.

Bonnie loves welcoming new members to the ARS family, personally sending all new members greetings and working to pair them with local chapters. Her warmth and down-to-earth manner have made each new member welcome. Over the past eight years, she has also coordinated our events at the Boston (MA) Early Music Festival. Having her on the ground there has been an invaluable asset for the ARS.

Bonnie also served on the Search Committee to find our new Administrative Director (AD). Both Ann and Matt worked with retiring AD **Kathy Sherrick** and the Executive Committee on the new AD transition and the move of our office to Charlotte, NC.

Personalities such as Ann, Bonnie and Matt are hard to find. Their commitment to the organization and to the recorder is hard to replace. It has been a pleasure working with them. On behalf of the ARS, the Board of Directors and the members at large,

I thank them for their years of service and wish them much happiness.

The Society has started counting down to another Board election in 2016. There will be several seats to fill as we say goodbye then to others who have been real worker bees for the ARS. I encourage each of you to consider serving on the ARS Board. Being a Board member is a commitment of time and talent. It is a chance to be on the ground floor, creating opportunities for the recorder community in North America. If you want to know more, please contact any Board member. Our e-mail addresses are on the ARS web site—we love to talk about what we do.

You don't have to have a college degree in music to serve on the Board of the ARS. You don't have to play as fast as Hanneke van Proosdij, or even need to play a contra bass recorder, to serve on the Board of the ARS.

You only need a willingness to be involved and a soul generated by the love for all things recorder.—Inspired by Martin Luther King, Jr. In every community, there is work to be done... In every heart; there is the power to do it.—Marianne Williamson

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Casaer Plays for Peace

I was sitting on the sofa, enjoying my last couple of days of summer, when my teacher Bart Spanhove called, asking if I'd like to play for the king and queen for a big concert on television. Of course, I accepted the offer and went on to meet the event organizers.

Anthony Heidweiler, the artistic director of the project, met with me at the Basilica of the Sacred Heart in Koekelberg, the largest cathedral in Belgium. He mentioned the **Flanders Festival**, and how every year they organize a series of concerts spread over many cities of Flanders. Last fall, the festival had decided to commemorate the **First World War's 100th birthday**, so they wanted to offer some very touching performances related to that part of our history—a war that would have far-reaching and irreversible consequences for the entire planet as old structures and power blocks tumbled.

Here's what he told me the concert at Koekelberg was to sound like: imagine a battlefield full of injured soldiers making cries of agony. Whatever noise comes out of that place would be the sound of the 1400 choir members that the Flanders Festival assembled along with the Brussels Philharmonic. Actually, they had planned for 1000 singers—but, with rising support for the concert, the number grew to 1400.

The ensemble was made up of 39 choirs from 18 different countries—

1000 Voices for Peace; annual Australian recorder boutique; Caprice in New York City; Dan Laurin in California



all countries that took part in the war. They came to sing in the name of peace and solidarity, but as well to be present for the world premiere of composer Krzysztof Penderecki's new work, *Dies Illa*. It is his third composition in response to the "Great War," and it uses excerpts from a Medieval poem.

It was a huge, emotionally savage concert, but Anthony wanted the chaos and dark atmosphere to be broken by the peaceful, innocent sound of a recorder. This is why the organizers asked Bart to suggest a young person with a heart for the past, who could play the part and also play *El Cant dels Ocells*, made famous by Pau Casals and recognized as an anthem of peace. (When Pablo Casals received the 1971 United Nations Peace Medal, part of the speech he gave to express his gratitude was a performance on cello of the Catalan folk song, *The Song of the Birds*, www.paucasals.org/en/-PAU-CASALS-United-Nations-speech, www.youtube.com/watch?v=_T8DjwLt_c4.)

It is a short song, but I repeated it several times throughout the concert, every time in a varied way. I was even given the chance to start my main solo with an improvisation, a freedom that I appreciated.

When I look back now on the project, I feel thankful for being part of such a moving experience, but it still seems surreal to me that I played a solo on recorder for 4000 people. I wouldn't have thought of something like that happening, while I was just sitting on the sofa in the last days of summer.

Felix Casaer studies the recorder at the Lemmens Institute in Leuven. The 19-year-old was born in Brussels and moved to Brazil at age two. At the age of 11, he moved to New York City, NY, to study recorder with Nina Stern and to play oboe in the preparatory program of the Juilliard School. In 2012, he graduated from LaGuardia High School of Music and Arts. He returned to Belgium to study early music with Bart Spanhove and Bert Coen, and will soon move to Sweden to study recorder with Dan Laurin.

The web site www.1000voices.be/en/ describes the concert on November 9, 2014, and has videos including a message from UN Secretary-General Ban Ki-moon.

Yesterday I went to get a pizza and the man who brought the pizza over to me looked at me and said: Hey, I know you from somewhere ... from TV!!! You play the recorder!

Orpheus Music Recorder Boutique 2015

It was with great anticipation that 70 recorder players from across Australia and New Zealand descended upon the small town of Armidale in New South Wales, AUS, for the annual **Orpheus Music Recorder Boutique** January 4-9. We looked forward to a wonderful program of recorder playing with fantastic faculty, an exciting series of concerts—and, of course, chances to catch up with recorder-playing friends.

Our anticipation was wonderfully rewarded. We were treated to classes with an international faculty of **Hans-Dieter Michatz** (University of Sydney), **Ruth Wilkinson** and **Hannah Coleman** (both Melbourne), **Barbara Jerjen** and **Robyn Mellor** (both Canberra), **Kamala Bain** (New Zealand) and **María Martínez Ayerza** (Spain). All are very generous in sharing their knowledge and skill. It will take most of the year for each of us to master what we were taught in a few days.

A week flew by—of talking recorders, playing recorders, swapping recorders and (yes, for some of us) buying recorders. It was punctuated by a series of concerts, both informal and special ones, almost every night.

A highlight of the course is the series of informal evening concerts—performances by all of the faculty and some special guests, plus course participants playing in recorder solos, mixed ensembles and recorder ensembles.

In addition to the usual informal concerts, this year there were two special additional concerts. The premiere of the **Australian Recorder Project**, the duo of Alana Blackburn and Joanne Arnott, was a fantastic opening night concert of music from the 14th century all the way up to 2008. This concert of music through the centuries featured a number of contemporary artists (*see report at right*).

The second special concert of the week was the **20th Anniversary of Orpheus Music Gatherings**. This concert included four pieces specially commissioned for this event—two by **Allye Sinclair** called *Just for now* and *Deep Sky Thinking*; a wonderful **Lance Eccles** piece, *Rowing Across the River*; and the very moving *Manus Diaboli* by **Tony Sinclair**.

The week ended with a large ensemble concert hosted by the New England Art Gallery. This ensemble concert had most of us playing, with **María Martínez Ayerza** conducting. The acoustics were perfect for a double-choir version for high and low choirs of a Giovanni Gabrieli *canzona*. They also enhanced a musical roam into a Turkish bazaar. We wound up in a wildly fast performance of *King William's Rambles*.

It was a wonderful week of music-making. We left, promising to stay in touch, all still enjoying the music echoing in our heads. Next year's Orpheus Music Course can't come too soon.

Allison Hutton, Queensland, AUS, alli.hutt@bigpond.com



Biffin Ensemble in an informal concert: (l to r) Peter Biffin, Shah Biffin, Zana Clarke of Orpheus Publications, Isla Biffin



Double-choir led by María Martínez Ayerza

Australian Recorder Project Premiere

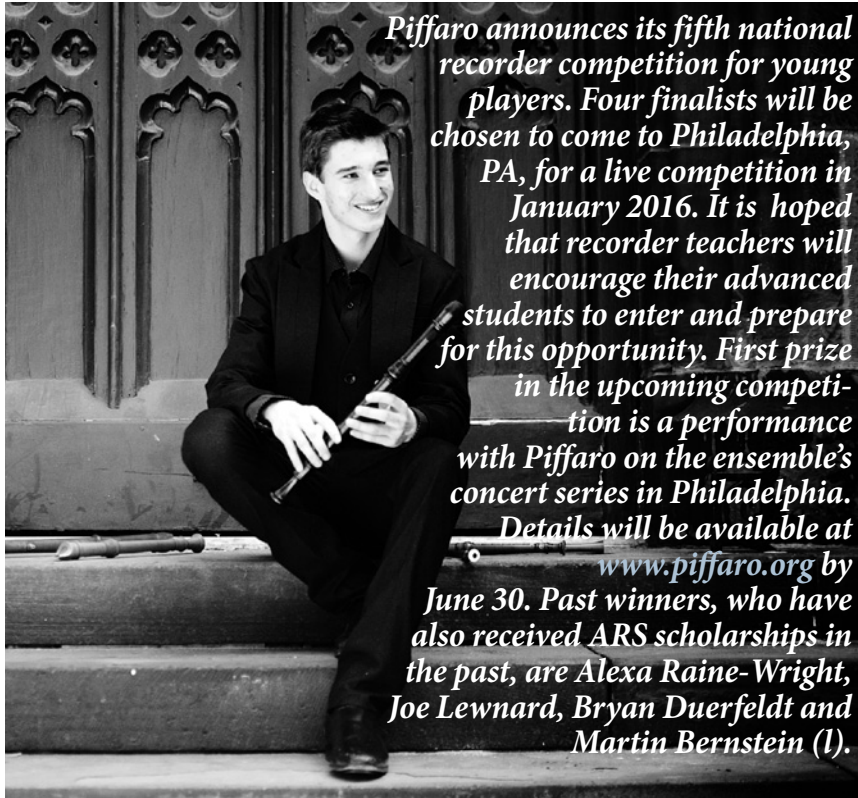
A premiere concert by the Australian Recorder Project (ARP)—**Alana Blackburn** and **Joanne Arnott**—opened the 2015 Orpheus Music Recorder Boutique, and opened the ears of those who heard this amazing concert of music from the 14th century to 2008.

During the duo's journey, Blackburn and Arnott introduced us to music by a number of contemporary composers: Chiel Meijering, Goran Mansson, Roderik de Man, Katrina Dowling and Thomas Reiner. Some of this music used techniques that I had previously only read about; I had never seen them done live.

It was fascinating to see and hear some of the combinations of live recorders and fixed electronics. I think that, for me, the most striking piece was *Seascape* (1994) by Fausto Romitelli, for amplified contra bass Paetzold.

According to the program notes, the aim of the ARP is to provide performances of both new, contemporary repertoire and early repertoire that is rarely heard, showcasing various instruments and their sound possibilities. They certainly achieved all of those aims in the most beautiful and musical way.

I left the concert intrigued and fascinated, as well as inspired to take my own playing journey further. It was a wonderful way to start the week.



Piffaro announces its fifth national recorder competition for young players. Four finalists will be chosen to come to Philadelphia, PA, for a live competition in January 2016. It is hoped that recorder teachers will encourage their advanced students to enter and prepare for this opportunity. First prize in the upcoming competition is a performance with Piffaro on the ensemble's concert series in Philadelphia. Details will be available at www.piffaro.org by June 30. Past winners, who have also received ARS scholarships in the past, are Alexa Raine-Wright, Joe Lewnard, Bryan Duerfeldt and Martin Bernstein (I).

Bits & Pieces

Alexander Weimann has been appointed music director of the **Seattle (WA) Baroque Orchestra**, after an international search spanning two seasons. He succeeds founders **Ingrid Matthews** and **Byron Schenkman**, who led the orchestra from 1994-2013. The keyboardist and chamber musician is also artistic director of the Pacific Baroque Orchestra, Vancouver, BC.

The U.S. Department of Transportation has ruled that **musicians who board planes must be allowed to carry on instruments** that fit in the overhead bin or be permitted to purchase a second seat for a musical companion. Details: www.tsa.gov/traveler-information/musical-instruments.

Dan Laurin plays with Ensemble Mirabile in San Francisco Early Music Society Concerts

Swedish recorder star **Dan Laurin** was in the California Bay Area April 10-12 to perform with **Ensemble Mirabile**. Their program, "La Primavera: Spring in the Italian Baroque," opened with violinist **Elizabeth Blumenstock's** arrangement of the eponymous Vivaldi movement, incorporating the recorder and violins with equal warbling attention.

The acoustics at St. John's Presbyterian Church in Berkeley made hearing the explanation about each piece slightly blurry, so I wasn't sure if the next piece—*Sonata terza* for recorder, strings and continuo by Francesco Barbella (1692-1733)—was a new discovery (most likely what Laurin said). It was indeed crazy and florid, with the recorder standing up to the

paired violins' constant heckling.

Laurin played his music from an electronic tablet, which he controlled with foot pedals. I kept thinking he was about to play a bell-stop note each time he prepared to tap the pedal.

A particularly amazing moment for recorder players in the audience came during the arresting *Sonata Ottava* by Francesco Mancini (1672-1737), as Laurin's *ppp* in the final Allegro, still pure and in tune, had us nearly falling out of our pews.

The second half opened with Laurin joining the violins with a Ganassi-style tenor—but with the headjoint turned backward—in *Sonata XXI con tre violini* by Giovanni Gabrieli (c.1555-1612). The three parts being equal, I was curious how they decided which was to be covered by the recorder, but it was a good choice.

The final recorder number of the concert was the beloved *Sonata Nona in A Minor* for recorder, two violins and continuo by Alessandro Scarlatti (1660-1725). Laurin's ornamentation pulled out all the stops during the *Largo e piano*, using what seemed to be every alternative fingering devised to date. We were also treated to more dazzling super-*pianissimos* in the final Allegro as the piece wrapped up.

Glen Shannon (right in selfie at left with Laurin), El Cerrito, CA

[Read notes from Shannon's private lesson with Laurin on the ARS web site](#)



Recorders in New York City

By Anita Randolfi, New York City, NY

The Recorder Orchestra of New York (RoNY) gave two performances of its fall 2014 program, "The Unexpected Recorder." I heard the October 26 concert. As is usual with RoNY, the program included pieces from the 13th-18th centuries.

What I found most interesting were the pieces they played from the 20th and 21st centuries. Jean Sibelius's *Andante Festivo*, arranged by K. Stone, provided an opportunity to show off RoNY's impressive low recorders. *Christo Paremus* (1984) by Eric Haas and *Wind Ways* (2005) by Alan Davis are both very effective additions to the recorder orchestra repertory. Thanks to RoNY and conductor **Patsy Rogers** for providing a chance to hear these newer pieces.

The **Diller-Quaile (D-Q) Music School** faculty didn't quite finish celebrating the music of Benjamin Britten (1913-76) in the 100th anniversary year of his birth. A program took place November 21, 2014, in the attractive D-Q concert hall. As a D-Q faculty member, I was asked to prepare Britten's *Alpine Suite* (1955). **David Hurd** and **Gregory Bynum** joined me in this charming and witty recorder trio.

St. Michael's Baroque Ensemble gave a concert at St. Michael's Church in Manhattan on December 12, 2014. The program, titled "Love and Light,"

featured secular and sacred cantatas and instrumental works. **Deborah Booth** played both alto recorder and traverso. Other performers were **John Cantrell**, harpsichord and organ; **Kathleen Cantrell**, soprano; and **James Kassol**, bassoon. The Vivaldi trio sonata "La Follia" setting provided Booth and Kassol an opportunity to show off their fine ensemble work.

In conjunction with the Metropolitan Museum of Art's exhibition "Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague," **Ensemble Caprice** presented a concert of music associated with the court of Emperor Rudolf II of Prague on January 29 in Grace Rainey Rogers Auditorium. This splendid court employed an impressive number of singers and instrumentalists who brought with them music from Spanish, Italian and German sources at work at the turn of the 17th century. Even the great and forward-looking Claudio Monteverdi visited this court.

Not only art music but also Czech folk songs from the streets of Prague could be heard at court. Ensemble Caprice's program included examples from all these sources.

Along with three singers, Caprice (directed by **Matthias Maute** and **Sophie Larivière**) blended cello, guitar, harpsichord, organ and percussion with the beautiful recorder playing of Maute and Larivière. It was a special pleasure to hear the recorders' color in so much of this ambitious program.

"The Virtuoso Recorder" was the title of a quintet concert given at the Morris-Jumel Mansion on March 14. This 18th-century mansion is the oldest surviving house in Manhattan, and its octagonal-shaped music room makes a perfect chamber music venue.

The quintet included **Martin Bernstein** and **Gregory Bynum**, recorders; **Tatiana Daubek**, violin; **David Bakamjian**, cello; and **Rebecca Pechefsky**, harpsichord. This well-

prepared program gave all the players chances to show off their skills, but the emphasis was on the two recorder players. Young Bernstein impressed with his technique in *Sonata in A Minor* by Vivaldi; Bynum's sound added a lovely affect to Giovanni Bononcini's *Prelude No. 4* for alto recorder alone. The program was flanked by two handsome quintets: *Sonata 16* by G.B. Fontana, and *Sonata in G Major, Op. 34, No. 2*, by Joseph Bodin de Boismortier.

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How it started ... and through the years with Kathy Sherrick



“I took a music appreciation course in college, which unleashed an interest in classical music I never imagined. After I graduated from college, my oldest brother, John Marshall, was in the process of learning how to play the recorder.... He encouraged my twin sister and me to give it a try.... In this 1978 photo, John Marshall and his wife Debbie are at left, with me—Kathy Marshall Sherrick—seated at the right, and my sister—Patty Marshall Thompson—standing in back (playing a Kung tenor recorder that I still play).”



Festivals: 2005 Boston Early Music Festival (BEMF) with Board member Marilyn Perlmutter; (below) 2013 BEMF with twin sister Patty (in white); center left, 2008, Montréal Recorder Festival, with Spark members

Daniel Koschitzki and Andrea Ritter; for ARS milestones: at

right in bottom left photo, 2014, toasting “ARS is 75!”; bottom right, with “Weezie” Smith, first ARS Festival, Regis University, Denver, CO (photo by Gerrie Vendegna)





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ARS Board Meetings: (top down) 2006, Albuquerque, NM, presenting then-President Alan Karass with the official ARS gavel; in Portland, OR, with 2011 ARS Distinguished Achievement Award (DAA) recipient David Lasocki; Play-the-Recorder Day with the Board, 2007, Worcester, MA; at the 2006 Berkeley (CA) Festival during the DAA presentation to Marion Verbruggen



The cake says it all— at the fall 2014 Board meeting, after 10 years as ARS Administrative Director

READING ORIGINAL NOTATION: IT SHOULD BE ON YOUR BUCKET LIST!

By Barbara Prescott, Hanover, NH

ARS Board member Barb Prescott has been involved in early music for many years, and bought her first recorder while she was in high school.

All of us probably have many recorder-playing talents we would like to perfect, but until recently I didn't understand why learning to read original notation should be one of them. I was at the 2013 Boston Early Music Festival and saw several people racing to the exhibition stands of both Broude Brothers/Performers' Editions and OMI (Old Manuscripts & Incunabula) and walking away with large books in their hands, looking as if they had just won the lottery. What caused such excitement?

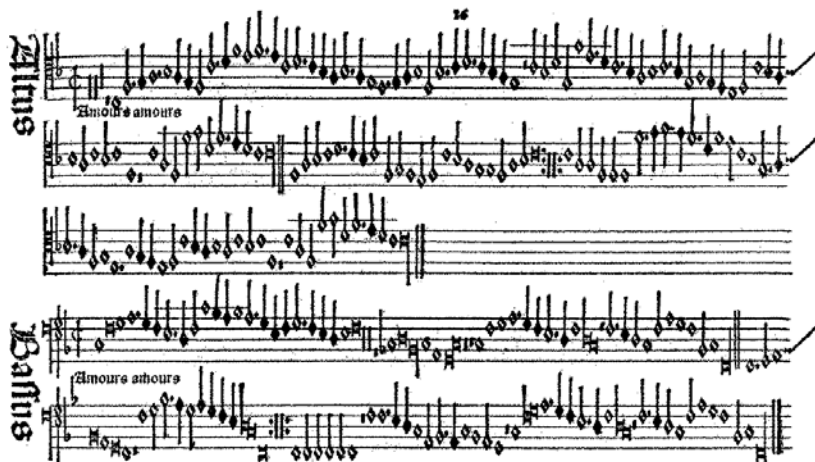
It was a mystery to me, and yet the stream of excited people continued throughout the day. I knew I was missing something.

When I looked for the first time at music written in original notation, I was lost. There are no bar lines. The notes and rests can be many shapes—and they don't look like the ones we now use. Why bother to figure out all those squares and squiggles, you ask?

I was curious about why music appeared in this form, and how it evolved into modern notation. I asked a good friend to walk me through a brief history of early notation.

Getting Original with Odhecaton

In 1501, Italian printer Ottaviano Petrucci produced *Harmonice Musices Odhecaton*, a book of printed polyphonic music of outstanding quality. He chose the most popular music of his day, essentially printing a "greatest hits" collection. A free copy



Odhecaton brought music to a much wider audience and began the process of standardizing what printed music would look like.

is at http://imslp.org/wiki/Harmonice_Musices_Odhecaton_A_%28Ottaviano_Petrucci%29, from which the sample shown above is taken.

I learned that this was significant because, prior to this, a lot of music was handwritten, consisting more of jotted notes for professional performers to use—in order to remember a piece they had already learned, rather than comprising a printed page that could be used for others to learn a new piece.

Petrucci's music provided a time capsule of what people thought was valuable music. *Odhecaton* brought music to a much wider audience and began the process of standardizing what printed music would look like.

My friend told me that, after about a century, printed music evolved to match the needs of the music of the time, to look the way it does today. The need to read older notation vanished.

My next question was why I couldn't just rely on edited works that are already available. Several players I

asked noted that each editor imposes a personal interpretation of the music when converting it to a modern score. By reading the original, unedited piece, I would have the opportunity to phrase the music the way I believed the composer intended. Reading the original might give me insights into what was important to the composer—insights that might be lost in an edited piece.

One benefit mentioned was that reading Renaissance rhythms is easier in original notation because it eliminates editor-imposed bar lines that can chop up the long, graceful musical lines.

I would also have access to pieces that are no longer in print or haven't ever been published—a number of pieces of Renaissance music now exist in online libraries in the original form. I would be able to play a greatly expanded repertoire by being able to read the original. Learning original notation could even cut my music bill.

Finally, learning to read in original notation would help me become a better musician. My appreciation of the music and understanding of the composer would definitely improve, along with my sense of satisfaction.

I realized that, besides a certain "coolness factor," being able to read a century of music is a great reason to learn how to read original notation.

ORIGINAL NOTATION RESOURCES

Ross Duffin's manual on reading original notation: <http://musicserver.case.edu/~rwd/Notation/NotationManual.pdf>. This is a good start, but you will need music to look at and practice with, such as *Odbecaton* (link on previous page) or one of Duffin's transcriptions: www3.cpd.org/wiki/index.php/Vergene_bella_%28Guillaume_Dufay%29

Digital Image Archive of Medieval Music (www.diamm.ac.uk) with videos of photographing and restoring original manuscripts for publication. To access individual images create a free account—with one, you also may access Moodle courses such as this one on 14th-century French notation: <http://diamm.nsms.ox.ac.uk/moodle/>

Another good information resource: www.medieval.org/emfaq/anaigeon/e_mensur_intro.html#rapports_ternaires

Music by Thomas Ravenscroft or Thomas Morley is a good place to begin—later notation that doesn't involve alteration, perfection or coloration. Download a PDF of a page from the Da Capo Facsimile edition (1971) of Ravenscroft's *Pammelia*: www.pbm.com/~lindahl/ravenscroft/pammelia/pam_05.pdf

Links to more pieces, including their facsimiles in some cases: <http://maucamedus.net/transcriptions-e.html#calixtinus>

Capturing Music, by Thomas Forrest Kelly (book review in this issue of *AR*) is described by the author: www.youtube.com/watch?v=K5TbpDfkNmY. Kelly will also speak at this June's Boston Early Music Festival.

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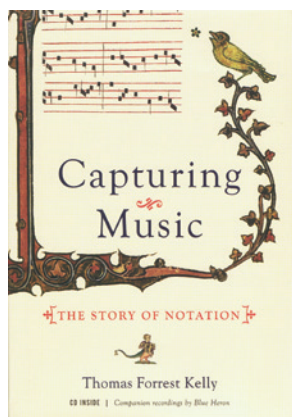


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BOOK REVIEWS



**CAPTURING MUSIC: THE
STORY OF NOTATION, BY
THOMAS FORREST KELLY.**

W. W. Norton & Co., 2015.

ISBN 978-0393064964.

Hardback. 256 pp. Abt. \$30.

As I sat down at my desk to start reading *Capturing Music*, I popped the companion CD into my computer's disc drive and transferred its contents to my phone for a plane trip. Earlier in the day, I had

used a notation program on my computer to transcribe a piece of music, play it back, extract parts, and e-mail them to my ensemble members. As someone who grew up listening to LPs and copying music with pen and paper, I often marvel at how easily these new technologies let me hear other people's music and send my own out into the world, while simultaneously bumping up against their limitations and wishing for a few new features that would suit my needs even better.

Thomas Forrest Kelly's brilliant new book invites us to consider music notation itself as a technology, and its evolution during the Middle Ages as the story of the first recording and playback device—one that persists in the current day in a form that retains many of the features developed in that time. It is a fascinating and illuminating account of the development of notation and the ways in which musicians have altered it to suit changing needs over the centuries.

In its earliest form, notation served as a memory aid for singers who already knew the songs in question (go up a bit here, go down here, give this note some extra "love"). Next came sharing, made possible by a system for notating pitch that gave singers who didn't already know the tune enough information to sing the right notes.

Next came rhythm, prompted by the need to notate polyphony so that the independent voices would line up correctly. Then, greater and greater specificity in rhythmic notation, culminating in the intellectual games of *ars subtilior* in the 14th century—in which composers, seemingly drunk on the powers of complex subdivision now available, pushed hard and gleefully against the limits of what it was possible to write and perform.

A new book on original notation

**...the story of the first
recording and playback device.**

As fascinating as it is to see how very old certain features of our modern notation system are—the association of the up-down axis with rising and falling pitch was present in the 10th century, for example—it is equally interesting to contemplate what has been lost over time. After spending hours entering the dotted notes and rests in a movement in 6/8 into my computer this afternoon, I am particularly jealous of the efficiency and clarity of writing in triple meters using Philippe de Vitry's 14th-century system of prolations.

Kelly lays out each chapter in masterfully clear and engaging prose, giving enough information to allow the reader to understand how each system works without getting tangled in excessive details. We always see the big picture, but there is still room for the sort of detail that makes these distant musicians clearly human. The excellent and extensive recorded examples by Renaissance choir Blue Heron make it possible to follow along with the numerous and beautifully reproduced full-color examples from original sources.

Capturing Music does not actually teach you to read any form of early notation, although it may well make you want to seek out another resource that does (see the list in this issue of *AR*). Rather, it is a sort of documentary-film-in-book-form, by an author whose encyclopedic knowledge of this vast subject is apparent, and whose passion for it is infectious. Kelly keeps his use of technical jargon to a minimum, but readers with a musical background and vocabulary will find themselves more at home here than those without.

I found myself reading this book quite slowly, taking time to think about each new idea and integrate it with what I already know about music and notation. This is one of the rare gems of nonfiction writing with the power to refocus and refine how one thinks about a familiar subject, or even an unfamiliar one, providing a new lens and vocabulary for considering it. I cannot recommend it highly enough.

Gwyn Roberts co-directs and performs with Philadelphia (PA) Baroque orchestra Tempesta di Mare, which has released its 9th CD on Chandos. She is professor of recorder/Baroque flute at Peabody Conservatory, Director of Early Music at the University of Pennsylvania, and she directs the Amherst Early Music Festival Virtuoso Recorder and Recorder Seminar programs.

COMPACT DISC REVIEWS

Reviewed by Tom Bickley,
tbickley@metatronpress.com



POINTS OF CONTACT, DUO ENSSLE-LAMPRECHT (ANNE-SUSE ENSSLE, RECORDERS;

PHILIPP LAMPRECHT, PERCUSSION & ELECTRONICS). Unimoz 44, 2010, 1 CD, 58:39. Abt. \$16 at <http://shop.uni-mozarteum.at/de/cds/points-of-contact.html>; CD booklet/samples avail. at www.enssle-lamprecht.com/points-of-contact-engl.html



jeuX, DUO ENSSLE-LAMPRECHT (ANNE-SUSE ENSSLE, RECORDERS; PHILIPP

LAMPRECHT, PERCUSSION & ELECTRONICS). Sumtone, 2013, 1 CD, 64:01. Abt. \$16 from info@enssle-lamprecht.com; CD booklet/samples avail. at www.enssle-lamprecht.com/jeux-engl.html

Duo Enssle-Lamprecht adds the appropriate subtitle “Ensemble for contemporary and Medieval music” to their name. Recorder player Anne-Suse Enssle and percussionist Philipp Lamprecht embrace these two “fringe” repertoires enthusiastically and compellingly.

These two discs, in combination with videos and text on their web site (www.enssle-lamprecht.com/impressions-engl.html) merit attention on several levels. The performances

and recordings are very well done. They demonstrate excellence in executing the theatricality of live performance and the importance of well-produced video documentation. Additionally their work models the benefits of experimentation in performing both Medieval repertory and newly-composed works. These aspects stand out in the eight-minute online video titled “Presentation.”

For most recorder players and audiences, the canon of recorder music comprises consort music of the 17th-18th centuries, along with the Baroque works for solo instrument with continuo. Medieval music and newly-composed music form the borderlands of the worlds of recorder music.

On one hand, the Medieval literature is a fairly limited number of works—but the way we perform them changes, thanks to scholarship, technology of available instruments and experience. On the other hand, newly-composed works for recorder

and percussion (as well as electronics) increase in number and musical style.

Common to both is the unavoidable collaborative nature of discerning how to perform the music: literally, how the notation guides the performers in making sound. Enssle and Lamprecht work closely with living composers in that process with the new works. From both the audio and video recordings, it is clear that they work in a similarly collaborative way with each other—also embracing the notation available to us from Medieval sources and the history of performance practice—to bring the Medieval works to life.

The *Points of Contact* disc documents the connections the duo enjoys among very early and very new music. The seven tracks cover three Medieval monophonic dances: the very familiar *Lamento di Tristano*, and the less-familiar *Belicha* and *Isabella*.

The Medieval recorders used in the latter two are particularly effective.

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The dramatic drum rolls and vocal drones in the *Lamento di Tristano* highlight the evocative nature of that dance.

The 1987 work *Points of Contact I* for tenor recorder and marimba was written by Dutch composer Joep Straesser for recorderist Walter van Hauwe and marimbist Keiko Abe. In this context, that piece serves as a passageway from the early music, through the ages of recorder and keyboard (the marimba is a keyboard percussion instrument), to the three pieces from 2000, 2008/2009 and 2008/2010. Those works—*immeasurable* by Younhee Chung, *Im Käfig* (“encaged”) by Lamprecht, and *Narziss* (“Narcissus”) by Moritz Eggert—provide explorations of a kaleidoscopic range of timbres and articulations from both performers. The rhythmic impulses in all three yields a dance quality that certainly is a point of contact with the Medieval dances.

The duo’s disc *jeuX* documents their work with composers Marco

Döttlinger (*jeu I–IV*) and Jürgen Neuhofer (*X*). Those composers wrote these works for Enßle and Lamprecht, specifically to explore the timbral palette of the duo. With the use of live electronics (employing some delays, but usually more complex transformation of the acoustic sound), the pieces are both dense and gripping. *jeu IV* is a solo work for the Paetzold/Kunath sub-bass recorder, in which Enßle shows her virtuosity.

For those listeners curious, but perhaps hesitant, to dive into this unfamiliar sonic territory, I suggest listening as a journey through a mysterious new world.



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PENCIL; ARCHIVE MATERIAL OF QUADRO HOTTETERRE, SOUR CREAM AND FRANS BRÜGGEN.

Video documentary, Andras Hamelberg and Minou de Leeuw, directors. VisiSonor Records, 2014, 1 DVD, 34:47. Abt. \$16 from www.visisonor-webshop.com/a-37270705/news/dvd-documentary-blockflute-masters-2014/. More information/excerpts avail. at www.visisonor.net/VisisonorORG/BlockfluteMasters_FILM_eng.htm

Jorge Isaac—VisiSonor Foundation founder, and Black Pencil's artistic director and recorderist—looks to be a rising force in media, music, dance and theater. On the CD *Buffoni*, the group presents very theatrical arrangements of familiar repertory along with newly-composed very theatrical music. As their videos show, they are a remarkable performance art ensemble, skilled in use of costume and gesture as well as solid musicianship.

**...a sort of sonic
Cirque du Soleil.**

The well-recorded CD may remind listeners of a sort of sonic Cirque du Soleil. Their work is both visually and aurally engaging. It frequently leans into humor.

While no one would take their arrangements as replacements for the more orthodox interpretations, the energy and vitality reminds us that the context for at least some music really was more vaudevillian than staid.

The half-hour film *Blockflute Masters* is much-needed documentation of the involvement of recorder players in new music. The interviews (some in English, others with English subtitles) get to the heart of the motivations, challenges and opportunities for cutting edge practice. It is a great pleasure to see and hear figures such as Walter van Hauwe and Kees Boeke describe their engagement with the family of instruments and with contemporary music.

American Recorder Society Publications

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Additional hard copies may be ordered: ARS Members, \$3; non-members, \$5 (including U.S. postage). Please ask about discounts for multiple copies. ARS Members may also download at the ARS web site.

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Isaac's own presence is as an interviewer and performer. Appropriately, his work on this documentary is less over-the-top than on the *Buffoni* production. Here we observe Isaac principally as a teacher and researcher, as well as performer. This film gives us a glimpse into these warm and very human blockflute masters.

Please note: this DVD may not play in a home DVD player, but works well in Mac and Windows computers.



**TARACEA:
A MUSICAL
MOSAIC
SPANNING
FIVE CEN-
TURIES
SELDOM
SENE**

RECORDER QUINTET (RUTH DYSON, EVA GEMEINHARDT, HESTER GROENLEER, STEPHANIE BRANDT, MARÍA MARTÍNEZ AYERZA, RECORDERS). Brilliant Classics 94871, 2014, 1 CD, 77:29. Abt. \$18+S&H from www.seldomsene.com/#/cd/co4x; \$21 from www.smile.amazon.com; or mp3 download from various sources. Clips at www.youtube.com/watch?v=AVS, at <https://www.youtube.com/user/SeldomSeneQuintet>, and other YouTube channels.

Founded in Amsterdam in 2009, the virtuosic quintet Seldom Sene offers a more conservative approach to programming music from five centuries. Their arrangements are much closer to those familiar to many ARS members. Their playing stands out for beauty of tone and sense of ensemble.

The 17 tracks on this disc include Bach's *Brandenburg Concerto No. 6*, movement 3, as well as familiar works (Josquin's *La Spagna*, Boismortier's *Concerto in a minor, Op. 15., No. 2*, and pieces by Coprario, Tye, Holborne, Handel, Johnson and Tallis). Some of these works were played in their 2014 award-winning performances during the International Van Wassenaer Competition in The Netherlands.

Their playing stands out for beauty of tone and sense of ensemble.

Seldom Sene transcribes these works for recorder consort with thoughtful care, and in the tradition of performance practice of the times of those works. The refitting of music for recorder quintet includes also organ works by Max Reger and Hermann Robert Frenzel.

They wisely place Frans Geysen's *Omtrent A-B-C*, an appealing mini-

malist work, following the driving rhythms of Bach, and Fulvio Caldini's gentle, chordal *Die Sonne* following Robert Johnson's jovial *A Knell*. The dramatic climax of the disc surely is Apasia Nasopoulou's *Leilia doura* (2012).

The notes by María Martínez Ayerza give eloquent guidance to the listener. Also of great help is the detailed instrument listing. Such a comprehensive listing would have been welcome additions to the documentation for both Duo Enssle-Lamprecht and Black Pencil.

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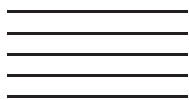
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ON THE CUTTING EDGE



Guest Columnist Jorge Isaac writes about
The Recorder in Contemporary Music



By Jorge Isaac

Born in 1974 in Caracas, Venezuela, the author completed his professional training in 2002 under the tutelage of Walter van Hauwe at the Amsterdam Conservatory—where, soon after in 2006, he was appointed as recorder professor.

Isaac has been awarded several prizes: at the International Gaudeamus Interpreters Competition 2001 in The Netherlands (including the special prize for “best use of electronics”); Poland’s Krzysztof Penderecki International Competition of Contemporary Music, also in 2001; in 2004 first prize of the Jur Naessens Music Award in Amsterdam with his multimedia production *Mensa Secunda*; and in 2007 an Award of Distinction at the Prix Ars Electronica in Austria for his work *Marionette*.

As a soloist, he frequently gives performances and master classes around the globe. He is currently involved with concerts and recitals, early and new music projects, multimedia performances, teaching activities at the Amsterdam Conservatory, and large scale productions together with the Visisonor Foundation.

Isaac is artistic director of the Visisonor Foundation (www.visisonor.com); the Catalogue of Recorder Repertory (www.blokfluit.org, below); and Instrumental Ways Project

(information on composing for instruments including the recorder at www.instrumental-ways.com).



This general introduction to the contemporary repertoire for solo recorder is used with the kind permission of the Dutch recorder magazine *Blokfluitist*, in which it originally appeared in the September 2014 issue.

Contemporary classical music can be understood as belonging to the period that emerged during the mid-1970s, along with the retreat of modernism, and extending to current times. However, the term may also be employed in a broader sense to refer to all modern forms of classical music post-1945.

Contemporary music also describes popular music currently enjoyed in the present day. The ever-developing list of contemporary genres is far too long to detail here, spanning in broad terms pop, rock and jazz, and including specific sub-genres from folktronica to grime, dubstep to post-punk.

Like any other period in music history, contemporary music possesses its own set of characteristics, vocabulary, aesthetics and protagonists. In order to be able to understand what it is all about, you first need a global idea about aspects such as the colors and textures used, its concept of expression, the development of style, and compositional techniques implemented.

In other words, if you don't know anything about Baroque music, pieces by Bach, Vivaldi, Couperin and Handel would all sound very similar to your ears. For one who has no experience of the Cubism movement in painting, *Three Musicians* (1921) by Pablo Picasso (below) would



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Picasso, Pablo (1881-1973) *Three Musicians*. Fontainebleau, 1921. Oil on canvas, 6'7" x 7'3-3/4". Mrs. Simon Guggenheim Fund. The Museum of Modern Art. © 2015 Estate of Pablo Picasso / Artists Rights Society, New York

appear laughable, something you could do yourself in 10 minutes! It is only when an insight is given into how the shapes intersect and interact, how the work emphasizes shades and colors, angular shapes and flat patterns, that you can begin to understand it for the masterpiece it is.

My first impressions of contemporary music were no different from those of many other recorder players. I found it ugly, inaccessible, brain-oriented, technically far too difficult: who in hell would want to play this music?! However, something about it struck me as unique, and therefore interesting.

The repertoire I was dealing with was mainly music by Hans Poser, Hans Ulrich Staeps, Harald Genzmer, and that kind of “parlor music.” I only knew contemporary music as this neo-Romantic, gently atonal style, by composers known for music mostly directed at the amateur player.

My first encounter with more “serious” contemporary music was in 1991; as a 17-year-old student, I came to Europe for the first time for some summer workshops. I was confronted with completely new sounds: Hans-Martin Linde’s *Music for a Bird*, the solo works of Gerhard Braun, and Makoto Shinohara’s *Fragmente* (written for the legendary Frans Brüggen; see and hear Dan Laurin play it at www.youtube.com/watch?v=gA1HJiUpCWY). My mind was blown!

Two things in particular were very peculiar to me:

1) **The language of the music.** Even though I didn’t understand it right away, I found the graphic scores so interesting, the technical difficulties so challenging, and the extended techniques so fascinating. How could it be possible to play *pppp* and *ffff*, and how could the composer demand that of you? How could these required extended techniques be realized? Were they even possible? If so, who could play them?

2) The second aspect that caught my attention was **the number of scores available** in shops. When visiting music shops to buy early music scores, I noticed the impressive range of contemporary repertoire for recorder—chamber pieces with percussion, saxophone, prepared piano. I remember maxing out my credit card so that I could buy as many scores as I could.

In 1995, I attended a recorder competition in Calw, Germany. It was here that I got to hear pieces such as *Nidi II* and *Sweet* by Franco Donatoni, *East. Green. Spring* by Maki Ishii, the John Cage *Variations* and new music improvisations for the very first time. I also got to know Walter van Hauwe’s CD *Ladder of Escape*, including works by Louis Andriessen and Luciano Berio, with arrangements of pieces by Edgard Varèse and Igor Stravinsky.

Well, you can imagine my shock! This was a moment of revelation—that there was a vast and new world of sound to be discovered within this music.

It was only when I began my studies, in Amsterdam in 1996, that I received an updated education in this area, and could find proper information about the genre. However, the ways of researching and exchanging information have changed massively over the past 15 years, due to the Internet. Nowadays, you can find a huge amount of information housed in online catalogs, web sites of players/composers/festivals/publishers, blogs, Youtube, social media, online databases, etc. Armed with the proper guidance of a teacher or mentor and a good dose of curiosity, an exciting learning process awaits!

The development of the contemporary recorder

After its disappearance around 1800, the recorder lay almost dormant, before going through a revival as an historical instrument at the turn of the 20th century. In the 1940s and 1950s, it was introduced into a simple contemporary context—*Spielmuziek* (“music to play,” modestly difficult music aimed mostly at schools). Finally, from the mid- to late-1950s, after a period of about 150 years, the instrument restarted its development.

I define the development of the instrument in six different periods:

- 1) **The Revival** (1890-1930)
- 2) **Amateurs/Semi-Professionals** (1930-1960)
- 3) **Professionals** (1960s)
- 4) **Emancipation/Establishment** (1970s-1980s)
- 5) **Expansion** (1990s)
- 6) **New Generation** (21st century)

The importance of modern repertoire for the recorder was already a topic of discussion in the 1960s.

“Nobody knows whether playing the recorder in the manner propagated here will be a matter of course for players one day; we even don’t know whether the new appearance of the recorder in music in general will be a long or short term trend. Only the



Walter van Hauwe in 1983, performing *Black Intention* by Maki Ishii

My first impressions of contemporary music were no different from those of many recorder players. I found it ugly, inaccessible, brain-oriented, technically far too difficult....

avant-garde has breathed life into this century's recorder music. The instrument has immense possibilities for producing musical tensions, to degrees that barely any other instrument can.—German composer/performer/artist Michael Vetter (1943-2013), in 1964

"I don't feel that the recorder can expect to play as significant a part in contemporary music as the flute. The recorder is an ancient instrument and a diatonic instrument, and its opportunities to play modern music are therefore not as great as with the flute, oboe or clarinet. Although I like playing modern music I prefer it with the flute, not the recorder."—Ferdinand Conrad, a pioneer of the German recorder revival, in 1965

"No instrument is really alive if neglected by the living artist. I feel there could be an enormous future in the avant-garde and pop for those with an individual sound."—British performer and early music historian David Munrow (1942-76), 1967

"If it is to live, the recorder must develop. Handel was not tied down to a Henry VIII model, and we shouldn't be tied down to a Handel model."—Carl Dolmetsch (1911-97), son of Arnold Dolmetsch, virtuoso and participant in the early music revival, in 1968

In the 1960s, only a few players were capable of playing the most demanding material—Hans-Martin

Linde in Switzerland, David Munrow in England, Frans Brüggén in The Netherlands. As well as careers in performing early music, the pioneers for the promotion of modern recorder repertoire were performers such as Brüggén, Linde, Gerhard Braun, and Michael Vetter, joined by Walter van Hauwe, Kees Boeke, and Conrad Steinmann in the 1970s. In the 1970s and 1980s, the first generation of professional recorder players with the recorder as their principal instrument sprang into being.

The 1990s were an extremely prolific period for the composition of new material for the recorder. A more demanding role was required of the instrument within the chamber music world, and the need arose for new instruments to be created. This decade provided an essential mental switch towards the future possibilities of the instrument.

"Of course, there is another territory where the recorder may find its brightest future yet: in contemporary music. Here, there is potential to explore solo repertoire as well as chamber music of the most varied styles and settings imaginable. A growing new generation of capable performers are gaining recognition and respect from their fellow instrumentalists as well as renowned composers. This means that the recorder, maybe for the first time in its own history, has the chance to enjoy original masterpieces from our top composers."—Walter van Hauwe, 1993

The idea of a "new" instrument, expanded by the developments that builders such as Maarten Helder brought about, took the instrument to a new dimension. Kees Boeke and Antonio Politano promoted the Paetzold models intensively through

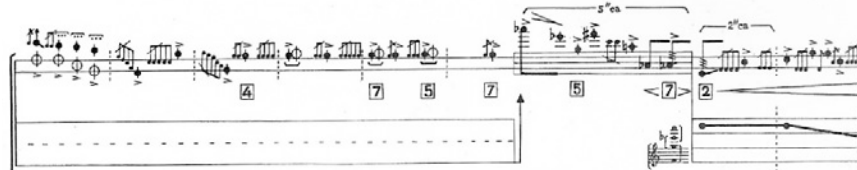


Program booklet of the Amsterdam Blockflute Festival 1998

the many compositions they generated at the time. Van Hauwe commissioned world-famous composers including Isang Yun and Franco Donatoni to write new works for the instrument, and his third volume of the series *The Modern Recorder Player* (1992) was fully devoted to modern techniques. By arranging the successful Blockflute Festivals of 1988 and 1998 (www.blockflutefestival.com, still being held in Amsterdam), Van Hauwe gave an enormous boost to the contemporary recorder.

By the end of the 1990s, laptops and live electronics software became much more affordable, and the involvement of the instrument with electronics started to become a part of its identity, rather than a rarity.

In my opinion, the 21st century marks a new revival of the instrument. The new generation of players can profit from a heritage and knowledge that, only 50 years ago, simply didn't exist. The level of playing keeps on rising, and there is an ever-growing involvement with electronics and multimedia, chamber music, works with orchestra, music theater, non-Western music, pop and jazz.



Berio, Gestì (1966): Year Zero for the contemporary recorder

*Collaborative
interdisciplinary
music theater
production
Pandora's
Twist (2010),*

*music by
Roderik de Man,
performed by
Jorge Isaac,
[www.youtube.com/
watch?v=iW2DCIyfycc](http://www.youtube.com/watch?v=iW2DCIyfycc)*



The next step

Considering the recorder from an historical context, it stands in a position that is different from that of other historical instruments also present in contemporary music. For example, the harpsichord and lute have a contemporary repertoire, but it is not comparable to that of the recorder.

Our historical reality is that we only have a small quantity of original repertoire only for the recorder in early music. Our possibilities for fixed positions in established chamber music ensembles of early music or orchestras are also by nature limited. These factors have played an important part in the growth of the contemporary recorder—pushing it to grow by reasons of necessity as well as possibility. The instrument forces you to search outside of the boundaries of the existing repertoire.

In spite of the instrument's amazingly rapid development in this century, only a couple of players during the 1970s were able to play our growing standard repertoire. This meant that we effectively missed out on participating in an incredibly rich and important portion of musical history.

Consider that—with all due respect—the time when Walter Leigh and Hans Ulrich Staeps were composing their *Sonatinas* was already 40 years after Igor Stravinsky wrote *The Rite of Spring* (1913). The contemporary recorder is actually a young instrument, still with so many possibilities to be discovered.

Even though the recorder has been very popular throughout its own history, we now have the highest performance level since it came into existence. It is the first time that it is seen by so many people as a professional instrument.

In the 50+ years since 1960, the number of new, original compositions specifically written for recorder is already multiple times the number written in the entire history of music



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up to that point! This renewed way in which the instrument is perceived today is of vital importance to us; the

recorder suits the time we live in, and is present in our modern rhetoric. Contemporary music represents a

Even though the recorder has been very popular throughout its own history, we now have the highest performance level since it came into existence. It is the first time that it is seen by so many people as a professional instrument.

Black Pencil Ensemble (2013) with Jorge Isaac, recorders



period where all the capabilities of the instrument can be fully exploited.

The way I like to view the professional contemporary recorder is that it is something that should be fresh and alive, with an awareness of what already has been done. Contemporary means modern, living or existing in the present time. The players are the ones who define what the instrument is all about, what it can do, and how far it should go.

Tips & Links

The Catalogue of Historical Recorder Repertoire at www.blokfluit.org aims to offer detailed information on all works originally written for the recorder from 1900 to today (around 6000 titles).



The author's latest production, *Blockflute Masters*, is a film about the development of the instrument over the past 50 years, and the role played by the Amsterdam school. See a review of it in this issue.

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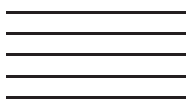


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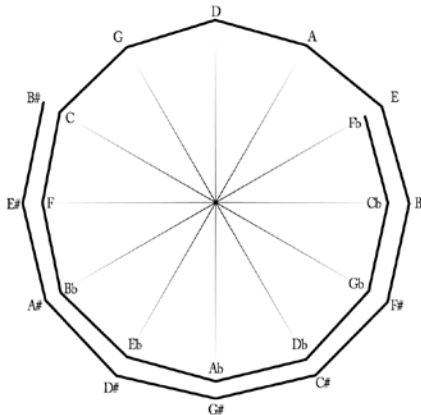
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In the articles I have written so far on tuning, we have discussed issues of tuning individually and in a group, and also delved into the historical basis for why some notes have to be tuned slightly higher or lower than you might expect. We discussed the **circle of fifths** (above, showing enharmonic notes) and the mathematical anomalies that result in tuning based on fifths (the **Pythagorean Comma**) vs. tuning based on thirds. One system produces an octave that is too narrow (the upper note must be raised) and the other an octave too wide (the upper note must be lowered).

Temperaments were created to solve the problems mentioned in those previous articles—in order to keep the scale tuned as harmoniously as possible, and to avoid the use of “bad” or impurely tuned intervals.

In the Middle Ages, the most common was the so-called **Pythagorean Temperament**, based on pure tuning of fifths. Pythagoras used a base note of D, the note considered the center of the scale, especially for stringed instruments. As the repertoire at that

time contained only simultaneous intervals of fourths and fifths, with thirds considered dissonances, this temperament was very appropriate to the music.

In this temperament, after “stacking” fifths as they are encountered in the circle of fifths, the fifth between E^b and A^b (or G[#]) is out of tune—the interval is too small, for mathematical reasons discussed in the last article. Therefore, the repertoire of this period rarely uses these notes. The beats produced when these notes are played together sound like the howl of a wolf, the so-called “wolf interval.”

In the Renaissance (around 1500 AD), musicians and theorists sought a better way to divide the scale, always seeking a better match to the current music repertoire. Polyphony was becoming more popular, and Pythagorean Tuning did not meet the Renaissance aesthetic requirements.

Meantone Temperament, favoring thirds instead of fifths, was introduced. Thus, some fifths are “narrowed” so that the major thirds remained pure, allowing them to be sonorous when sounded simultaneously. This was the first step in the direction of the development of **tonal harmony**, which was necessary to create the music of a few centuries later.

In both Pythagorean and Meantone Temperament, the tuning of the note G[#] is not the same as that of A^b. Thus it is not possible to transpose keys, because some keys are more in tune than others, and enharmonic intervals are always different—*i.e.*, C[#] and D^b have different pitches. For this reason, these temperaments are categorized as **linear**.

Temperaments: How we got to our System of Tuning, and which one works best for Recorders

The figure on the next page is from *The Modern Musick-master of 1730-1731*, where Peter Prellieur talks about “The art of playing on the violin.” We can see, for example, that the notes D[#] and E^b on the fingerboard are not equal (E^b should be slightly higher than D[#]). Looking more closely, we can see that all sharps should be *lower* than the corresponding flats—this would be impossible to produce on a keyboard instrument, but it is perfectly reasonable on the violin or recorder. This book can be found in a free digital format at [http://imslp.org/wiki/The_Modern_Musick-Master,_or_The_Universal_Musician_\(Prellieur,_Peter\)](http://imslp.org/wiki/The_Modern_Musick-Master,_or_The_Universal_Musician_(Prellieur,_Peter)).

Beginning with the Baroque era (about 1600-1750), the musical aesthetics demanded a greater variety of keys and colors, and embraced **tonal harmony** (music organized around a tonal center, although that can change during a piece, and employing chords based on thirds) as the standard. Music theorists created different temperaments, based on Meantone but extending its possibilities: Vallotti, Kirnberger, Werckmeister and Young are examples of these tuning systems. These temperaments all favor some keys that were used often, up to three sharps or three flats—ones that would sound more in tune—while there are compromises in keys with more accidentals, which would sound harsh or out of tune.

This is part of the aesthetic of the Baroque period, as composers would use the qualities of a key to create different emotions in each composition. Some temperaments of this period can now be categorized as *circular*—they allow musicians to play in all 12 keys, but each key has a different sound and relationship among its notes.

The Nut

| | | | | |
|----|----|----|----|--------------------------------------|
| G | D | A | E | Open Notes |
| g# | d# | a# | e# | 1 st Finger |
| ab | eb | Bb | F | |
| A | E | B | F# | 2 nd Finger or half shift |
| a# | e# | b# | f# | |
| B | F | C | G | 3 rd Finger whole shift |
| b# | f# | c# | g# | |
| C | G | D | A | 4 th Finger |
| c# | g# | d# | a# | |
| D | A | E | B | Double shift |
| d# | a# | e# | b# | |
| E | B | F | C | Left shift |
| e# | b# | f# | c# | |
| F | C | G | D | |
| f# | c# | g# | d# | |
| G | D | A | E | |
| g# | d# | a# | e# | |
| A | E | B | F# | |
| a# | e# | b# | f# | |
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| b# | f# | c# | g# | |
| C | G | D | A | |
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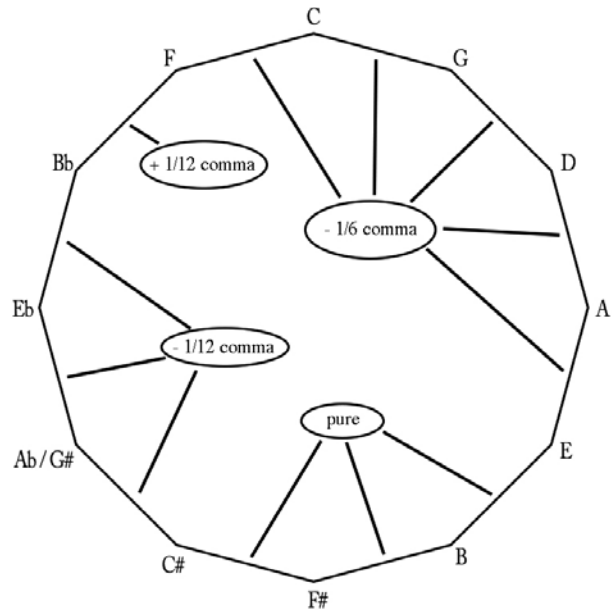
The 4th or biggest string
The 3rd string
The 2nd string
The 1st or noble string

The Bridge.

J. S. Bach composed *The Well-Tempered Clavier* to demonstrate that temperament enabled melodies to be played in all keys, but this does not mean that all keys sound alike; each would have a different affect.

The figure at right shows an example of the irregularities in circular temperament, and adjustments in the proportions of fifths.

From 1730 on, the aesthetics start to demand more “equal” temperament, because of the demand for modulations (a song may begin in C major and modulate to G major and A minor, for example). This need increases with the Romantic period (from the mid-1800s onwards), when tonal harmony reaches its limits and composers make use of very distant modulations (A major with three sharps moves to C minor with three flats, for example). This would be impossible in a Meantone Temperament, such as that used in the Renaissance.



Equal Tempered Tuning

Although it was known long before the present, this is the temperament utilized by any modern electronic tuner. It is widely used in classical and popular music nowadays. Only with the emergence of electronic musical instruments and tuners was it possible to carry out in practice and to disseminate to all musicians.

What we call **Equal Tempered Tuning**, or **Equal Temperament**, actually means that each note of the scale is **equally out of tune**. Since antiquity, music theorists considered the merits of Equal Temperament—Vincenzo Galilei (c.1520-91), father of Galileo Galilei, advocated Equal Temperament—but there was no practical means to fine-tune all instruments by this method.

In addition to this, Equal Temperament was not considered appropriate, because instead of favoring the most commonly-used scales and keys, and assigning a disadvantage to the less-used ones, Equal Temperament detuned all intervals equally, so that the music could be transposed to all keys. For this reason, although theorists in our musical history were already aware of it for several centuries, musicians simply ignored this temperament.

To standardize the scale, the octave is divided into 12 equal parts mathematically. Instead of using pure proportions, a rational number is computed and used to calculate the pitch of each note of the scale. (While it is not absolutely necessary to understand the math behind this calculation, it involves an equation computing a ratio that is the twelfth root of 2, since 2:1 is the acoustical ratio that produces a pure octave containing 12 notes:

$${}^{12}\sqrt{2} = 2^{\frac{1}{12}} = 1.059463094359295264561.)$$

In Equal Temperament, it turns out that the perfect fifths are very close to the pure fifths of the Pythagorean temperament—only two cents narrower than the pure fifth (the octave has a value of 1200 cents, with each half-step measured at precisely 100 cents). The problem of “wolf interval” is divided equally across the scale.

However, the thirds, both major and minor ones, are very different from pure thirds (see table of all intervals, *next page*); some theorists often say that thirds are more “brilliant” when produced in this way, but we might also describe them as just out of tune.

Just Intonation is the easiest to accomplish by ear: we always seek the absence of beats.

In the link following, you can download a CDF Player that allows you to view a demo illustrating the differences among Pythagorean, Meantone and Equal Temperaments: <http://demonstrations.wolfram.com/PythagoreanMeantoneAndEqualTemperamentMusicalScales/>.

Just Intonation

At this point we reach the most important part of this article: **Just Intonation**. Up to this point, my discussion has covered models of fixed pitch—*i.e.*, those used in instruments that have a fixed pitch during performance (like the piano, for example).

Should I play the leading tone high?

You've probably heard the rule about playing the leading tone (seventh note of the scale) slightly higher, so that it "leads" to the tonic (home key) of the scale. This idea may cause us to think that we should play sharps higher than flats—exactly the opposite of what I suggest in this article!

This thought about the leading tone was defended by a great 'cellist Pablo Casals at the beginning of the 20th century, and is based on a melodic principle that anticipates the resolution of the note by implying the direction it should take. Moreover, in Pythagorean Temperament, the sharps are *higher* than the corresponding flats, making the leading tone higher—and many players of violin, viola, 'cello, etc., use a variation of Pythagorean Temperament. However, none of these principles is compatible with Just Intonation, the main topic of this article.

Some instruments allow a player to tune the notes while performing—as with the recorder, violin, and almost all woodwind and stringed instruments.

Musicians and theorists of all time periods, both in Western and Eastern music, were aware of the idea of Just Intonation. While much sought after, it is impractical in fixed pitch instruments (piano, for example) because it demands a certain pitch flexibility on the part of the musician. In this model, the proportions of the harmonic series rule the tuning system. When using Just Intonation, the problems mentioned above, such as the "wolf interval," are avoided.

You may watch a demonstration of the differences between Just Intonation and Equal Temperament at www.youtube.com/watch?v=6NII4No3soM. Pay close attention to the audio, listening to the differences between intervals. In Just Intonation there are no beats—*i.e.*, there are no oscillations when playing two or more simultaneous sounds. In Equal Temperament, the beats are always present, as if there were a kind of vibrato even when no vibrato exists.

Considering all of the models presented, Just Intonation is the easiest to accomplish by ear: we always seek the absence of beats. Moreover, this model is not fixed—*i.e.*, a G is not always tuned to the same fixed pitch, because

the pitch varies with harmonic function; it depends on the notes that are played simultaneously (as mentioned in my article on tuning in a group).

Each note of the chord should be tuned according to the table. In general, the upper note of a fifth is slightly high (a wider interval), major thirds low, and minor thirds high.

Da Capo: Playing in a Group

When playing in a group, we must define what we want in terms of pitch. In always aiming for this goal, we should remain aware of the reasons behind the way we tune. Also, there are criteria that we must use to define which model of tuning is best suited to the group's situation:

- Any group containing piano, guitar or another instrument of modern fixed pitch – use Equal Temperament (all intervals equal)
- Any group containing historical instruments of fixed pitch, such as harpsichord, lute and theorbo – match the older temperament (Meantone, Vallotti, etc.) of the fixed instrument and be consistent with the chosen repertoire
- Groups with instruments using untempered tuning, like recorder consorts, string groups – use Just Intonation (tune intervals according to function in the harmony)

Pure vs. Tempered

In the table, you can see all intervals, showing the differences between Just and Equal Tempered tuning. This reference is relative, so although the examples almost always start with the note C, they can also be used starting on any note.

The first column gives the interval names. Note that some of these intervals may have more than one way to tune. I can include only some of them (you can probably find other possible proportions). I chose the simplest possible ratios for each interval.



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The second column illustrates the given interval, listing specific notes as an Example. Now we can clearly see that intervals involving enharmonic pitches (C[♯] and D[♭], for example) should not be tuned the same way.

The third column shows the ratio used to calculate the distance between the notes in Just Intonation. This ratio can be compared to the frequencies of the notes (or to the ratio of the size of the string, or the ratio of the air column length, or another precise measurement), but the proportion defines the interval.

The fourth column shows the size of that pure intonation interval in cents—that is, as it is widely expressed using electronic tuners.

| CHART OF INTERVALS, EXPRESSED IN VARIOUS TUNING SYSTEMS | | | | |
|---|-------------------------------|------------|--------|----------|
| Interval | Example | Proportion | Just | Tempered |
| Chromatic semitone | C C [♯] | 25:24 | 70.7 | 100 |
| “Syntonic comma” semitone | C C [♯] | 135:128 | 92.2 | 100 |
| Diatonic semitone | C D [♯] | 16:15 | 111.7 | 100 |
| Major 2 nd (low) | C D | 10:9 | 182.4 | 200 |
| Major 2 nd (high) | C D | 9:8 | 203.9 | 200 |
| Diminished 3 rd | C [♯] E [♯] | 256:225 | 223.5 | 200 |
| Augmented 2 nd | C D [♯] | 75:64 | 274.6 | 300 |
| Minor 3 rd | C E [♯] | 6:5 | 315.6 | 300 |
| Major 3 rd | C E | 5:4 | 386.3 | 400 |
| Diminished 4 th | C F [♯] | 32:25 | 427.4 | 400 |
| Augmented 3 rd | C E [♯] | 125:96 | 478.5 | 500 |
| Perfect 4 th | C F | 4:3 | 498.04 | 500 |
| Augmented 4 th | C F [♯] | 45:32 | 590.2 | 600 |
| Diminished 5 th | C G [♯] | 64:45 | 609.8 | 600 |
| Perfect 5 th | C G | 3:2 | 701.96 | 700 |
| Augmented 5 th (low) | C G [♯] | 25:16 | 772.6 | 800 |
| Augmented 5 th (high) | C G [♯] | 405:256 | 794.1 | 800 |
| Minor 6 th | C A [♯] | 8:5 | 813.7 | 800 |
| Major 6 th | C A | 5:3 | 884.4 | 900 |
| Minor 7 th (Just) | G F | 7:4 | 968.8 | 1000 |
| Augmented 6 th | C A [♯] | 225:128 | 976.5 | 1000 |
| Minor 7 th (low) | C B [♯] | 16:9 | 996.1 | 1000 |
| Minor 7 th (high) | C B [♯] | 9:5 | 1017.6 | 1000 |
| Major 7 th (Leading-Tone) | C B | 15:8 | 1088.3 | 1100 |
| Diminished 8 th | C C [♯] | 256:135 | 1107.8 | 1100 |
| Augmented 7 th (low) | C B [♯] | 125:64 | 1158.9 | 1200 |
| Augmented 7 th (high) | C B [♯] | 2025:1024 | 1180.4 | 1200 |
| Perfect 8 th (Octave) | C C | 2:1 | 1200 | 1200 |

Correction from ARS member Bocket Hunter, Riverton, NJ

I enjoyed Gustavo de Francisco’s article [Spring 2015 AR]. It’s a nice discussion of basic acoustics. A couple of corrections [on page 11]:

- The paragraph ending in “A=66Hz” should have read “D=73Hz” instead of “A=66Hz,” if the intention for the series was to divide 440 by the next integer, which is 6. In any case, the A in question is 55Hz, not 66Hz.
- Last line: a trip around the circle of fifths is seven octaves, not eight octaves.

Otherwise, I liked the article. His three references are well-chosen for those who wish to pursue in depth the subject of pitch and temperament further.

The fifth column shows the size in cents of the Equal Tempered interval. Since each semitone equals 100 cents, and the full scale is equivalent to 1200 cents, the difference between the fifth and the fourth column produces the amount we need to adjust the interval to have a perfectly tuned note—one without beats.

Thus, we can make these tuning adjustments for the following common intervals:

- **Minor third**, widen the Tempered interval by 15.6 cents
- **Major third**, shrink by 13.7 cents
- **Pure fifth**, widen by 1.96 cents
- **Minor seventh**, usually a dissonance, and a relationship too distant to change during performance, so we can use the 16:9 ratio and reduce by only 3.9 cents

This subject is very extensive; even striving to be accurate and mathematical, we have seen many creative possibilities regarding pitch. With a multitude of choices to make, each choice has its pros and cons.

As pitch is directly related to the technique of an instrument, we cannot avoid thinking about it—we must learn it, even in our earliest steps toward playing our instrument, the recorder.

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

MUSIC REVIEWS

EDITIONS FROM CHEAP TRILLS,
ED. OR TRANSCR. BY CHARLES NAGEL, www.bems.com

PSALMS FOR FOUR VOICES, VOLUMES 1 AND 2,
BY JAN PIETERSZOON SWEELINCK. TR83/84, 2014.
Vol. 1 SATB, Vol. 2 ATTB (both TrTnTnB viols).
Sc 11 pp, 5 pts 4 pp ea. \$10.50 ea.

Both my recorder friends and my gamba friends really enjoyed these pieces, where Jan Pieterszoon Sweelinck has his pen both in the end of the Renaissance and the beginning of the Baroque eras. We found all kinds of interesting musical motives pointing backwards and forwards in music history, making lovely music for both recorders and gambas.

The Dutch organist, composer and teacher (1562-1621) was one of the first major composers for keyboard instruments in Europe; his compositions reached a new high point in contrapuntal complexity and sophistication, thus setting the stage for J.S. Bach. He was the first to write an organ fugue, a compositional model later perfected by Bach.

However, Sweelinck was a skilled composer for voices as well, and composed more than 250 vocal works including chansons, motets, madrigals and Psalms.

Volume I contains four Psalms: 21, 128, 75 and 138. Volume II contains numbers 121, 90, 96 and 23. These are all quite contrapuntal and fun for all four parts to play.

As in all of Charles Nagel's editions, the Psalm text is placed in all four lines of the score as well as in the parts.

Nagel tells me that the language is Old French, which is very close to modern-day Belgian-Flemish. No English translation is provided—but, fortunately, the numbering system for Psalms used in Bibles of the Calvinist church (where Sweelinck worked) is the same one we are accustomed to in the King James Bible and onward; it is easy to find a good translation. Nagel also mentions: "If you have any French-speaking friends, it might not be too hard for them to give an exact reading of the old stuff; the spelling has changed, but the pronunciation has stayed pretty much the same."

In an effort to avoid regular accents—and to go with the Renaissance horizontal, seamless, overlapping phrases—some of the Psalms do not use full bar lines; rather, they use a short vertical slash that goes only through the top line of the staff. This is a great help with counting and phrasing.

Compositional elements found include: imitation, with *stretto* and without, and a predominantly vertical contrapun-

Cheap Trills, Orpheus Music, and others

tal texture; homophonic passages to emphasize important text; suspensions, some decorated at cadence points; extended cadences, seamless elided cadences; touches of modality; voice crossings and exchanges; and voices running in parallel thirds. Compositional techniques pointing more towards the Baroque era include authentic cadences, and lively syncopations, plus more regular accentuation. A few Psalms have sections of slow-moving lines in some parts.

What we have is quite interesting music, somewhat in the way of Johannes Brahms—who later could compose in the style of his time, yet could look back and quote so many techniques of earlier music. Sweelinck knew music history!

One thing bothers me about Volume II, where the first Psalm begins in C major and ends solidly in G major. Starting and ending keys for the second and third Psalms are respectively A minor to D major and G major to D major. The fourth Psalm begins and ends in G minor. I must assume that the Psalms in Volume II were intended to be followed by other music in the service that would make sense for the abrupt key relationships. These pieces are lovely to play, but to use them as concert pieces would require creativity in placing them to minimize jolting key relationships.

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

CHORALES FOR FOUR VOICES, BY BALTHASAR RESINARIUS. TR82, 2014. SATB. Sc 14 pp, 6 pts 4 pp ea. \$10.

These enjoyable motets, written by one of the earliest Lutheran composers, were published in Wittenburg (1544) by Georg Rhau in a significant collection of over 100 pieces for use in schools and churches, and by singing clubs. Of the 30 pieces by Resinarius (formerly Harzer) in Rhau's collection, the seven transcribed and transposed into recorder keys by Charles Nagel are "polyphonic light" settings of well-known German chorale texts and tunes. Nagel thoughtfully places the text in all parts, but provides no translations.

A statement of the complete chorale can be found in the tenor (third line) of each piece, with its phrases traceable from one part to another in tasteful diminutions and passages of chordal movement. The settings exemplify an

ideal of Luther's, quoted memorably in Paul Henry Lang's classic, *Music in Western Civilization*:

Is it not singular and admirable that one can sing a simple tune or tenor ... while three, four, or five other voices, singing along, envelop this simple tune with exultation, playing and leaping around and embellishing wonderfully through craftsmanship as if they were leading a celestial dance, meeting and embracing each other amiably and cordially ...

All seven chorales are satisfying for all parts to play and can be handled pretty easily by intermediate players. As noted, the third line is simplest, and could be assigned to a less advanced player. Singers could easily join; with the alto clef parts provided, viols also.


My personal favorite was the setting of "Mitten wir im Leben sind" (In the midst of Life we are surrounded by Death), which is more developed than some of the others. A group performing the pieces in church might choose based on the time allotted and would not go wrong with any one or two.

Although there are no bar lines, Nagel has provided unobtrusive "ticks" where they would go, as well as measure numbers. The unimpeded "flow" seems to encourage smooth lines and well-shaped phrases. My group found all the pieces pleasing, and we were left feeling peaceful and good-humored.

TWO CHAMBER CANTATAS,
BY G.PH. TELEMANN. TR80, 2014.
SAB + kbd. Sc 5 pp, 3 pts 2 pp ea. \$7.

These delightful pieces present multiple options for enjoyable playing at home or in performance: recorder trio (SAB, but I think they would be yummy on TBB, too); soprano/alto singers with continuo; one singer in duet with one recorder and continuo; recorder duet with continuo; or *à cappella* vocal trio.

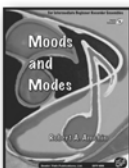
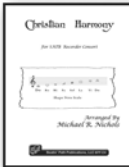
As so often, Nagel has gone diving into the vast public domain of early music to come up with something quite special—music not even listed yet in the *Telemann Collected Works*



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Although there are no bar lines, Nagel has provided unobtrusive "ticks" where they would go.

(TWV). The Telemann thematic catalog shows them in their original keys—G and D—which have been transposed into recorder-friendly F major.

Typesetting is clean and well-laid-out, with a spare page to avoid turning in the keyboard part; the inside covers are efficiently used. The continuo realization is tasteful and not difficult.

Unlike the cantatas of *Der Harmonische Gottesdienst*, with their advanced demands for both singer and recorder player, these pieces invite intermediate players and singers to experience Telemann's melodic felicities and agreeable harmonies. The two pieces are nicely paired. Nagel notes: "the first is a gentle meditation on the text 'For God so loved the world,' and the second an energetic setting of the exhortation 'Shout for joy, Heavens! Rejoice, Earth!'" An advertised price of \$7 makes us shout for joy!

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.

**VARIATIONS ON A BOURÉE
BY PRAETORIUS, BY HAROLD
OWEN, ED. CORLU COLLIER.**

Lost in Time Press LIT026
(www.lostintimepress.com), 2008.
SATB. Sc 22 pp, pts 4 pp ea. \$20.

Harold Owen (b. 1931) has published many musical works, among

them pieces for recorders. Here he has applied his mastery to probably the best-known of the dances from Praetorius's 1612 *Terpsichore*.

Seven variations follow the original dance setting; some are rhythmically challenging for advanced intermediate players. The fourth, for example, features 32nd notes blooming among many dotted rests, plus numerous changes from 4/4 to 3/4 time and back again. Another movement is a double canon, in which the bass and alto play the melody as a canon in 3/8 time, each accompanied by the next higher voice in florid counterpoint, also in canon.

For my ensemble of experienced adult musicians, this was not a piece to sight-read and then forget. It will reward a consort willing to do the work it requires. Players will get satisfaction and enjoyment from discovering the various ways the theme is disguised and used, as well as from learning to hear all the four parts together. Most audiences, without the advantage of having heard the work over and over, would appreciate having each variation's version of the tune played solo before listening to the ensemble.

The edition is carefully prepared, with no page-turning difficulties.

Kathleen Arends has enjoyed playing recorders for 40 years and being an Orff music educator for 34. She teaches and plays in the Seattle (WA) area.

**EDITIONS FROM ORPHEUS
MUSIC, www.orpheusmusic.com.au**

**IN THE TEMPLE, BY LANCE
ECCLES.** OMP219, 2010. SATB.
Sc 7 pp, pts 3 pp ea. Abt. \$18.

Lance Eccles is a prolific composer of recorder music whose pieces often have strong extra-musical associations. So it is with *In the Temple*—not a spiritual exploration, but a piece of exotic tone painting.

The three movements are entitled “Entry into the Temple,” “Priestesses” and “Bacchanal.” In keeping with the theme, the music has very colorful textures often involving overlapping patterns, which at times can even sound quite orchestral. In fact, the final movement is even reminiscent of the famous “Bacchanale” from Camille Saint-Saëns’s *Samson and Delilah*.

Harmonies are similarly strongly drawn. While essentially tonal, the piece features a fair number of chromatic chords. In common with much of Eccles’s work, these harmonic shifts can be somewhat abrupt, but here the effect is well in keeping with the general character of the piece.

Eccles is very familiar with the recorder ensemble, and performers will find the piece gratifying to play. The chromatic writing and occasional mild syncopations are challenges, but an intermediate ensemble will find the piece quite approachable.

Typically for Orpheus, the presentation is nicely legible and accurate.

While well-suited for private enjoyment, the piece would also make a rousing closer for a concert program!

**ABSENCE AND FOR FARDIN, BY
RACHEAL COGAN.** OMP156, 2006.
Ganassi recorder in G (*Absence*); two
Ganassi recorders, C & G, one player
(*For Fardin*). Sc 10 pp. Abt. \$18.

Racheal Cogan (b. 1968) is an Australian recorder player and composer with an interest in the music of other cultures. The two pieces here,

Absence and *For Fardin*, are modal in nature and are made up principally of repeating melodic cells, usually in a gentle compound time and decorated with quick ornamental figures—all of which gives them a rather exotic and contemplative character.

According to Cogan’s detailed introductory note, *Absence*, which is in three large sections, explores different aspects of separation but ends more optimistically. It moves briskly, but the basic notes and rhythms are quite approachable as long as the player is familiar with G transposition.

The technical challenge, which makes it appropriate for advanced players, lies in the many special fingerings given by Cogan to produce quick mordent-like figures and to provide clear dynamic effects and special tonal colors. The last section of the piece requires simultaneous singing and playing (though the vocal pitches are easily found). It is the coming together

of voice and instrument that provides the final sense of reconciliation.

While the music may seem rather straightforward at first to the listener, it is thoughtfully-constructed and makes quite a satisfying effect.

For Fardin, written for a friend of the composer, is for two recorders played simultaneously by one performer. Cogan instructs the player to sit so that the recorders are supported between the mouth and the leg, such that one recorder can be played with both hands while the other is otherwise unsupported and sounding with open holes. Although this takes a little getting used to, the piece is quite approachable and should be manageable by an upper intermediate player with access to Ganassi recorders.

For both works, Cogan recommends the participation of percussion, and she has appended some sample rhythms by her duet partner, percussionist Tony Lewis. She also invites



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the recorder player to add to her written ornaments and re-fingerings, thus reinforcing the essential improvisatory character of both pieces.

The music is carefully printed and avoids difficult page turns. It will prove an unusual and rewarding experience for anyone with Ganassi recorders, and especially those who are able to work with a percussionist.

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.

SYRTA, BY RACHEAL COGAN. OMP134, 2004. ATB. Sc 7 pp, pts 2 pp ea. Abt. \$20.

Many of Racheal Cogan's compositions are inspired by extensive study of Mediterranean (especially Greek and Turkish) music. *Syrta* is a trio in four short movements based on a form of music and dance from the island of Crete. The two outer movements are original, and the two internal ones are arrangements of traditional tunes. The compositions and arrangements are straightforward—the melody is primarily in the alto, decorated by the other two players.

Though the music is not particularly difficult, playing with the proper folk spirit and ornamentation will require careful preparation (and ideally some listening to folk music). The score includes an extended note about the Cretan music that inspired the piece, and performance notes about the special fingerings for ornaments.

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

NANOURISMA, BY RACHEAL COGAN. OMP175, 2008. A + singing & tuned perc (gongs in C, F & C, temple bell in G, 5 bells abt. G-D). 2 sc, 4 pp ea + instructions/notes. Publ. abt. \$14.75, PDF abt. \$11.75.

Nanourisma (“lullaby” in Greek) was recorded by Racheal Cogan, playing recorder and singing, with Tony Lewis, percussion, on their 2006 CD *Transcience: contemporary modal music* (Orpheus Music OM602; see the CD review in *AR*, September 2008).

It is a rich, soft, dark-timbred piece likely to evoke a dream sense for many players and listeners. The piece is difficult, though very effective and within the grasp of a recorderist who has learned to hold a sung note while playing related pitches. The slow tempo (♩=50) is, as the composer comments, “quite rhythmically free.”

The demands on both players are in the area of musicianship rather than virtuosic technique. The played notes for the alto range from F at the bottom of the treble staff up to B^b a fourth above the treble staff. Fingerings for trills and simpler ornaments are explicitly indicated in the score. The sung notes are slow-moving and primarily provide a drone.

In her introduction to the piece, Cogan describes options for performance; between her comments and listening to the recording, plus my own experiments in playing the piece, I find that it is necessary for the recorder and voice to be in the same pitch relationship as indicated in the score. (Some other pieces, in which the player sings simultaneously while playing, work with the voice at either the notated octave or an octave below.) This makes the piece better suited for women performers than men, but Cogan suggests experimentation with instruments to get that desired effect. I tried the piece with tenor recorder fingered as an alto, which placed it low enough that I (a bass/baritone) could sing in the appropriate octave.

It is important to note that the piece can be performed with or without percussion with Cogan's blessing. However, if percussion is used, the pitches are critical, and the tuning of the gongs and bells needs to closely match the score. Thus if one transposes the recorder part's range, the percussion must also be transposed.

Cogan's *Nanourisma* is a beautiful and satisfying work. Learning it will strengthen one's technique in simultaneous singing and playing. The composer provides a readable, performable score with flexibility to suit a variety of players. Orpheus Music provides a well-printed edition. This reviewer worked from the hard copy printed by Orpheus, though the same edition can be downloaded at a reduced cost.

Composer/performer Tom Bickley (vocals, recorders, electronics) is AR's CD Reviews Editor. His degrees are in liturgy, information science and music (Gregorian chant, other Medieval music, and African American sacred music).

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THE BUTTERFLY, BY CATHERINE DOWNTON. OMP247, 2013. S/T solo. 2 pp. Abt. \$10.50.

Composer Catherine Downton was born in 1985 into a musical family in England. She began composing at the age of eight and was the winner of the Boosey & Hawkes Young Composer's Competition. A performer on both recorder and piano, in 2002 she won the National Award from the EMI Sound Foundation for her recorder playing.

Australian publisher Orpheus Music has brought us a delightful solo piece by Downton, *The Butterfly*. Structured as a single movement fantasia for soprano recorder, the composition is solidly anchored in E^b major. The opening motive of an ascending major seventh is central to the design of the work and occurs throughout. The moderately slow pulse (♩=72-76) is most often divided into eighths and 16ths, with some 32nd-note figuration as well. Tempo fluctuations such as *poco rubato* and *con vivo* also appear along with *affetuoso* and *molto tranquillo*.

Rhythmic and harmonic variety are hallmarks of this work, and will encourage advanced players to develop their own interpretations of the music. I found it rewarding to play, and had no trouble hearing a colorful butterfly in flight and at rest.

There is frequent use of low E^b and, somewhat less, low D^b. Although indicated as intended for either soprano or tenor, I found that the music works much better on soprano, where the "butterfly" character of the figuration emerges with more brilliance.

This is moderately difficult music, with a few flashy 32nd-note passages qualifying as quite difficult. It will repay careful study and practice, and is a fine addition to the solo soprano repertoire. The music can be downloaded from the publisher's web site or purchased in hard copy.

Composer, harpsichordist and recorder player Tim Broege wrote the AR column "On the Cutting Edge" for 14 years. A graduate of Northwestern University, he serves as Director of Music at the historic Elberon Memorial Church in New Jersey.

BLAZE AWAY!, BY ABE HOLZMANN,
ARR. SUE HANDSCOMBE. P486, n.d. Rec orch
(7+ recs, S^oSATBgBcB). Sc 11 pp, pts 2 pp ea. Abt. \$27.

Abraham "Abe" Holzmänn (1874-1939)—an American composer from New York City, NY—is most famous for *Blaze Away*, a two-step march composed in 1901. Holzmänn had a strong musical background from studies in Germany. He earned a livelihood as a composer and arranger for Tin Pan Alley publishers.

This is not a John Philip Sousa march, but audiences and players will enjoy this arrangement. The march is lively, with pleasant tunes, and could be a great addition to a summer or patriotic program by a recorder orchestra.

The structure of the arrangement remains fairly constant: great bass and contra bass on the foundation lines, bass and tenor fill the harmonic content, and soprano and soprano play *obbligato* and melodies. The alto joins the tenor and basses, but sometimes has a bit of melody.

Block dynamics are shown, similar to most marches. Careful attention to balance will make this work more effective. Intonation and phrasing are always of prime concern with recorder orchestras. Most of the parts lie low on the recorders, allowing for more solid chords.

Except for the higher notes in the soprano, intermediate level recorder players should not find any difficulty with the notes. Most intermediate players should be able to sight-read this arrangement. There is more difficulty in the *obbligato* parts played by soprano and soprano recorders.

Blaze Away! will not demand too much of your rehearsal time. Consider it for a nice encore.

Thomas Axworthy, director of the Los Angeles Recorder Orchestra, taught middle school music in Southern California for 34 years plus adult groups and recorder workshops. He is an arranger of music, especially for early music ensembles, and is often seen in the recording studio playing Renaissance and Baroque instruments for films and television.

IN THE PARK, BY LANCE ECCLES. OMP226, 2010.
TTB or ATB. Sc 5 pp, pts 3 pp ea. Abt. \$20.

This is a challenging set of three programmatic pieces best suited for upper intermediate or advanced ensembles. The opening piece is called "On the Swings"—and these swings are no child's play! This light and playful piece moves between duple and triple meter in a rocking motion, making you feel as though you are constantly sitting on the edge of your seat—or swing.

"Two Old Ladies" has a rather mysterious aura to it and features unusual chromatic writing, at one point moving into five flats. There are many passing-tone dissonances. The first line appears to be telling a story, while the other lines listen and comment.

"Ball Games" features plenty of jazzy and unexpected rhythms to keep you on your game. This piece has a start-and-stop kind of feeling, and in some places it sounds like the composer is trying to evoke a ballpark organ. There are numerous chromatic and rhythmic challenges.

This piece is fun to play, but if this were a real ball game, you would not have time to grab a hot dog!

Irene Rosenthal holds a B.A. in music from Arizona State University and did graduate work in musicology at the University of Chicago. She has sung and played piano, harpsichord and guitar, but the recorder is her instrument of choice. She lives in Phoenix, AZ, where she plays with the Canis Firmus Trio and as a guest with local ensembles.

...great addition to a summer or patriotic program...

EDITIONS FROM PEACOCK PRESS, www.recordermail.co.uk

OI DORTN, BY MATTHIAS MAUTE. P483, 2008. ATBgBcB. Sc 5 pp, pts 1 pp ea. Abt. \$9.

Matthias Maute (b. 1963) is a well-known German-born recorderist and composer who has been active for years in Canada. A number of Maute's published pieces are designed for virtuosos such as himself, but this is a very easy work for recorder quintet: a short set of modal variations on a traditional Jewish melody.

Rhythms, ranges and textures are all extremely simple; Maute allows the beautiful melody to be heard clearly. This work would be an excellent choice for an amateur or student ensemble, and the particular quintet combination he chose could allow for some players to have their first experiences with the lowest members of the recorder family.

Carson Cooman

A SEA IN THE POND, BY MATTHIAS MAUTE. P480, n.d. TTBBBBgBgBcBcB. Sc 20 pp, pts 3 pp ea. Abt. \$21.

No one knows the recorder better than Matthias Maute, as he demonstrates yet again in this six-minute piece for recorder orchestra. It is based on two motives: a slow, dissonant ascending line; and a busy, syncopated repeated-note figure that is triadic, but still atonal. The interaction between these ideas is played out through a rich

tonal mass of 10 low recorders, from tenor down to F contra bass.

What in other hands might be an undifferentiated block of sound is here a finely calibrated play of color, especially when the rising line is shared by the full group with each voice moving independently. The effect is something like the dense, slowly-moving clusters in an Olivier Messaien organ work.

The more active figuration is introduced first as an interruption to the forward momentum of the rising line, but it eventually takes over completely in an extended passage reminiscent of the repetitive energy of pattern music. Slower-moving textures return; the two ideas combine artfully before the piece dies away to a quiet finish.

Although there are no running 16ths or athletic leaps in the parts, players will need to be alert, since each of the 10 lines is often independent of the others and needs to be balanced and tuned carefully. Some of the syncopated rhythms and chromatic passages may give a moment's pause, but they will be easily assimilated with study, and the piece will make an enjoyable project for an intermediate ensemble.

The presentation of the music is sometimes less careful than it might be. For instance, the instrumentation on the cover omits one tenor part, and there are some momentarily puzzling inconsistencies in the notation of the syncopations (quarter notes in one bar, tied eighths in the next)—but there is nothing that cannot be resolved with careful observation. Each part

is printed with a separate third page to avoid any turns.

The piece is dedicated to Amanda and Melvyn Pond, and one could imagine that the large forces and overlapping melodic lines might conjure up images of the sea. In any case, *A Sea in the Pond* will make an enjoyable voyage of discovery for an enterprising group.

Scott Paterson

OVER THE SEA: THREE TRADITIONAL SONGS FROM NORTHUMBERLAND, ARR. SUE HANDSCOMBE. P477, 2012. SATB. Sc 7 pp, pts 2 pp ea. Abt. \$9.

A graduate of Trinity College of Music, Sue Handscombe plays in the Eastern Recorder Orchestra in Suffolk, UK. Here she has arranged "Maa Bonny Lad," "Dance to Your Daddy," and "Blow the Wind Southerly." All three are beautifully harmonized and kept within easy ranges (the alto climbs scalewise to one high E).

Low intermediate players will find these songs sweet, pretty and enjoyable. They would benefit from phrase markings; phrases in the first song seem to begin with eighth-note pickups.

Every fifth measure is marked with a number; rehearsal letters augment those aids in the third song. Dynamics also are well-marked.

The first two tempo markings are quite slow; the first is so slow as to make phrasing difficult. Even the third will plod at the speed marked. My ensemble enjoyed playing all three songs faster than suggested.

Kathleen Arends

COCKNEY FAVOURITES, ARR. FRAN JONES. P478, n.d. SAT, opt pf. Sc 17 pp, pts 4 pp. Abt. \$10.66.

This is a very enjoyable set of music hall tunes, primarily from the 1920s and '30s. Upon first glance, the pieces look very easy—but this collection is best for at least a low intermediate ensemble due to syncopations, accidentals, and a need for the group to create some fun-loving swing.

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Daisy, Daisy has a calliope-type feel to it. The melody is in the soprano, which needs to project to be heard.

Lambeth Walk is a swingy tune with syncopated and challenging rhythms. Beginners and low intermediate players will be challenged by both the rhythms and the complex roadmap.

Side by Side features lots of interaction among the three voices, with each line playing the melody at some time.



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There are lots of instances of E# and B# to watch out for!

My Old Man, like *Daisy, Daisy*, has a fun calliope feel. This very short piece is best repeated so as to feel “complete.”

Maybe It's Because I'm a Londoner would have been difficult to figure out without already knowing the tune, but our trio is fortunate to include a British expat. The piece's first half is a slow introduction that appears to imitate church bells, featuring lots of accidentals and intonation challenges. The melody in the second half is played by the soprano, but is written in a low range. The soprano line could also be played on alto up if preferred.

Underneath the Arches has a meditative and dreamy feel to it. The soprano line is a bit hard to hear; my trio preferred using alto up.

An optional piano part is included. Our trio didn't have an opportunity to work with a pianist, but we felt that the recorder arrangements sounded sufficiently full in their own right. It's even possible that a piano could overpower the recorders.

The carefully laid-out edition has no page turns in the parts, although there are inconsistent fonts and odd margins that in no way interfere with reading the music. It would have been nice if lyrics had been provided in order to provide a context for the performers. Overall, this fun collection of old-time tunes could add variety to any program.

Irene Rosenthal

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ADVERTISER INDEX

| | |
|---|---------------|
| AMERICAN ORFF-SCHULWERK ASSN. | 11 |
| AMERICAN RECORDER SOCIETY | 1, 15, 16, 32 |
| BEATIN' PATH PUBLICATIONS. | 27 |
| STEPHAN BLEZINGER RECORDER WORKSHOP. | 20 |
| DIE BLOCKFLÖTE RECORDER CENTRE. | 14 |
| JEAN-LUC BOUDREAU, RECORDER MAKER | 32, IBC |
| CDSS EARLY MUSIC WEEK AT PINWOODS. | 13 |
| EARLY MUSIC AMERICA. | 11 |
| HONEYSUCKLE MUSIC | 24 |
| KELISCHEK WORKSHOP | 31 |
| BILL LAZAR'S EARLY MUSIC | 21 |
| KEITH E. LORAIN EARLY DOUBLE REED SERVICE. | 7 |
| LOST IN TIME PRESS | 14 |
| LUTE SOCIETY | 11 |
| MOECK VERLAG | IBC |
| MOLLENHAUER RECORDERS. | OBC |
| PRESCOTT WORKSHOP. | 3 |
| THE RECORDER SHOP. | 7 |
| RHYTHM BAND/AULOS | IBC |
| GLEN SHANNON MUSIC | 28 |
| VERY GOOD RECORDER TRANSCR. | 7, 29 |
| VON HUENE WORKSHOP, INC. | 9 |