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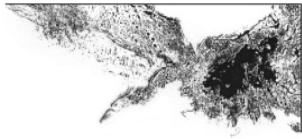
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EDITOR'S NOTE

In *The Violinist's Thumb*, Sam Kean examines (in a witty way) our genetic code. In one section, he relates two patterns without obvious connection: music and encoding of DNA strands. "It turns out that universal music does exist, only it's closer than we ever imagined, in our DNA." He describes DNA sequences as music-like, with repeating motives and themes (later considering separately how it governs traits like perfect pitch or Paganini's limber thumbs of the title).

Perhaps this demonstrates that, no matter our geography or culture, music is in our DNA—surely the case with the writers who have shared their **inspiring world stories** (page 8): **Jen Hoyer in South Africa, Nina Stern traveling to Kenya, Renata Pereira of Brazil and Mehrdad Teymoori in Iran.**

One advantage of attending the **ARS Festival** last summer was being there in person. While admittedly an article is not the same as sitting in a packed room, hearing participants' comments, **David Lasocki** shares his musings on **what we've learned about the recorder in the 50 years** since Edgar Hunt's landmark book (page 18).

Don't forget to play the piece that **Will Ayton** has shared with ARS members for **Recorder Day! and Play-the-Recorder Month** (page 15)—and don't miss the review of his *Christmas Letters* (page 29).

Gail Nickless

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A M E R I C A N RECORDER

VOLUME LIII, NUMBER 5

WINTER 2012

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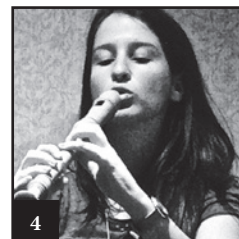
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Santacroce, Girolamo
(1480/85-1556). Saint Thomas
Becket enthroned with musical
angels and Saint John the
Baptist [not shown] and Saint
Francis of Assisi. S. Silvestro,
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AMERICAN RECORDER SOCIETY INC.

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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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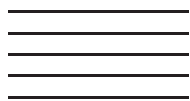
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to update chapter listings.**

PRESIDENT'S MESSAGE



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



It has been four years since I got an e-mail from Alan Karass asking if I would be interested in being on the American Recorder Society Board. You could only imagine my astonishment as I yelled to my husband, “I’ve been asked to be on the Board of the ARS!”

“How did they even know who I am?” I wondered. It didn’t matter because I was hooked. Now I sit in front of my computer, on a plane to Washington, D.C., about to become the next president of the ARS—kind of a fitting setting.

But before I get ahead of myself, I have to acknowledge the amazing people who came before me—espe-

cially Lisette Kielson, who I served with for the last four years. She was a powerful leader and did astounding work on behalf of the ARS.

I remind myself of the reason I got involved with the ARS and why we all, as members, are invested in our organization. During a speech I heard on TV not long ago, the speaker said that, as voters, no matter our political affiliations, *we* own the United States. As members of the ARS, *we* own the ARS! This is our organization.

As a Board, we are faced with the task of guiding the ARS through the year and ensuring its stability for generations to come. That is a *huge* task

I challenge each member of the ARS to let us know what you expect.

and one that at times seems daunting. We ask ourselves all the time, “What do our members want from the ARS? How can we serve them better? What are they thinking when they read our magazine, Facebook pages, blogs and newsletters? Are we doing enough?”

I challenge each member of the ARS to let us know what you expect. We want to hear from you and make this the ARS you want to support.

I am so excited for the ARS and the possibilities that lie ahead for us. In the *ARS Newsletter*, you will read about some of the exciting opportunities that have been supported due to our successful Festival this past July.

It is because of the passion of the ARS Board and members at large that we can fund some of the projects that have been on the “back burner.” It is because of each of you, members of the ARS, that we are successful in our endeavors. We all care enough to support that which is important in our lives ... the recorder!

I challenge each member to find your passion, spread your gifts of talent with others and bring your stories back to the ARS, so we might share and celebrate together. We are all stewards of the ARS, and each member is part of the larger picture.

I am humbled to be sitting at the head of the table, but I am ready to serve and guide as we travel this journey together. “What would you attempt to do if you could not fail?”

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

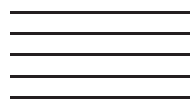


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For more information, contact Laura Kuhlman at (800) 491-9588 or at Fundraising@AmericanRecorder.org.

TIDINGS



Happy birthday, Suzuki Association & Society of Recorder Players; EMA hires executive director



Recorder teachers and students from Canada, Bermuda, Brazil and the U.S. gathered for the 14th conference of the **Suzuki Association of the Americas (SAA)** in Minneapolis, MN, in May. The SAA celebrated its **40th anniversary** with master classes, concerts, lectures and research symposia. **Renata Pereira** of Brazil (*above, right*) taught recorder master classes to students ages 8 to 15. Students and teachers played recorder consort music, including

Sonata Prima for a fascinated audience.

Musical “Olympics” was the theme at the **Suzuki Flute and Recorder Summer School** in Great Malvern, UK, in August. Recorder teachers from Belgium, England, Finland, Germany, Holland and Ireland attended, as well as Dutch and British students of all ages. The final concert took place in the 11th-century Malvern Priory. Teacher Trainers were **Nancy Daly** (England), and **Mary Halverson Waldo** (U.S.).

rhythmically demanding Brazilian music, and *Crye* by Christopher Tye.

In concert with other young professional musicians representing a variety of Suzuki instruments, Pereira performed Dario Castello’s

Early Music America (EMA) has appointed **Ann Felter** as its executive director, following the retirement of Maria Coldwell. Best known in the early music world as executive director (1999-2008) of Pittsburgh (PA) Renaissance & Baroque, Felter has a record of working with boards and artists, and has produced special events and diverse programs for nonprofit organizations.

During the Berkeley Festival last June, EMA presented its **2012 awards** recognizing outstanding accomplishments in early music. **José Verstappen**, artistic director of Early Music Vancouver (EMV), received the **Howard Mayer Brown Award** for lifetime achievement in the field of early music. For some years the presenter of a summer institute with recorder instruction, EMV continues its summer offerings, including fully-staged Baroque opera in conjunction with Festival Vancouver.

Harpisichordist **Arthur Haas**, known for many solo and continuo performances and recordings, including those of the *Suzuki Recorder School* with Marion Verbruggen, received the **Thomas Binkley Award** for outstanding achievement in performance and scholarship by the director of a university or college early music ensemble.

Chatham Baroque (**Andrew Fouts**, Baroque violin; **Patricia Halverson**, gamba/violone; **Scott Pauley**, theorbo/lute/Baroque guitar) was recipient of EMA’s **Laurette Goldberg Award** for lifetime achievement in early music outreach, honoring its 21 years of community events such as the wildly popular Peanut Butter & Jam Sessions, for preschool children and their accompanying adults, in conjunction with *Kindermusik*.

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Recorders in New York City

By Anita Randolfi, New York City, NY

On June 21, the first day of summer, New York City invited musicians of all stripes to give concerts on the streets, as well as in parks and other green spaces. The only requirement to participate in "Make Music New York" (MMNY) was that the event be free and open to all. **Chelsea Winds Recorder Ensemble** (Gregory Eaton, David Hurd, Barrie Mosher and me) was lucky to secure the General Theological Seminary garden for its program. The temperature was in the 90s, so performers and audience alike were grateful for the huge, old shade trees gracing the garden. In keeping with the theme, the program included Vivaldi's *Concerto Rustica* and *Sumer Is Icumen In*.

Unfortunately I was unable to attend a bigger recorder presence in MMNY. **Deborah Booth** led a sizable group in a recorder reading session right out on upper Broadway.

Founded in 2012 by alumni and students of the Julliard School's early music practice program, **New York Baroque Incorporated (NYBI)** has as its goal to bring "vital, informed, and fresh performances of the great repertoire of the 17th and 18th centuries." They met that goal in their August 19 program at Le Poisson Rouge: "The Red Priest at The Red Fish." Most of the music was by the red priest, Antonio Vivaldi.

The second half spotlighted the excellent recorder soloist playing of **Priscilla Smith** in two Vivaldi works: *Concerto in F, RV433*, "La Tempesta di Mare," and variations on "La Follia." The latter was arranged for alto recorder and strings by NYBI first violin Daniel S. Lee. I look forward to hearing more from this group in the future.

American Recorder Society Publications

Musical Editions from the Members' Library:

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Leaves in the River (Autumn) (SATB)

Erik Pearson

LeClerc's Air (SATB) Richard E. Wood
Little Girl Skipping and Alouette et al
(SATBcB) Timothy R. Walsh

Los Pastores (S/AAA/T + perc)

Virginia N. Ebinger, arr.

New Rounds on Old Rhymes (4 var.)

Erich Katz

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Santa Barbara Suite (SS/AA/T) Erich Katz

Sentimental Songs (SATB) David Goldstein, arr.

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Colin Sterne

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S-O-S (SATB) Anthony St. Pierre

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Three Cleveland Scenes (SAT) Carolyn Peskin

Three in Five (AAB) Karl A. Stetson

Tracings in the Snow in Central Park (SAT)

Robert W. Butts

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Education Publications Available Online and Free to Members

The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing (1996).

Guidebook to the ARS Personal Study Program (1996).

ARS Music Lists. Graded list of solos, ensembles, and method books.

Videos Available Online to All

Recorder Power! Educational video from the ARS and recorder virtuoso John Tyson. An exciting resource about teaching recorder to young students.

Pete Rose Video. Live recording of professional recorderist Pete Rose in a 1992 Amherst Early Music Festival recital. The video features Rose performing a variety of music and in an interview with ARS member professional John Tyson.

Other Publications

Chapter Handbook. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20.

One free copy sent to each ARS chapter with 10 members or more.

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Happy 75th Anniversary, SRP!

During 2012, the Society of Recorder Players (SRP), our sister society in the UK, has celebrated its 75th anniversary by holding special events, including an exhibition of documents and photos at its national festival last April and a reception following the SRP/Moeck Competition recital last month.

The SRP's first musical directors were Carl Dolmetsch and Edgar Hunt, joined later by Walter Bergmann and Freda Dinn. The London-based organization gained about 200 members in its first year.

The summer issue of *The Recorder Magazine* included a commissioned music piece (Marg Hall's *Happy Birthday, SRP!*, played stateside during the recent ARS Board meeting), plus photos and reflections on the SRP's past. Some "old chestnuts" that have come up for continuing discussion by the SRP mirror ARS concerns: encouraging young people to play, the recorder's image, and number of members.



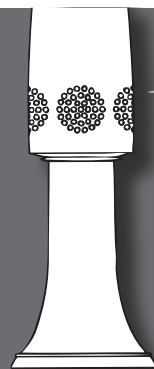
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Around the World with the Recorder

At the End of a Long Dirt Road

By Jen Hoyer, Music Director, Keiskamma Music Academy, Hamburg, South Africa, jen@keiskamma.org

“Hey Jen! I saw Mozart yesterday!”

It’s 7:30 in the morning. I’m walking down a dirt road in a dusty village at the absolute end of the world, on my way to teach recorder lessons. I’ve just run into one of my students. He’s 12 years old, dressed in a tracksuit and purple hightops. It takes just about every ounce of determination to keep my face serious.

“Hey Jen! I saw Mozart yesterday!”

Really? Where did you see him?

“On the television.

He was playing the piano.”

Cool. Was it nice?

“Yeah!”

There are battles that you fight. There are also battles that you completely abandon. As a recorder teacher in rural South Africa, the struggle to convince my students that most of the music they play

is by composers who are long dead is one of the latter.

The **Keiskamma Music Academy** (KMA) is part of the Keiskamma Trust (www.keiskamma.org), a non-profit organization in Hamburg, South Africa that strives for holistic wellbeing through a combination of art, education and health promotion. The Music Academy has been introducing disadvantaged children to music through rigorous instruction since 2006; when I learned of the program in 2011, I was intrigued by the idea that the recorder could cross borders and make itself at home in rural Africa.

In 2011 I quit my librarian job in Canada to venture overseas as a

volunteer recorder teacher in a small African village.

Music education at Keiskamma includes lessons on recorders, orchestral instruments, and indigenous Xhosa instruments, as well as music theory and ensemble classes. For a small, rural village where opportunities for growth and personal development are rare, music lessons present a life-changing experience for children who have the commitment and perseverance to meet the demands of an intense extracurricular program.

My students exceed every expectation. One chilly afternoon I found myself reproaching a beginner student for not using the dynamics and phrasing discussed in a previous lesson; I demonstrated what I wanted to hear on my own recorder.

As he took a deep breath to begin, I felt a twinge of guilt. He practices on a clear blue plastic soprano, and I’ve just demonstrated correct phrasing with a top-of-the-line wooden recorder that cost more than most monthly household incomes in the village.

He played exactly what I had asked for.

Excellence isn’t uncommon. Each child at KMA begins on recorder in solo and ensemble instruction; advanced students take up an orchestral instrument as well. Students enter exams administered by the University of South Africa (UNISA) and have no trouble achieving success. In 2011, over 70% of instrumental and theory exam results from KMA qualified as Distinctions (scoring above 80%); 20% qualified for Roll of Honor (above 90%).

These students are also busy as performers. In 2011, the Keiskamma Ensemble toured to Cape Town and Stellenbosch, where 12 advanced students were soloists with Camerata



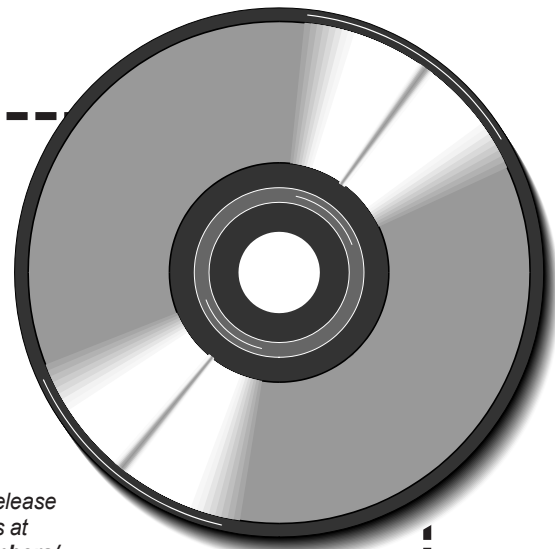
Tinta Barocca. This was followed by a Christmas tour of the Garden Route with performances at exclusive resorts and game parks along the Western Cape between Capetown and Port Elizabeth on the Indian Ocean. In 2012, their fringe production at South Africa's National Arts Festival in July won a Standard Bank Ovation Award; in November they gave a series of performances, presented by the National Arts Council of South Africa for the Season of France in South Africa.

As a teacher, I occasionally reflect on how surreal it is to wander down a dirt road in rural Africa with a bag of recorders over my arm. I am privileged to have a more-than-fulltime schedule of students who are completely focused on this instrument. My perceptions of the recorder and its capabilities are constantly challenged as my students bring a new set of eyes and ears to music that sometimes seems stale in North American classrooms. Their determination and dedication challenges expectations of what we can achieve when we put our mind to it.

It is refreshing to work with students who carry no baggage about the recorder and its music; no one has ever told these children that the recorder isn't cool. This beautiful innocence means that they see the truth more clearly than most of their peers: they recognize a good piece of music when they hear it, whether the composer is Vivaldi or British singer Adele.

There is joy and fresh exuberance that comes from hearing old music again for the first time. One hot Saturday morning, I distributed music for a small ensemble to practice a new arrangement of Corelli's *Christmas Concerto*. When I returned 20 minutes later, two students were beatboxing an improvised percussion part along with the recorder quintet. Corelli might be rolling in his grave, but a group of African children are tapping their feet and singing the Pastorale theme as they walk back home to do chores.

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Continuing to Teach in Kenya

By Nina Stern, Artistic Director,
S'Cool Sounds, New York City, NY

In the Istanbul airport, waiting for my connecting flight back home, I reflected upon my second visit to Kenya in February 2012. I had gone again to share music with children in the Kibera slum of Nairobi, traveling once again with **Cross Cultural Thresholds (CCT)**. This non-profit organization partners with grassroots leaders in Kenya to help educate and provide nourishment and health care to underserved children.

During my first time in Kibera, in June 2010 (see the November 2010 *AR*), I worked with a group of children at the Drug Fighters School. Over the course of four days, I taught them a few simple songs on plastic soprano recorders. Over 100 such instruments, which I carried from New York in a large duffel bag, had been donated by a group of Bronx school children who had studied with me through the S'Cool Sounds program (www.scoolsounds.org).

In Kibera, we added percussion parts to the melodies, with students layering several rhythms played on drums, shakers and claves made of animal bones salvaged from local butcher shops. The joyous results were shared with the entire school (over 300 students) and American volunteers there to build them a new dormitory. The children also shared some of their won-

derful traditional songs and dances.

As moving and meaningful as this experience was, I have been haunted by the fact that what I had shared with the students was not sustainable: there was no one at the school who could continue the work I had started. In my second visit, I thought to gather a small group of teachers and teenagers and work intensively with them, in the hopes that they would later pass on what they learned from me to younger students.

We created a "music team" (photos, right) at FAFU (Facing the Future), another CCT partner. FAFU is a day-care center, feeding program, school, and youth after-school program, founded by visionary local leader Simeon Ajigo. Ajigo grew up in Kibera and has worked there for many years, helping to create safe and nurturing environments for at-risk children.

Ajigo had hand-picked the five members of our new music team from his staff and youth group. For several days we worked hard together: learning the notes on the recorder, making a beautiful sound on the instrument, and reading music.

This time I had brought method books along, so that the team would have something to work with after my departure. The team was enthusiastic about playing their new instruments, eager to learn, and not afraid to work hard. They made great progress while I was there. They, too, shared some of their beautiful traditional songs with me. I have begun to teach these songs to children at S'Cool Sounds partner schools in New York City.

By July, the children at the East Village Community School (EVCS) in



I have been haunted by the fact that what I had shared with the students was not sustainable: there was no one at the school who could continue the work I had started.

New York City were engaged in a cultural exchange with the children at FAFU. Each of the second graders (who participated in a 15-week music program with S'Cool Sounds last winter) now has an individual pen pal at FAFU. They exchanged letters and videotaped musical messages, beginning a relationship continuing this fall.

A member of the music team at FAFU is now a salaried Music Coordinator, with responsibility to keep the team moving forward and ultimately to begin teaching recorder to the school's younger students. I have met and will continue to meet with the music team periodically on Skype, so that I can continue to guide them.

Of course, I look forward to my next trip in February 2013, when we will again make music together.

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The Recorder in Brazil

By Renata Pereira

Brazilian Renata Pereira is member of several chamber music groups that have recorded CDs—including recorder quartet Quinta Essentia, which toured Europe in 2009 and 2010, also becoming the first Brazilian recorder quartet to perform in China. In Brazil, Pereira teaches Suzuki Method recorder in schools, at festivals, and in master classes. She is pursuing her Ph.D. on the Suite Sonates of the French Baroque virtuoso flutist/recorder player Jacques Hotteterre le Romain.

We have only one book that collects the memories of many musicians who started the early music movement in Brazil: *Um olhar sobre a música antiga: 50 anos de história no Brasil* by Kristina Augustin (1999) presents the beginning of the early music movement in the late 1940s with the arrival of European musicians in Brazil, up to the inception of the new Rio de Janeiro symphony orchestra.

In the postwar period, step by step, immigrants arrived, joining those already in Brazil. An early music group

was formed, which performed several concerts for Radio MEC in Rio de Janeiro.

An important person who created a favorable environment for interpretation and study of music before the Romantic period was the German musician, composer and educator Hans-Joachim Koellreutter, who arrived in Rio de Janeiro in 1937. He changed Brazilian musical life by promoting concerts, lectures and the establishment of music schools and festivals. Some people agree that Koellreutter was the first musician to bring 17th- and 18th-century music to Brazilian concert halls; he dedicated part of his musical life to the Baroque repertoire for flute, according to Augustin.

Koellreutter's relationship with the city of São Paulo began in March 1952, when he created the Escola Livre de Música. Koellreutter emphasized that the study of early music was essential to the understanding of the evolution of music history; this made the Escola Livre de Música an attractive place for the study and spread of early music in São Paulo. Musicians began to specialize in early music—like Ricardo Kanji. After three years of success with

Kanji's influence brought the status of the recorder to that of a solo concert instrument in Brazil.

his group Musikantiga, Kanji left Brazil in 1969 to study with Frans Brüggen in The Netherlands.

Kanji served as recorder teacher for many students throughout Brazil, mainly near São Paulo. After he assumed Brüggen's post at the Dutch Royal Conservatoire, he continued to teach many Brazilians there. Kanji's influence brought the status of the recorder to that of a solo concert instrument in Brazil, and inspired many other recorder players.

Because almost all recorder players in the 1980s studied with him, Bernardo Toledo Piza was also extremely important. Both before and after going to Holland to study with Kanji, Piza contributed to the introduction and spread of Baroque instrumental music in São Paulo.

Early music activity in Rio de Janeiro and São Paulo spread further south, with the International Music Festival of Curitiba held in 1968. This festival was crucial in spreading the interpretative practice of Medieval, Renaissance and Baroque music.

Following the 1980s, the appreciation of early music in different states of Brazil began to dwindle: some Brazilian musicians who sought education in Europe did not return home. However, later generations of Brazilian musicians returned to the country, and music festivals began to thrive again.

The new generation:

Quinta Essentia Recorder Quartet

In the 1990s, Alfredo Zaine, Guilherme dos Anjos, Gustavo de Francisco and I began our recorder studies and played together for some years sporadically at music festivals.

Bits & Pieces: World Travel Stories



Last summer ARS member **Priscilla Winslow** took this photo of recorders being sold in a little market shop—in Burma!

It was a case of “missed it by that much.” While traveling in Turkey, *AR* reviewer **Tom Bickley** was surprised to see a notice for a concert in Istanbul of a piece by Turkish composer Fazil Say—a symphonic work that features two bass recorder soloists and theremin. Unfortunately, Bickley discovered that the concert was set for the day after his itinerary required him to leave Istanbul. Say describes *Mesopotamia* as his “orchestral masterpiece”: <http://fazilsay.com/en/872/fazil-say-mesopotamia-symphony-no-2>.



In 2006, we decided *Quinta Essentia* should become a professional quartet. Until then, recorder consorts in Brazil were only student groups from universities and conservatories. Brazil was missing the kind of professional groups that were popular in the 1960s.

The desire to bring the recorder to the Brazilian public increasingly became a reality. Recorder groups that had not recently performed returned to the chamber music scene, as many Brazilian recorder players who lived in Europe returned home. There was also financial support from cultural agencies, the beginning of new recorder courses at universities, and the contribution of *Quinta Essentia* in creating new opportunities for the successful spread of the recorder.

Unlike our predecessors, *Quinta Essentia*'s musicians could study in Brazil without leaving the country to study in Europe. This fact, coupled with our hard work, meant that we were recognized in Europe as representing "Brazilian recorder practice." "According to what we saw and heard here today and during the competition, we can consider Brazil the new country of the recorder," said recorderist Kees Boeke following our concert in Vignanello, Italy, during the 2010 Prince Francesco Maria Ruspoli Award—which had been won by Brazilian recorder player Inês d'Avena, then residing in Holland. Giada Ruspoli, a descendant of the Prince, created this competition after I met with her in early 2009 in São Paulo. "It was the young musician Renata Pereira, one of *Quinta Essentia*'s recorder players, who inspired me to create this award," said Giada in a February 2011 interview in *Planet* magazine (in Portuguese: www.terra.com.br/revistaplaneta/edicoes/461/artigo211098-2.htm).

Our group has produced a recording, *La Marca* (2008), gone on international tours to Europe and China, and has been invited by the Ministry of Foreign Affairs-Itamaraty to present Brazilian recorder music in Africa. Our goal is to

extend the recorder scene in Brazil, and to unite professionals and students in a country of continental dimensions. To do this, we set up an Internet recorder forum—and, to personally meet the people involved in the forum, we held the 2007 ENFLAMA National Recorder Meeting.

During this recorder meeting in São Paulo, 65 people attended three days of discussions, lectures, concerts and rehearsals together in order to promote, share, and consider recorder practice in Brazil. Besides creating a community of teachers, researchers, professionals, students and lovers of the recorder, the conference succeeded in providing a forum with no hierarchies.

At the end, it was decided that future meetings would be held in different locations and at different times, so that we could provide opportunities for more participation in areas around Brazil. The events that followed were conducted by different organizations in different states: Minas Gerais (2008), Rio Grande do Sul (2009), Pernambuco (2010) and again in São Paulo (Tatuí, 2011).

For June 2012, *Quinta Essentia* again organized ENFLAMA, with a goal of promoting recorder ensembles in Brazil. **Paul Leenhouts** was invited to work with groups, mostly due to his wide international experience with ensembles like Amsterdam Loeki Stardust Quartet and The Royal Wind Music.

We were surprised at the interest from other Latin American countries. The sixth ENFLAMA became an international event with the participation of recorder players from Peru and Uruguay. "It was very important for us to come to this meeting and to know that our concerns are not different than the Brazilian recorder players' concerns," said Cristina Pinto Canelo, a recorder player from Lima, Peru.



ENFLAMA 6 master class with Paul Leenhouts (demonstrating with his recorder)

Every morning for four days, Leenhouts gave master classes for recorder ensembles. Academic papers and lecture-workshops filled the afternoons, with concerts at night.

The most beautiful moment of ENFLAMA 6 was a fringe concert—which, coincidentally or not, included groups from three states that had hosted ENFLAMA in previous years: Flauta de Bloco (*photo at left on previous page*) from University of Pernambuco, Flautarium from University of Rio Grande do Sul, Doce Harmonia from Uberlândia Conservatory, plus Sonqo Saminchay from Peru. The groups demonstrated regional music. “What I liked to see in this meeting was how each group is concerned with making its own music, bringing regional music.... This was the first time that I did not know the music performed. It was a wonderful experience for me,” said Leenhouts at the end of ENFLAMA 6.

Among the issues discussed during ENFLAMA 6 were: how to produce recorder sound in soloist and ensemble settings; the importance of risk in the artist’s life (no risk, no glory); the relationship between music and universities; the recorder’s role in music education; and contemporary music (classical, regional, popular).

In addition to 70 attending ENFLAMA, audiences of about 300 people attended concerts, filling the hall of MariAntonia University of São Paulo Cultural Center and the auditorium of the Art Museum of São Paulo.

Details of the next ENFLAMA are not available until a host city is chosen. What is certain is the importance of events like ENFLAMA to the growth of recorder practice in Latin America—to teaching and studying the instrument seriously, to the quest to create new performance spaces for groups and soloists, and to encourage use of regional music and music new to the recorder.



The Recorder as an Instrument of Peace

*By Mehrdad Teymoori, Music Teacher and Conductor, Tehran, Iran
(in photo, behind female ensemble members)*

I have always thought of the recorder as a majestic instrument. However, many people think of it as a simple instrument that can only be found in children’s toy boxes, producing sounds more trivial than those of a piano or clarinet, or of the traditional Persian lutelike *tar*. My dream in life is to reveal the true magic of such a small instrument, and its capability to create peaceful yet complex sounds. I was first able to achieve this in November 2007, when I gathered 16 of my more advanced students at Pars Music School in Tehran, Iran, so that we could fulfill this desire together.

I began my music education in 1991 at Pars Music School, which has offered Orff music classes since 1985 (www.pars-music.com). A group of friends and I were fortunate to be trained there by Nasser Nazar. I am proud to be able to say that all his students, including my friends, are now very well-known and respected musicians and composers. I now teach at Pars Music School myself.

Violin was my first instrument, which I played in the Pars Symphonic Orchestra. Later, after I earned a Bachelor of Science in Computer Science at Tehran Azad University, I started playing the piano. Simultaneously I learned counterpoint, harmony and composition from the influential Iranian musician who pioneered modern music, Alireza Mashayekhi.

Gradually I became more aware of the depth and complexities of music, as well as its role in my life. However, the recorder still was my favorite friend. I used to count the minutes until my recorder rehearsals and ensembles.

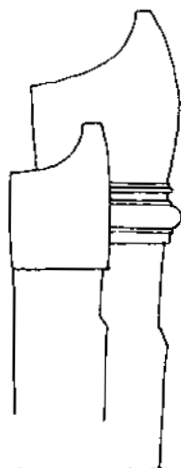
The first piece that I arranged for recorder ensemble was an Arioso by J.S. Bach, which I set for SATB recorders. I have also arranged some pieces by Vivaldi, Strauss, Brahms, Schubert and Mozart—all of them in settings that show the enchanting sound of the recorder.

Then in 2007, I identified the best among my students and fellow-musicians. My colleagues, students and I began to spend hours playing the recorder at school every day. Experiencing how well we were playing and how strong we had become as an ensemble was a dream come true for me. After each rehearsal, instead of being tired, I had more energy!

As word traveled at the school, many recorder players wanted to join our group. After months of organized rehearsing, more talented recorder players continue to join. Now our orchestra has more than 40 players, soprano to



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bass. The recorder orchestra has participated in many prestigious music festivals in Iran. Among our best performances were two special ones: playing the *Carmen Suite* by Georges Bizet; and *The Nutcracker* by Tchaikovsky, at Tehran Vahdat Hall, which earned many positive reviews (*photo below*).

In addition to our performances of music by classical composers, the recorder orchestra has experimented with modern music such as *Meta-X No. 5* by Alireza Mashayekhi, for piano and recorder orchestra. We played this piece at a festival in Tehran, "From Classical to Modern," performing with Farimah Ghavamsadri, who is one of the greatest pianists in Iran. The performance received many favorable published reviews from music critics.

More recently, in September 2012, the group worked on another piece by Mashayekhi called *Short Stories*, originally a four-movement piece for piano and string orchestra that I arranged for recorder orchestra (*photo above*).

I have conducted all the concerts by the recorder orchestra since its beginning. Working with this group has been an great opportunity for me—it is what motivates me more and more every day to continue on this excellent path.

I believe that the recorder can be an instrument of peace. When my breath fills a recorder with music, its harmonious effect instantly fills my entire body.



Composers/Arrangers Special for Play-the-Recorder Month

Porque Llorax for Recorder Day!

By Will Ayton

I am in constant search for Medieval and Renaissance tunes to set, mostly for my friends in the Rhode Island Recorder Society. *Porque Llorax* (*Por Que Llorax*) is one of the many beautiful tunes found in the repertoire of the Sephardic Jews; on first listening, it touched my heart.

Of course, it is always dangerous to tamper with something that is already so beautiful in its monophonic form, but I could not resist. I hope that I have not done it any lasting harm.

This setting is for SATB recorders. It opens with an eight-bar introduction—in my mind, reflecting the feeling of the tune. This introduction comes back later in the piece and is used to get away from the tune for a short while before the last section.

The text, placed under the top line (mm. 8–21), is there to show the original tune and not for singing. I would recommend first playing through the top line of these measures a couple of times in order to get the tune firmly fixed in the ear.

I have provided breath marks. These are, of course, only suggestions but they also reflect some of the grammar used in creating musical phrases, or gestures. I have not provided dynamics, but the shape of the lines will often automatically encourage players to give more or less.

As with the breath marks, the tempo marking is only a suggestion. I have a tendency to frequently change my mind, so I don't feel right about imposing restrictions on others.

Indeed, I would wish that the players make this piece their own.

Play-the-Recorder Month

Recorder players from 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.

March 16, 2013, is designated "**Recorder Day!**" when individuals and chapters around the world are encouraged to play Will Ayton's setting of *Porque Llorax*. You can listen to a midi file on the ARS web page.

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

ARS also holds a PtRM Membership Special. New members, or members who have lapsed for more than two years, may join the ARS for \$35—a 25% savings off the normal price of \$45. Join online or send a Membership Special Application to the ARS office by **March 31**.

Plan your PtRM celebration now! For more information about Play-the-Recorder Month, see www.americanrecorder.org/events/ptrm.htm.

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Porque Llorax

Sephardic Song Setting
by Will Ayton 2012

Moderato (♩ = c. 110) 5

S.R. 
A.R. 
T.R. 
B.R. 

* Por-que,

9 10 15

llo - rax blan ca ni - ña, por-que llo-rax blan ca flor? Llo-ro por



16 20

vos ca - val - lle - ro, que vos vax y me - de - xax.



24 25 30



* Text to show the original tune.

31 *a tempo* (35)

(40) (45)

(50)

(55) (60)

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What We Have Learned about the History of the Recorder in the Last 50 Years

By David Lasocki

Based on a lecture given at the ARS Festival, Portland, OR, July 8, 2012

*The author writes about woodwind instruments, their history, repertory, and performance practices. The third edition of his book with Richard Griscom, *The Recorder: A Research and Information Guide*, was recently published by Routledge.*

He recently won the Frances Densmore Prize from the American Musical Instrument Society for the most distinguished article-length work in English published in 2010 for his two-part article "New Light on the Early History of the Keyed Bugle."

*Since he retired from his position as Head of Reference Services in the Cook Music Library at Indiana University in January 2011, he has been devoting himself to many unfinished writings and editions, to his own publishing company *Instant Harmony*, and to the practice of energy medicine. See his web site, www.instantharmony.net.*

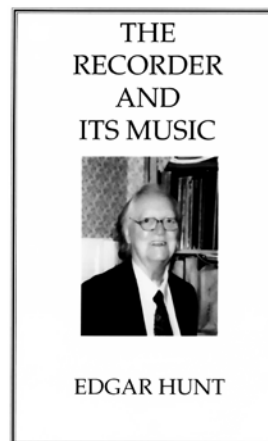


I have chosen to write about changes in our view of recorder history over the last 50 years because Edgar Hunt's *The Recorder and its Music* was published exactly 50 years ago in 1962. This book was the first published piece of writing of significant length devoted to the entire history of the recorder. (An American dissertation by Lloyd Schmidt, submitted in 1959, had covered the territory better, but it was never published, in whole or in part.)

And despite the overview provided by the collection of essays in *The Cambridge Companion to the Recorder*, published in 1992, Hunt's book wasn't superseded until 2007, with the publication of János Bali's *A furulya*, which is based on the latest research. You might be interested in making your own comparison of Hunt's book with Bali's, except that Bali's happens to be in Hungarian, a language that few Americans speak. I will make my own comparison of Hunt's view of recorder history 50 years ago with ours today.

I began my acquaintance with the history of the recorder by buying Hunt's book in its year of publication, when I was 15, and reading it over and over from cover to cover. Over the next few years, I wrote comments in the margins, such as "Speculation," "Source?" and "Nonsense." My research career had begun....

It might have been more appropriate for me today to look back 27 years to 1985, when I began to write an annual review of research on the recorder, especially because the review I wrote for the May 2012 *AR* covering 2010 is the last in the series. Or I could have chosen to look back to 1993, when Richard Griscom and I compiled the first edition of our recorder bibliography, partly based on my annual



reviews. But I've found it more satisfying to go back to Hunt.

A list of the major sources is found in the *Bibliography* (posted on

[the ARS web site](#)); for a more comprehensive listing, see the third edition of the book Griscom and I wrote.

What is a Recorder?

Hunt began his book with a chapter called "The Origin of the Recorder," which is also about definitions, names and sizes. He defines the instrument this way: "The recorder is a tube, one end of which is partly blocked, and shaped to form a 'whistle' mouthpiece. Here the tube is almost closed by a plug called the 'fipple,' leaving a narrow channel or 'windway' through which the player's breath is directed, across an opening in one side of the tube, against the sharp edge of the 'lip,' setting up vibrations.... The chief difference which separates [the recorder] from other fipple flutes ... is the fact that the recorder has a thumb hole in addition to seven finger holes." This definition still works for us, except that the terms "fipple" and "fipple flute" have been abandoned, because scholars couldn't agree on what part of the instrument a fipple is. So now we speak of "the block" and "duct flutes."

Hunt added that the recorder has a "tapering bore ... generally cylindrical near the mouthpiece, getting smaller in the part with the finger holes, some-

times straightening out again towards the other end.” And he went on to say that “The average recorder is made in three parts, known respectively as the head, which includes the mouthpiece, fipple or block, and the lip...” We can see that he was describing the Baroque type of recorder, at least as interpreted by 20th-century makers up to the early 1960s. Nowadays we need to consider Medieval, Renaissance, Classical, Romantic, modern and ultra-modern recorders, too.

In his chapter on design, Hunt does discuss recorders of the 16th century, mentioning only one design: “a gentle narrowing follows the line of the inner bore most of the way down before gently flaring out.... The inner bore of these renaissance recorders is wide in proportion to the length, mainly because the taper is not as acute as is the case with the later instruments.” Despite his familiarity with Ganassi, Hunt also stated that such instruments have a compass of an octave and a sixth.

As for the name “recorder,” which often brings up questions at parties and on the Internet, Hunt noted “the generally accepted derivation ... from the root verb ‘to record,’ which has many meanings besides the basic one of ‘to write down something in order that it can be remembered later.’ One of these is ‘to sing like a bird....” Hunt was misled by Brian Trowell’s discovery of a payment for “i. [una] *fistula nomine Ricordo*” (one pipe named Ricordo) in the household accounts for 1388 of the future King Henry IV of England, and Trowell’s conclusion that “ricordo” was Italian, meaning “memento.” Anthony Rowland-Jones has gone back to the original accounts to discover that they refer to, not “ricordo” but “Ricordour,” thus demolishing Trowell’s theory in one fell swoop.

Modern authorities do derive “recorder” from the verb *to record*, stemming first of all from the verb *recorder* in Anglo-French, the dialect of French

Records

spoken in England after the Norman Conquest. Then the word goes back to the Old French *recorder*, and ultimately the Latin *recordari*, to remember (*re-*, back, plus *cord*, from *cor*, heart or mind; thus, to bring back to mind). The *Middle English Dictionary* sets out no fewer than seven families of meanings for “to record” in the 14th century, deriving the instrument from the definition “repeat, reiterate, recite, rehearse (a song).” The other definition that Hunt mentions, “to sing like a bird,” is not actually recorded until the early 16th century (forgive the pun).

My research has shown that in other countries in the late 14th century and early 15th, the Medieval terms for tabor-pipe, such as the French *flaute*, were taken over by the new recorder: for example, French *flaute* or *flute*. That seems to have been true in England as well, where *flute* and *recorder* overlapped until about 1430. After that the new term took over. Why did England need a new word for a soft duct flute? Perhaps because it lacked any term for duct flute—not even the French term *flajol*, the origin of *flageolet*.

Hunt noted that “The recorder has had many different names in different languages ... deriving from the instrument’s various features: its beak, the fipple or block, its sweetness of tone, the fact that it is held straight in front of the player, possible English origins, and to distinguish it from the German flute.” Here he forgot to take into account a term he well knew, the 16th-century French *flûte à neuf trous*, “flute with nine holes,” which derived from the doubled bottom hole on early recorders, allowing for playing with left hand or right hand on top.

He mentioned in connection with Jacob van Eyck, but didn’t consider here, the terms *hand-fluit* and

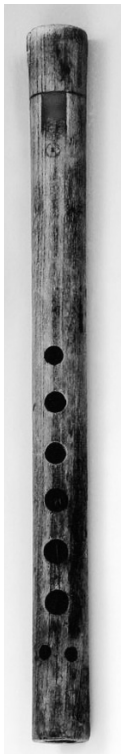
handtpyp, found in Dutch sources from the 16th and 17th centuries, and their German equivalent, *Handt flöte*, in a German inventory of 1582. He skipped over *flaute d’Italien*, an alternative name given by Philibert Jambe de Fer, and he didn’t know about *flauta all’italiana*, in an inventory from Siena in 1548, or *flauto italiano*, in Bartolomeo Bismantova’s treatise of 1677/1694, all of which mean “Italian flute.” He also didn’t know *flauto da 8 [otto] fori*, “flute with eight holes,” found in a 17th-century Italian tutor, or the Florentine term *zufolo*, found in inventories from 1463 to 1700, which derives from the verb *zufolare*, “to blow” or “to whistle.”

Hunt’s idea about possible English origins for the recorder presumably relates to the accounts of 1388. An earlier probable reference has now turned up in a letter from 1378 written by the Infante (Crown Prince) Juan of Catalunya–Aragón, mentioning that his ambassador was going to Valencia: “and send us the lutes and the *flabutes* as quickly as possible.” Unfortunately, it’s not clear whether the *flabutes* had been made in Valencia or obtained elsewhere. Anthony Rowland-Jones has shown that the earliest incontrovertible depictions of the recorder are in paintings from the Catalan court of Aragón in Barcelona from about 1390, particularly from the workshop of the Serra brothers (*below*).





Nevertheless, Nicholas Lander, who is a botanist as well as a recorder player, has rightly pointed out that we need to change our mentality about the origins of such an instrument: “If we are to speculate, could it not be that the recorder family is polyphyletic [a group of organisms that are classified into the same group but came from different ancestors] rather than monophyletic [organisms that share recent common ancestors], that it emerged at a variety of different times, in a number of places, in a variety of forms each of which underwent subsequent development and modification? This conjecture would account for the disparate morphology [form and structure] of the surviving fragments (that is, both open vs end-stopped, cylindrically vs obconically bored), for the various distinctive external forms depicted in illustrations of the medieval and early Renaissance period (cylindrical, near-cylindrical, flared-bell), and for the variety of presumed internal bores associated with these forms (cylindrical, wide-bore, choke bore, etc.)”



Hunt was aware of the soprano-sized “Dordrecht recorder,” probably from the late 14th century (*photo at top*). Some other early specimens have since been discovered:

- a soprano-sized instrument in Tartu, Estonia, from the second half of the 14th century with a range of a ninth, perhaps imported from north Germany
- a similar size in Göttingen of dubious dating that has a semitone for its first step and a range of three octaves
- a soprano-sized instrument in Nysa, Poland, reportedly from the 14th century
- another soprano-sized instrument in Elbląg in Poland (*left*) from the mid-15th century, again with a semitone for its first step
- a fragment from a monastery in Esslingen, near Stuttgart; a more doubtful fragment in Würzburg.

The Recorder in the Renaissance

Hunt rapidly moved on from what he called “the doubts of the Middle Ages.” But we have new evidence of sets of three or four recorders in the early 15th century. For example, an inventory of Juan of Catalunya–Aragón’s brother and successor, King Martí, in 1410 mentions “*tres floutes, dues grosses e una negra petita*” (two *floutes*: two large and one small black one). Perhaps these instruments included the ones bought for the Infante in 1378. In any case, these instruments apparently constitute a set of three in two different sizes—good for playing the three-part consort music of the day.

The Court of Burgundy bought sets of four recorders in 1426 and 1443, about the time the Court composer Gilles Binchois started writing chansons in four parts (his *Filles à marier* dates from the 1430s). The royal minstrel Verdelet, a celebrated player of the *flajolet*, perhaps actually the *flute* (recorder), died in 1436.

Flustes were played at the Court in circumstances that strongly suggest sets of recorders. At a great banquet in 1454, “four minstrels with *fleutres* played most melodiously.” Fourteen years later at a royal wedding, there were “four wolves having *flustes* in their paws, and the said wolves began to play a chanson.” The wolves were directly followed by four singers who “sang a chanson in four parts.” Therefore, the wolves probably played a four-part chanson on recorders.

We can now identify a number of professional recorder players of the 15th century, such as the blind German organist and composer Conrad Paumann, and several city minstrels of Bruges.

Hunt knew the reference at the English Court to Henry VII’s payment in 1492 to “the child that pleyeth on the records.” He didn’t know the payment in 1501 to Guillian van der Burgh, a Flemish member of the trombone and shawm consort at Court, “for new recorders.”

He noted a list of seven recorder players at the funeral of Queen Elizabeth I in 1603, including five members of the Venetian Bassano family. I have devoted a whole book to the Bassano family, showing how five brothers immigrated to England in the 1530s. Beginning in 1539, they constituted a five-part recorder consort, which expanded to six members in 1550. Remarkably, that consort lasted until the amalgamation of the various wind consorts around 1630—about 90 years. Most of the consort’s members came from three generations of the Bassano family. The Bassanos in England and Venice were also well-known woodwind makers.

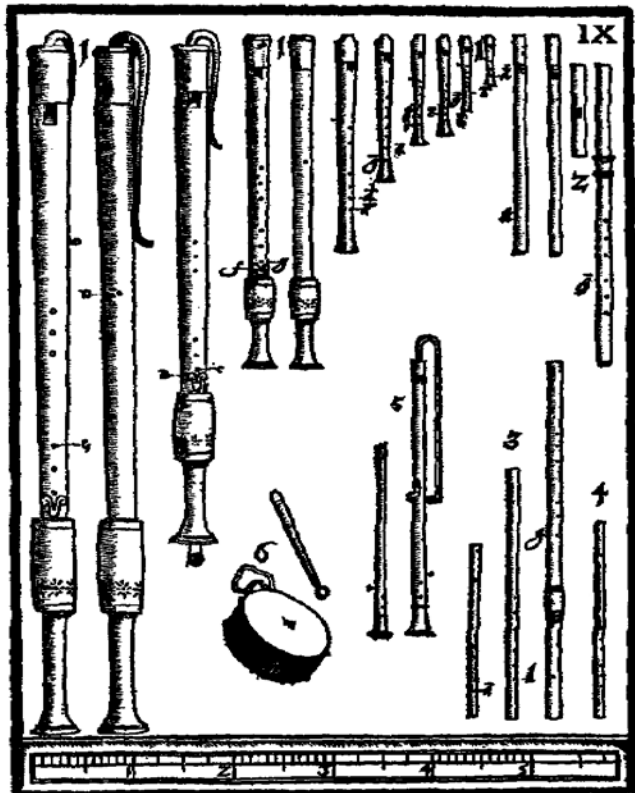
Hunt cited five 16th-century inventories that included vast numbers of recorders, beginning with Henry VIII’s inventory of 1547, which includes 76. I started to make a listing of the references to members of the flute family in such inventories as well as records of purchases, and I ended up compiling an article of 100 pages and a book of 350 pages

***At a royal wedding, there were “four
wolves having flustes in their paws, and
the said wolves began to play a chanson.”***

that also included newspaper advertisements in the 18th century. These listings present raw evidence about the history of the recorder quite different from treatises, tutors, and literary sources. I have drawn on that evidence to discuss sizes, consorts, makers and pitches.

Hunt was familiar with the important recorder treatises of the 16th and early 17th centuries by Virdung (1511), Agricola (1528 and 1545), Ganassi (1535), Jambe de Fer (1556), Praetorius (1618–19), and Mersenne (1636). Some other treatises have shown up since in manuscript. A Swiss manuscript of around 1510, headed “Discant,” gives fingerings for a discant recorder.

Hunt wrote confidently about Ganassi that “There never was a second *Fontegara*.” But we have three new Italian sources. The important treatise by Girolamo Cardano (c.1546) refers to and builds on Ganassi; it includes such modern-sounding devices as tongue vibrato and controlling the pitch or intonation by closing the bell hole. Aurelio Virgiliano’s collection of *ricercars*, *Il dolcimelo*, includes a fingering chart for the discant recorder. The treatise by Bartolomeo Bismantova (written in 1677, revised in 1694) contains a section on the recorder. He still knew the discant



The sizes of recorders shown by Praetorius

in G, even though it was by then in three joints, and his articulation syllables are similar to the Renaissance ones, adding two new smooth ones that presumably reflect violin technique.

To go back to the early 16th century, Virdung discussed three sizes of recorder: discant in G, tenor in C, and bass in F. Hunt wrote that “by the beginning of the seventeenth century the families of instruments outlined by Virdung had grown,” although he later amends this statement: “Although Praetorius is writing in 161[8], he is not telling his readers about new instruments but ones that were well established in his day, made and played probably fifty or sixty years earlier.” Hunt also cites a Verona inventory of 1569, which mentions crooks for the three largest of 22 recorders, and he notes that a double-bass instrument has survived.

Both the surviving recorders and the inventories of the period discovered since Hunt was writing confirm that the extra sizes were not a product of the early 17th century. An inventory made at the Medici court in Florence in 1520 mentions “three new large recorders for the bass part” (*tri flauti grandi, novi, da contrabasso*). Identical terminology is found in a set of recorders that the celebrated wind player Wolff Gans is said to have bought in Augsburg for the Brussels court in 1535: “one for the bass part the height of a man.” A surviving extended great bass recorder by Hans Rauch, evidently dating from the same time, is the height of the tallest of men, 2.433 m (about 8 feet). The same size of recorder is mentioned as the bottom member of a consort in an inventory from the Madrid court in 1559: “four recorders, one very large about three *baras* in length, and the others each decreasingly smaller.” This recorder was also about 8 feet long. The consort would presumably have consisted of extended great bass, (extended) bass, basset and tenor sizes.

Mersenne depicted large recorders “sent from England to one of our kings.” I have shown that they were almost certainly made by the Bassanos.

Cardano mentions a higher size, in D, for the first time in a treatise. Such a size had already been listed in an Antwerp inventory of 1532 under the name *bovensanck*. Both soprano and sopranino sizes appear in inventories from Graz, 1577 (*kblainere discantl* and *kblaine flöttlen*), and Berlin, 1582 (*Discanttt Pfeifflein* and *klein Discanttt Pfeifflein*). The distinction between C and D sopranos, however, is not apparently made in an inventory until Hechingen, 1609 (*alt, discant, hobe discant*) and Kassel, 1613 (*Alt, Soprani, höhere Soprani*).

Hunt commented that “The makers of the sixteenth century, with the exception of Rauch von Schratzenbach, are known to us only by their marks and initials.” Adrian Brown and I have written a long summary of what is now known about these makers: as well as the Rauch family, there are the

Schnitzer family, the Hess brothers, the Bassano family, Hieronymus, and the Rafi family. I have also written about some major players of that century: Benvenuto Cellini and his father Giovanni, Hans Nagel, Tielman Susato, Sylvestro Ganassi, Simone Nodi, and the Gans family.

As I mentioned before, Hunt knew only one kind of Renaissance recorder: wide bore with gentle flare and restricted range. Adrian Brown has since examined about 120 of the 200 surviving instruments from the 16th century, dividing them into three types based on their inner bore:

- More or less conical: approximately from the mouthpiece to around the thumb hole, contracting in an irregular cone to around the lowest tone hole, then expanding gently to the bell in an obconic or counter-conical fashion (“flared bell”). This bore type is found in the majority of surviving Renaissance recorders, of all sizes.
- Cylindrical, or near-cylindrical, but often with a more pronounced expansion between the seventh tone hole and the end of the bell. Recorders with this type of bore have a more open sound, richer in harmonics than those with a conical bore. Moreover, they can often play more notes in the higher register, although it is debatable whether this was the original goal of the makers. The main limitation of recorders with the cylindrical type of bore is that the physical constraints it imposes on the positioning of the tone holes make larger sizes impossible.
- The so-called “choke” bore, or what Brown calls the “step” bore: cylindrical from the mouthpiece to a point around the seventh tone hole, then a short, but steep conical section, creating an abrupt “stepped” contraction in the bore. It gives a rather sedate character to

the instrument, weaker lower notes than the conical and cylindrical counterparts, but the ability to play several more notes in the high register using fingerings close to our modern “Baroque” fingering.

Jambe de Fer already gives several variants of these fingerings in 1556, so they antedate the Baroque recorder by a good hundred years.

Incidentally, we now have a wonderful catalog of the 43 surviving Renaissance recorders in the Kunsthistorische Museum in Vienna, Austria.

The Golden Age

Hunt said little about Renaissance repertoire. In a long and brilliant article, Peter Van Heyghen has demonstrated how recorders played mostly vocal repertoire, not in “arrangements” but taking the music straight from the vocal parts. “The prime concern in tuning Renaissance recorders [of all types] seems to have been the intervallic relationships of a fifth between all adjacent sizes within a consort or set. Since a basic four-part recorder consort was always comprised of three adjacent sizes only ... all Renaissance recorders, regardless of their nominal and sounding pitches, could be considered virtual sizes in F, c, and g.” Players could shift “registers” by changing clefs while still imagining their instruments to be “in” F, C or G (which correspond to the “soft,” “natural” and “hard” hexachords), regardless of their size.

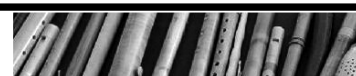
Hunt apparently knew a handful of depictions of the recorder in works of art. In the last 50 years we have seen enormous progress in recorder iconography. On his Recorder Home Page, Nicholas Lander has an ongoing catalog of depictions that contains more than 4,300 entries.

Anthony Rowland-Jones, in particular, has written no fewer than 16 articles on iconography, from the Middle Ages through the 17th century, discussing eloquently the light the depic-

tions shed on the instrument’s physical forms, symbolism, and social history.

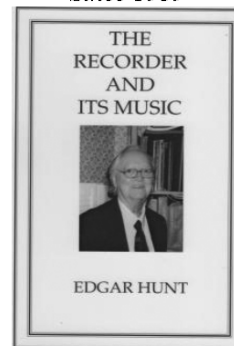
The new sources for the history of the recorder confirm that, at least from the 16th century onwards, three classes of people have played the instrument: professionals, amateurs and children.

Besides discussing Praetorius and Mersenne, Hunt devoted only three pages to the recorder between 1600 and 1660: music by anonymous (in Breslau), Antonio Bertali, Johann Heinrich Schmelzer, Heinrich Biber and Jacob van Eyck. In another brilliant article, Peter Van Heyghen showed that the recorder was rare in Italy in the first half of the 17th century and there wasn’t as much freedom of instrumentation as we have thought. In



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contrast, I have shown that a recorder consort featured prominently in London theater music of this period, and was also used by city musicians (the waits) and musicians of noblemen.

Hunt assumed that the “preparatory” recorder instructions found in some of the surviving copies of Van Eyck’s *Der Fluyten Lust-hof* stemmed from him. Thanks to the researches of Thiemo Wind, we know that they originated with the publisher, Paulus Mattysz. Wind, with some help from Ruth Van Baak Griffioen, has researched Van Eyck and his milieu in enormous detail, the fruits of which have been included in his recent book, *Jacob van Eyck and the Others* (the “others” being some contemporary Dutchmen who also composed solo pieces for the recorder).

Wind stresses that Van Eyck wrote sets of variations, not frozen improvisations, and that some of his variation technique stemmed from his main employment as a player of the carillon (sets of tuned bells hung from church towers). The psalm tunes, which modern players tend to find boring, were put in explicitly for publication because of their popularity among the Calvinist audience of the day.

From J. S. Manifold’s book *The Music in English Drama: From Shakespeare to Purcell* (1956) Hunt was familiar with five different associations of recorders in music for the theater: funerals, the supernatural, love scenes, pastorals, and imitation of birds. About the pastoral he put forward his theory that “the shepherd’s pipe, the portable instrument with which he passes the time while tending his sheep, although in fact more probably a bagpipe or simple reed instrument, can be figuratively a flute of some kind, and so a recorder.” I have shown in my recent book on early writings about members of the flute family that shepherds played duct flutes at least as far back as the 13th century. And there’s a beautiful quote about the recorder in a French play of 1453:

Bergier qui a pennetiere / bien clouant, ferme et entiere, / c’est ung petit roy. / Bergier qui ha pennetiere / a bons clouans par derriere, / fermant par bonne maniere, / que lui faut il, quoy? / Il a son chapeau d’osiere, / son poinsson, son aleniere, / son croq, sa houllecte chiere, / sa boiste au terquoy / beau gippon sur soy, / et, pour l’esbonoy, / sa grosse flute pleniere, / souliers de courroy / a beaulx tasseaulx par derriere. / Face feste et bonne chiere: / c’est ung petit roy!

(The shepherd who has a bread basket that closes tightly and is firm and intact, he is a little king. The shepherd who has a bread basket with good clasps in back, closing the right way, what more does he need? He has his wicker garland, his awl, his awl case, his hook, his dear crook, his box of pitch, a fine long-sleeved tunic, and, for amusement, his *grosse fleute pleniere*, wears leather shoes with fine tassels in back. Happy face and good cheer: he is a little king.)

I have explored the English theater music of the first half of the 17th century, finding that recorders were used in three contexts:

- apparently representing “the music of the spheres,” they were associated with the supernatural, death, and appearances of or portents from the gods
- they expressed love, whether supernatural or mortal
- they announced entrances of royalty or nobility.

Who made the first Baroque recorder?

In describing the achievements of the Hotteterre family, who originated in the village of La Couture-Boussey west of Paris, Hunt clearly wanted to tell a good story, but had to hedge: “By far the most important contributions of the Hotteterre family to music are the improvements in the making of wood-wind instruments which have been ascribed to them.... The Hotteterres are said to have given the hautboy, flute and recorder their characteristic joints.... It is probable that in this village of La Couture-Boussey, the baroque recorder, with its bulging joints and tapering bore (similar to that of the one-keyed flute), was evolved in time for Bach and Telemann to use to the full....”

We have already noted a similar bore and fingerings to the Baroque type of recorder in the mid-16th century. The creation of the Baroque recorder has nevertheless often been attributed to the Hotteterre family, and particularly to Jean Hotteterre I (fl.1628–1692?), although there seem to be only two main pieces of written evidence.

First, Borjon de Scellery (1672) wrote that Jean was “unique as maker of all kinds of instruments made from wood, ivory, and ebony, such as musettes, recorders, flageolets, oboes, *cromornes*, and even for making complete consorts of all these same instruments. His sons are hardly inferior to him in the practice of this art.” This only establishes that the Hotteterres were important woodwind makers: the sons no less than the father.

Second, the celebrated flutist Michel de La Barre (c.1675–1745)—writing several decades after the fact, perhaps as late as 1740—claimed that Jean-Baptiste Lully’s “promotion [at Court] meant the downfall of all the old instruments except the hautboy, thanks to the Philidors and Hotteterres, who spoiled so much wood and played so much music that they finally succeeded in rendering it useable in ensembles. From that time on, musettes were left to shepherds, and violins, recorders, theorboes, and viols took their place, for the transverse flute did not arrive until later.” This belated account maintains that both the Hotteterres and the Philidors were responsible for transforming the shawm into the oboe (the instruments have the same name in French); recorders are mentioned only among the instruments that replaced the musettes.

Anthony Baines did point out in his influential book *Woodwind Instruments and their History* (1957; third edition, 1967) that Jean Hotteterre was primarily a maker of musettes (bagpipes), the irregular profile of which is reminiscent of the Baroque recorder. The new instrument certainly developed the reputation of being French: the name *flûte douce* quickly spread into England, Germany and The Netherlands. On the other hand, Bismantova in 1677/94 depicts a similar recorder in G, calling it *flauto italiano*.

Hunt wrote that “The most illustrious member of this family was Jacques Hotteterre le Romain who was probably born about 1680 and lived to about 1760. Where ‘le Romain’ originated is not known—it was probably acquired as a result of a visit to Italy.” We now know Jacques’s dates (1673–1763) and that he did work in Italy from 1698 to 1700, at the court of Prince Ruspoli. By the way, two other Frenchmen, not mentioned by Hunt, wrote methods for the recorder before Hotteterre: Etienne Loulié (1680s, revised 1701/2) and Jean-Pierre Freillon-Poncein (1700).

Jean-Baptiste Lully was mentioned by Hunt only in conjunction with the royal wind band. Thanks to the work of Laurence Pottier and Anthony Rowland-Jones (*right*), we now know that Lully wrote parts for the recorder on 60 occasions. Rowland-Jones has noted: “They are spread across seventeen ballets, mascarades,



Thanks to the work of Laurence Pottier and Anthony Rowland-Jones, we now know that Lully wrote parts for the recorder on 60 occasions.

and divertissements, five *comédies-ballets* (mainly with Molière), and all but one ... of his fourteen completed *tragédies en musique*.... In the process Lully employed most of the recorder’s uniquely wide range of associations and symbolisms”: earthly (pastoral, sensual, love, sleep, water, birds) and heavenly (magic, gods, sacrifices, death, Mercury, Muses, conflict)—generally more than one symbolism for each occasion. It may seem obvious, but it’s worth stressing that Lully was responsible for integrating the new woodwind instruments into the strings, thus creating the standard Baroque orchestra.

Other important French composers of the late Baroque not mentioned by Hunt, such as Marc-Antoine Char-

pentier, Michel-Richard de Lalande, and Michel Pignolet de Montéclair, included recorder parts in their vocal music.

Hunt devoted two pages to the enthusiasm the diarist Samuel Pepys had for the recorder in 1668. Certainly Pepys wrote a celebrated striking account of the effect on him of what seems to have been a recorder consort providing incidental music for a play: “But that which did please me beyond any thing in the whole world was the wind-musique when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it make me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, I was able to think of any thing, but remained all night transported, so as I could not believe that ever any musique hath that real command over the soul of a man as did this upon me.” Hunt speculated that Pepys might have heard “the new *flûtes douces*, which looked and sounded different from the early types—instruments made in the three joints and with the characteristic bulges and turnings which we now take for granted....”

I have put forward a different theory: the theater had been banned in England during the Civil War and Commonwealth (1642–60). When it returned, the links to the old music tradition, including recorder consorts, had been strained. Therefore, Pepys was probably hearing such a consort for the first time—but it would still have been one of Renaissance-type recorders.

There is strong evidence that the Baroque recorder arrived from France in 1673 with James Paisible and his colleagues. The instrument immediately changed its English name from recorder to *flute douce* or plain *flute*, thus causing confusion in the minds of modern writers who know only the later meaning of the word “flute.”

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Baroque Music and Makers

Hunt mentioned Drumbleby, the London maker from whom Pepys bought a recorder. I have shown that Samuel Drumbleby formed part of a large network of woodwind makers who belonged to the Turners Company of London. That network included such well-known makers as Thomas Stanesby Sr. and Jr., but not foreign makers working in London such as Peter Bressan and the Schucharts.

Although thorough in his treatment of Henry Purcell's recorder music, Hunt benefitted from a thorough article on the subject by Walter Bergmann. He also briefly covered Daniel Purcell, Henry's lesser-known younger brother, Paisible, and John Banister I (who was actually a flageolet player), before heading on to a few English tutors.

In his next chapter he began with the alleged introduction of the Baroque flute to England by John Loeillet around 1705. In fact it was already mentioned in the James Talbot manuscript of around 1695. Much of what Hunt said about the Loeillet family has now been superseded.

Hunt complained that little was known about the life of Robert Valentine, but that is true no longer. Baptized in Leicester in 1674, he went to Rome at an early age and worked there until his death in 1747.

The little that Hunt said about Johann Christian Schickhardt "of Hamburg" has also been augmented by my researches. Schickhardt was born in Germany and did spend a little time in Hamburg, but most of his career was spent in The Netherlands and Scandinavia. A woodwind player himself, Schickhardt produced instruction manuals for both the recorder and oboe, but he was known primarily through his popular chamber music. Hunt didn't know, but you may know, Schickhardt's 24 sonatas in all the keys for recorder, flute or violin and basso continuo, published in London around 1732.

Hunt mentioned the concertos for small recorders of William Babell, John Baston and Robert Woodcock. Again, we have more biographical information on these composers, mostly from my own research. Hunt discusses *The Division Flute* and briefly mentions that some of the divisions had appeared previously in a tutor. I have collected all the instances of divisions in recorder music, showing the extent of the practice in England and on the Continent in the late Baroque.

Hunt devoted more space than I would have done to the recorder music of Johann Christoph Pepusch, which is generally dull enough that Hans Ulrich Staeps recommended recomposing it. As for George Frideric Handel, Hunt mentioned the cantata *Nel dolce dell'oblio*, the masque *Acis and Galatea*, the recorder sonatas, two trio sonatas, a couple of short pieces in two operas, and *Alexander's Feast*. Evidently, Hunt didn't go through the complete works of Handel, or he would have realized the full extent of Handel's contribution to the history of the recorder: recorder parts in no fewer than 27 operas, a masque, nine oratorios, six cantatas, three sacred works, and three orchestral works, besides the sonatas and trio sonatas. The autograph manuscripts of the recorder sonatas have been discovered, and editions, including my own, made from them rather than the untrustworthy prints of Walsh. The sonatas seem to have been written for Handel to play with his royal pupils, Princess Anne and her sisters Amelia and Caroline Elizabeth.

Hunt knew some recorder music by Giuseppe Sammartini, Alessandro Scarlatti and Antonio Vivaldi. No fewer than 29 recorder sonatas by Sammartini have turned up in two manuscripts; a complete edition is slowly coming out. Eleven chamber cantatas by Scarlatti include recorder parts, and he also wrote seven so-called sonatas for recorder and strings.

Hunt wrote: "Much further research is needed to decide which works, from the quantity of Vivaldi's instrumental music being published by Ricordi, are rightly for the transverse flute, and which really belong to the recorder.... It is known that the six concertos of his Op. 10 were originally for recorder, but published by Vivaldi as for the traversa when the instrument became so much more popular." For one of my earliest research projects, I took up Hunt's challenge and wrote an article about Vivaldi's recorder music. Over the next few years, I made the first editions of the concertos and chamber music that had not been previously available outside the complete works of the composer.

Now we have Francesco Maria Sardelli's book-length study of Vivaldi's flute and recorder music, which also shows for the first time the extent of the recorder's involvement in the composer's vocal music.

Hunt did do justice to the recorder music of Johann Sebastian Bach, covering Brandenburg Concertos No. 2 and 4, the F major version of the latter, the St. Matthew Passion, and 23 cantatas, concluding that "these cantatas of Bach are the richest store for the recorder player to explore, and every performance enhances one's love for their music." He was familiar with the transposition problems caused by differences in pitch between the organ and wind parts of the vocal works.

And he brought up the vexing problem of what Bach meant by *fiauti d'Echo* in Brandenburg No. 4, without coming to a conclusion. More ink has been spilled over this question than any other in recorder history, which apparently cannot be entirely resolved. The echoes in the recorder parts in the second movement may have been real or figurative or both. A double recorder—two joined recorders of different tonal properties—was known and may or may not have been intended by Bach.

The recorders could have been in G or F or both.

The value of Telemann's recorder was well understood by Hunt, who knew virtually all the instrument music: the sonatas, duets, trio sonatas, quartets, A-minor suite, and concertos, as well as the cantatas of *Der harmonische Gottesdienst*. The *Neue Sonatinen* have since been rediscovered, at first without their bass part. Ulrike Teske-Spellerberg has discussed how Telemann employed the recorder in no fewer than 93 cantatas and vocal serenades written between 1716 and 1762, but concentrated primarily in the years 1720–31.

Hunt couldn't mention one of the most important Baroque composers for the recorder, whose work has remained virtually unknown until the last few years: Reinhard Keiser, the main composer at the Hamburg Opera from 1696 to 1728. He wrote 66 operas, of which only 22 have survived, but only two of those do *not* contain recorder

parts. Collectively these operas include 59 arias and eight other movements with recorder parts.

Keiser uses recorders with the same symbolisms and associations as other composers: the representation of nature (wind, flowers, forest), birds, sleep, and love fulfilled. But he also puts recorders in what Lucia Carpena calls "unusual contexts": love that is unfulfilled, suffering or unhappy; farewell, lament or despair; irony; and magic.

The mass of published sonatas and concertos for single recorders can easily lead modern recorder players to conclude that the recorder consort had died out well before the late Baroque. Howard Mayer Brown, in *The Cambridge Companion to the Recorder*, even went so far as to state: "The Renaissance can be said to close when recorders ceased to be played in consorts." Yet we have already noted recorder consorts in England through the 1660s; occasional pieces survive in vocal music

by Lully, Charpentier, Montéclair, Telemann and Galliard; and we have records of consorts in three parts being purchased in 1685 (Richard Haka for the Swedish Navy), 1699 (for the Court of Anhalt-Zerbst), 1710 and c.1720 (Jacob Denner for a duke and a monastery). My book *A Listing of Inventories, Sales, and Advertisements Relating to Flutes, Recorders, and Flageolets, 1631–1800* includes a number of instances of recorder consorts in inventories and private sales as late as 1774. The most interesting is a consort of 16 recorders (four sopraninos, four sopranos, four altos, two tenors, and two bassets) made by Haka, in a Florentine inventory of 1700.

Hunt was acquainted with a number of Baroque recorder makers, although he knew little of their biography: the Stanesbys, Bressan, Schuchart, Bradbury, Haka, de Jager, van Heerde, Rottenburgh, Boekhout, Beukers, Wijne, Scherer, Rippert, Heitz, Kyn-



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seker and Oberlender. Ekkehart Nickel set the standard for biographical studies of makers with his dissertation on makers in Nuremberg, soon turned into a book. Jan Bouterse has written an inspiring dissertation, again turned into a book, about the Dutch makers, amassing biographical detail and studying the surviving instruments in depth.

The first edition of Lyndesay Langwill's *An Index of Musical Wind Instrument Makers* (1960) was known to Hunt and cited by him. Langwill went through six editions up to 1972. William Waterhouse made a thorough revision in 1993, adding 2,400 makers to Langwill's 4,000. This is a never-ending story. After my research on newspaper advertisements and inventories, I came up with 31 makers who were unknown to Waterhouse. Phillip Young put together a catalog containing the essential information about the surviving instruments by 200 woodwind makers through the early 19th century.

Hunt cited several Continental treatises with fingering charts, noting their propensity to give fingerings for notes in the high register. A few more charts have been discovered: by Arnoldus Olofsen (c.1734–67), Johann Daniel Berlin (1744), Pablo Minguet é Irol (1754), Pater Ferdinand von Everard (1770), and Joos Verschuere Reynvaan (1795).

Researchers have turned up more and more evidence that the recorder continued to be played by amateurs,

Researchers have turned up more and more evidence that the recorder continued to be played ... into the 19th century and beyond.

and to a modest extent by professionals, from its supposed demise around 1730 or 1740 into the 19th century and beyond. For example, I have shown how recorders were listed in advertisement in the U.S. from 1716 to 1815. The evidence does suggest that the larger sizes generally dropped out during the course of the 18th century, leaving sizes from alto up to soprano.

Hunt knew a method for the csakan from around 1830, noting that the instrument “had the seven finger-holes and thumb-hole of the recorder with the addition of a D sharp key.” He never came right out and said that it *was* a recorder, although it meets his definition. About other instruments of the Classical and Romantic periods, he cited some novelty instruments, then skipped on to the flageolet and double flageolet, which he called a “musical toy,” even though it was depicted on the spine of the dust cover of his book.

A great deal of research on the csakan has been done by Marianne Betz and by Nikolaj Tarasov, who has also developed a new perspective on duct flutes in the 19th century. What we would recognize as a recorder—a duct flute with an octaving thumb hole and seven finger holes—was performed right through the 19th century and overlapped with the 20th-century so-called “revival.” The csakan was simply a recorder, in the unusual key of A^b, originally with walking-stick attachment, and associated primarily with the Austro-Hungarian Empire.

The English flageolet began in the late 18th century with six finger holes, then developed a seventh finger hole and a thumb hole. Anyone say “recorder”?

The most successful instrument—mostly because it was louder—was the French flageolet, which retained its earlier arrangement of two thumb holes and four finger holes. All these instruments eventually developed keywork and an extended range, in the manner of contemporary flutes and oboes—not to mention novel ways of dealing with clogging. The csakan, then the French flageolet, enjoyed widespread popularity, attracting a number of charismatic professionals.

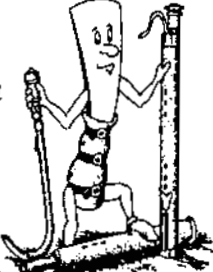
Hunt moved on from the csakan to “the revival of the recorder,” seeing it largely from an English viewpoint and especially his own involvement with it. I could say a great deal about what we now know about recorder revival, but that would take a lot more space. Suffice it to say here that Arnold Dolmetsch was by no means the only modern maker who took up the early instrument, and the Dolmetsch family were far from alone in presenting it to the public in concert, as in the first Haslemere festival of 1925. For example, Martin Kirnbauer has written up the astonishing history of the Bogenhausen Künstlerkapelle in Germany, which performed early music on recorders and other instruments from 1899 to 1939.

There will be a stimulating chapter about the history of the recorder in the 20th century by Robert Ehrlich in a book we are writing with Nikolaj Tarasov for Yale University Press. Yes, I know this book has been 10 years in gestation, and people are getting tired of waiting for it—but it would have been premature to go to press 10 years ago, when so much essential research has been done since. Certainly, the view of recorder history presented in the Yale book will be vastly different from Edgar Hunt's 50 years ago.

I am delighted to have been part of recorder research after Hunt and to have shared a quick overview of that research with you.

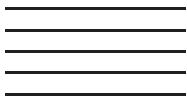
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ON THE CUTTING EDGE



*A last chance to be part of Cage's birthday,
and clavichord advocacy*

By Tim Broege, timbroege@aol.com

On September 5, the World Listening Project hosted a global “performance” of John Cage’s most famous work, *4’33”*. Called the “silence piece,” the work is in fact all about listening (for 4 minutes 33 seconds). People around the world were invited to record their own “performances.”

My own took place in the beautiful sanctuary of the Elberon Memorial Church at the Jersey Shore, NJ. Alone, I picked up my Von Huene alto precisely at 10:15 a.m. EDT. A windy, rainy day, there was considerable ambient noise from outside as occasional vehicles passed. At 10:19:33—I used a stop watch—I put down my recorder.

Cage’s 100th birthday is being celebrated around the world in 2012, and I have read of many concerts, symposia and other events here in the U.S. honoring arguably America’s greatest composer. The New York Chamber Festival honored Cage with two concerts on September 5 at Symphony Space. At 3 p.m., David Amram, Ned Rorem, Joan Tower and Jose Serebrier performed Cage’s *Lecture on the Weather*. Pianist Adam Tendler played Cage’s second most famous composition, the *Sonatas and Interludes* for prepared piano. An evening concert featured percussionists from the Metropolitan Opera Orchestra and other guest stars.

In my previous column, I mentioned music of Cage playable by recorders. In addition to *Three* and *Five*, recorder players might consider the two-voice vocalise *Litany for the Whale*, easily adaptable for two recorders. *Ryoanji* for flute and percussion, and *Two* for flute and piano can also be

***It seems to my ears that
the lower recorders ...
would work nicely with
clavichord accompaniment.***

adapted for recorder. I believe the spirit of Cage is well-served by alternate versions of some of his pieces.

The Boston (MA) Clavichord Society is one of my favorite organizations, and I am proud to be a member. The society promotes awareness of the clavichord—my favorite keyboard instrument—through concerts and other activities. I note that the clavichord is being used more frequently as keyboard accompaniment, particularly for Baroque flute.

Both instruments are quite soft in comparison with modern instruments and work well together. The listener may need a few minutes for the ears to adjust, but the rewards of “deep soft listening” are many.

I have asked around and searched the Internet seeking notices of perfor-

mances by recorder, especially tenor or bass, with clavichord, but haven’t found any. It seems to my ears that the lower recorders are very much in the same dynamic range as Baroque flute, and would work nicely with clavichord accompaniment.

My own five-octave Scheidmeyer clavichord—a copy from the workshop of Carl Fudge, renowned maker for many years of clavichords and harpsichords in the Boston area—has a soft, but richly expressive, sound. It balances nicely with bass recorder. I have improvised with a friend playing my clavichord at two informal house concerts and was pleased with the results. I urge composers and performers to investigate the possible uses of the clavichord.

Performances of music composed by members of the Bach family by clavichordist David Shulenberg and Baroque flutist Mary Oleskiewicz can be heard at www.bostonclavichord.org. Dutch recorderist Pieter van Houwelingen plays the C.P.E. Bach *Sonata in G Major* on Baroque flute with clavichord on www.YouTube.com.

Contemporary composers may be interested in the possibilities of an “electric clavichord.” On YouTube search for “Electric Clavichord 1995” or “Electric Clavichord 1994.” The clavichord amplifies easily with a contact microphone, or a good quality condenser mic. For a real treat, try David Manley’s arrangement of the Beatles’ *Strawberry Fields Forever* for recorders, viol and clavichord. Much fun!

I will be happy to learn of any new music for recorder and clavichord—wonderful instruments that go well together. I am always happy to advocate on behalf of both.



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MUSIC REVIEWS

CHRISTMAS LETTERS, VOL. 1,
BY WILL AYTON. Cheap Trills TR70
(Magnamusic), 2010. SATB, voice opt.
Sc 11 pp, 6 pts 3 pp ea (2 alto clef pts
for viols incl.). \$7.50.

Groups looking for new and pleasing pieces for Christmas—and who isn't?—will take heart from these mellifluous settings of three not-so-common Christmas carols for four recorders (or viols) with optional voice. Accessible to intermediates willing to work toward a beautiful sonority and ensemble, these are welcome additions to the holiday repertoire for school, church and home enjoyment.

Where most of us write Christmas letters detailing family exploits, Will Ayton apparently sends his friends compositions as presents: lucky friends! The “letters” are from 2005-07, each a setting of a traditional melody—played unadorned several times by the top voice, with text in the soprano part, while the three lower parts explore different harmonic figurations in a motion that reflects that of the tune. Introductions and interludes have a three-part texture that responds to, but doesn't repeat, the melodies.

In “Twas in the Moon of Wintertime,” the old French carol “Une Jeune Pucelle” appears in the version created by French Jesuit missionary Jean de Brébeuf in early 17th-century Montréal. Known as the “Huron Carol,” it was first written in the Huron language (as “Jesus Ahatohonia”), then translated into French and English.

In this version of the nativity story, placed in early North America, the “mighty Gitchi Manitou” sends angel choirs to a “bark lodge” where the baby

lies, and “chiefs” bring him gifts of “fox and beaver pelt.” Some may be uncomfortable recalling the history of European dealings with Native Americans, no matter how well-intentioned. The context of this carol, beloved in Canada and used in numerous fund raisers for Canadian Food Banks, should allow the sweetness of the text to stand on its own in this luminous setting.

One player noted an almost Medieval sound in the progressions of quasi-fauxbourdon harmonies and parallel fourths; others thought it was “just the right amount of modern.”

The second piece is the most familiar of the three, “I Wonder as I Wander.” Its innate melancholy is well-suited to Ayton's characteristic style. The third, “Immortal Babe,” has a text by the 17th-century English bishop and satirist Joseph Hall, but the tune chosen by Ayton is not the four-square German hymn. He calls it a “Folk Carol Tune.” It moves in a gently turning 6/4 melody of stepwise quarter and eighth-notes, wending up from g to e' and back down, to end with a flourish.

These works are easier than Ayton's typical contrapuntal fantasies. Although pleasant in the settings with

four instruments, most groups will want to hear the texts—in a simple soprano voice, perhaps a child's.

The edition, by Cheap Trills, is well-laid-out, clear and seemingly error-free. It comes with an amusing cover collage by publisher Charles Nagel that includes a monk at a writing desk being overseen by a moose and a wolf—homage to St. Jerome in the New World! The cover also announces that this collection is Volume 1: so there is more to come, to which we can look forward.

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

GERMAN SUITE, ARR. EILEEN SILCOCKS. Peacock Press P181 (Magnamusic), 2004. SATB (TBgBcB). Sc 8 pp, pts 2 pp ea. \$15.

Eileen Silcocks is a composer, recorder player and 'cellist in Scotland, where she conducts the Scottish Recorder Orchestra and performs with Baroque groups. She studied recorder and early music with Ku Ebbinge, Ricardo Kanji and Frans Brüggem.

German Suite is a set of six songs taken from a huge compendium of German songs, *Liedbuch für Schleswig-Holstein*. The lyrics are all in German. Songs are separated by ritards, fermati and key changes, resulting in a continuous suite. These transitions do not always work well. Nevertheless, our consort found this suite fun to play.

Silcocks has scored these for high and low choirs, often playing simultaneously. We tried high choir and low

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= 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 Groszkreutz, 1949 West Court St., Kankakee, IL 60901 U.S., suegroszkreutz@comcast.net.

choir, but we do not have the forces to play both choirs together. If only one choir is used, we preferred the high. Silcocks really wanted a double choir, as she indicates in the parts where each choir should play or not play.

Ranges are comfortable, although the bass does go up to high D and E. All parts participate in the melodies.

Printing is excellent on sturdy paper. This suite would be appropriate for the average intermediate-level consort—with the required eight players and the appropriate instruments. Using only high choir can also be effective. Either should be accompanied by large steins of good German *bier*.

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.

Technique Tip Bellows for Smooth Breath

By David Coffin, Boston, MA

I have always considered the recorder one of the easiest wind instruments to play—a primary reason most elementary school students are taught the recorder as their first instrument. Pick it up, blow into it: instant satisfaction. We can't say that about the flute.

In reality, it's the hardest wind instrument to play well because it's one of only two wind instruments that uses all of your air. You blow across the flute, against the reeds or brass mouthpieces, into the bag, etc. Blowing against something creates resistance, making it easier to control the sound; it requires more strength in blowing, and less need for subtle control.

Like the voice, the recorder requires incredible breath control to create a pure sound. Try playing a note

into a tuner device and see how hard it is to keep the tuner from moving at all.

When I was in college, I spent hours trying to stop all movement of the tuner and was finally able to "see" my heart beat against my lungs: no vibrato, no wavering of the sound.

In the "olde days," all the fireplaces had a bellows to blow the embers hot. If you gently, but evenly, squeeze the bellows, the air comes out smoothly. Try to imagine a small set of bellows in your diaphragm as the tool for blowing. That will help create that pure sound so unique to the recorder.

Coffin has played the recorder since age four. In his school enrichment programs, with over 50 instruments and a few lame jokes, he demonstrates how much fun the recorder is, how versatile it is, and how it's one of only a handful of wind instruments that fit in your back pocket. Just don't sit down. A generous grant now makes his Ace Recorder™ App free for all trying to improve their skills, www.davidcoffin.com/acerecorder.

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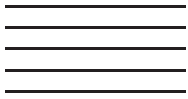
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CHAPTERS & CONSORTS



*More Play-the-Recorder Month 2012,
chapter news both recent and eons ago*

Muriel Lem writes that, when jazzman and “Schoolhouse Rock!” music director **Bob Dorough** came to Austin, TX, for a gig this year, he probably didn’t expect to be asked about *Eons Ago Blue*, an **Austin Chapter** favorite. He composed the piece for ATTB recorders in the early 1950s, when Dorough played with LaNoue Davenport and other pioneers of the early music revival. “LaNoue and I lived in the same building in New York,” says Dorough. “He wanted me to sing in his [early music] group.” He says the piece may be published soon. (To celebrate its 30th anniversary, “Schoolhouse Rock!” has a DVD available featuring the top 25 songs of the series, many written by Dorough; try www.amazon.com.)

Liz Seely of the **Rochester (NY) Chapter** reports that volunteers last year led four consorts: Sacred Music, Beyond Baroque, Dance with Percussion, and Low-Pitch League Plays Madrigals for chapter members who

own tenor and lower recorders (including great basses, two contra basses and a subgreat bass). Two technique classes bear mentioning: a beginner group for those who have played wind instruments, led by **Neil Seely**, and an early notation class with **Marian Henry**.

The chapter’s outreach group, with the goal of exposing more people to the recorder’s possibilities, has attracted 10 to 15 players who give informal performances at various venues—including a reception introducing a cookbook sponsored by a church consortium, a large garden show, and a senior-living community. Farmers’ markets kept them busy in the summer; upcoming is a demonstration for youngsters at a Montessori school.

In Charleston, SC, **Olde Pipes Consort** at Lowcountry Senior Center (LCSC) held a July event to celebrate 10 years of service by and the retirement of **Hillyer Rudisill III**. **Janet Jones** was welcomed as the group’s new director. After the 2002 opening of LCSC, Rudisill formed a beginning recorder class of three novice students—now a group of 22 members, with additional recorder ensembles.

Carolina Mountain Recorder Society (CMRS) stayed busy last year with monthly get-togethers in Brevard, NC, attended by enthusiasts from surrounding towns, some driving several hours. On April 17, a workshop led by

John Tyson was a prelude to a concert by his group **Renaissomics** at a nearby church. In September, a “Next Level” retreat was held at Wildacres in Little Switzerland, near the Blue Ridge Parkway. Five CMRS members enthusiastically honed their skills under leaders **Frances Blaker** and **Letitia Berlin**.



More Play-the-Recorder Month (PtRM) News

Kokopelli Recorder Ensemble performed with a choral group for several March PtRM concerts in the Bethesda, MD, area. Playing pieces from Medieval to contemporary, on soprano to contra bass, were (*l to r above*): **Steve Ono**, **Marge Weisberg**, **Candace Ridington**, **Gerry Wright**, **Mollie Habermeier**, **Reiko Yoshimura** and ARS teacher/group director **Carole Rogentine**.

der blockflote Konsort, a recorder ensemble within the Greenville (NC) ARS chapter—which formed just over a year ago and already has more than 30 members—played at St. Paul’s Episcopal church last March. The *Konsort* has 10 recorderists, soprano to great bass: **Lynne Marks**, **David**

Lisette Kielson



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Bjorkman, Elaine Yontz, Greg Despopolous, Jack Fisher, Robert Gennings, Jon Shaw, Bill Bivins, Cathee Huber and Lisa Stockard.

The newly-formed **Providence Players**—residents of Lake Providence, a Del Webb retirement community in Mt. Juliet, TN (near “Music City” Nashville)—charmed listeners in their clubhouse with a fireside concert to celebrate St. Patrick’s Day and PtRM. Group members have in common that they are all new to the recorder (some learning to read music) and all over age 55—and all are enthusiastic! Directors **Linda Rising** and **Karl Rehmer** have recently moved to this community, giving lessons, loaning instruments, distributing music and infusing passion to kick-start the group (*photo above*): **Diana Buckton, Nancy Conner, Donna Howard, Judy Lang, Stephanie Perez, Karen Thompson, Kathy and Danny Wheeler**, with guitarist **Johnny Villanueva** and keyboardist **Pat Morrell** (plus Rising and Rehmer).

Albuquerque (NM) Recorder Orchestra members celebrated PtRM by playing for an appreciative audience at the Manzano Del Sol Retirement Center, offering the program “Pearls and Perils of Love.” Led by **Ray Hale**, others playing were **Ruthann Janney, Sharon Malone, Kees Onneweer and Carolyn Shaw.**

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, bonniekellyars@gmail.com, 45 Shawshen Rd. #16, Bedford, MA 01730.*

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