

AMERICAN RECORDER

WINTER 2013

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THE AMERICAN RECORDER SOCIETY
 Founded in 1939
 by SUZANNE BLOCH

HAROLD NEWMAN, Director
 2995 Botanical Square
 New York, N. Y.

DR. CARLETON SPRAGUE SMITH
 Honorary President

A. R. S. NEWSLETTER OCTOBER 1947

1947 --- 1

The Society will hold its first postwar meeting on Wednesday evening, October 29 at the NEW YORK COLLEGE OF MUSIC, 114 East 85 Street (room 14) at 8:30 p.m.

THE PROGRAM:

1. Old English Trios
 For Soprano, Alto and Tenor Recorders
 Erich Katz, Tui St. George Tucker,
 and Jean Smith, Recorders.



AMERICAN RECORDER SOCIETY No. 1

NEWS LETTER
 20 JANUARY 1950

With this first issue of its News Letter, the American Recorder Society inaugurates a policy, long awaited and hopefully discussed, of presenting a fairly regular periodical devoted exclusively to the interests of the growing number of recorder players throughout the United States. For the present it is to be printed quarterly and its sole purpose is to be of service to recorder players.

To this end, we shall, in the future (insofar as we are able), endeavor to list and briefly describe all new recorder models both foreign and domestic, and to announce concerts of interest, though the recorder movement is at the present time mainly concentrated in the New York City area, we are interested in receiving of recorder activities outside this region and hope to print and circulate a list of such reports as time goes on. (It would be appreciated if, in this regard, members and others reading the News Letter who know of such activities would kindly drop a note to the editor: Bernard Krains, 392 East 170th Street, Bronx 56, New York.)

We also hope to keep our readers informed on general recorder news, especially in England where the recorder movement has been particularly active. Questions received by the News Letter will be at the disposal of members whose reply shall appear in the News Letter, if space permits. Many announcements of all sorts, including general news, will be published in brief and of general interest.

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EDITOR'S NOTE

This issue gives us several chances to look at the recorder and the ARS from our heritage to our horizons.

Surely that scope describes the impact of **John Turner** on recorder music today—with over 500 commissioned recorder works, as pointed out by **Carson Cooman** in his interview with Turner (page 13, with Turner's *Discography* following). Turner's birthday also gives us the opportunity to read a cross-section of **Reviews** of recent music where **Turner's influence** can be felt (page 26) and some of his CDs (page 10).

Also looking to our horizons, **Tim Broege** writes about another recorder that is designed to take its place alongside modern concert instruments: **Adriana Breukink's Eagle** (page 38; notice that its head's color mimics that of its namesake).

The big event that embraces both our heritage and horizons is the 2014 **ARS is 75!** celebration. The 2014 music for **Recorder Day!** and **Play-the-Recorder Month** (page 22) looks back to earlier days—a work by our first President and a signer of the ARS's official incorporation papers, **LaNoue Davenport**. This issue's cover incorporates a photo from the late 1940s of **Erich Katz**—composer, conductor, musicologist and our Honorary President, whose guidance looked to early horizons of the ARS.

Gail Nickless

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

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Erich Katz (1900-1973)
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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 2009, the Society entered its eighth decade of service to its constituents.

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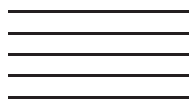
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Please contact the ARS office to update chapter listings.

PRESIDENT'S MESSAGE



Greetings from Laura Sanborn Kuhlman, ARS President
laura@thekuhlmans.com



I am just going to say it. I am a self-proclaimed recorder geek. No, I am a music geek, period. I love everything from 13th-century plainsong to Christian pop, and I want to and have played it all on the recorder.

I even did a show last summer, *You're a Good Man Charlie Brown*, that called for a soprano recorder! Bottom line, I can play whatever music I like on the recorder because it is so versatile. I have a passion for this wonderful instrument and I am lucky enough to share it with so many people.

Building friendships and partnerships has been the lifeblood of the ARS. In this issue we say goodbye to our own Jeanne Lynch who served the ARS for three years. In those years, she showed me how passion can be turned to energy in bringing to life programs to benefit the ARS community. There is an enormous void in my life with her passing, and I am thankful everyday for her friendship. My heart goes out to the Portland recorder community as they heal and move forward.

Passion for this instrument has brought the American Recorder

This year of celebration is an opportunity to reaffirm our commitment to the ARS, to our chapters, to our music, to our friendships and to ourselves.

Society to its 75th year. April 1, 2014, will be our "paper" birthday, but we will start from January 1, 2014, and celebrate all year long as a recorder community. ARS chapters and members are vital to the life of our organization because they serve a social function that is the essence of our culture. We need human interaction, and what better way than to play music together?

This year of celebration is an opportunity to reaffirm our commitment to the ARS, to our chapters, to our music, to our friendships and to ourselves. Jeanne taught me that anything was possible.

The ARS is here to support each and every member, chapter, consort and recorder orchestra through our magazine coverage of the recorder, our interactive web site, grants, scholarships and a friendly voice at the end of the telephone. We want to build on our relationships and make them stronger.

The Board and the staff of the ARS are working hard to make this organization strong and thriving. We are committed to do the work necessary. We care passionately about our music and jobs. We are invested in ensuring the ARS legacy for generations to come.

Let's make music together and plant the seeds for our next 75 years.

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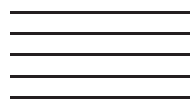
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*Berkeley, Boston, Belgium and Business Members,
and Ben Dunham's retirement*

Benjamin Dunham to retire after Fall 2014 *EMAg*



Bringing a notable tenure to a close, **Benjamin Dunham**, editor of *Early Music America* magazine, will retire after the Fall 2014 issue of the magazine. Dunham was appointed editor in 2002 and has overseen expansion of the magazine to serve the needs of a growing Early Music America (EMA) membership. Under his editorship, the quarterly magazine increased in size by more than a third and went from a partial- to a full-color format throughout its pages.

As editor, Dunham oversaw the introduction of new feature sections

including a book review section, a point-of-view feature called "In Conclusion," interviews with leading figures in the field, and first-person reports by ensemble directors on innovative projects in the field of historical performance. In the past year, the magazine has developed and introduced an accompanying on-line version of the publication to further serve the needs of its members.

Dunham has played an active role within the early music community and with EMA. He was a member of the original steering committee formed in 1985 for EMA and served on its board of directors frequently since 1988 until assuming the magazine editorship.

Thomas Kelly, past president of EMA and chairman of EMA's publications committee, offers, "Ben Dunham has been an important voice in early music, and in *Early Music America*, for many years now. We will miss his creative and imaginative input; we thank him deeply, and we wish him well."

"It's been 24 years editing *American Recorder* and then *Early Music America* from my home in Marion, Massachusetts," said Dunham, who doubled as designer for the magazines. "I cherish the memory of working with so many outstanding performers and writers, and I look forward to developing new projects in the field of music and the performing arts."

Dunham has enjoyed an active career in arts administration and communication, serving as executive vice president of the U.S. National Music Council, executive director of the

American Symphony Orchestra in Carnegie Hall, director of public relations and publications for the American Symphony Orchestra League (now League of American Orchestras), assistant editor of the *Music Educators Journal*, and editor of *AR*.

In 1981, as the first executive director of Chamber Music America, he was named "Arts Administrator of the Year" by the Arts Management publication. Dunham has served on the boards of the National Guild of Community Schools of the Arts and the American Recorder Society and is a member of the Avery Fisher Artist Program Recommendation Board. As a consultant, he has worked on a number of regional and national projects, including the design of the Andrew W. Mellon Foundation Period Instrument Orchestra Program in 1989.

He has performed on recorder and viola da gamba as a member of early music ensembles in Washington, D.C., and in the Southcoast region of Massachusetts, where he lives with his wife, flutist Wendy Rolfe, and their son Samuel, a student at the College of William and Mary.

EMA provides its 3,000 members with publications (including the quarterly *EMAg*), advocacy, and technical support. In addition, EMA produces the Young Performers Festival, awards grants and scholarships, and honors three distinguished individuals in the field of early music annually. For more information, contact EMA at its Pittsburgh, PA, office, 412-642-2778; or visit: www.earlymusicamerica.org.

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Have Recorder, Will Travel



(l to r): Susan Richter, Mary Bustamante, Emily Becker, Ingrid Lindberg, Linda Zimmerman and Sharon Theroux

two members in Anchorage; her e-mail to them resulted in a wonderful playing evening, followed by luscious desserts.

She reports, “The Anchorage recorder players are almost all music teachers. They have a regular group of 6-8 players who meet, rehearse and present concerts. (Perhaps the ARS will have an Alaska chapter soon!)”

Richter encourages any of you who plan travel to look for ARS folks in the places you are visiting. Recorder players are usually thrilled to get together with visitors, and it’s a great way to make new friends—and make music together!

In preparing for a 10-day vacation to Alaska with her husband, **Susan Richter** of Austin (TX) writes that they got some bad news the day before leaving: the Whittier ferry was out of commission, so they wouldn’t be able to take the water leg of the trip. A hasty replanning of that period of time meant spending an additional night in Anchorage, the largest city in Alaska.

Richter made a quick check of the ARS online *Membership Directory* to see if there were any ARS members in the area. She turned up

Berkeley Festival Preview

The 2014 **Berkeley Festival & Exhibition (BFX)**, set for **June 1-8**, has plans for up to 10 mainstage performances, including the American debut of Grammy-winning Belgian vocal ensemble **Vox Luminis**, and the Berkeley Festival debut of **Ars Lyrica Houston**. Also slated are concerts by Bay Area early music groups including **Magnificat**; **American Bach Soloists**; and **Philharmonia Baroque Orchestra** with solo keyboardist **Kristian Bezuidenhout**.

Early Music America (EMA) will host a free concurrent exhibition of instruments, accessories, recordings, music and publications June 5-7 at First Congregational Church of Berkeley. Also planned is the fourth **EMA Young Performers Festival (YPF)**, set for June 4-6. This series of six one-hour daytime concerts showcases major university and conservatory early music groups.

In addition, BFX is enriched by a full schedule of some 50 fringe concerts by soloists and ensembles from the Bay Area and around the world. For more information on the 2014 Berkeley Festival, visit <http://berkeleyfestival.org> or www.earlymusic.org/berkeley-exhibition-2014.

All ensembles that wish to apply for the YPF must submit an application by **December 6**. Those selected will be notified by mid-January. Ensembles applying for the YPF are eligible for EMA travel grants of \$1000 each to a small number of ensembles selected. See www.earlymusic.org/young-performers-festival-application.



Aldo Abreu (photo by Charles Coldwell, at the 2011 Boston Early Music Festival)

Il Furioso in Performance

Boston (MA) University’s College of Fine Arts Concert Hall was alive with the sounds of “Virtuoso Music of 17th and 18th Century Italy” on April 11. **Aldo Abreu**, recorders; **David Dolata** and **Victor Coelho**, theorbo; and **Neil Cockburn**, harpsichord, are the international forces behind **Il Furioso**. The group specializes in early Italian Baroque music that has been rediscovered and researched by Dolata and Coelho.

The first half of the program alternated between repertoire featuring the recorder and music for theorbo. Giovanni Pandolfi Antonio Mealli’s *Sonata Seconda, La Cesta* and *Sonata Terza, La Melana* were originally written for violin but masterfully interpreted here by Abreu and the ensemble. Giovanni Bassano’s *Ricercata Ottava* was the single piece for solo recorder.

A solo performance of Frescobaldi’s *Canzon Quinta detta Bellerofonte* and Sweelinck’s *Ballo del Granduca* by harpsichordist Cockburn opened the second half. This was followed by the ensemble’s offering of Francesco Barsanti’s *Sonata No. 3 in G Minor*, where Abreu’s fluid virtuosity shone.

Bonnie Kelly



2014 Mieke Van Weddingen Competition

The fourth edition of the biennial **Mieke Van Weddingen Young Recorder Player Competition** will be held June 7-9, 2014, at the LUCA School of the Arts in Leuven, Belgium, *a.k.a.* “Lemmensinstituut.” It honors the spirit of the recorder player Mieke Van Weddingen (1962 -2009).

The categories are: up to 12 years old; up to 16 years old; and up to 22 years old. A fourth category is exclusively for pre-professional recorder players, either still studying at an academy or just graduated, with a maximum age of 30 years.

Entrants are adjudicated by a panel of six: **Karla Dias** (Brazil), **Marleen Vertommen** (Belgium) **Frédéric Jubault** (France), **Maurice van Lieshout** (The Netherlands), Frédéric de Roos (Belgium) and Bart Spanhove (Belgium).

While participants are encouraged to bring an accompanist, keyboardists Eline Van Garsse and Bart Naessens are also available, if needed. The competition schedule includes rehearsals on Saturday; on Sunday, pre-selections for all cate-

gories, with results announced that evening. On Monday, in the morning Spanhove will lead a workshop for all participants who were not chosen for the finals; in the afternoon the finals, which are open to the public, will be held.

The three best performers in each category will compete for prizes donated by AAFAB Recorder Specialists of Utrecht, The Netherlands, <http://aafab.nl/index.php?lan=2>, and Moeck Musical Instruments, www.moeck.com/cms/index.php?id=2&L=1.

For information contact Geert Moons: geert@pmvw.be, www.prijsmiekevanweddingen.be.

Photo above: Felix Casaer of New York, a student of Nina Stern, was a third prize winner of the last recorder competition in the category for players who are 14–17 years old. In this photo of all 2012 prize winners (previously published in Tibia), he is the tall one in the back, in front of the harpsichord lid. He now lives in Belgium and studies with Bart Spanhove.

Recorders in New York City

By Anita Randolfi, New York City, NY

For the last eight years New York City has welcomed the first day of summer (June 21) as **Make Music New York** day. The streets and parks are crowded with individual musicians and ensembles of all sorts offering music of every genre. The only requirement is that the concert be in a public space, free and accessible to all.

This year Make Music New York boasted 400 host sites, and 5000 musicians. As we have for the last several years, **Chelsea Winds Recorder Ensemble** presented a program titled “Garden Breezes”; we were hosted in the lovely garden of the Union Theological Seminary. The weather was perfect, and we enjoyed a big audience that,

attracted by the music, came into the garden from the street. Some highlights of the program were Andrew Charlton’s *Partita Piccola*, and Leo Delibes’s “Flower Duet” from *Lakme* in an arrangement by **Gregory Eaton**. The recorder players were Eaton, **David Hurd**, **Barrie Mosher** and myself.

The **Orchestra of the Age of Enlightenment** presented an all-Handel program on August 22 at Alice Tully Hall. In the very last piece on the program, “Svegliatevi nel core,” an aria from *Giulio Cesare in Egitto*, the hardworking oboists switched to alto recorders. The change in instrumentation came at a point in the text that mentions a ghost. Handel, as did many Baroque composers, liked to use recorders to represent the supernatural. The excellent wind players were **Katharine Spreckelsen** and **Richard Earle**. It’s also only fair to add that the vocal soloist was the spectacular mezzo-soprano **Anna Stéphany**.

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Jeanne Lynch, Recorder Devotee

Jeanne Lynch, a member of the ARS Board of Directors, died from cancer on August 10. She was a devotee of the recorder, the instru-

ment and its music, in all its forms from Medieval to modern. Not satisfied with only her own attraction to the recorder, she unselfishly devoted a large part of her last decade to its promotion in society.

Lynch was born and raised in Texas. After obtaining a Bachelor of Arts degree in art history at the University of Texas, Austin, she pursued further coursework. This led to a career in the financial industry, where she rose to the position of Senior Vice President of the Frost Bank in Austin. She later became Director of Finance of the Austin Lyric Opera, undoubtedly the wellspring of her unique combination of talents in both music and business, which she applied very effectively in her recorder career.

She and her husband Steve moved to Portland, OR, in 2006. In the subsequent seven years, she took the Portland music community by storm. She helped found the Portland Recorder Society (PRS) in 2007 and served on its Board of Directors until her death. As a PRS Board member, she helped to organize the Columbia Gorge Early Music Retreat (CGEMR), a four-day workshop held at beautiful Menucha Manor overlooking the Gorge. This has become one of the most interesting and popular workshops on the West coast, drawing on top-flight faculty and attracting people from throughout the U.S. and Canada.

She was dedicated to the idea of making recorder-playing available to as many people as possible, and she worked tirelessly (and successfully), coming up with creative ways for the PRS to raise funds for scholarships for people to attend workshops.

Lynch played an important role in recent activities of the ARS Board. She took on the big task of chairing the organizing committee of the ARS Festival, held in Portland in summer 2012, which partially spanned a time when she was undergoing chemotherapy. Tish Berlin writes: "I was privileged to work with Jeanne on the third ARS Festival. It was during that time that I witnessed her in action as the ideal board member—the kind of person that every non-profit board would give its eye teeth for—a person who knew

how to lead and inspire, to see what needs to be done and then actually do it, to make others want to work just as hard, to cut through the (you-know-what-she-would-say-here) straight to the core of the matter."

In 2012, she took over as temporary chair of the ARS Board's Marketing Committee, and as Fundraising chair, two of the most active and time-consuming ARS committees. This built on her previous leadership of the Board in strategic planning, revisiting the ARS mission and vision that had not been discussed since ARS Nova 2000. Her most prominent recent contribution was to completely revamp the ARS web site, a mammoth undertaking that came on line (complete) just a few weeks before her death.

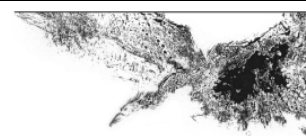
An accomplished musician, with skills in a range of instruments, Lynch played in her own local recorder trio, The Three Temperaments, and was a long-time participant in three larger groups, a Recorder Orchestra, a Loud Band and a Renaissance Band, all directed by Portland's Phil and Gayle Neuman. Phil recalls, "Jeanne attended our classes at the Community Music Center for many years and was willing and able to cover any part with a recorder, rackett, douçaine, shawm, or cornamuse. One evening between classes she asked if I would consider offering a class in making instruments from vegetables. Although I had never made a vegetable instrument, who could have said no to Jeanne?" (Several such popular classes ensued.)

She was said never to have turned down an opportunity to play recorder or her favorite double reeds. She was a keen attender of workshops, and seemed especially to enjoy the Next Level recorder workshop at Hidden Valley, CA, and the Winds and Waves workshop in OR. In these, as with the CGEMR, she was always ready to play after-hours, and traveled ready with a large selection of music. She seemed particularly fond of her Kùng great bass, which she usually volunteered to play in consorts of which she was part.

Workshops also gave Lynch an opportunity to express her talent for humor and unconventional arrangements of music and of drama. She was a skilled *raconteuse* and told long entertaining stories over glasses of wine, when music-playing was done for the day.

She was quite a "ham" and loved open mic sessions. She could be relied on to spend time inventing and preparing interesting and unusual material for these sessions—like *House of the Rising Sun*, blues for recorders, voices and violin. Her impish grin and Texas drawl always were essential components of her performances: "As y'all can tell from my accent, ah'm from Portland."

A human dynamo in all she did, Lynch was capable of huge amounts of work across a broad spectrum of activities. She did it all with great creativity—and finished on time. To



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Jeanne Lynch in her element: holding her Küng great bass, with friends at Columbia Gorge

see her face at the outset of any gathering was a joy and a guarantee that it would be successful and enjoyable.

Tish Berlin commented: “Jeanne Lynch was one of those larger-than-life people—she lit up a room with her laugh, and her infectious love of music and people and life. For me and Frances [Blaker], Jeanne was not only a friend, but also a mentor and valued advisor. Jeanne left us many gifts, not the least of which is a smile or outright guffaw when I remember something she said or did, or even just remember her smile, that smile that lit up the hearts of everyone in the room.”

San Francisco poet Lydia Fredkin captured the essence of her sparkle in a poem written about her death:

Jeanne

*The book I wished would never end
The comedy that left me rolling on the floor
The symphony whose strains suffuse my head
The play of three acts when I'd hoped for four.
It's true—
The class act makes an exit while the fans still beg for more.*

Composer Frances Blaker has written a piece in Lynch's honor, *Un morceau de Jeanne* (published by Lost in Time Press), which debuted at the ARS Festival in Portland, and which similarly captures the essence of this remarkable “Renaissance woman.”

The ARS and recorderists across North America will miss Jeanne Lynch, an exemplary citizen of our community who was prepared to devote herself unselfishly to furthering our music and our goals, and to demonstrating through her own life what a great time life affords.

Tony Griffiths, ARS Secretary

Thanks to Steve Lynch and Susan Campbell, and to Phil and Gayle Neuman and Tish Berlin for providing some of the material used in this article. Thanks also to Lydia Fredkin for permission to reproduce her poem. The photographs were taken by William Stickney Photography and by Molly Warner, both of Seattle, WA. See <http://obits.oregonlive.com/obituaries/oregon/obituary.aspx?pid=166616535#fbLoggedOut> for more.

COMPACT DISC REVIEWS

Reviewed by Tom Bickley,
tbickley@metatronpress.com



**RECORDER
FIREWORKS:
MUSIC FOR
RECORDER
AND HARPSI-
CHORD
BY BRITISH**

**COMPOSERS, JOHN TURNER,
RECORDER; IAN THOMPSON,
HARPSICHORD.** Prima Facie
PFCD010, 2012, 1 CD, 73:30. Abt.
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Virtuosic music pours out of the 25 tracks (nine compositions) on this disc. In many ways this continues the “conversation” aspect of the Breve disc reviewed in the last *AR*. While John Turner’s—and to a lesser extent, harpsichordist Ian Thompson’s—playing

are known to *AR* readers, the British composers they perform here are not as familiar. With one exception, these are pieces written for this recording.

The exception is Edmund Rubbra’s elegant *Meditazioni sopra “Couers Desoles,”* a sonic essay on fragments from Renaissance composer Josquin des Prez’s chanson. The breadth of expression and demands on the musicianship of both recorder player and harpsichordist strike me as the conceptual root from which the other music on this disc grows.

The earliest work dates from 1949 (Rubbra) and was written for Carl Dolmetsch and Joseph Saxby. David Lord’s *Miniature Suite* is a 2011 revision of a piece written for David Munrow and Christopher Hogwood in 1969. Other pieces date from the first 11 years of the 21st century.

While not all stand up to the quality of the Rubbra, all have clear tonal centers, distinctly dance-rooted rhythms and will appeal to a wide

Innovation within tradition

range of listeners. Particularly ear-catching is Robin Walker’s *Untitled* for soprano and harpsichord. Recorders used on this CD range from tenor to soprano, and registrations employed on the harpsichord vary as well.

Fireworks is an apt description of the technique audible in both performers’ work here.



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**THE ROSE TREE: MUSIC IN
MEMORY OF BASIL DEANE.** Prima Facie PFCD005, 2010, 1 CD, 77:57. Abt. \$20, [http://ascrecords.com/
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Performers on both CDs above:
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RICHARD SIMPSON, OBOE;
RICHARD HOWARTH, VIOLIN;
RICHARD TUNNICLIFFE, VIOLA DA
GAMBA; JONATHAN PRICE, ’CELLO;
IAN THOMPSON, HARPSICHORD**
(also piano on *The Rose Tree*).

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2006). Both discs brim over with a particularly British idiom of late-20th/early-21st-century compositions: tuneful, evocative, rhythmically vital, and particularly notable in their combination of approachability and sophistication.

The quartet of recorder, oboe, violin and cello (expanded to include harpsichord, and with some pieces using piano or gamba) seems an ideal complement to Lesley-Jane Rogers's soprano voice. While the *Recorder Fireworks* disc focuses on Turner's virtuosic solo playing, these discs show his virtuosic ensemble work.

See an interview with John Turner at <http://ascrecords.com/primafacie/tv.html>



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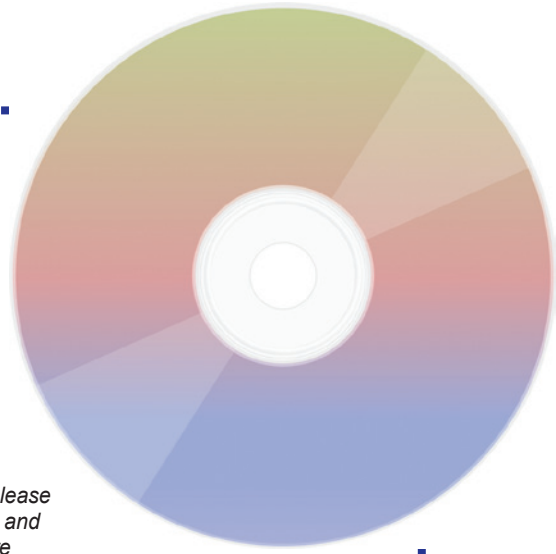
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Many of the pieces integrate the alto recorder, some use tenor recorder—yet the ones that stand out most incorporate soprano recorder. Of special note on *The Rose Tree* are Manduell's *Verses from Calvary*, Geoffrey Poole's *After Long Silence* (notice the vigorous tenor recorder articulations/attacks!) and Lennox Berkeley's *Una and the Lion*. On *Orbits and Tangents*, the high, sustained notes supporting the setting of Wordsworth by Philip Grange held my attention.

The program notes include texts of the songs and insightful comments on the compositions themselves. All recorder players can discover new repertory in these discs, enjoy Turner's musicianship, and hear how wonderfully the recorder is at home in mainstream newly-composed art music.

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That something remarkable is going on leaps out from the beginning of *Joyful Sighs* ..., with a quotation both textual and musical from Jacques Arcadelt's 16th-century madrigal *Ahimè dov'è'l bel viso*. This occurs in the genre of alternative/pop music.

Mark Davenport, son of American early music pioneer LaNoue Davenport (1922-99), is accomplished not only as a scholar of early music and as a recorder

Mark Davenport ... is accomplished not only as a scholar of early music and as a recorder performer, but also as a singer/songwriter.

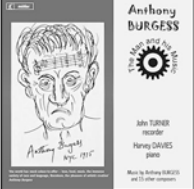
performer, but also as a singer/songwriter. The sound is similar to his earlier CD *Full Circle: Songs on the Carousel of Time I* (2009), though in *Joyful Sighs* ... the connections to early music are explicit in lyrics, melodies and harmonies.

As Davenport points out in the succinct but helpful notes, the 11 tracks form a three-section song cycle, moving from despair/death/loss, through new beginnings, and concluding with love. The affect of the songs links so well to one another in sequence that I've found it difficult to listen to any one track in isolation.

On the sonic surface, any of these tracks could fit easily on alternative/pop radio, but to those of us immersed in early music, we recognize familiar tunes within the rich production and timbres of pop-style vocals, acoustic guitars, piano, percussion and bass. Tenor and bass Renaissance recorders, multi-tracked into the mix, bring out the connections.

A lyric sheet with the disc identifies the sources: Jacques Arcadelt, Nicolas Gombert, William Byrd, Alonso Lobo, and an anonymous 17th-century source. The lyrics and music provide a deeply moving journey for the listener.


Many of us live our musical lives in more than one musical genre. As I move among my comrades in academia, community and church music, I find that recorder playing is central to what I do, and my study of early music provides clarity, insight and pleasure. In his own unique way, Mark Davenport brings several of his musical communities together in a remarkably creative and effective venture.



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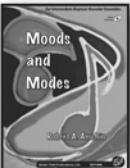


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John Turner at 70: An Interview

The name of English recorderist John Turner is likely familiar to anybody with even a passing interest in contemporary music for the recorder.

Educated in both music and law, he embarked on a career as a lawyer, acting in particular on behalf of many musicians and musical organizations in the UK. During these years, he continued his musical activities, among them playing with David Munrow's pioneering Early Music Consort of London.

For some years, Turner has devoted his efforts entirely to music, maintaining a very active schedule as performer, recording artist, editor, composer, teacher and general evangelist for the cause of contemporary recorder music. He has also taught at a number of universities in the UK, and has served as a trustee on many musical boards and foundations.

To date Turner has given premieres of more than 500 new recorder compositions—most all of them written for him—which is surely more than any other recorderist in music history. The composers he has championed range from some of the most prominent names in music to beginning composition students. Though Turner has been involved with Baroque music for his whole career (and continues to perform early works), it is his tireless efforts with the music of our time that surely form the core of his musical identity.

Many works from this large body of music have been published in anthologies and series he edits for Forsyth and Peacock Press. In other cases, the works have been published by the respective composers' usual publishers.

In this, his 70th birthday year, I posed a few questions to Turner about his activities and interests.

Turner has given premieres of more than 500 new recorder compositions—most all of them written for him—which is surely more than any other recorderist in music history.

With your many premieres and commissions, has there been an overarching philosophy behind your endeavors and the composers with whom you've chosen to work?

Yes—to get real (mainstream) composers (and not just “recorder only composers”) to write for the instrument, and to appreciate its very special and idiosyncratic character.

As you know the recorder has a bad image problem (trying to get orchestras to play recorder concertos and music clubs to accept recorder recitals—particularly with non-Baroque music—is always an uphill struggle). Composers, though, generally accept and relish the challenge of writing for the instrument—I prepared some time ago a guide for them as to what to do (ranges, notes to avoid, problems of dynamics, effects, etc.), and I get asked for this very often, as orchestration manuals usually ignore the instrument. I am in the process of revising it and making it into a booklet, so it will be more readily available.

Even Leonard Bernstein was unsure of the ranges in his *Variations on an Octatonic Theme*, as his correspondence with its dedicatees made clear! He was by no means alone!

And of course I love playing modern works, of all styles, from light music to avant-garde (provided it is good of its kind and enjoyable to listen to). But I adore Baroque too, and have just recorded the John Blow *Ode* with

By Carson Cooman

The author is an American composer with a catalog of hundreds of works in many forms—from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents in venues that range from the stage of Carnegie Hall to the basket of a hot air balloon. Cooman's work appears on over 40 recordings, including 19 complete CDs. For more information, visit www.carsoncooman.com.

As an active concert organist, Cooman specializes in the performance of contemporary music. Over 130 new works have been composed for him by composers from around the world. Since 2006, he has served as Composer in Residence for Harvard University's Memorial Church.

You may read his Music Reviews in AR.



James Bowman and Robin Blaze for Divine Art. It has also been exciting to discover previously unknown recorder pieces, such as the now well-known Handel F Major *Trio Sonata* for two recorders and continuo, the Rawsthorne *Suite* (Forsyth), the Antony Hopkins *Pastiche Suite* (Schott), John Parry's *Nightingale Rondo* (the only substantial British concert work for a fipple flute from the 19th century; Peacock), Robin Orr's *Fugue in C* (the earliest concert work of the British recorder revival), and the Herbert Murrill *Sarabande* (Oxford University Press).

What do you feel that the recorder in particular and its sound brings to contemporary music?

Colors—and many of them, very varied. Just listen to what the wonderful Peter Hope does in his *Birthday Concerto!*

When combining the recorder with other instruments or voices, do you have any particular favorite(s) in terms of combinations/scoring? Are there blendings that you feel work especially well?

I particularly love works with voice—usually soprano or countertenor, as it gives the opportunity for me to react to both the singer and the text. Particular favorites here are William Alwyn's *Seascapes*, Kenneth Leighton's *Animal Heaven* (words by Walt Whitman and James Dickey), three song cycles for soprano and recorder by John Joubert (I gave the premiere of the latest, *Three Villanelles*, to words by the poet Wendy Cope in October in the 2013 Alwyn Festival in Suffolk), and Gordon Crosse's *Verses* (in memory of my late friend David Munrow).

But solo recorder, recorder and harpsichord, recorder and piano (shows off the composer's ability to balance the instruments in a very revealing way!), recorder and guitar, and recorder and string quartet all appeal strongly too.

What have you done when confronted with a piece/project where the music does not seem to work very effectively for the instrument?

Quite frequently I am involved with the composer from a very early stage, trying out bits and suggesting alternatives, and I like to do that. That is absolutely essential if the work is of an unconventional nature such as Anthony Gilbert's amazingly inventive recorder concerto *Igorochki*. And I never feel shy about telling a composer when he gets it wrong—he is usually very grateful!

Due to your location and many friends in the British music world, the majority of the music you've premiered has been by British composers. However, I do know you've had some collaborations with Americans—and since this is American

Recorder magazine, could you tell us a bit about some of those?

I have just recorded on the Prima Facie label a very moving recorder concerto, *Angels and Fireflies* by Kevin Malone, an American composer who is head of composition at Manchester University. He was a pupil of Morton Feldman, William Bolcom and Leslie Bassett. Several of his works have been commemorations of the events of 9/11, and this particular piece refers to the plane that came down in Pennsylvania.

In November I had a 70th birthday concert in Manchester consisting of American music, including the Bernstein—which, thanks to the composer's biographer Humphrey Burton, who is a personal friend, I had the privilege of playing in the Isle of Man at the Mananan Festival and recording on CD.

In addition the program included *The Radio Song* by Kevin Malone (a conspectus of a generation of pop music!); the song with recorder which Ned Rorem wrote for me to celebrate another good friend, Wilfrid Mellers; and the first performances of a new pieces by Jeff Harrington and the Harvard-trained Richard Whalley.

Also music by Charles Ives and Henry Cowell (who himself wrote much recorder music, as I was many years ago advised by my recorder-playing university friend Joscelyn Godwin when he was researching Cowell's life and music). And of course there is your good self, whose solo pieces I played at Manchester's Bridgewater Hall and enjoyed enormously.

In addition to your performing/commissioning/premiering, you also compose music yourself. Did you begin composing early on in your musical life, or was it a later addition? What are your goals in your own compositions?

I just enjoy composing when inspiration strikes! I have done so since my childhood, and I am really a composer

manqué. But there is no point in writing if it does not give pleasure to others. I am very lucky in that some of my pieces, published by Forsyth in Manchester, have been in the standard recorder examination syllabuses for some 40 years now (can't quite believe it!). I wrote another set last year for my friend Nicholas Marshall's 70th birthday (*Three Salutes*), and I have just composed *A Short Sprint* for the young Japanese recorder player Hidehiro Nakamura (who put some of my earlier pieces on YouTube)—there is a version of that for euphonium and piano too, which will shortly be recorded. All these new pieces are being published by Forsyth here in Manchester.

And I try and manage to write a carol each year for my Christmas cards—several have been broadcast on [BBC] Radio 3. I hope I write in my own personal style, but make no claims that I am much of a composer—I only wish I were!



What projects do you have planned for the future?

More of the same, including adding to my series of publications with both Peacock Press and Forsyth, and more recordings of unknown repertoire.

TURNER DISCOGRAPHY: CDs featuring John Turner

Some pieces below have appeared in *AR* Music Reviews over the years; to search for a specific piece, go to www.americanrecorder.org and search within quote marks for either "John Turner" or a piece's title.

A few of Turner's pieces are available to hear at www.youtube.com/user/HidehiroRecorder

KEY to abbreviations: sop=soprano voice; ct=countertenor voice; bar=baritone voice; bsn=bassoon; hc=harpsichord; pno=piano; perc=percussion; guitar=guitar; cond=conductor; ens=ensemble; orch=orchestra; qt=quartet

William Alwyn – Chamber Music and Songs (Naxos 8.570340, 2007).
Madeleine Mitchell, violin; Roger Chase, viola; Andrew Ball, pno;
Jeremy Huw Williams, bar; Iain

Continued on following pages



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Burnside, pno; Bridge String Qt.
Chaconne for Tom (rec, pno)

*William Alwyn – Mirages and other
song-cycles* (Naxos 8.570201, 2008).
Elin Manahan Thomas, sop; Jeremy
Huw Williams, bar;
Iain Burnside, pno.
Alwyn: *Seascapes* (sop, rec, pno)

*Ancient Sorceries: Music for countertenor and
recorder* (Guild GMCD 7348, 2010).
Nicholas Clapton, ct; Ian Thompson,
hc; Jonathan Price, 'cello.
Richard Steinitz: *Hymn to Apollo
at Delphi* (ct, rec, hc)
Arthur Butterworth: *Ancient Sorceries*
(ct, rec, hc)
Stephen Hough: *Three Grave Songs*
(ct, rec, 'cello)
Nicholas Marshall: *Cat and Mouse*
(ct, rec, hc)
John McCabe: *Two Latin Elegies* (ct,
rec, 'cello, hc, bells)
John Gardner: *Six by Four*
(ct, rec, 'cello, hc)
John Joubert: *Crabbed Age
and Youth* (ct, rec, 'cello, hc)

Animal Heaven (Metier MSVCD92036,
2000). Alison Wells, sop; Ketih
Elcombe, hc; Jonathan Price, 'cello.
Edward Harper: *Lights Out* (sop, rec,
'cello, hc)
Lyell Cresswell: *A Prayer to Appease
the Spirit of the Land* (sop, rec)
Kenneth Leighton: *Animal Heaven*
(sop, rec, 'cello, hc)
Sally Beamish: *Four Findrinny Songs*
(sop, rec)

Roger Williams: *Oh! Mr. Lear*
(sop, rec, 'cello, hc)
David Johnson: *God, Man & the
Animals* (sop, rec, 'cello, hc)

Arnell and Hoffman – Aural Fixations
(Verda Publ., 2001). Landolfi String
Qt; David Pugsley, Christopher
Knowles, Francesca Fraser, rec.
Richard Arnell: *Quintet (The
Gambian)* (rec, string qt)
Donald Hoffman: *Prelude;
Fancy; Madrigal; Bugiwugimente*
(all for rec qt)

*Malcolm Arnold – Bright Jewels: Music
from the 1940s and 50s* (Maestro
MSV0214, 2CD set, 2007). Claire
Fillhart, flute; Sally Richardson,
oboe; Linda Merrick, Karen Slack,
clarinet; Laurie Ashworth, sop;
Sarah Gage, others, perc; Julina
Hellaby, Peter Noke, Claire
Dunham, pno; Kingfisher Chorale.
Sonatina, Op. 41; Solitaire (both for
rec, pno)

Malcolm Arnold – Orchestral Works (Naxos
8.572640, 2011). Raphael Wallfisch,
'cello; Northern Chamber Orch.;
Manchester Sinfonia.
Fantasy, Op. 140 (rec, string qt)

*Aspects of Nature – Music for recorder
by English and Scottish composers*
(Olympia OCD714, 2002). Peter
Lawson, pno; Eleanor Maynell, sop;
Tom Dunn, viola.
Gordon Crosse: *Watermusic* (rec, pno)

William Alwyn: *Seascapes* (sop, rec,
pno)
Robert Crawford: *Variations on a
Ground* (rec, pno)
Robin Orr: *Three Pastorals* (sop, rec,
viola, pno)
David Dorward: *Whigmaleerie* (rec,
pno)
David Dorward: *The Long, the Short
and the Tall* (rec, pno)
Arnold Cooke: *Three Flower Songs*
(sop, rec)
Robin Holloway: *A Wayside Daisy*
(rec, pno)
John McLeod: *Rainbow* (rec, pno)
Robert Crawford: *Three Two-part
Inventions* (rec, viola)
Robin Orr: *Rondeau des Oiseaux*
(solo rec)
Benjamin Britten: *I Wonder as
I Wander* (sop, rec)

*Autumn Sequence – The Music of Douglas
Steele and his circle* (Campion Cameo
2040/02, 2CD set, 2005). Carlisle
Cathedral Youth Choir and
Choristers; Chethams Lower School
Choir; Richard Baker, narrator;
Jeremy Suter, organ; Dalston
Handbell Ringers; Stephen Hough,
pno; John Powell, bar; Vanessa
Williamson, mezzo-sop; Michael
Hancock, tenor; Peter Lawson, pno.
Arnold Cooke: *Five Songs for William
Blake* (bar, rec, pno)
Philip Cowlin: *Lament* (rec, pno)
Martin Bussey: *Scherzetto* (rec, pno)
Stephen Hough: *Elegy* (rec, pno)
Emma Hancock: *Pupazzetto*
(rec, pno)

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Steele: *Autumn Sequence*
(soloists, choir, instrumental ens)

Birdsongs in Silence – A Musical Portrait of Beth Wiseman and Geoffrey Poole (Prima Facie PFCD001, 2010). John Turner and Friends: Lesley-Jane Rogers, sop; Jonathan Price, cello; Geoffrey Poole, pno; Okeanos, Camerata Qt.
Geoffrey Poole: *Snow Mountain Piper* (solo rec); *After Long Silence* (sop, rec, cello); *Canto 2: Dante's Eagle* (sop, rec, cello, pno)
Beth Wiseman: *Blow of Your Breath* (sop, rec); *October* (sop, rec, cello, pno); *Dances on my Grave* (rec, string qt)

British Recorder Concertos (Dutton CDLX 7154, 2005). Camerata Ensemble, Philip McKenzie, cond.
Peter Hope: *Birthday Concerto* (rec, strings, perc)
David Beck: *Flute-à-Beck: Concerto* (rec, strings, harp)
Hans Gál: *Concertino, Op. 82* (rec, strings)
David Ellis: *Divertimento Elegiaco, Op. 54a* (rec, strings, harp, marimba)
Ian Parrott: *Sinfonia Concertante* (rec, violin, strings, perc)
David Dubery: *Mrs. Harris in Paris* (rec, string orch)

Anthony Burgess – The Man and his Music (Metier 77202, 2013). Harvey Davies, pno. All works for rec, pno.
Anthony Burgess: *Sonatina* [publ. by

the ARS]; *Tre Pezzetti; Sonata No. 1 in C; Siciliano*
Nicholas Marshall: *Sonata*
Alan Gibbs: *Blithe Spirit*
Gordon Crosse: *The Thing with Feathers*
Wilfred Josephs: *Sonatine, Op. 4*
Barry Ferguson: *The Untamed has a Language but no Words*
David Dubery: *Sonata*
Alan Rawsthorne (arr. David Ellis): *Interludes from Hamlet*
Roy Heaton Smith: *Sonatina alla Fantasia, Op. 23*
Herbert Murrill: *Sarabande*
Peter Pope: *Sonatina*
Dick Blackford: *Sonata alla Danza*
Christopher Wright: *Sonata*
Matyas Seiber: *Pastorale*
John Sullivan: *Joie de Vivre*

Carolling – A Celebration for Walter and Ida Carroll (Forsyth FS004, 2002). Alison Wells, Keith Swallow, others. Rec, pno unless noted.
Dorothy Pilling: *February; Jenny Kiss'd me* (both plus sop)
Terence Greaves: *Melancholy Piper*
Michael Zev Gordon: *Dolce*
John McLeod: *Rainbow*
Michael Ball: *Carolling*

Celtic Magic: Chamber Music and Songs by Peter Crossley-Holland and his Circle (Campion Cameo 2026, 2003). Lesley-Jane Rogers, sop; Richard Simpson, oboe; Keith Swallow, pno; Richard Howarth, violin; Tom Dunn, viola.

Crossley-Holland: *Ode to Mananan* (rec, pno); *Two Songs* (sop, rec, pno); *Trio* (rec, oboe, viola)
David Cox: *The Magical Island* (sop, rec, pno)

A Clockwork Operetta – music by Kevin Malone (Metier MSV28543, 2013). Manchester Sinfonia, Richard Howarth, cond.
Angels and Fireflies (rec, string orch)

A Concert for David Cox's 80th Birthday (Postern Park Digital PPD003, 1996). Alison Wells, sop; Keith Swallow, pno; The Chantry Choir, James Whitbourn, cond.
Rec, pno unless noted.
David Cox: *Mr. Playford's Musical Banquet; A Cornish Carol; A Hedonist of Ancient Greece* (plus sop)
Anthony Gilbert: *Chant-au-Clair*
Alison Cox: *Da Capo*
Arnold Cooke: *Three Flower Songs* (sop, rec)
William Alwyn: *Seascapes* (plus sop)

David Dubery – Songs and Chamber Music (Metier MSV28523, 2011). Adrienne Murray, mezzo-sop; Peter Dixon, cello; Richard Simpson, oboe; Richard Williamson, viola; Graham Salvage, bsn; Craig Ogden, guit; Paul Janes, David Dubery, pno.
Three Songs to Poems by Robert Graves (voice, rec, pno)
Suite from Degrees of Evidence (rec, oboe, viola)
Two Stopfordian Impressions (rec, pno)
Escapades (rec, bsn, pno)

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Harlequinade (rec, guit)
Mrs. Harris in Paris (rec, pno)

English Recorder Concertos (Sanctuary
ASV White Line WHL2143, 2002).

Royal Ballet Sinfonia, Gavin
Sutherland, cond.

John Gardner: *Petite Suite*,
Op. 245 (rec, string orch)

John McCabe: *Domestic Life*
(rec, string orch, xylophone)

Peter Lawson: *Song of the Lesser*
Twayblade (rec, string orch)

Kenneth Leighton: *Concerto*,
Op. 88 (rec, hc, string orch)*

Philip Lane: *Suite Champetre*
(rec, string orch, harp)

Wilfrid Mellers: *Aubade*
(rec, string orch, perc)

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of Timeless English Concertos
(Sanctuary RSB 505, 5CD set)

Fantasing: Chamber Music from Wales
(Campion Cameo 2038, 2004).

Richard Simpson, oboe; Graham
Salvage, bsn; Janet Simpson, hc/pno.

Ian Parrott: *Fantasing on a Welsh*
Tune (rec, oboe, bsn, pno);

Portraits (rec, pno)

Alun Hoddinott: *Lizard: Variants*
(solo rec)

William Mathias: *Concertino*,
Op. 65 (rec, oboe, bsn, hc)

Jeffrey Lewis: *Risoluto*
(rec, oboe, bsn, pno)

Flights of Fancy: A Celebration of the music
of David Beck (Prima Facie
PFCD011, 2012). The New World
Ensemble; Keith Swallow, pno; Ian
Thompson, hc; Richard Baker,
reciter; others.

Flights of Fancy (rec, hc)

Petite Suite (rec, string qt)

Carol Variations (rec, string qt)

A Dunham Pastoral (rec, pno)

A Christmas Vocalise for JM; Vocalise
No. 2 (both for sop, rec, oboe, violin,
cello)

Flying Kites – A Trafford Miscellany
(Campion Cameo 2044, 2005).

Richard Baker, narrator; Keith
Swallow, pno; Damien Harron, perc.
Rec, pno unless noted.

Sasha Johnson Manning: *Flying*
Kites

Robin Walker: *Four Nursery*

Rhymes (plus reciter)

David Beck: *A Dunham Pastoral*

Martin Ellerby: *River Dances*
James Langley: *Five Shakespeare*
Dances (solo rec)

Christopher Cotton: *Rural Rondo*

Anthony Gilbert – Dream Carousels and
other Works (NMC D068, 2000).

Peter Lawson, pno; RNCM New
Ensemble, Clark Rundell, cond.,
others.

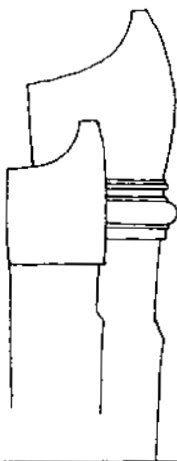
Igórochki – Concertini
(rec, chamber ens)

Gradi – the Music of John Manduell (ASC
CS CD47, 2002). Claire Bradshaw,
mezzo-sop; Henry Herford, bar;
Craig Ogden, guit; Renna Kellaway,
pno; The New Ensemble, Clark
Rundell, cond; Nossek String Qt.
Variations on a Trio Tune (solo rec)
Into the Ark (mezzo-sop, rec, guit)

Grains of Sand – Music by and for Wilfrid
Mellers (Cameo 2051/52, 2CD set,
2006). Lesley-Jane Rogers, sop;
Craig Ogden, guit; Peter Lawson,
pno; Manchester Camerata
Ensemble, Philip Mackenzie, cond.
Mellers: *The Echoing Green* (sop,
rec); *The Happy Meadow* (rec, guit);



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- A Fount of Fair Dances* (rec, string orch)
 Robin Walker: *Reflection* (sop, rec, guit); *Dances from The Bells of Blue Island* (rec, violin, 'cello)
 Peter Sculthorpe: *Koori dreaming* (rec, guit)
 Philip Grange: *A Spectre Scene* (sop, rec)
 David Matthews: *The Two Cuckoos* (solo rec)
 John Paynter: *Of Time and Place* (sop, rec, pno)
 Stephen Dodgson: *The Monk and his Cat* (sop, rec, pno)
 Howard Skempton: *Feste's Song* (sop, rec, guit)
 Ned Rorem: *Sound the Flute* (sop, rec, pno)
- Hat Box* (Campion Cameo 2020, 2003).
 Neil Smith, guit. All works rec, guit.
 Alan Bullard: *Hat Box*
 Stepan Rak: *Arioso*
 Anon: *Greensleeves to a Ground*
 Ernest Tomlinson: *Chadkirk Idyll*
 David Ellis: *Fred's Blue Ginger Staircase Music, Op. 72*
 John Golland: *New World Dances, Op. 62*
 Pieter de Vois / Anon: *3 pieces from "t'Uitnement Kabinet"*
 John Duarte: *Un Petit Jazz, Op. 92; Un Petit Bis, Op. 92a*
 Peter Hope: *Bramall Hall Dances*
- Here We Come A-piping – songs and instrumental music of Nicholas Marshall* (Forsyth FS003, 2000). James Bowman, ct; Alison Wells, sop; Helen Sanderson, Neil Smith, guit; Keith Swallow, pno.
Four Haiku (solo rec)
Carousel (sop, rec, pno)
Spring Morning with Birds (solo rec)
A Playford Garland (rec, guit)
Six Folksongs (ct, rec, pno)
- High Barbaree – The music of Stephen Dodgson* (Campion Cameo 2032, 2004). Lesley-Jane Rogers, sop; Graham Salvage, bsn; Craig Ogden, guit; Pamela Nash, hc.
High Barbaree (rec, guit, hc)
Venus to the Muses (sop, rec, bsn, hc)
Shine and Shade (rec, hc)
Warbeck Trio (rec, bsn, hc)
- Antony Hopkins: *A Portrait* (Divine Art DDA21217). Lesley-Jane Rogers, sop; James Gilchrist, tenor; Paul Barritt, violin; Matthew Jones, viola; Philip Fowke, Michael Hampton, Janet Simpson, pno. Rec, pno unless noted.
 Hopkins: *Suite descant; Pastiche Suite; Three Seductions; Three Dances from Back to Methuselah; Three French Folksongs* (plus sop); *I've lost my Love* (plus sop); *Melancholy Song* (plus sop)
 Andrew Plant: *On How to Sing* (plus sop)
 David Matthews: *A Little Pastoral* (solo rec)
 David Dubery: *Evening in April* (plus sop)
 Anthony Gilbert: *Above all that*
 Gordon Crosse: *CantAHTa* (plus sop)
 David Ellis: *Head Music*
 Joseph Phibbs: *Pierrot* (plus sop)
 Elis Pehkonen: *Pieds en l'air*
- I Thirst – Robin Walker* (Riverrun RVR CD 66, 2003). Peter Lawson, pno; others. Both works rec, pno.
Mr. Gilbert dines at the Modern Hindu Hotel; His Master's Voice
- An Image of Truth – the Music of David Ellis* (ASD CSCD6, 1999). Alison Wells, sop; Keith Swallow, pno; Keith Elcombe, hc; Jonathan Price, 'cello; Joanna Patton, clarinet; William Byrd Singers, Stephen Wilkinson, cond; Coull String Qt.
Divertimento Elegiaco, Op. 54 (rec, 'cello, hc)
A Little Cantata (sop, rec)
An Image of Truth (sop, rec, pno)
- English Recorder Music* (Olympia OCD667, 2000; Naxos 8.572503, 2010). Royal Ballet Sinfonia, Edward Gregson, Gavin Sutherland, conds. Rec, string orch unless noted.
 Philip Lane: *Suite Ancienne*
 Malcolm Arnold: *Concertino, Op. 41a*
 Thomas Pitfield: *Concerto* (plus perc)
 Edward Gregson: *3 Matisse Impressions* (rec, strings, harp, perc)
 David Lyon: *Concertino*
 Thomas Pitfield: *3 Nautical Sketches*
 Ian Parrott: *Prelude and Waltz*
 Alan Bullard: *Recipes*
- Evocation: String and Orchestral Music by Christopher Wright* (Dutton CDLX 7240, 2009). Manchester Sinfonia, Christopher Wright, cond.
Divertimento (rec, string orch)
- Peter Hope – Songs and Chamber Music* (Dutton CDLX7192, 2007). James Bowman, ct; Craig Ogden, guit; Stephane Rancourt, oboe; Graham Salvage, bsn; David Francis, hc; Peter Lawson, pno; Manchester Camerata Ensemble.
Bramall Hall Dances (rec, hc, 'cello)
A Herrick Garland (ct, rec, hc, 'cello)
- Jigs, Airs and Reels – Music for recorder and string quartet* (Campion Cameo 2034, 2004). Camerata Ensemble. Rec, string qt unless noted.
 Franz Reizenstein: *Partita, Op. 13A* (rec, string trio)
 John Jeffreys: *Prelude and Jig for John Turner*
 Malcolm Arnold: *Fantasy*
 William Lewarne Harris: *Quintet*
 Robin Walker: *Dances from The Bells of Blue Island* (rec, violin, 'cello)
 Edward Gregson: *Romance*
 Philip Cowlin: *Concertino*
 Ernest Tomlinson: *Chadkirk Idyll*
 John Veale: *Triptych*
- John Joubert – Four Song-Cycles* (Toccat Classics TOCC0045, 2007). Lesley-Jane Rogers, sop; Richard Tunnicliffe, 'cello; John McCabe, pno.
The Hour Hand, Op. 101 (sop, rec)
Improvisation, Op. 155 (rec, pno)
The Rose is Shaken in the Wind, Op. 137 (sop, rec)
- John and Peter's Whistling Book* (Forsyth FS001/002, 2CD set, 1998). Peter Lawson, pno. All works rec, pno.
 Geoffrey Poole: *Skally Skarecrow's Whistling Book*
 Michael Ball: *Prospero's Music*
 Alan Bullard: *Recipes*
 Alan Rawsthorne: *Suite*
 Nicholas Marshall: *Caprice*
 Douglas Steele: *Song*
 Robin Walker: *A Book of Song and Dance*
 Walter Leigh: *Air*
 Arnold Cooke: *Capriccio*
 Anthony Gilbert: *Farings*
 John Turner: *Four Diversions*
 David Ellis: *Shadows in Blue*
 John Golland: *Divertissement; New World Dances*
 Kevin Malone: *Saturday Soundtrack*
- Letters to the World – Music by George Nicholson* (Metier MSVCD92062, 2000). Alison Wells, sop; Jonathan Price, 'cello; Keith Elcombe, hc; Peter

Lawson, George Nicholson, pno;
Philip Edwards, clarinet.
Spring Songs (solo rec)
Letters to the World (sop, rec, 'cello, hc)

Sasha Johnson Manning – The Manchester Carols (The Manchester Carols Publ. Co. TMC CD1, 2007; Naxos, 8.572469, 2009). The Manchester Carollers, Northern Chamber Orch., with Turner, Laura Robinson, rec.

Mixed Doubles – Double Concertos by Gordon Crosse and John Manduell (Metier MSV77201). Michael Cox (flute), Matthew Jones (viola), Richard Simpson (viola), Alison Teale (cor anglais)
Crosse: *Brief Encounter* (oboe d'amore, rec, strings); *Fantasia on Ca' the Yowes* (rec, harp, string orch)

Orbits and Tangents – A Celebration for Sir John Manduell (Prima Facie PFCD004, 2010). Lesley-Jane Rogers, sop; Richard Simpson, oboe; Richard Howarth, violin; Richard Tunnicliffe, viola da gamba; Jonathan Price, 'cello; Ian Thompson (hc).
Sop, rec, oboe, violin, 'cello unless noted.
Gordon Crosse: *Three Kipling Songs*
Edward Gregson: *Remember*
Philip Grange: *Time Softly Treads*
Anthony Gilbert: *En Bateau, d'apres Watteau*
Anthony Gilbert: *Ondine* (minus oboe)
Sally Beamish: *Nightingale* (plus hc)
Elis Pehkonen: *The Inward Eye* (plus hc)
David Beck: *Vocalise No. 2*

Over The Water – Music for recorder and string orchestra (Dutton CDLX7191, 2007). Manchester Camerata Ensemble, Philip Mackenzie, cond.
Rec, string orch unless noted.
Franz Reizenstein: *Partita, Op. 13b*
Gordon Crosse: *Watermusic*
Arthur Butterworth: *Réverie, Op. 113a* (plus harp)
Antony Hopkins: *Suite* (plus harp)
Francis Jackson: *Moonrise*
Arnold Cooke: *Divertimento*
Michael Hurd: *Three-Piece Suite*
Anthony Hedges: *Three Miniatures* (plus harp, perc)
Elis Pehkonen: *Concerto "Over the Water"*

The Music of Ian Parrott (Tabernacle TABIP1, 1997). Alison Wells, sop; Keith Swallow, pno.
Rec, pno unless noted.
Parrott: *Absence* (plus sop); *Arabesque and Dance, Happiness* (reciter, rec); *Awel Dyfi* (solo rec); *The Wrexham Pipers meet the Machynlleth Marchers, Songs of Renewal*
David Cox: *The Magical Island* (plus sop)
Anthony Gilbert: *Mid-Wales Light-whistle Automatic*
Geoffrey Bush: *Cradle Song* (plus sop)

Pied Piper: A Celebration of the life and work of David Munrow (1942-1976) (Campion Cameo 2082, 2009).
Lesley-Jane Rogers, sop; Nicholas Clapton, ct; Jonathan Price, 'cello; Ian Thompson, hc; Michael Harper, perc.
John Casken: *Sequence* (rec, bells)
Jane Wells: *Time Song* (ct, rec, 'cello)
Arnoldus de Lantins: *Tota Pulchra Es* (sop, ct, rec, 'cello, organ)
Elis Pehkonen: *The Song of the Turtle-Dove* (ct, rec, 'cello)
Dunstable: *Quam Pulchra Es* (sop, rec, 'cello, organ); *Alleluia* (sop, rec, hc, drum)
John Joubert: *Music for a Pied Piper* (ct, rec, cello, hc, chamber organ)
Gordon Crosse: *Verses in memoriam David Munrow* (ct, rec, 'cello, hc, bells)
Seleses: *En attendant* (ct, rec, 'cello, organ, bells)
Fronciaco: *Kyrie Tropes* (sop, ct, rec, 'cello, organ, drum)
Christopher Wright: *Munrow's Muse* (sop, ct, rec, 'cello, pno, hc, bells)

Pipings and Bowing – Lyrical English chamber music (Metier MSV28522, 2011). Peter Lawson, pno; Richard Howarth, violin; Jonathan Price, 'cello; Manchester Chamber Ens.
Michael Hurd: *Sonatina* (rec, pno); *Three Piece Suite* (rec, string quartet)
Robin Milford: *Three Airs, Sonatina; Christmas Pastoral* (all three rec, pno)
Dick Blackford: *Concerto* (rec, string qt)

The Music of Thomas Pitfield (RNCM TP3). Tracey Chadwell, sop; John McCabe, Janet Simpson, Keith Swallow, pno; Dennis Simons, violin; Richard Simpson, oboe.

Winter Song (sop, rec, pno)
Birds about the Morning Air (sop, rec, pno)
Rondo alla tarantella (rec, pno)
Three Nautical Sketches (rec, pno)

Alan Rawsthorne: Concerto for string orchestra (and other orchestral works) (Naxos 8.553567, 1999). Conrad Marshall, flute; Rebecca Goldberg, horn.
Suite for Recorder and String Orch. (orchestrated by John McCabe for rec, string orch)

Recorder Fireworks (Prima Facie PFCD010, 2011). Ian Thompson, hc. All works rec, hc.
Edmund Rubbra: *Meditazioni sopra Coeurs Desoles, Op. 67*
Elis Pehkonen: *Fireworks Music*
Derek Bourgeois: *Sonata, Op. 295*
Robin Walker: *Untitled*
David Beck: *Sonatina*
Peter Hope: *Geordie Tunes*
David Lord: *Miniature Suite*
Mervyn Burtch: *Sonatina*
David Ellis: *Fantaisie Epigrammatique, Op. 87*

Reflections – Music by Elizabeth Maconchy and Nicola LeFanu (Metier MSVCD92064, 2005).
Lesley-Jane Rogers, sop; Okeanos.
LeFanu: *A Travelling Spirit* (sop, rec)

The Rose Tree: Music in memory of Basil Deane (Prima Facie PFCD005, 2010). Lesley-Jane Rogers, sop; Richard Simpson, oboe; Richard Howarth, violin; Richard Tunnicliffe, viola da gamba; Jonathan Price, 'cello; Ian Thompson, hc, pno.
Basil Deane/Raymond Warren: *The Rose Tree* (sop, rec, 'cello)
Anthony Hedges: *Four Poems of W. B. Yeats* (sop, rec, 'cello, pno)
John McDowell: *On the Sussex Downs* (sop, rec, 'cello)
Elizabeth Poston: *Concertino da Camera* (rec, oboe d'amore, gamba, hc)
John Joubert: *A Woman Young, Old* (sop, rec, 'cello, hc)
Geoffrey Poole: *After Silence* (sop, rec, 'cello)
John Manduell: *Verses from Calvary* (sop, rec, oboe, violin, 'cello)
Lennox Berkeley: *Una and the Lion* (sop, rec, gamba, hc)

Sacred Physic – Music by Julia Usher (Metier MSVCD92066, 2003). Lesley-Jane Rogers, sop; Nikki Bloomfield, alto, oboe; Jonathan Price, 'cello; Janet Simpson, hc; Peter Lawson, pno. Usher: *Sacred Physic* (sop, rec, oboe, 'cello, hc) Usher: *Le Isole della Laguna* (rec, pno); *Invocation: Poor Naked Wretches* (alto, rec, 'cello, pno, rainstick)

Philip Spratley – Music for String Orch. (Toccata TOCC0088, 2009). Manchester Sinfonia, Philip Spratley, cond. Recorder Concertino: *A Gallery of Cats* (rec, string orch)

Thirteen Ways of Looking at a Blackbird: Music for rec, string quartet (Olympia OCD710, 2001). Camerata Ens. Rec, string qt unless noted. David Forshaw: *Thirteen Ways of Looking at a Blackbird* Leonard Bernstein: *Variations on an octatonic Scale* (rec, 'cello) Richard Arnell: *Quintet: The Gambian, Op. 107* Robert Simpson: *Variations and Fugue* David Ellis: *Elegiac Variations* (rec, viola, 'cello) Beth Wiseman: *Dances on my Grave* Matyas Seiber: *Pastorale* (rec, string trio) Philip Wood: *Concertino*

Tracey Chadwell's Song Book (British Music Society BMS420/421CD, 2CD set, 1997). Tracey Chadwell, sop; Pamela Lidiard, pno. David Lumsdaine: *A Norfolk Songbook* (sop, rec, pno)

Turning World – Music by Elis Peckonen (Corinium CMCD003, 2006). Manchester Chamber Ens., others. *Hymn to the Sun* (solo rec); *Over the Water* (from *Concerto: Over the Water*)

Chamber Music by John Veale and Robert Crawford (Metier MSV28520, 2010). Linda Merrick, clarinet; The Adderbury Ens. Crawford: *Elegiac Quintet* (rec, string qt); *Three Two-Part Inventions* (rec, clarinet) Veale: *Impromptu* (solo rec); *Triptych* (rec, string qt)

White Dawn – Songs and Soundscapes by David Lumsdaine (Metier MSV28519, 2010). Lesley-Jane Rogers, sop; Peter Lawson, pno; Gemini, Martyn Brabbins, cond. *A Little Cantata* (sop, rec, pno) *Metamorphosis at Mullet Creek* (solo rec) *A Norfolk Songbook* (sop, rec)

Christopher Wright – *Evocation: String and Orchestral Music* (Dutton CCLX7240, 2009). Manchester Sinfonia, Christopher Wright, cond. *Divertimento* (rec, string orch)

OTHER RECORDINGS:

Numerous with The Monteverdi Orch. and The English Baroque Soloists (including Handel, *Acis and Galatea*, and Monteverdi, *Balli e Balletti*) (Erato and Archiv); English Chamber Orch. (including Handel, *Organ Concertos* and *Concerti Grossi* and Purcell, *Ode on St. Cecilia's Day*) (Archiv); Academy of St. Martin in the Fields (including Telemann, *Hamburger Ebb' und Fluth*); Academy of Ancient Music (including Telemann, *Concerto for recorder and flute* with Stephen Preston, Purcell *Theatre Music*, Handel, *Water Music* and Bach, *Magnificat in E flat*) (L'Oiseau Lyre); and Menuhin Festival Orch. (Bach, *Concerto for harpsichord and two recs*)

Brandenburg Concertos (with David Munrow): London Philharmonic Orch. (Boult, cond.); Academy of St. Martin in the Fields (Marriner, cond.); Virtuosi of England (Davison, cond.); English Chamber Orch. (Leppard, Somary, conds.)

The Early Music Consort of London: *Monteverdi's Contemporaries, Dances from Terpsichore, Henry VIII and his six wives, Two Renaissance Dance Bands, The Art of the Recorder, Renaissance Suite (La Course en Tete), Instruments of the Middle Ages and Renaissance, Greensleeves to a Ground, The Art of the Netherlands, Purcell Birthday Odes for Queen Mary, Monteverdi Vespers*

Music from the Television Series *Elizabeth R*, by Andy Price (BBC4, C4M00022, 2000).



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Composers/Arrangers Special for Play-the-Recorder Month

A Day in the Park by LaNoue Davenport for Recorder Day!

Introduction by Mark Davenport

The three unassuming dance pieces that make up the small recorder suite that my father, **LaNoue Davenport**, titled *A Day in the Park: Children's Suite*, occupy a fascinating place in the early history of the recorder movement in America. I'm intimately familiar with the melodies and can still play them off the top of my head. That's because I grew up listening to the LP (also called *A Day in the Park*) that included the recorder suite, recorded in 1959. This suite for four recorders was published in 1955 by American Music Publishers as No. 17 of the *American Recorder Society Editions*, edited by Erich Katz. It sold for 60 cents!

The full title of the recording, *A Day in the Park: Music For A Child's World*, provides a better indication of the overall children's theme of the album. Performed by the **Manhattan Recorder Consort**, a group LaNoue founded in the mid-

1950s and directed for nearly a decade, the album also contains the first recording of Erich Katz's *Toy Concerto*, four English pieces, three German dances, and over a dozen English, Irish and American folk songs.

The real coup for my father was to team up with the American folk singer **Jean Ritchie**, who sings all of the folk songs on the album. In

fact, Ritchie got top billing, as the cover of the LP reads "Jean Ritchie and the Manhattan Recorder Consort."

The folk revival movement in America was in full steam during the late 1950s, and the recorder had already made some important inroads. A collaboration between a folk singer and a recorder quartet seemed like a natural.

Born in the same year as my father (1922), Ritchie was at the height of her popularity as a folk singer when the two recorded *A Day in the Park* together. She eventually became known as "The Mother of Folk." In addition to my father, Ritchie joined the other three members of the **Manhattan Recorder Consort: Shelley Gruskin, Martha Bixler and Bernard Arnold**.

As for the music, the three pieces—"Arrival," "Dance" and "Carousel"—are actually recorder arrangements adapted from the music to the short film *In Paris Parks*, produced and directed by **Shirley Clarke**. LaNoue composed the original score for harpsichord, recorders and percussion. The short documentary is presented without narration, with Clarke's intention that "the audience viewing the film enjoys it the same way it enjoys music or dance ... in much the same way as a painter can express his personal artistic experience."

Clarke's early artistic career was in dance. She studied with Martha Graham, but her interest in film led to a career change in the early 1950s. *In Paris Parks* is one of her earliest experimental films. Clarke went on to become one of the few independent women film makers, winning an Academy Award in 1962 for her film *Robert Frost: A Lover's Quarrel With the World*.

Shirley married Bertram Clarke, the co-owner of the music publishing company Clarke & Way. Launched in 1953, the company was one of the major American publishers of recorder music (including the oldest *ARS Editions*); one presumes that is how the connection was made between Shirley and LaNoue.



Play-the-Recorder Month 2014

Recorder players across North America celebrate March as **Play-the-Recorder Month (PtRM)**. Many ARS chapters plan special concerts and presentations to illustrate the versatility and beauty of this wonderful instrument.

The third Saturday in March, **3/15/14**, is designated **Recorder Day!**, when chapters and individuals around the world are encouraged to play a special PtRM musical selection, *A Day in the Park*.

We will celebrate **ARS is 75!** in 2014. The piece's composer, LaNoue Davenport, was one of the first professional recorder players on the North American continent; a member in the 1950s of Erich Katz's Musicians' Workshop, then founder of the Manhattan Recorder Consort; and the first constitutional ARS President in 1959 (also serving a later second term), having been a signer of the ARS's incorporation papers on July 18, 1958. Several articles have appeared in *AR* about LaNoue and the ARS's beginnings. Search the ARS web site for his name.

Chapters and consorts may submit a Contest Entry Form, due **April 15**, describing PtRM activities, to be eligible for prizes in the "**Most Creative Event**" contest.

ARS offers a **PtRM Membership Special**: new members, or members who have lapsed for more than two years, may join the ARS for \$40—a 20% saving off the normal price of \$50. Join online or send your Membership Special Application to the ARS office by **March 31**.

Plan your 2014 PtRM celebration now—visit www.americanrecorder.org/play_the_recorder_month.php.

A DAY IN THE PARK

Children's Suite for Four Recorders*

I. Arrival

LaNoue Davenport

8 $\text{♩} = 120$

Soprano (Sound: one octave higher)

Alto

Tenor

Bass (Sound: one octave lower)

9 5 simile

10

15

*This Suite is based on the music to the film "In Paris Parks".

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Musical score for measures 8-20. The score is written for four staves. The first staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second, third, and fourth staves are accompaniment parts. Measure 20 is marked with the number '20' above the staff.

Musical score for measures 21-25. The score continues on four staves. Measure 25 is marked with the number '25' above the staff.

Musical score for measures 26-30. The score continues on four staves. Measure 30 is marked with the number '30' above the staff.

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8 35

This system of music covers measures 35 through 39. It features four staves: a grand staff (treble and bass clefs) and two single treble clef staves. The music is in 2/4 time. Measure 35 has a treble clef and a key signature of one flat. The melody in the top two staves is simple, while the bass line in the bottom two staves includes some grace notes. The system concludes with a double bar line.

8 40

This system covers measures 40 through 44. It features four staves: a grand staff and two single treble clef staves. The music is in 2/4 time. Measure 40 has a treble clef and a key signature of one flat. The melody in the top two staves is more active, with some slurs. The bass line in the bottom two staves includes some grace notes. The system concludes with a double bar line.

8 45

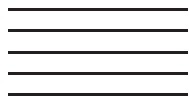
This system covers measures 45 through 49. It features four staves: a grand staff and two single treble clef staves. The music is in 2/4 time. Measure 45 has a treble clef and a key signature of one flat. The melody in the top two staves is more active, with some slurs. The bass line in the bottom two staves includes some grace notes. The system concludes with a double bar line.

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MUSIC REVIEWS



Unless otherwise noted, many works in the following reviews are published by Peacock Press, available in the U.S. from www.magnamusic.com; or www.recordermail.co.uk

RURAL RONDO, BY CHRISTOPHER COTTON. PJT076, 2006. S (A), pf. Sc 8 pp, pt 2 pp. \$14.

Christopher Cotton was born in 1947 and studied at the UK's Royal Manchester College of Music. He is a civil servant by profession, and in his spare time accompanies soloists and choirs, conducts and composes. *Rural Rondo* was premiered in 2006 by John Turner and is published in Turner's series called "The Contemporary Recorder."

Rural Rondo is more or less a rondo (the main melody recurs periodically); it is more nearly a three-part work with a slow introduction and main allegro sections for soprano with a contrasting slower middle section for alto. (The "Rural" of the title is not immediately obvious.) None of the sections present any serious range problems, but both performers need to have a firm command of chromatics.

The work is contemporary without being radical. The keyboard part is moderately challenging and the whole would make a pleasant recital piece. While I personally cannot recommend this for everyone, I encourage you to try it for yourself.

John Nelson is a longtime member of the Atlanta (GA) ARS chapter. He served on the ARS Board, in his last term as President.

Music mostly for John Turner, from Peacock Press and from Forsyth Publishing—and a few others

EXPRESSO FOR SOLO TREBLE (ALTO) RECORDER, BY SERGIO ROBERTO DE OLIVEIRA, ED. JOHN TURNER. PJT102, 2007. A. Sc 3 pp. \$4.50.

Sergio de Oliveira was born in Rio de Janeiro, Brazil, in 1970. He studied at both the Escola de Música Villa-Lobos and the University of Rio de Janeiro. His compositions are inspired by the rich popular and folk music of Brazil.

This piece was composed in 2006 for Tom Moore, who gave the first performance in 2007 in Rio de Janeiro. The challenge was that de Oliveira had to compose this piece in less than a month.

Expresso has two meanings in Portuguese: an express train, and strong coffee. The piece makes a play on these two meanings, and the coffee theme is based on the notes CAFÉ, coffee in Portuguese. One is reminded of the connection to the famous organ fugue on the notes BACH by Franz Liszt.

The piece starts out with a section devoted to the coffee theme, which first appears in measure 15. The rhythmic challenges in this section are considerable; I would have to mark the beats (4/4 time) on the music to perform it correctly.

At measure 15 things are a bit simpler with arpeggios on the CAFÉ notes. The piece quiets down considerably in measure 29; perhaps this is the express train (slowing for a stop?).

The performer has the only page turn in the piece in measures 49 and 50, where there are three beats of rest to perform the turn. In measures 73 and 74 some triplets occur, and by measure 75, the coffee theme returns

and continues until the end of the piece (measure 124).

This piece is published in "The Contemporary Recorder Series" of Peacock Press. It is music for the advanced player. The tempo suggested is quite brisk, ♩ = 88. The performer has to work out the different rhythms very carefully, as each quarter note beat is divided into various patterns of rests and played notes.

Michael Emptage has played the recorder with his wife Cathy for many years and has studied with Patricia Petersen and Linda Lunbeck. He has also studied piano and organ, and presently owns a harpsichord, an instrument he studies with Debra Throgmorton. Michael and Cathy are retired and live in Loveland, CO.

FLÛTE-À-BECK, BY DAVID BECK. PJT093, 2006. S'oSAT, pf. Sc 34 pp, pt 11 pp. \$26.95.

THREE GAWTHORPE DANCES, BY WILLIAM BLEZARD, ARR. STEPHEN DAWSON. PJT034, 2004.

A, hc. Sc 18 pp, pt 7 pp. \$20.
CONTEMPLATION, BY ANTHONY HEDGES. PJT089, 2006. T, pf. Sc 3 pp, pt 1 p. \$11.50.

SICILIENNE AND DANCE, BY BEN HAIGH MARSHALL, ED. JOHN TURNER. PJT067, 2005. S/A (one player), cello, pf. Sc. 8 pp, pts 2 pp ea. \$16.95.

THE NIGHTINGALE (FANTASIA ON A WELSH FOLK-SONG), BY NICHOLAS MARSHALL, ED. JOHN TURNER. PJT084, 2006. S, pf. Sc 8 pp, pt 4 pp. \$14.50.

SONATINA ALLA FANTASIA (1950-51), BY ROY HEATON SMITH,

ED. JOHN TURNER. PJT082, 2007. A, pf. Sc 16 pp, pt 8 pp. \$19.
REFLECTIONS (1963), REV. 2006, BY DOUGLAS YOUNG, ED. JOHN TURNER. PJT079, 2006. S, pf. Sc 4 pp, pt 2 pp. \$8.

All seven of these works are published in John Turner's Peacock Press series, "The Contemporary Recorder," and are by British composers. As with the many previous publications in this series, all the pieces are well-edited and pleasing additions to the repertory.

In addition to commissioning many new works for the instrument, Turner has also encouraged the first publications of previously-unpublished 20th-century works for the instrument, several of which are included in this group of reviews. A few of these works may also be performed on flute. Biographical information about all of these composers can be found online.

Flûte-à-Bec by David Beck (b. 1941) is a concerto for recorder, strings and harp, published here in a piano reduction. The piece uses four sizes of recorders and fulfills traditional concerto expectations across its three movements. It is the largest of the works in this review and requires a strong player.

Three Gawthorpe Dances is drawn from a larger work written for recorder and guitar; composer William Blezard (1921-2003) died just before the premiere.

Following through on the composer's original intention, Stephen Dodgson produced an arrangement of three of the dances, scored for alto recorder and harpsichord. The three movements are: "Courtly Dance," "Lyric Interlude" and "A Touch of Spanish." Though contemporary in style, evocations of earlier idioms are present in this very effective piece.

The very short *Contemplation* by Anthony Hedges (b. 1931) adds to the relatively small body of repertoire for solo tenor recorder with piano. The composer adapted the work from a solo

piano bagatelle, giving most of the melodic material to the recorder.

Sicilienne and Dance by Ben Haigh Marshall (1914-99) is a pleasant diptych for the effective combination of recorder, cello and piano. Both brief movements are tuneful, with a light spirit.

Nicholas Marshall's (b. 1942) *The Nightingale (Fantasia on a Welsh Folk-Song)* is also originally scored for recorder and string quartet; it is pub-

lished here in piano reduction. The work is lovely, though it is vastly more effective with strings than with piano.

Sonatina alla Fantasia by Roy Heaton Smith (b. 1928) is an early work that is now seeing its first publication. It is a nine-minute set of three movements: a bright Allegro, a very short Andante, and a bustling triple-meter Scherzo-finale.

Reflections by Douglas Young (b. 1947) is a newly-revised publica-



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tion of a work that had been previously available. The composer conceived it as a slow companion piece to his work *Swifts*, published separately.

This work is an evocative, quiet meditation. The recorder part is quite easy, unfolding a beautiful modal melody, accompanied by bell-like textures in the piano.

Like all the works in Turner's series, all of the compositions are basically tonal/modal in orientation, and the editions are cleanly and carefully prepared.

RECORDER CONCERTO, BY ALAN BULLARD. PJT118, 2007. A/T/S/S'o, pf (or strings). Sc 23 pp, pt 9 pp. \$16

Alan Bullard (b. 1947) is a prolific English composer with a catalog of many published works in all forms; he taught for a number of years at Colchester University and is now a full-time composer. His choral music is particularly widely performed in the UK, though I have long felt that the popularity of these choral pieces has unfairly eclipsed his many excellent instrumental works.

A three-movement work of about 10 minutes in length, this is one of many concerti that have been composed for recorderist John Turner. Bullard derived the work's basic material from a musical spelling of Turner's name.

The opening movement is perky in character, with a bounding main theme and much interplay between the recorder and piano. The second movement is much darker and deeply expressive. The final movement begins quickly, but quietly, and gradually builds to an extended return of the material from the first movement.

A very well-written work, it is another excellent offering in Turner's "The Contemporary Recorder" series. It does not wear out its welcome, the material being engaging enough that I wish it were longer.

The soloist plays four different recorders: the first movement on alto; the second movement on tenor; the third movement begins on tenor, moves to alto, then to soprano, and then sopranino! This could be a rather gimmicky conceit, but Bullard handles it beautifully, as the changes occur within the natural growth of the passacaglia-like movement. As the music builds its energy back again, the soloist moves to the higher instruments.

This published version of the concerto is for recorder and piano, and a note in the score indicates that the original version with string orchestra is also available. The concerto contains no extended techniques, but is moderately difficult.

STANZA DELLA SEGNAURA, BY GEOFFREY GORDON. P250, 2004. A/S, T, bass gamba, hc. Sc 52 pp, rec pts 15 pp ea, gamba pt 17 pp. Abt. \$20.

American composer Geoffrey Gordon (b. 1968) is composer-in-residence for the Xanthos Ensemble of Boston, MA, and has written works in many genres that have been widely performed and acclaimed by audience and press alike. I have found his music consistently impressive, especially in its command of timbral and formal dimensions, and his work speaks with an authentic and substantial musical voice.

Stanza della Segnatura (2004) is a quartet based on frescoes of Raphael located in the Vatican. The work's four movements represent

KEY: rec=recorder; So=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: Sue Groskreutz, 1949 West Court St., Kankakee, IL 60901 U.S., suegroskreutz@comcast.net.

the humanist quadripartion (theology, poetry, justice, philosophy) as well as the four elements (air, water, fire, earth). Hear it at www.youtube.com/playlist?list=PLo18oB1B9C6A123Bo or at www.geoffreygordoncomposer.com.

Each movement features one of the instruments as soloist (the second movement is actually for harpsichord alone; harpsichord does not play in the fourth movement). The writing throughout is colorful, dramatic, and idiomatically conceived.

This is another strong work of substance and integrity from Gordon that is emblematic of the very best of contemporary composition for historical instruments. It should be embraced by performers and listeners alike.

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.

CONCERTO IN MODO ANTICO, OP. 928, BY CARSON P. COOMAN. Musik Fabrik (www.classicalmusicnow.com), 2011. S/T, strings (pf reduction). Sc 10 pp, pt 5 pp. \$22.95.

Although Carson Cooman's *Concerto in Modo Antico* is published in France, the composer is an American (who writes *AR Music Reviews*). He is a prolific composer, as is evident from the opus number of the concerto!

The work, which is dedicated to the eminent British recorder player John Turner, is in four movements, with the first repeated at the end to make five movements in all. The whole work lasts approximately nine minutes.

The titles of the movements—"Estampie," "Aria," "Echo Gigue" and "Ground (in memoriam Lee Hoiby)"—reflect the "antique" qualities of the concerto. Not only do the forms of the movements make reference to the practices of the past, but the harmonies generally have a modal character and

the melodies have a singing, expressive quality, especially in the slow "Aria" and "Ground" movements.

This is not to say that there are no modern touches. The "Estampie" is in 5/4 time; there is a free use of accidentals; and there are many expressive dissonances and harmonies based on fourths and fifths in the fast movements to complement the warmer triadic harmonies in the slow movements. In addition, the soloist is asked to switch from soprano to tenor in the "Ground"; and there is occasional high-note writing for the soprano, culminating in a final flutter-tongued high E.

However, the writing is quite idiomatic and, in general, lies very comfortably. While an advanced performer will best be able to deal with some of the trickier moments, including a few dynamic markings that will require special fingerings, the slow movements especially would be well within an upper intermediate player's capabilities.

Despite the relative brevity of the movements and the straightforward structures—melody over a chordal accompaniment in most movements, and call and response in the "Echo Gigue"—the writing is well-judged and characterful, featuring several passages of real beauty. While string accompaniment is obviously Cooman's preference (the keyboard part is marked as being for "rehearsal piano") and is written carefully so as not to overpower the recorder, the piano version is also quite effective.

This concerto will appeal to a wide range of performers and would make an attractive and approachable concert item. May Cooman continue to write for recorders!

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.

PIECES OF EIGHT, BY ANTHONY HEDGES. PJT108, 1996/2007. A, pf. Sc 12 pp, pt 7 pp. Abt. \$9.

Mildly contemporary music for less experienced alto players is somewhat hard to find, so this collection of eight short pieces is a gem that fills a much needed spot in recorder repertoire.

British composer Anthony Hedges was born in Oxfordshire in 1931 and studied music at Oxford University. He has performed as a solo pianist with the Royal Signals Band. His posts have included Lecturer at the Royal Scottish Academy of Music as well as a Lecturer and a Reader in Composition at the University of Hull, where he was awarded an honorary doctorate.

Hedges has composed a large number of works for a variety of instruments, including concertinos for flute, horn and trumpet. Among his larger works are two symphonies. He also composes music for children and amateurs, which is where these pieces come in. *Pieces of Eight* is listed as grade three to five in the UK; in the U.S.; it falls in the middle-intermediate category.

While these pieces are not technically difficult, they do use a healthy range, lots of skips, and they are very mature pieces with rhythmic issues that will be a learning experience for some students. For example, the fourth piece has phrases across bar lines, sometimes phrasing with the piano, sometimes not. The seventh piece is in 9/8 time with ties, the type of reading where I tell students to omit the ties while initially mastering the rhythm.

Generally speaking, the pieces become more difficult: the first two are quite easy, while later ones become more complex. Key signatures stay within two sharps and one flat. The interpretive markings are well-done.

The piano parts do much to supply the contemporary dissonance along with quite nice countermelodies in complementary rhythm with the recorder part.

This publication requires no avant-garde techniques.

I really like these lyrical pieces. But I was not quite sure why this publication is entitled *Pieces of Eight* rather than *Eight Pieces*. John Turner, the editor, gave me the answer: "...the title is purely fanciful. It does of course refer to the traditional old English pirate term for Spanish silver dollars —*peso de ocho!*"

RAZZJAZZ FOR FOUR, BY MARG HALL. P196, 2006. SATB. Sc 10 pp, pts 3 pp ea. \$15.

Marg Hall lives near Edinburgh, Scotland, and has taught the recorder for many years to children and adults. She has won two competitions for composers: the Arrangers Competition on the Irish Recorder and Viol Course (1987), and the Big Bass Competition 2005 organized by Steve Marshall. Hall's many compositions have been published by Peacock Press and by Hawthorns Music.

Mildly contemporary music for less experienced alto players is somewhat hard to find, so this collection of eight short pieces is a gem.

Hall is on the UK panel of visiting conductors. She also loves to sing and still sings in the choir she helped found in 1978.

RazzJazz was an immediate hit with our group on the first read. The three pieces are aptly named, and even sound like their titles.

The first piece, "Lazy Daisy," is a moderate swing that starts out with a relaxed melody in the soprano played against walking quarter notes in the tenor and bass parts. This piece has occasional rich measures of seventh chords that descend in parallel rhythms.

I was perplexed by a few small spots in these pieces. For instance, measure 10 of "Lazy Daisy" has a sudden somewhat uncharacteristic appearance of parallel seconds between the soprano and alto voices. This seemed a little out of character with the level of dissonance in the remainder of the piece. At first, I suspected this was a misprint, but the composer assures me that she stands by this ("a scrunch too much" is what she called it!).

"Rainy Sunday Blues" is also a moderate swing. This great piece bought to my mind the Gershwin tune *Sentimental Journey*. I question some of the editing here: instances where soprano and bass are in parallel octaves are sometimes notated with conflicting accidentals (*i.e.*, an F# in one voice and a G^b in the other). Standard notational practice dictates that, in a chromatically ascending line, F moves to F#, and in a descending line, G moves to G^b. The lack of consistency in this regard can easily trip-up sightreaders. This is not the only instance of straying from standard notational practice.

The final piece, "Funny Finn," is a "fastish swing," another delightful, easy listening piece (again published with some non-standard notational practice in ascending and descending chromatic lines).

One final quibble with editing: neither the score nor the parts have the tiny "8" over the soprano or bass clefs to indicate the actual octave of the pitches that are heard.

Putting aside my editing concerns, this group of three pieces is very likable, a good audience-pleaser, and appropriate for intermediate players who know their chromatics. Hall keeps all voices active and interesting. If you enjoy light-hearted jazzy pieces such as *Jasmina* by Thomas Sears, you will most likely like *RazzJazz* as well.

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.

RAZZLE DAZZLE GYPSIES, ARR. MARG HALL. P302, n.d. SATBGB. Sc 4 pp, pts 2 pp ea. \$15.95.

This short, jazzy arrangement of the folk tune *Raggle Taggle Gypsies* provides equally challenging parts for five intermediate-level players. The Scottish song, performed by Celtic Thunder, tells the story of a lady who leaves her wealthy husband and fancy home to join the gypsies. It is arranged by a prolific contemporary arranger and composer of recorder and vocal music, Marg Hall, who lives near Edinburgh, Scotland.

While it is short, it packs in a lot of twists and turns. For example, it starts in the key of C, then D for several measures, G for a while, on to F for four measures before returning to C. While it is written as 4/4 time, our group quickly began to feel the beat in half notes. Also, the arranger suggests that paired eighth notes can be played in a triplet pattern, but since she does not write it out that way, the performers can experiment with the amount and the placement of swing rhythms.

The top two lines play the melody throughout; the third line occasionally joins them in some parts or pairs up with the fourth (bass) line in other sections. The great bass adds a lot; it goes all the way down to its low C and has its own solo lines. While it would be possible to play sections up an octave if a great bass were not available, the impact of that line would be diminished.

A group with a coach or director might find it easier and quicker to pull this off than a leaderless group, since the rhythms require a consistent beat to line up the chords properly.

This piece could be very effective in a large workshop, with multiple players on each line. This would require a proportionally larger number of people playing the great bass, since the bottom line grounds much of the piece, often being the only part playing on the beat while others are off the beat.

We had a lot of fun playing *Razzle Dazzle Gypsies*, and will regularly pull it out at the end of an evening when we want a bit of light razzle dazzle dessert.

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

SUITE I (TWV42:G4 [1734]) FROM SIX CONCERTS ET SIX SUITES, BY GEORG PHILIPP TELEMANN, ARR. ANN GARLING. P332, 2009. A, obbligato kbd. Sc 23 pp, 2 pts 5 & 8 pp. \$19.

CONCERTO II (TWV42:G2 [1734]) FROM SIX CONCERTS ET SIX SUITES, BY GEORG PHILIPP TELEMANN, ARR. ANN GARLING. P327, 2009. A, obbligato kbd. Sc 18 pp, 2 pts 4 & 6 pp. \$18.

Ann Garling, in her introduction to both pieces, says: "It seems likely that Telemann's original scoring was for Harpsichord and Flute, while the other combinations of instruments in the first edition [Transverse Flute, Violin and Cello] suggest Telemann's desire to provide printed music for as wide a public as possible. I have added the basso part in this edition, which mostly doubles the left-hand of the keyboard, but in a few instances departs from it." Garling has also realized the figured bass.

Both of these arrangements are for advanced recorder players, due to high ranges, key signatures (five flats in one section of the *Suite*), and rapid tempos coupled with rhythmic challenges. (The harpsichord part isn't nearly as challenging, but could be made more so by covering up the realized figured bass and creating your own arrangement!)

These will make nice concert pieces for players who are fairly accomplished.

CONCERTO IN F [TWV 41], BY TELEMANN, ED. ANDREW ROBINSON. PAR0012, 2006. A, pf reduction. Sc 19 pp, pt 8 pp. \$18.

CONCERTO DI CAMERA: CONCERTO IN G MINOR [TWV 43], BY TELEMANN, ED. ANDREW ROBINSON. PAR0014, 2006. A, pf reduction. Sc 17 pp, pt 7 pp. \$20.

Quoting Andrew Robinson's introduction: "The concerto in F major (TWV 41) is unusual in specifying an obbligato cello which Telemann uses to make different textures: full tutti with harpsichord continuo; strings and cello without harpsichord, and a solo cello. Later, Telemann adapted it for flute, transposing it down to D major and rewriting some passages to avoid ... high F and high F sharps."

In the F major *Concerto*, Robinson has given a "double version" of the keyboard reduction—a reduction that absorbs the strings, 'cello and cembalo lines of the original. The main version assumes a solo keyboard player. The alternate version splits out a line for the 'cello. There are also markings in places to indicate a tacit harpsichord or a solo 'cello. In the adagio movement, the figured bass numbers are printed below the keyboard realization, so that a more accomplished continuo player could improvise an accompaniment.

There is no double version of the keyboard part in the G minor *Concerto di Camera* (TWV43). In the introduction, we are told that there are some similarities to the F major concerto, but this work is composed on a smaller scale and uses dance movements as opposed to traditional concerto movements.

Also, this concerto was originally for recorder, two violins and continuo. Again, to be as faithful as possible to the original, Robinson has offered figured bass markings in places so that a more advanced continuo player can improvise.

A final comment about the *Concerto in F*: there is a final page of performance practice suggestions.

One could even demonstrate the Morris or Scotch cap dance steps, though perhaps a public confession would be unwise.

These relate in part to a paragraph in the introductory material that discusses how the range of recorders differed in Germany compared with the rest of Europe during this time period.

Robinson reminds us that Telemann wrote for a professional recorder player, and therefore some of the historical fingerings that Telemann seemed to use do not work on modern recorders “even when they are copies of originals.” (There is a topic for a doctoral dissertation for someone!) Robinson speculates that these high notes may be the reason the *Concerto in F* is not as well-known as the *Concerto in C*, “even though it has some of Telemann’s most beautiful writing for recorder.”

For advanced players, these two volumes are worthy editions of music.

FOUR PLAYFORD DANCES,
ARR. MARG HALL. P434, 2012.
SATB. Sc 9 pp, 4 pts 4 pp ea. \$6.50.

The introduction gives a short history of John Playford (1623-1686/7), best-known today for his 1651 *The English Dancing Master*. The four pieces in this set include *Dick’s Maggot* (maggot in old English meant “whim, quirk, obsession or a snatch of music”), written for the Scottish Recorder Festival in Aberdeen, May, 2012; *Staines Morris*, *Confesse*, and *Scotch Cap* (which won the arranger’s competition at the Irish Recorder and Viol Course in 1987; this is a 2011 revision).

These are nicely-written arrangements. I would rate them for intermediate to advanced players (especially if you take some of them at the suggested tempi).

The titles would pique the interest of an audience and offer a bit of linguistic as well as musical history. One could even demonstrate the Morris or Scotch cap dance steps, though perhaps a public confession would be unwise.

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

COVENT GARDEN TRIOS, BY
GEORGE FREDERICK HANDEL,
ARR. ANDREW ROBINSON. PAR421,
2008. SAB. Sc 24 pp, pts 11 pp ea.
\$24.95.

These 15 pieces are dances that Handel put into his operas at the Covent Garden theater in London starting in 1734. Each is labeled with the opera from which it came.

Parenthetically, the introduction indicates that Peacock Press carries most of the pieces in this set, plus some others, in an arrangement for descant (alto) or tenor recorder and keyboard called *Music for the Ballet at the Theatre, Covent Garden* (PAR106).

Robinson says in his introduction: “The dances are usually scored in three parts: 1) violins, or tutti . . . ; 2) violas; 3) all the bass instruments. The middle, viola, part would have been the quietest of the three. Occasionally there is a second melody part, in thirds with the first Each piece can be played two or more times through, each time with every repeat as if it were being played for dancers. Several pieces can be linked together to make a small suite, to be played together without a break.”

For example, in No. 5, called “Ballo” (which means “a dance”), there is the option for the bass to play the alto solo in the second section with a da Capo to the “Musette” (No. 4). Alternatively, that section can be

skipped altogether. Robinson has even included a part for “Bass-Treble Clef.”

These fall mainly into a moderately difficult range and could be used in a variety of ways. They would make a fun ARS chapter program that includes dancers, so that players might taste at least a little bit of the way Handel intended them to be played.

SCOTTISH BORDER SUITE,
ARR. MARG HALL. P440, 2011.
S'oSATBgBcB. Sc 10 pp, pts 2-3 pp ea.
Abt. \$12.

Marg Hall studied recorder privately with David Cooke and Jim O'Malley, taught recorder at the Rudolf Steiner School, and continues teaching an Adult Evening Class in Edinburgh, Scotland. Her *Sunrise to Sunset* for recorder orchestra won the Big Bass competition, and she is a member of the Scottish Recorder Orchestra.

Hall reminds us that Scotland has a rich history of traditional tunes and songs. She selected four 18th-century tunes associated with the South of Scotland and provides us with a comment on each one.

The suite starts with a short introduction to the first tune. Each tune is labeled and follows directly to the next one, using a fermata to end each tune; pickups, key and time changes indicate the start of the next.

This suite is suitable for an intermediate consort or recorder orchestra. Hall was thoughtful in providing parts in treble and bass clef for the great bass. The direction to use one or two sopraninos in measure 136 may create tuning problems; one player might be sufficient. A director would be useful to keep this large group together, due to the changes in tempi, fermati and key.

There are no page turns, and the suite has good clear format in score and parts. Ranges are appropriate. Our consort enjoyed playing this suite, as could any consort with the required instruments and players.

SOUND THE TRUMPET, BY HENRY PURCELL, ARR. JOANNA BROWN. PEMS021, 1995/2012. SAATBB Sc 5 pp, 6 pts 1 pp ea. Abt. \$10.

Joanna Brown provides information on Purcell, but nothing about herself. On perusing the online Orpheus catalog, I see that she has arranged a number of works for recorders, many published by Orpheus and Peacock.

I think her own comments on the score, some of which I have selected, provide background and suggestions for playing this work: “*Sound the Trumpet* is a duet for equal high voices (soprano, treble or countertenor) with keyboard accompaniment ... [it] was written in 1694 for the occasion of the birthday of King James II on October 14th. This arrangement requires natural buoyancy and energy in the lower four parts, which should always be played as though they were being sung. The second bass part is actually the driving force behind the whole piece—by varying the stresses of the tongued

articulation, these quavers should certainly not be played with the same emphasis on every note!”

There are no page turns, and format is clear in score and parts. Ranges are appropriate. No tempo indications are provided. It would be useful for the group to watch a few videos on www.Youtube.com for style and tempi. There are many versions, some with the basic duet and some with larger groups including trumpet.

Our consort enjoyed playing this arrangement when we had six players together. We covered bass 2 with contra, which was a challenge in terms of breathing. I think the second bass part would sound better and avoid the “same emphasis on every note” using a gamba, cello, guitar or double bass.

Brown effectively turned a duet into a six-part recorder arrangement that can be enjoyed by any consort with the required instruments.

Bill Rees is music director of the Bella Vista Recorder Consort in Arkansas. Prior to retirement he taught woodwinds and

music education at East Texas State University (now Texas A&M—Commerce), and performed on recorder and traverso with the Texas Baroque Ensemble. He has been active in the recorder movement since the '60s and served on the ARS Board.

CINQUIÈME SUITE—FROM SIX SUITES DE PIÈCES, OP. 35 (1731), BY JOSEPH BODIN DE BOISMORTIER, ED. ANDREW ROBINSON, KBD REALIZATION ROBIN BIGWOOD. PAR255, 2012. A, bc. Sc 28 pp, pts 7 pp. Abt. \$9.
DUETS (SELECTED FROM THE SIX CONCERTS À DEUX FLUTES TRAVERSIÈRES SANS BASSE (1724), BY MICHEL PIGNOLET DE MONTECLAIR, ED. ANDREW ROBINSON. PAR250, 2012. SS (TT). Sc 35 pp. Abt. \$11.50.

Joseph Bodin de Boismortier is one of the most familiar names in the French Baroque. The first French composer to utilize the Italian style of

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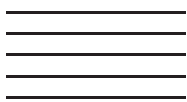
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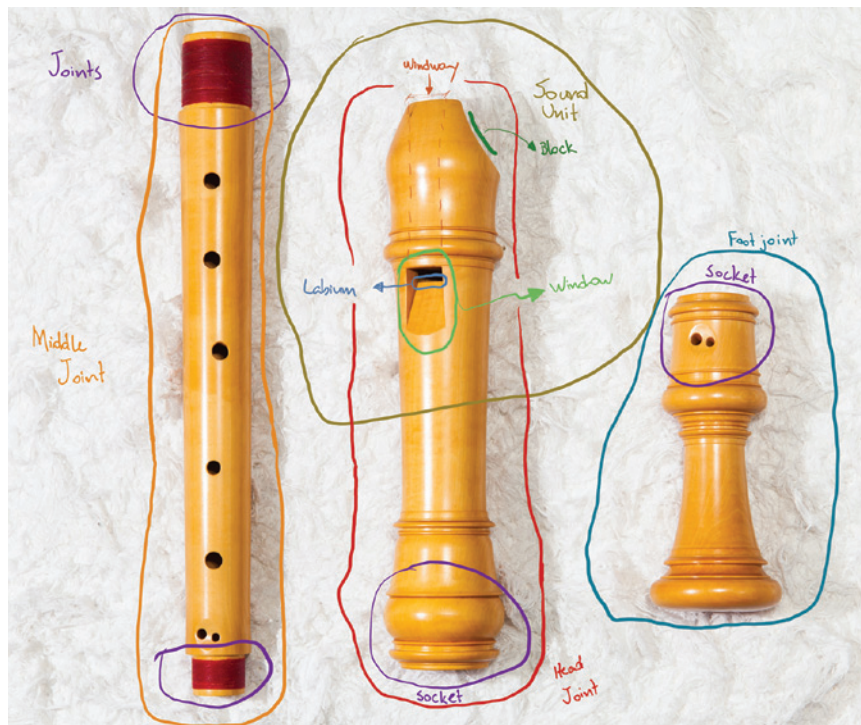
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EDUCATION



Basic Recorder Care

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



I have heard recurring questions among recorder players about how to care for the instrument, how to clean it, when to oil it and which oil should be used, what to do when the recorder clogs, and many others. This article is the first of a series dealing with various subjects, to clarify some of these questions.

First, I shall distinguish among the recorders themselves, because the care differs for plastic and for wooden ones. All care applied to plastic instruments also applies to wood instruments, unless stated otherwise.

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Symphony Series Recorders pictured

Plastic or resin recorders

All wind instruments tend to condense water inside when played. This is due to the temperature difference between the air being blown and the air outside the instrument, as well as the temperature of the instrument itself. It is the same phenomenon that happens on the outside of a cold glass bottle, on the bathroom wall when one takes a hot bath, or on a window when it fogs up after blowing on it. In these three examples, the hot air, in contact with a colder surface, causes the moisture to condense and to form water droplets.



The environment inside the instrument—high humidity, low light and warm air temperature—is ripe for bacteria, germs and fungus to proliferate, if we do not take proper care of the instrument by cleaning it. These are basic precautions we must take:

- Brush your teeth before you start to play. Although spit is not the main cause of water accumulation in the instrument, we cannot say that no spit will collect inside the instrument when it is played. The largest number of microorganisms in the human body lives in the mouth. Even a tiny piece of food, if trapped inside your recorder, directly compromises the sound quality, and can carry disease.
- Wash your hands before playing.
- Cut your nails, especially that of the left thumb, which is used to close the hole on the back of the recorder. If that nail is not well-trimmed, it is impossible to produce clear high notes,
- Do not wear lipstick. In addition to dirtying the recorder, in such a way that makes it impossible to remove after a while, lipstick accumulated in the mouthpiece becomes a deposit of microorganisms, made worse by the lipstick's viscosity.
- Keep your recorder dry and clean.

After you finish playing, always dry the recorder inside and out before storing. Drying can be done with a thin, absorbent cloth, or even by leaving the recorder in a vertical

position in open air for 30 or 40 minutes. Storing the recorder while it is humid or wet prevents it from drying out, and will cause bacteria and fungus to accumulate inside the instrument.

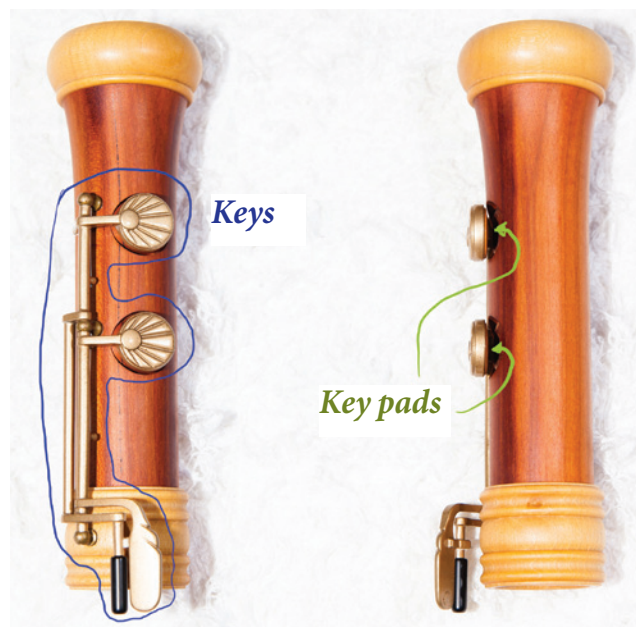
Wash the recorder with water and detergent regularly (read below about doing this with a wooden recorder). It is important to wash the recorder inside and out, but special care is needed when washing the **mouthpiece**, the **window** (or **labium**) and the **air channel**. These areas should be clean—but they are the most sensitive parts of the instrument and, therefore, must be very carefully cleaned without abrasion or pressure.

If the recorder begins to smell, wash as described above—but, ideally, it needs to be washed *before* you notice a smell. If the smell continues, even after washing, apply a few drops of an antiseptic mouthwash (containing a chloride compound) or sodium hypochlorite (the main ingredient in laundry bleach) into the channel before washing, leaving the drops there for 5-10 minutes.

Then wash with soap and water. These products should only be used in extreme situations; usually washing with water and detergent is enough. After washing, dry the recorder completely before storing.

Protect the **window** (also called **labium**) from careless hands, falls or bumps. This is the most sensitive external part of the recorder. Any damage in this region will certainly affect sound quality.

If your recorder clogs with condensation, first try blowing strongly through the window. This causes the accumulated water in the channel to be expelled out of the instrument rather than into the instrument. Moreover, using this method avoids the possibility of putting a finger in the window, which would damage the area (as explained above).



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Always use white Vaseline or the grease that came with the recorder to lubricate the joints. This practice decreases friction, increasing the life of the instrument, and also helps to seal the joints when they are no longer new.

When the recorder is old and the joints become loose, you can wrap cotton thread (or for plastic recorders, a strand of hair) around the joint to keep it tight until you can have the recorder repaired (*see photos, previous page*).

Warm up the instrument before playing. Keep the recorder's headjoint in your pocket, or slowly blow hot air in the window for few minutes before

If the recorder is the same temperature as your body, water does not accumulate by condensation.

playing, or even hold the recorder in your warm hand, especially at the top near the channel and the window. This is very useful, on cold days, and will help you stay in tune while playing the recorder—and it also prevents water accumulation inside the instrument. If the recorder is the same temperature as your body, water does not accumulate by condensation.

Wooden recorders

Wood is a living, breathing material. Besides all the care used for plastic instruments, wooden recorders require some extra attention—but the superior sound quality compensates for the necessary precautions. The care for wooden recorders differs from that outlined above for plastic recorders:

- Since wood is a porous material, all precautions regarding cleaning must be observed strictly because dirt, bacteria and fungi can penetrate the wood. To prevent this, we must oil wooden instruments, but I will not discuss how to do that in this article; oiling a recorder is the topic of another article in this series.
- It is not advisable to wash a wooden recorder in the same way that you would wash a plastic recorder. This makes it even more important to take special care as described above, preventing the instrument from accumulating dirt of all kinds, and also preventing excessive moisture from damaging the wood. Cleaning a wooden recorder will be covered later in this series.



TIP:

To keep your recorder from becoming clogged, use an anti-condensing agent. Rather than buying a commercial product, make one yourself: 1 part liquid detergent to 10 parts water. Put the solution into a bottle with a dropper. Before playing, turn the recorder upside down (with the mouthpiece at the bottom), closing the channel with your finger. Put a few anti-condensing drops through the window in the channel, then open the mouthpiece and the window to allow the excess to flow out.

Using an anti-condenser will help avoid droplets being formed by the condensed water in the channel. Instead, the water forms a thin layer of liquid, which does not interfere with sound. This method can be used in both plastic and wooden recorders.

Extra care for wooden recorders:

A new wooden recorder has to be “played in.” In order to stabilize the wood with breath, temperature and humidity, it is necessary to “play in” a new recorder every day, not exceeding 20 minutes per day. Some makers even recommend that you play for five minutes per day in the first week, 10 the second, 15 the third, and so on until you reach an hour per day. Then you can use the new recorder to its full capacity.

The same care is needed to “play in” a recorder that is very old, after a long period in which it has not been played.

The wood of a recorder tends to change when the instrument has not been used for a while or is new, causing changes in the sound. Makers know this, and often make the channel a little bigger than it should be, with the block slightly lower than the ideal point. When “playing in” a recorder, the block rises and swells, thus reaching the required point. Sometimes the block goes higher than expected; in this case, it is necessary to make a small adjustment, which can be made by the manufacturer or the maker.

Protect your recorder from sudden temperature variations, or extreme temperatures (below 50 and above 95 degrees Fahrenheit). Temperature variation causes the wood to change its dimensions, which can cause cracking on the recorder body. Depending on where these cracks appear, they can make the instrument unusable. In addition, very high temperatures (such as those inside a vehicle left in the sun) can melt the paraffin used in the treatment of the wood, in the case of factory recorders.

Each handmade recorder should be sent back to its maker after one year of use. The wood warps and changes its dimensions with time, in response to the effects described above. Even if these changes are imperceptible, they affect the sound of the instrument. The maker will do the necessary adjustments to the recorder to restore its best sound.

When traveling by air, it is better to carry instruments disassembled in your hand luggage inside the cabin. If you have to ship an instrument, store it in sealed plastic bags (like Ziplocs) inside an impact- and temperature-resistant case. I know more than one situation where a friend of mine, traveling with recorders in checked luggage, has reached the destination to find that the recorder was cracked—yet there was no evidence of the luggage being dropped or hit.

Recorders should always travel disassembled. It is very common for the expansion or contraction of the wood due to change in temperature or pressure to crack the instrument’s tenons.

Thinking about tenons: they must be tight, but easy to handle—that is, easy to assemble and disassemble, but without gaps and without any risk that they may come apart while playing. If the socket is too hard to assemble, use cork grease or Vaseline. If it is too loose, wrap cotton thread over



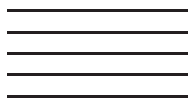
the existing cork. Always take care that the tenons are not too tight, as this may cause cracking. When the thread is in place, use beeswax or paraffin to make it waterproof, because the thread swells when wet—which can also crack the tenons. Grip the tenon with your hand, and your body heat will melt the wax into the thread.

On a recorder with keys, special attention must be paid to them so they are not forced in any way. We must also take care not to put anything oily on key pads, as there is a risk that they can stick to the instrument.

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

Quinta Essentia’s members are (l to r above): Fernanda de Castro, Felipe Araújo, Gustavo de Francisco and Renata Pereira.

ON THE CUTTING EDGE



By *Tim Broege*, timbroege@aol.com

After writing in my previous column about the Elody recorder—the strange and fascinating “electric” modern recorder from Nik Tarasov and Mollenhauer—I thought I was done with innovative recorder design for awhile. But, surprise: another newcomer has appeared on the stage! Designed by the renowned **Adriana Breukink** with help from her colleague **Geri Bollinger**, the Eagle recorder is now available.

This instrument is a modern alto in F designed, like the Elody, to produce a much bigger sound than traditional recorders produce, so that it can be played with modern instruments. Unlike Elody, the Eagle is not electric, *i.e.*, it contains no electronic pickup. What it does have is a large bore throughout its length, somewhat like a Renaissance recorder; keys including an octave key; and a thin metal labium.

According to Breukink’s helpful explanation on the Eagle web site, www.eagle-recorder.com, the bore, keys and labium all create a rich and powerful timbre throughout the entire range. The instrument is a bit longer than a traditional Baroque alto, and also much wider and heavier. A thumb rest is included and is needed to cope with the instrument’s heft, just as with a clarinet.

The octave key, played by the side of the left hand’s index finger, supports the thumb hole and makes high *e* and *f* easier to play. However, due to the metal labium, the octave key is not always necessary. The recorder also has an extended foot with key and pad for

It is no coincidence, I think, that both the Elody and the Eagle have come into being with the purpose of achieving dynamic parity with modern instruments.

low *E* (as does the Elody). A double key is included for low *F* and *F*♯.

It is an instrument with a striking appearance (again, like the Elody) and comes in finishes labeled Neutral, Solar or Lunar. The woodturning is done by K \ddot{u} ng Blockfl \ddot{o} tenbau, which also makes the metal labium and the keys. The recorders are hand-finished and voiced by Breukink.

An additional point of interest is Breukink’s theory of “breathing types” set forth on the web site.

She describes and illustrates two basic types: Inhalers and Exhalers. She believes the Eagle, which requires a considerable amount of air due to its wide bore, should be matched to the breathing type. This makes sense to me, and I urge interested readers to examine the theory in greater detail on the site.

A delightful way to get to know the sight and sound of this instrument is the video at www.youtube.com/watch?v=nL4PcI3GZH8 of *Funk Machine* by

Another innovative recorder

Karel van Steenhoven. Two cool teen-aged boys play this jaunty 90-second duet on a pair of Eagles in this well-produced music video. Judging by names, I assume one of the boys is the son of the composer.

Also worth a visit are some performances of world music virtuoso Carlos Nuñez. He plays Celtic bagpipes and other types of pipes, having been associated with the Irish traditional band The Chieftains, and also plays recorder. On a recent video at www.youtube.com/watch?v=tVaozoXbJ_o, he uses an Eagle, which is easily heard over the accompanying ensemble.

It is no coincidence, I think, that both the Elody and the Eagle have come into being with the purpose of achieving dynamic parity with modern instruments. The 21st-century recorder is stepping boldly to center stage.



Recorder maker Adriana Breukink plays her Eagle recorder in a performance during the 2013 ENFLAMA meeting in São Paulo, Brazil (photo by Gustavo de Francisco)

Music Reviews (continued)

composition and the first to flourish without patrons, he made his living by obtaining a royal license for music engraving; thus he was able to sell his music to the general public.

This relatively inexpensive edition of this never-published *Cinquième Suite* is a real bargain and a true joy to play. As with all Baroque pieces originally composed for the Baroque flute, this suite is transposed up a minor third from B minor to D minor, thus offering an outstanding alternative to transposing at sight or by hand, or performing it in its original key on a voice flute.

The inside printing of both parts is very clear and readable, with appealing fonts generally used in higher-quality editions. Although the cover graphics are not as ritzy or the paper choice as durable as the more expensive *urtext* editions (e.g., Amadeus) that one may purchase for study and performance, this budget-priced edition is a great value.

Unfortunately, since facsimiles of this piece were unavailable at press time on www.IMSLP.org, I could not compare this edition to a manuscript facsimile for editorial comment and accuracy. However, this edition is based on primary sources and lacks anachronistic editorial markings.

At first glance, this suite did not look nearly as difficult as other French Baroque pieces. However, upon sight-reading through it, I discovered a hidden technical “catch.” The traverso-idiomatic leaps require coordination on the part of a recorder player in terms of finger agility, breath control, and articulation. Yet, in comparison to other French Baroque pieces, this piece would be on the milder side of the spectrum in terms of difficulty, once the leaps are mastered.

Rather than being encoded in an enigmatic symbol system, ornaments outside of the usual *port de voix* and trill are written out (this is fortunate for the French Baroque neophyte; veteran performers may find the written-out orna-

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ments cumbersome and cluttering). A one-page prologue contains detailed explanations for the execution of such ornaments. Still, even a basic knowledge of French Baroque style and its technical aspects (e.g., *inégal* and its rules for application, French Baroque dance forms, etc.) are necessary for the proper performance of this piece.

Written in true French Baroque style, this hauntingly beautiful, refined gem offers a little something for everyone—from upper intermediate to serious student and seasoned professional. This is a “mid-range” French Baroque piece rather than an introductory one. For the more experienced student or professional well-seasoned in French Baroque style, this piece would make a lovely encore, excellent program filler and/or pleasant study diversion from more rigorous repertoire.

From the pen of Michel Montclair comes yet another recently-published French gem. Originally composed for flute, these delightful dance miniatures, which could very

well be performed with actual Baroque dancers, are transcribed for soprano or tenor recorder (or “other instruments,” per the publisher’s note). A more historically-informed and appropriate approach, however, would be to perform the duets on voice flute.

Like the Boismortier, this Peacock Press piece contains identical cosmetic and durability qualities, and includes written-out ornamentation.

While these duets are not as technically difficult as the Boismortier, they are charming for the listener; for the player, again a moderate amount of French Baroque knowledge and stylistic experience is essential.

Kristina Powers began her musical studies at age six on violin, later branching out into recorder and voice in college. Currently an instructor and performer on all three instruments, she studies recorder with Bill Nelson and voice with Dr. Robert Holst. Powers currently performs with the DuPage Symphony and in the Musica Ritrovata recorder/harpsichord duo with Holst.

Selections from Forsyth Publishing

John Turner is the editor of the Forsyth Publishing Recorder Music series, which features the work of contemporary British composers: www.forsyths.co.uk/sheet-music.

SUITE ANCIENNE, BY PHILIP LANE. FLP01, 2000. S, pf. Sc 23 pp, pt 7 pp. Abt. \$15.

This suite of four movements—"Intrada," "Courtly Dance," "Minuet" and "Revelry"—is based on a wind ensemble score commissioned by the Cheltenham International Festival of Music for a 1988 pageant. It is vaguely reminiscent of Ottorino Respighi's *Ancient Airs & Dances* or Joaquin Rodrigo's *Fantasia for a Gentleman*—although in the *Suite Ancienne*, the harmonic idiom is more characteristically 20th-century.

British composer Philip Lane (b. 1950) has also arranged a version of this work for recorder and string orchestra. Lane has composed extensively for radio and television. His style will be familiar to those who follow British television. The dedicatee, John Turner, recorded it with string orchestra for Naxos and gave the debut performance of the present version in 1993.

The terse "Intrada" features a bold, nearly ubiquitous motive. Since even the very transient A^b and E major bars lie comfortably under the fingers, the soloist may easily deliver a sprightly performance. The accompaniment suggests processional music for a coronation. Midstream, a jarring polychord (D major/C major) punctuates the texture.

"Courtly Dance," in a moderate meter of three, is the tranquil movement in this suite. Modal scales and long successions of seventh and ninth chords figure prominently. Motives characteristic of Spanish guitar music are frequent. For variety in timbre, the reviewer tried this movement on the tenor recorder to good effect. (An accompanist would need to exercise dynamic restraint in the tenor's lowest range.)

The piano opens the "Minuet" with a symmetrical period supporting an asymmetrical melody in which the recorder cadences ahead of the piano. In Mozartian style, the final movement, "Revelry," is a brief, but brilliant, romp to the finish combining a variety of motives with a restless accompaniment.

Except in the "Courtly Dance," the composer does not specify tempi. The reviewer's reading of the entire suite ran slightly in excess of nine minutes.

The publisher assigns this work a "moderate" challenge rating. Virtuoso technique is not required of the pianist; however, the accompaniment frequently carries melodic lines and is by no means subordinate.

Performers and audiences alike will find *Suite Ancienne* very accessible.

BRAMALL HALL DANCES, BY PETER HOPE.

2003. S'o/S/A/T (one player, pf or guitar. Sc 36 pp, pt 12 pp. Abt. \$15.

Through most of his career, Peter Hope (b. 1930, Stockport, England) worked primarily as an arranger and commercial composer. In recent years, however, he has concentrated on original art music. His style here, while light and accessible, does not lack sophistication and refinement.

The present five-movement work takes its title from the venue of its first performance, Bramall Hall in Cheshire. In correspondence with the reviewer, Hope noted that the piano is an alternative to the guitar where sufficiently skillful guitarists may be scarce. The two options appear simultaneously in the score.

The first movement, "Round Dance" for alto recorder, is a brisk allegro in the aeolian mode featuring nearly continuous hemiola. As elsewhere in the piece, the composer exhibits great economy of motive.

A pastoral mood predominates in the second movement, "Pavane," where the tenor takes over from the alto. Particularly attractive are the harmonics (overtone fingerings) in the guitar.

The soprano holds forth in the third movement, "Ostinato," where a salsa rhythm prevails in the accompaniment. Double tonguing is required here. Performers should review the extended range fingerings before embarking on this movement!

Successions of color chords, as well as a similar lilt, recall Erik Satie's *Gymnopédies* when the alto returns in the fourth movement, "Waltz." The triple meter is felt strongly in the accompaniment, but is a little more obscure in the lyrical melody. A blues passage makes a brief appearance in the middle of the quick final "Galop," where the composer calls at first for the alto, and, at the recapitulation, the soprano. The five movements run about 14 minutes.

Among other works Hope has composed for recorder are a concerto accompanied by strings, harp and percussion, and *A Herrick Garland* for countertenor, recorder, cello and harpsichord. Peacock Press publishes both pieces and both are available on CD. For more on Hope, see his web site: www.peterhopemusic.co.uk/biog.htm

The publisher aptly suggests *Bramall Hall Dances* for advanced recorderists. This piece is dedicated to John Turner, who recorded it on the Cameo label with guitar; in another version on the Dutton label, harpsichord and cello accompany Turner's recorder.

Anthony St. Pierre, of Toronto, ON, has composed extensively for recorders. His Folia à 4, third prize in the 2007 Chicago Chapter's composition competition, may be heard at: www.folias.nl. He holds a B.Mus. in composition from Ohio State University and M.Mus. in historical performance prac-

tices from Washington University. In the 1980s, he played oboe with Tafelmusik Baroque Orchestra and with the Studio de musique ancienne de Montréal.

SHADOWS IN BLUE, BY DAVID ELLIS. FED02, 2009. S'o/B/T (one player), pf. Sc 5 pp, pt 2 pp. Abt \$8.

GEORDIE TUNES, BY PETER HOPE. FHP04, 2009. S (or oboe), pf (or hc), opt cello. Sc 16 pp, pts 6-7 pp ea. Abt. \$9.50.

A BIRTHDAY GARLAND, BY SASHA JOHNSON-MANNING. FMS01, 2005. S, pf. Sc 14 pp, pt 6 pp. Abt. \$8.

TWO STOPFORDIAN IMPRESSIONS, BY DAVID DUBERY. FDD02, 2010. S (or oboe), pf.

Sc 12 pp, pts 5 pp ea. Abt. \$8.

FOUR IRISH FOLK MELODIES, BY JOHN MCDOWELL. FMJ01, 2009. S/A/T (one player), pf. Sc 16 pp, pt 5 pp. Abt. \$10.

These five works all appear in an ongoing Forsyth series edited by tireless contemporary music specialist John Turner. As with many of Turner's recorder commissions (which now number over 500!), they are in a contemporary, tonally-grounded style, with influences from the venerable traditions of British light music and folk song arrangement.

David Ellis was Head of Music of BBC North in Manchester for many years. *Shadows in Blue* is, as the title would suggest, quite bluesy in character. It is mostly slow and evocative, with a very brief quicksilver middle section in triple meter. Despite its slow tempo, the difficulty is relatively advanced, including a final flutter-tongue ending that requires playing both soprano and tenor recorders at the same time.

Peter Hope is a composer primarily known for his light music and for his extensive activities as an arranger and orchestrator. After a compositional hiatus following his early works in the 1950s, he

The technical demands for all players are quite straightforward.

returned to writing his own original music in 2000. *Geordie Tunes* is a set of straightforward and appealing arrangements of five Northumberland folk songs.

The instrumentation provides a number of flexible possibilities involving combinations of recorder, oboe, piano, harpsichord and cello. The technical demands for all players are quite straightforward.

Manchester-based composer Sasha Johnson-Manning is best known for her collaboration with former British poet laureate Carol Ann Duffy in the creation of *The Manchester Carols*, an extended and very beautiful Christmas carol cycle in the contemporary English, post-John Rutter carol idiom. *A Birthday Garland* is a charming divertimento in six evocative movements: "The Pipe and Drum"; "Reverie"; "Cowboys with Lutes"; "Asleep in a Boat"; "A Tale"; and "A Dance."

The composer comments in the notes that the recorder has a "uniquely sonorous, woody sound which brings to mind a variety of characters and colors." The work is not difficult and would be a particularly good choice for a student recital.

In addition to his compositional activities, David Dubery is active primarily as a vocal coach and pianist in London, and has coached the cast members of over 25 West End productions. He wrote *Two Stopfordian Impressions* in celebration of the 750th anniversary of Stockport Market.

The pieces are mildly programmatic: the second includes references to the market and to the town's history and present, including quotations from church bells and Wainwright's Christmas hymn *Christians, Awake*. The first celebrates Vernon Park and

includes allusions to the park's "Victorian past" including a quotation from Elgar's *Salut d'amour*.

John McDowell was Head of Music at Stranmillis University College in Belfast, Ireland, for 17 years. His *Four Irish Folk Melodies* is a set of arrangements of "Kitty of Coleraine"; "Fare Thee Well, Einniskillen"; "Ballinerry"; and "The Star of the County Down." The treatments are uniformly pleasant, and the technical demands are modest.

Carson Cooman

PIECES FOR SOLO RECORDER, VOL 4, BY SEVERAL CONTEMPORARY COMPOSERS, ED. JOHN TURNER. 1997. S'oSAT (all unaccomp.). Sc 34 pp. Abt. \$18.

John Turner, editor of this collection of unaccompanied, contemporary pieces, started as a flutist and intended to study law, but when he became David Munrow's duo partner, he couldn't stop playing the recorder!

I have selected four of the 16 pieces for a closer look.

Dedicated to Turner, the first piece is called *The Fall of the Leaf* by Michael Ball, who was born in 1946 in Manchester. He studied composition in Italy and also at the Royal College of Music in London, and attended master classes with Nadja Boulanger, Luciano Berio and Györgi Ligeti. Ball's compositions, which are mainly for winds and brass, are quite popular and are frequently broadcast in Europe and the U.S.

Somewhat experimental, *The Fall of the Leaf* switches between rhythmically-free and highly-structured sections. Ball gives particular instructions for articulation, tempo relations, and dynamics. I especially appreciate his interpretative clues, such as "assertive, questioning, exploratory."

Unlike many quasi-experimental, contemporary pieces, this piece made sense to me right away. Even in the

beginning stages of playing, it was obvious that there was a story behind this piece, motivating me to further explore (and to tackle its more difficult parts). I recommend it to high intermediate and advanced players who have a solid technical foundation as well as the ability to add drama and expression.

The second piece I chose, *Melancholy Piper* by Terence Greaves, is again dedicated to Turner. Born in 1933, Greaves started his musical career as a boy chorister at Welbeck Abbey in Nottinghamshire and eventually became Dean at the Royal Northern College of Music. One important milestone on his musical journey was his acquaintance with the clarinetist John Fuest; Greaves worked closely with Fuest and Fuest's woodwind quintet and was thus inspired to compose abundant music for the clarinet. Greaves retired early from his position as Dean to have more time for his musical activities.

In contrast to Ball's *The Fall of the Leaf*, Greaves's piece is very melodic, written in traditional notation without any contemporary surprises. It is supposed to be played "Slow and plaintive – Quasi Sarabande." If it were not in B^b minor, I would say it would be suitable for an intermediate player, but five flats could be a deterrent.

However, once the player is used to the key signature, the melody flows quite nicely. In fact, it is a beautiful little piece (just one page), and is definitely worth the effort. The character of the music very much matches the title. The meter changes—3/4, 6/8 and 9/8—add further interest.

Turner composed my third selected piece, *Sardana*. This title refers to a popular Catalonian circle dance, usually played by a band of 10 wind instruments and a small drum. It is a street dance with a clear pattern for the dancers, not actually meant for solo performance. Maybe Turner

Turner composed my third selected piece, Sardana. ... An intermediate player can certainly manage this piece, by letting go of serious technique and being playful.

learned to dance the *Sardana* on a vacation in or around Barcelona, Spain, and was so captivated that he was inspired to compose one of his own.

Playing the piece, I really see how the Spanish passengers throw their bags in the center, form a circle, and hop and laugh together during the music. Turner chose the soprano recorder, which adds to the folksy, simple, piping character. An intermediate player can certainly manage this piece, by letting go of serious technique and being playful.

Timothy Moore composed my last example. He not only dedicated it to Turner, but even included him in the title: *Mr Turner His Tootle*. He was born in 1922 in Cambridge and died in 2003. Moore's early interest in jazz and composition developed into a lifelong passion (although he composed in other styles as well). He studied composition at the Royal College of Music and won numerous prizes. In 1950 he became the much-loved director of music at the Dartington Hall School.

Not surprisingly, Moore's piece is a jazzy piece, suitable for the upper intermediate player. He uses meter changes, and in one spot asks for flutter-tongue. Other than that, it is straightforward, playful and warm.

For these four pieces alone, the collection is already worth a place on the music shelf. Only one point bothers me: this edition includes several notation signs without any explanation. Players who are accustomed to contemporary notation are certainly familiar with indications for "flz" (flutter-tongue) or "gliss" (glissando). Do the composers want *sputato* when they mark a note with a special accent sign, or just an emphasis? A player with less contemporary experience needs a bit more help working through the directions.

Other than this drawback, this collection is a welcome and diversified pool of new opportunities for the intermediate, upper intermediate, and advanced recorder player.

Mirja Lorenz was born in Lübeck, Germany, into a musical family. She learned her first recorder notes on Sunday mornings in her mother's bed, accompanied by a lingering smell of coffee and motivated by her mom's morning hugs. She studied recorder in Duisburg, Germany, with Gudrun Heyens, and later in Utrecht, The Netherlands, with Heiko ter Schegget, while teaching the recorder in local music schools. When she came to the U.S. in 2002, she allowed her recorder a break in favor of a Bachelor of English Literature degree.



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CHAPTERS, CONSORTS & RECORDER ORCHESTRAS

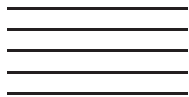


Photo reports from ensemble activities

Deborah Booth (*right*) led the October 5 workshop of the **Philadelphia Recorder Society**. She chose a morning of Renaissance (Van Eyck, Johannes Schultz, Vecchi, Hausman, Bull, Phillips) and an afternoon of Baroque (Telemann, Handel, Bach, Sanz).

Booth offered abundant tips and techniques such as these: be aware of how you hold the recorder—the angles of the instrument, of the hands, of the arms, of the flat “ballerina wrists”; move air from belly to cheeks to bell; in a large group, articulate much more, so that the sounds are distinct rather than muddy; play a dance by playing short and listening for silence.

In moving from one period to the other, Booth mentioned, “Renaissance composers pushed tonality as far as it could go, and then the Baroque happened because people figured there had to be some order in the universe!”

In the Baroque selections, she encouraged smooth runs and melodies over light, separated supporting lines. To people noodling during the workshop: “No fair practicing!”

Participants described the day as being full of information, like having a six-hour lesson.

Earlier in the year, PRS members and friends participated in a **Consort Day** on June 15. This annual event ends the year on a different note—not just

because it includes a buffet lunch with social time, but also because chapter members get to hear each other play.

Interestingly, over the four or five years of the chapter holding Consort Days, the group has witnessed growth in permanent groups and emergence of new groups as well, even if they come together only for this particular event.

See the June 15 Consort Day on the PRS web site: <http://philadelphiarecordersociety.org/>.



“The Land of Enchantment” was truly enchanting for the 42 participants who attended the Rio Grande Chapter’s workshop in Las Cruces, NM, on September 27-29. Recorder and viol players were introduced to a variety of exciting music including Petrucci prints, music from the court of the Medicis, and Bach facsimiles, under the inspiring direction of four instructors: Rotem and Adam Gilbert, Dale Taylor and Mary Springfels (the last shown here conducting, at right center).



Orange Country (CA) Recorder Society paused for Jim Forrest to take the group's yearly photo at its last 2012-13 monthly meeting on June 14. In 2014 OCRS celebrates its 40th anniversary in conjunction with ARS's 75 anniversary.



Sarasota Recorder Society Belated 30th Anniversary Celebration

In the winter, Sarasota, FL, is the artistic destination of many snowbird musicians and artists who grace the lovely city and sunny beaches. Many specifically come to play with the **Sarasota Recorder Society (SRS)**, including a wealth of accomplished recorder players. As SRS conductor **Charlotte Trautwein** (*left*) comments, "They bring such a variety of

basses that our sonority often approaches that of a fine orchestra!"

This year the Sarasota chapter of ARS celebrates its 30th anniversary season with a series of special events. Founded in January 1983, our first conductor, Seth Wertz, will lead our Anniversary Celebration at the January 4, 2014, meeting. Most notably the group will perform the delightful and jazzy *Zara Zote* by Glen Shannon, which SRS commissioned and debuted at its 25th anniversary concert.

On February 15, former ARS president Lisette Kielson will lead a special all-day workshop sponsored by the chapter, "It was a Dark and Stormy Night."

Besides weekly Tuesday classes filled with 35 snowbirds, the advanced **Sarasota Early Music Consort** will play in March at the Historical Society. On April 5, ragtime music will be featured at the final meeting of the season.

Recorder Orchestra Response

Susan van Gelder adds this information about the list in the Summer 2013 *AR*: One recorder orchestra not mentioned in "A Brief History of Recorder Orchestras" is **Flutissimo**, a recorder orchestra that is part of the **Montréal (QC) Recorder Society**. It was founded in 1999 under the direction of Sophie Larivière, who is still at the helm. In addition to regular local concerts, the group has played concerts with both the Manhattan (NY) Recorder Orchestra and the Ensemble de Flûtes à bec de Lyon. See <http://flutissimo.ca>.

AR welcomes information about any other groups that may have been missing from the article's list, or that form in the mean time.

Philadelphia (PA) Recorder Society (PRS) music director **Rainer Beckmann** studied the Summer 2013 *AR* departments on recorder orchestras to choose recorder orchestra scores and large double-choir music for PRS to play. The purchases were made from Honeysuckle Music and from Boulder Early Music Shop—providers of gift certificates won by PRS for Play-the-Recorder Month events in 2012 and 2013.

Congratulations to ARS Groups with Milestone Anniversaries in 2013

Founded in 1958 (55 years)

- Chicago Chapter (IL)
- East Bay Recorder Society (CA)
- Rhode Island Recorder Society
- Washington Recorder Soc. (D.C.)

Founded in 1963 (50 years)

- Desert Pipes - Phoenix (AZ)

Founded in 1968 (45 years)

- Triangle Recorder Society (NC)

Founded in 1978 (35 years)

- Baton Rouge Recorder Society (LA)
- Tucson Recorder Society (AZ)

Founded in 1983 (30 years)

- Capriol Consort (MA)
- Sacramento Recorder Society (CA)
- Sarasota Chapter (FL)
- West Suburban Early Mus. Soc. (IL)

Founded in 1998 (15 years)

- Eastern Connecticut Recorder Soc.

Founded in 2003 (10 years)

- Angelica Consort (PA)
- Balmy Zephyrs (MI)
- Boston West Recorder Group (MA)
- Cascade Recorder Consort (WA)
- Chelsea Winds (NY)
- Columbia Basin Rec. Soc. (WA)
- Duneland Early Mus. Consort (IN)
- Granada Consort (CA)
- Imperial Recorder Consort (FL)
- Northwinds Recorder Society (MI)
- Pasco Collegium Rec. Consort (FL)
- Pilgrim Pipers (FL)
- Recorders Of Merrywoode (WI)
- Shenandoah Recorder Society (VA)
- Home Street Recorder Ens. (IL)
- The Quinto Consort (NJ)
- Triad Early Music Society (NC)



In Las Cruces, NM, the **Rio Grande Chapter** welcomed **Ray Hale** (*above*) of Albuquerque as guest conductor for the April meeting. His program, “Music from the first New England School, primarily music of William Billings (1746-1800),” was enthusiastically received. Other colonial/citizen composers were played, culminating in *Yankee Doodles*, a contemporary set of variations.

In addition, to round out the musical weekend, informal mixed groups (gambas and recorders) gathered each morning and enjoyed playing double choir and other pieces for large groups of eight or more. Some members of the Albuquerque Chapter traveled to Las Cruces for this weekend, including **Carolyn Shaw** and **Kees Onneweer**, as well as Hale. The weekend activities were coordinated by **Ferne Allan** of the Rio Grande Chapter.

The Rio Grande Chapter includes players of recorder, gamba, lute, and other early music instruments. The Chapter membership covers the southern half of NM (Las Cruces, Alamogordo, Ruidoso, Roswell) as well as El Paso, TX. Meeting rooms are generously provided by the Good Samaritan Village, a retirement facility in Las Cruces.

Restructuring Adds Professional Coaches to Regular Routine

In the past year, the **Carolina Mountains Recorder Society (CMRS)**, the western NC ARS chapter, had the equivalent of a mini-workshop each month, with both volunteers and professional coaches hosting each meeting.

This was accomplished via a restructuring process. In the past, the chapter asked for a monthly donation to pay for the meeting site, a church facility, and had a dedicated chapter leader who planned each meeting and provided music. Last year, when she needed to step down, it became obvious that the chapter leader had done the work of at least three people. After creating a three-person board to run the chapter, the group also began to charge dues to create the funds necessary to realize plans for a new meeting format.

The board envisioned the first hour of each meeting to be a large consort coached by a professional paid from the chapter’s dues fund; and the second hour, a small-groups session, with members bringing music. This design has been well-received by all, seeming to be especially attractive to new members.

Dues generated by the membership have enabled the hiring of professionals for three meetings this year. **Ann Stierli**, **Pat Petersen**, and, most recently, **Barbara Weiss**, have coached meetings. The chapter is fortunate to have these gifted professionals living in the area and willing to participate.

Members have volunteered to organize programs for the remaining meetings. Topics at have included tuning, early dance music ornamentation, unbarred

music, canzones, Byrd songs and Christmas tunes—all in preparation for an annual performance at a local historic farm site.

The chapter’s board members have generally

shared responsibilities; but, typically, one board member schedules leaders for each meeting, one manages dues, and one serves as the chapter ARS representative and sends e-notifications to members.

After this successful restructuring, CMRS has 21 members, an average monthly attendance of between 12 and 14, and varied meetings each month. The chapter has just received its ARS five-year certificate, and is happy to report that the group is thriving.

Susan Hartley, ARS Representative, Carolina Mountains Recorder Society



Professional harpsichordist and recorder player/teacher Barbara Weiss with Norma Wagner (l) and Fran Demoretcky (r) after a coaching session.



Alexander Agricola's mournful six-part *Fortuna Desperata*—one of many *Fortuna Desperatas* written in that age, when they clearly felt their lives to be dominated by fate, fortune and Lady

Bergamasca Consort's Recent "International" Gig

Bergamasca's six members—**Leslie DeConinck, Tony Griffiths, Angelika Hackett, Mareike Loptson, Anthony Morgan and John Parker**—are amateur members of the British Columbia Recorder Society; four are ARS members. A group of this name has been around for about 20 years, with periodic changes in membership. They usually prepare for one major concert per year—for the last five years, each of these concerts has been just across the 49th parallel in the little town of Point Roberts, WA. The most recent one was on May 26.

The concerts are part of the musical concert series of Trinity Lutheran Church, with donations going to various charities. This church is about a century old, having been built by Icelandic settlers. The small sanctuary is a perfect space for recorders, as the acoustics are fabulous, something the consort has found to be very important in bringing out the best performance by recorders.

The May concert was attended by 35 audience members, mostly locals—no doubt attracted by the big sandwich boards that the organizers had placed along the roads in the town (effective communication devices, even in our age dominated by electronic communication). Some people had made the trip from the nearby big cities of Vancouver and Victoria.

Most of the pieces in the program were six-part works by Renaissance composers. The show started with the magnificent six-part *Wedding Pavan* by M. D. Philidore, written for the marriage of Louis XIII of France to Ann of Austria (the union that eventually produced a son, the "Sun King"). There is a painting of this wedding with musicians shown at the side, no doubt playing this piece. It works well on recorders, producing a big full sound with a great deal of internal complexity among the equal parts, making it interesting for the listener.

Luck—also works well on recorders, with an F bass and C bass below.

A. Ferrabosco's *Di Sei Bassi* (scored for five F basses and a C bass) seemed like a must; its low harmonies spiraled wonderfully around the little church.

Alonso Lobo's *Versa est in Luctum* was composed for the funeral of Philip II of Spain. It is a sad and haunting piece, with three bass lines and tenors on top.

Fantasia à 6 No. 1, composed in William Byrd's youth, is simpler than the subsequent six-part fantasias, yet it has great energy and tunefulness—besides being a delight to play. Christopher Tye's *In Nomine XVIII* played at eight-foot pitch was another highly recommended piece for that space.

The program also contained a smattering of five- and four-part pieces: the biggest success was a five-part suite by Salamone Rossi, *Rorate Caeli Desuper*, which the group "discovered" at a workshop on him led by Laura Kuhlman at the 2013 Columbia Gorge (OR) Early Music Retreat.

Overall, the low-pitch pieces—inspired by the recordings of the Flanders Recorder Quartet—seemed to be most popular and successful. Bergamasca Consort lacks a contra bass, which seems a desirable next acquisition. (Does anybody have a spare one lying around?!)

Tony Griffiths

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: **AR, editor@americanrecorder.org, 7770 South High St., Centennial, CO 80122-3122.**

Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files. Digital videos for the AR YouTube channel are also accepted. Please send news, photos or video enquiries to the AR address above, and to the following:

ARS Office, **ARS.recorder@AmericanRecorder.org, 10000 Watson Rd., Ste. 1L7, Saint Louis, MO 63126;** and to Bonnie Kelly, Chair, Chapters, Consorts & Recorder Orchestras, **bonniekellyars@gmail.com, 45 Shawshen Rd. #16, Bedford, MA 01730.**

BOOK REVIEWS

THE RECORDER AND OTHER MEMBERS OF THE FLUTE FAMILY IN WRITINGS

FROM 1100 TO 1500, BY DAVID LASOCKI. Instant Harmony (www.instantharmony.net), 2012. 88 pp. E-book \$12. Printed book \$19 plus \$5 S&H (U.S. rate; inquire abt rates for other countries).

What do we call this instrument that we play? How do we use it, and how do we distinguish it from related instruments, such as the flute, fife, panpipes, tabor pipe, penny whistle or flageolet? Once you've sorted all of that out, try expanding the question to the various languages spoken in other countries where it is played.

Things get complicated very quickly, but such definitions are the essential foundation of any serious inquiry into the recorder in the world today. We can't draw any meaningful conclusions about the instrument and what people are doing with it unless we know its various names.

These questions, expanded back through history as far as possible, are the subject of this recent e-book by David Lasocki. The volume is both scholarly and accessible, organizing 400 years of writing about the recorder and its relatives in at least a dozen languages into a fascinating and illuminating account of the early years of our instrument's existence.

Lasocki approaches this enormous task language by language—beginning with Latin and Greek and proceeding through French, Occitan (Provençal), Catalan and Spanish, Italian, German, Dutch, Old English, Anglo-French and Middle English. Each chapter

then progresses chronologically, beginning with the earliest terms used, teasing out evidence about the instruments in question through poetry, songs, accounts of events, inventories, and other written evidence of the times. All of this is complicated by the fact that nothing was standardized (of course), but some clear trends and patterns emerge nonetheless.

Along the way, we learn that the principal English terms for instruments in the recorder/flute family have been *pipe* and *hwistle* or *wistle* (Old English, prior to 1066), *frestel* and *flaüte* (Anglo-French, later 12th century), *flageol*, *floute*, *fristel*, *pipe* and *whistle* (Middle English, 13th-14th centuries) and eventually *recorder*, a name that first appeared in 1388 referring to a new type of duct flute with a thumbhole and seven fingerholes. Lasocki leads us through the nuances of all of these terms, including an extensive discussion of the derivation of the new term, *recorder*.

At only 55 pages (plus 32 pages of notes), this compact volume contains a wealth of information about the early history of our instrument and its relatives, the people who played them, and how they talked about them. Lasocki's clear prose is liberally interwoven with historical texts, providing both evidence and context.

As is often the case when I read this author's writings, I was fascinated not only by the subject matter itself but also by the thought process that went into formulating the right questions to ask, asking them, and organizing the results. It's a brilliant work.

Gwyn Roberts

*How the recorder got its name,
and a book of material about and by Heinrich Schütz*

The volume is both scholarly and accessible, organizing 400 years of writing about the recorder and its relatives in at least a dozen languages into a fascinating and illuminating account of the early years of our instrument's existence.

A HEINRICH SCHÜTZ READER, BY GREGORY S. JOHNSTON. Oxford University Press (www.oup.com), 2013. ISBN 978-0-19-981220-2. Hardback. 336 pp. Abt. \$74.

Although he is not known as a composer of instrumental music, many recorder players are familiar with Heinrich Schütz through transcriptions of his sacred choral works. Some may have played or heard the recorder parts in his famous Christmas oratorio. Others may have played generic instrumental parts on the recorder. Whatever the case, a book presenting—for the first time in English—the scores of documents by or about this composer is bound to interest not just choral musicians, but diverse early music enthusiasts, as well as historians.

Gregory S. Johnston, associate professor of musicology at the University of Toronto, has translated from Latin and very arcane German some 168 documents spanning Schütz's entire career. Most are letters to and from colleagues and employers. Others are introductions to various operas.

The correspondence gives insight into the day-to-day work life of a musician of Schütz's era.

We are also given samples of Schütz's verse, including an *Elegy on the Death of Johann Hermann Schein*, a contemporary of Schütz well-known to consort players.

A good deal of the material has been published previously, but mostly in German and not as comprehensively. The presentation is chronological; a brief synopsis appears with each item. To save readers having to skim the entire book to find information pertinent to their interests, these one- or two-sentence synopses would have been better placed in the table of contents.

Footnotes are abundant and informative, but not overwhelming. A glossary, bibliography, and relevant photos and illustrations are also furnished.

There is very little of direct practical value to recorder players or other instrumentalists in Schütz's writings. Conductors may find the composer's instructions enlightening—although, to spare them the trouble, Schütz scholars have taken his remarks into account in the preparation of modern editions.

To the extent that professional correspondence reveals anything of the character of its author, we may surmise that Schütz was a practical, diligent musician, and a man loyal to family and colleagues. The correspondence gives insight into the day-to-day work life of a musician of Schütz's era.

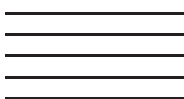
Although readers must wade through a swamp of florid panegyric, they will learn that then, as now, the musician's life was fraught with mundane problems—money and resources, runaway choirboys, custody of musical instruments, rivalries, etc. The majority of the writings deal with just such matters—making the book perhaps of greatest interest to social historians.

Anthony St. Pierre

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