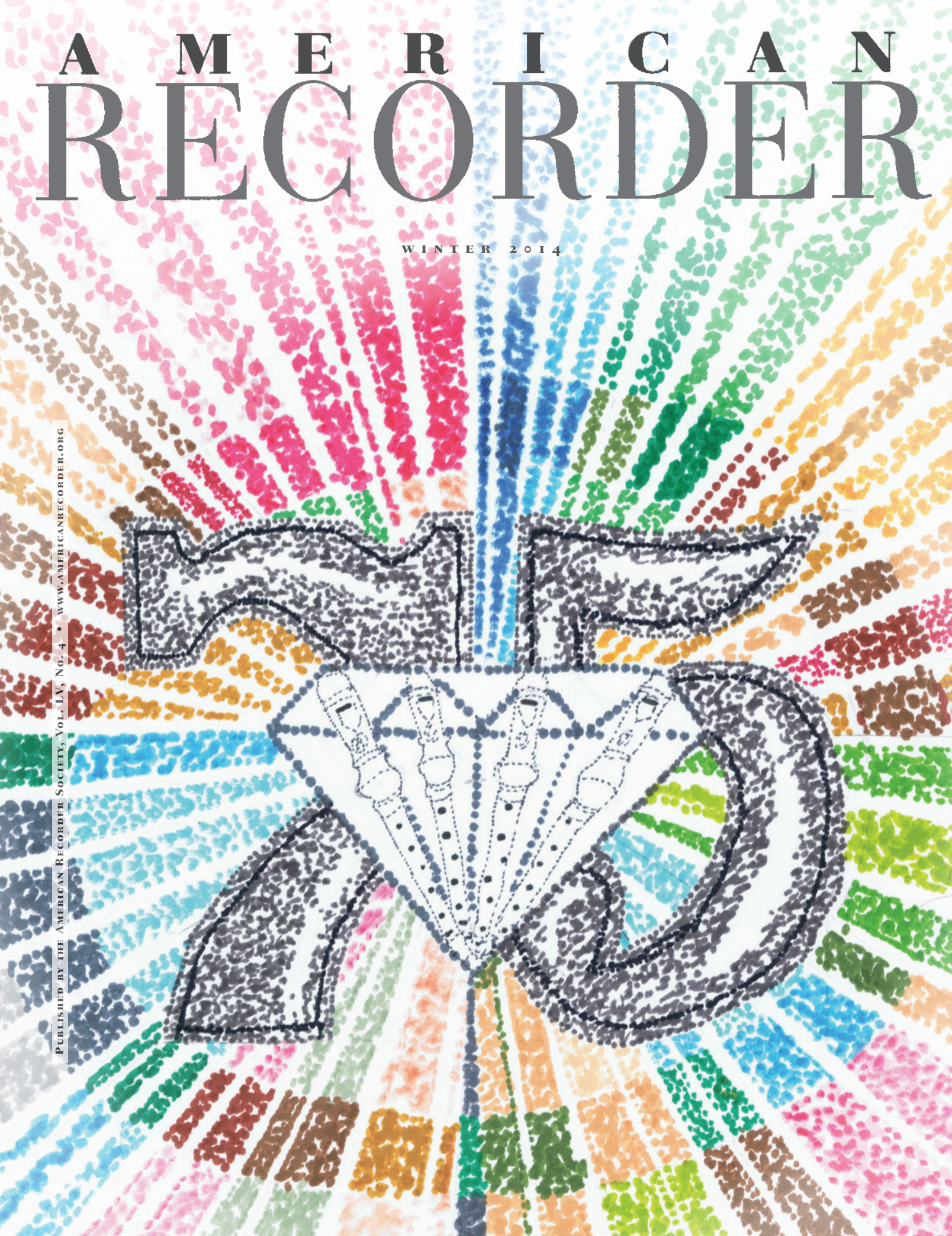


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# EDITOR'S NOTE

Over my last couple of decades, as ARS Executive Director and then *AR* editor, I've penned pieces mentioning research that **links musical activity with improved brain function in advancing years**. Thus I was intrigued to learn of a short DVD about **Buna Fletcher** and how her Alzheimer's is held at bay when she plays the recorder.

After discovering that Buna's longtime neighbor was writer **Rebecca Hutchinson**, it became possible to expand a simple announcement of a DVD's availability into a full-length article (page 11). It's personal—about Buna and her faithful friend **Doortje Shover**—yet research-based. It is of interest to all of us who hope not to die young!

I want to offer my thanks to those responsible for my receiving the Presidential Special Honor Award—not only the ARS Board, who awarded it to me, but also many people worldwide who are willing to give of themselves to help the ARS and *AR*. The solitary nature of my work as *AR* editor (mirroring my previous sometimes-solo stint in the ARS office) would seem to contradict my conviction that this is a team sport. I am grateful to many of you out there: you're on my team, and you know who you are. I especially want to thank my family (husband **Wayne** and son **Nick**), and the closest person I have to a co-worker, **Kathy Sherrick**.

*Gail Nickless*

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VOLUME LV, NUMBER 4

WINTER 2014

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## Statement of Purpose

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

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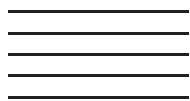
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to update chapter listings.*

# PRESIDENT'S MESSAGE



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



Recently I began teaching recorder to a wonderful woman by the name of Eleanor. While discussing our lesson schedule, she told me our lessons might slow down a bit during the winter months because she loves to downhill ski at Mt. Hood, just outside of Portland, OR.

Did I tell you Eleanor just turned 80?! She began playing the recorder because she wanted to learn to play a musical instrument; she wanted a hobby where she is always learning, always setting goals. This is a woman that age cannot define.

Eleanor may not move her fingers as fast as the best players can, but her heart is in the game. I'm not sure who is teaching whom sometimes!

Inside the pages of this magazine, you will find an article covering some of the issues of aging and its effects on playing the recorder. I am sure most of us can relate to something there.

We welcome your responses and encourage you to send us some of your own experiences that may help others overcome obstacles and enable them to continue making music. This is yet another benefit of being part of the recorder community—sharing with and encouraging one another.


As our year of celebrating *ARS* is 75! closes, we all continue to look forward to the future and to strengthening the bonds between our members and the central organization. As a board, we always continue the quest to build on our foundation for the next generation. As a member, I look for ways to give back to my recorder community—promoting the benefits of ARS

## Did I tell you Eleanor just turned 80?!

membership and encouraging others to take up the recorder.

There is a kid inside all of us and it is never more present than when we are making music together. Make this a year of “paying it forward.” Give of your time and talents because the reward is greater than the gift.

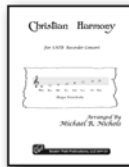

Congratulations ARS on 75 years!



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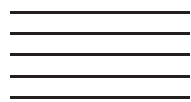
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We congratulate ARS on 75 years of promoting our favorite instrument – the recorder.  
 Happy 75<sup>th</sup> Anniversary!

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# TIDINGS



*RecorderFest in the West: three celebrations in one;  
Modified Recorders; ARS seeks Administrative Dir.*

## *RecorderFest in the West*

Recorder lovers attended a festival celebrating the **75th anniversary of the American Recorder Society** and the **10th anniversary of the Recorder Music Center**, held September 18-21 at Regis University, Denver, CO. Organizers were Regis, the **Denver ARS Chapter** (celebrating its **50th anniversary**, [www.denverrecordersociety.org](http://www.denverrecordersociety.org)), and the ARS Board. **RecorderFest in the West** included coached playing, master classes and other educational sessions from first-rate professional musicians.

Highlights of the festival were a Friday evening concert by the **Baroque Chamber Orchestra of Colorado**



*RecorderFest faculty after their concert (l to r):  
Laura Kuhlman, Hanneke van Proosdij, Tom Zajac,  
Paul Leenhouts, Mark Davenport, Vicki Boeckman,  
Anne Timberlake, Cléa Galhano. Two favorites:  
Villarose Sarialdi by Thomas Jennefelt (arr. by Mark Davenport)  
and Tico-Tico no Fuba by Zequinha Abreu (1880-1935).*



*Gail Nickless (l) receives the award  
from ARS President Laura Kuhlman*

with soloist **Paul Leenhouts**, as well as a celebratory dinner with the ARS Board, which spent much of the weekend in its fall meeting.

**Mark Davenport**, Recorder Music Center Director and Director of the Music Program, Department of Fine and Performing Arts at Regis, opened the event at a reception in the foyer of the Regis library by welcoming about 50 enthusiasts to RecorderFest. He turned over the podium to ARS President **Laura Kuhlman**, who presented the **ARS Presidential Special Honor Award** to *American Recorder* editor **Gail Nickless** for her 20 years of service to the recorder world. ARS Treasurer **Ann Stickney** offered a few words, as did Administrative Director **Kathy Sherrick**, each of whom has known Nickless for over a decade of their ARS service. Visit [www.facebook.com/groups/177397989075511/](http://www.facebook.com/groups/177397989075511/) for more photos.



*During the opening reception, Gail Nickless (l)  
visits with Mark Davenport near the exhibit*





## Bits & Pieces

**Boston (MA) Conservatory** now offers a **Master of Music in Music Education degree with Autism Concentration** and a **Graduate Certificate in Music and Autism**. Training is hands-on, both in and out of the classroom. Learn more about the programs and application process at [www.bostonconservatory.edu/musiced](http://www.bostonconservatory.edu/musiced) or contact Rhoda Bernard, [rbernard@bostonconservatory.edu](mailto:rbernard@bostonconservatory.edu), 617-912-9104.

As a **Concert Artists Guild Victor Elmaleh Competition** finalist, **Anna Stegmann** gave a recital of con-

temporary recorder music at Merkin Concert Hall in New York City, NY, [www.wfmt.com/main.taf?p=1,3,3,4](http://www.wfmt.com/main.taf?p=1,3,3,4). Open to instrumentalists, singers and chamber groups performing classical and non-traditional repertoire, the annual contest counts among its past winners the recorder collective **Quartet New Generation**.

The **Albany Consort** celebrated its 40th birthday with a pair of October concerts that included two of Vivaldi's *Four Seasons*. Formed in October 1974 in London, England, the name moved to the Bay Area with harpsichordist / founder **Jonathan Salzedo** in 1981. Salzedo and his recorderist wife **Marion Rubinstein** use the group to explore repertoire with musical friends.

## Passing Notes

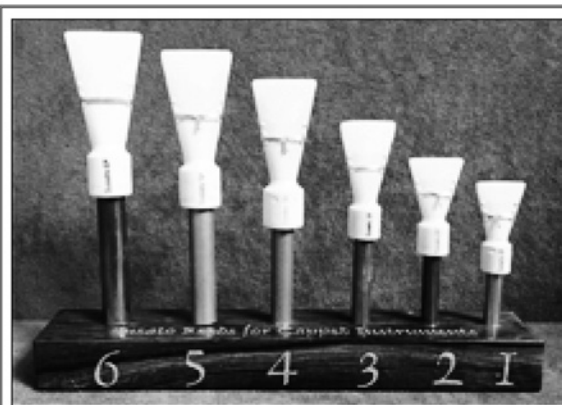
British composer and broadcaster **Antony Hopkins (1921-2014)** died May 6 at age 93. While known mostly for his theater and film scores, as well as his BBC radio shows on music, he wrote several recorder works. Walter Bergmann convinced him to write for the recorder, and is the dedicatee of his *Pastiche Suite* for recorder and piano. **John Turner**, who collaborated with Hopkins in his later years on recorder works and then performed them, wrote a poignant yet humorous remembrance of him (which shows where Hopkins's life intersected the early music community; read it on the [ARS web site](http://www.arsweb.org)).

At its height in the 1980s, the early music revival frequently included mention of the **Academy of Ancient Music (AAM)** and **Christopher Hogwood (1941-2014)**, who died in September, [www.hogwood.org](http://www.hogwood.org).

A continuo player for Sir Neville Marriner's Academy of St. Martin in the Fields, Hogwood was a co-founder in 1967 of the **Early Music Consort**, with **David Munrow** (a recorder player in the style of the late Frans Brüggen).

Hogwood later made his name with AAM, a superstar in the classical genre and sometimes called "the Karajan of early music." He also served as director or musical advisor to a number of orchestras, such as his appointment in 1986 as artistic director of the Handel and Haydn Society in Boston, MA. He appeared in the pit for numerous opera companies, a diversity reflected in his many recordings.

He also was known for writing and presenting a music program on BBC3 radio, *The Young Idea* (1972-82). His music lectures are on YouTube (search for Gresham College), and he is remembered by the Cambridge University Library (with words from longtime friend John Turner and others) at <http://musicb3.wordpress.com/2014/10/24/to-celebrate-to-remember-chris-hogwood-1941-2014/>.



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- Finance/bookkeeping, office management, web site content and administration, and ARS Newsletter. Some tasks are delegated to an office assistant, and receive appropriate input and help from Board members

### **DESIRED SKILLS**

The successful applicant will have strong organizational and communication skills, and proficiency in:

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Full-time position to begin **March 1**

Application and details at [www.americanrecorder.org](http://www.americanrecorder.org)

American Recorder Society is an equal opportunity employer.

# Martin Bernstein wins International Recorder Competition in Belgium

*From June 7-9, 2014, the fourth international recorder competition for the Mieke Van Weddingen Prize took place at the University of Leuven in Belgium. Twelve different countries were represented by 44 participants accepted to perform for six jury members: Bart Spanhove (Belgium, president of the jury), Karla Dias (Brazil), Frédéric Jubeault (France),*



*Maurice van Lieshout (The Netherlands), Marleen Vertommen (Belgium) and Frédéric de Roos (Belgium). One of the most outstanding performances that weekend came from Martin Bernstein, who convincingly won his age category as well as a Moeck Hotteterre tenor recorder valued at \$1,850. Jury members noted his impressive technique and varied musical ideas.*

*Bernstein, of New York City, NY, was a high school sophomore and a first-time finalist when he won the Piffaro Young Artist Competition in 2013, allowing him to perform with Piffaro on its opening series concerts that fall. He has continued to pursue his musical studies, playing in a master class with Marion Verbruggen; attending the Baroque Performance Institute at Oberlin and the Amherst Early Music Festival; and now competing in an early music competition in Belgium. He is a past ARS scholarship recipient.*

*In an interview with Bart Spanhove, Bernstein describes his thoughts about recorder playing and participating in this competition.*

*Why did you decide to enter a competition overseas?*

The idea to participate originally came from my teacher, Nina Stern, who knew about the competition from one of her previous students. We felt it would be a great opportunity for me to be exposed to other young players, and a chance to listen to and learn from their playing.

It was also a chance to sort of get a feel for what's going on in Europe—the early music world in America has seen incredible growth, and there are many very talented players and teachers in the States, but it's an entirely different scene over in Europe; until this year I had very little idea of what it was like.

*Have you had past experiences with competitions?*

I have—last year, I participated in and won the Young Performers competition hosted by Piffaro, The Renaissance Band of Philadelphia, which was also a great experience and a chance to meet and learn from some other talented young players from across the U.S.

*How did you select your program?*

The competition required a 10-minute program of selections from two or three contrasting pieces. I wanted to select things that would showcase various aspects of my playing and that required different things of me both technically and musically.

After trying out several programs, I ended up preparing Dario Castello's *Sonata Seconda* and Georg Philipp Telemann's eighth solo flute fantasia. I felt that the highly fantastical style of the Castello demanded a lot of musical input and interpretation from the performer, as well as being quite technically demanding, while the Telemann required an entirely different sort of musical sensitivity.

Both pieces are very imaginative (one is literally a fantasy, while the other is in a "*stilus phantasticus*"), and as such they both require a lot of ideas

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## ***I think my participation in the competition was also sort of an encouraging sign for how far the recorder has come in the U.S.***

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from the performer, but the actual musical ideas best suited to each piece are quite different. I think I ended up picking two pieces that fit together as a program, but that required different things of me—plus I found both pieces strikingly beautiful and enjoyable to prepare.

I later added a third section to my program: I decided to preface the Castello sonata with a short improvised prelude similar to the *ricercata* preludes in use in Italy around Castello's time. However, I decided to mix in some contemporary extended techniques. Many of these *ricercata*, first used by plucked string players for tuning purposes [in the late-16th to early-17th centuries] have a sort of contemplative quality, one that to me seemed quite similar to the meditative atmosphere created by much of the contemporary repertoire. In addition, Castello's sonata was such a progressive composition for its time (contemporaries called it the "modern style") and is such an imaginative piece that prefacing it with an improvised modern fantasy seemed appropriate. These sonatas often were introduced in such a manner, so I felt that this made both musical and historical sense.

### *Did it take a lot of preparation?*

I found out about the competition last fall [2013], so it was in the back of my mind for some time while I was playing through various pieces. I had the program picked out by March, so I had about three months to work specifically on it, which was a nice amount of time. I was able to prepare several different interpretations and to change my mind about things—an important part of the process; the program still felt fresh and interesting to me by the time of the competition.

### *Was it a good experience?*

Yes, absolutely. The opportunity to listen to such a large number of talented players in one day was incredible, and something I haven't really been able to experience before ... all of the exciting pieces and interpretations and styles. It was especially great to hear players of so many different age groups, from 10-year-old players of incredible promise in the youngest category, to pre-professionals who I am sure will go on to have great careers.

I think my participation in the competition was also sort of an encouraging sign for how far the recorder has come in the U.S. Being able to work with such great teachers and at such great workshops here in America has been invaluable in helping me improve as a player, as well as in helping me to prepare specifically for this competition.

## ***Results of the Mieke van Weddingen Recorder Competition 2014***

### **Category 1 (under 12 years of age)**

1. Anna Einhaus (Germany)
2. Magdalena Anstett (Germany)
3. Maike Leerssen (The Netherlands)
4. Frida Foehr (Germany)

### **Category 2 (under 16 years)**

1. Louis Grosclaude (Switzerland) and Katharina Martini (Germany)
2. Olivia Petryszak (England)
3. Raksha Gopalakrishnan (India)

### **Category 3 (amateurs under 22 years)**

1. Martin Bernstein (U.S.)
2. Lea Sobbe (Germany)
3. Nadia Ghassabi (Switzerland)
4. Sophie Wendinger (Germany)

### **Category 4 (professionals and university students)**

1. Ana Figueiras (Portugal)
2. Anne Clement (Luxembourg)

Information: [www.prijsmiekevanweddingen.be](http://www.prijsmiekevanweddingen.be)

### *What are your plans for the future?*

That's something I'm still figuring out. I want to at least try attending conservatory for an undergraduate degree in early music performance—I enjoy it too much to pass up the opportunity. Even if it isn't something I end up doing for the rest of my life, I think it would be a great experience to study for a few years and see where it takes me. I'm still debating where I'd like to go. I went to visit some schools in Europe this year to get a sense of where I'd like to go. I'm still not sure, and there are quite a few very good programs here in the States at which I would be thrilled to study as well. I've also recently begun playing Baroque bassoon, and I want to find a school at which I can also study that instrument.

This is my senior year of high school, so I'll be making the audition rounds and applying soon—and playing a few concerts around New York City while I'm still here.

### *What were your experiences during your stay in Belgium?*

Leuven was a beautiful city to visit—just getting to walk around and meet people and try the food was great. I didn't have too much time for sightseeing, but I did get to take a tour of the incredible 15th-century town hall. And they have this great contraption that I think is called a "bierfiet," or beer bike, which is like a bar on wheels that a bunch of people pedal through the streets. I was lucky enough to get a ride on one of those one night!

*Which prize did you win?*

The first prize in my category was a new tenor recorder by Moeck after Hotteterre—it's quite a nice instrument, and I hope to put it to good use!

*How did you start as a recorder player?*

I came to the recorder sort of by chance—my parents bought me a plastic soprano as a toy when I was five years old, and I started playing with it, learning the basic fingerings and some simple melodies. Eventually they took me to a music teacher who offered recorder lessons, local jazz pianist Charles Sibirsky—he luckily happened to know about the recorder as a

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*"Ridiculously mellifluous, ridiculifluous?"—  
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historical instrument and about its repertoire. I originally thought I would end up switching to another, more conventional, wind instrument, but Charles gave me some really great things to play and I ended up sticking with it.

Then two years ago, I started getting more interested in recorder and attended the Amherst Early Music Festival, where I met Nina Stern. Since then I've been getting more serious and enjoying playing more and more.

*What is so attractive for you in playing the recorder?*

That's an interesting question. The primary thing I find appealing in playing recorder is the repertoire—I love studying and playing and listening to early music, and the music is what I always want to focus on. I find the small, constantly changing details fascinating and the early concepts of harmony and musical rhetoric incredibly beautiful.

And I love the research involved in studying this repertoire—trying to rebuild old musical traditions is fascinating to me, and it's very exciting to discover sounds and ideas that are completely new and fresh to us and yet have existed for hundreds of years. Having this research culminate in the aural experience of a performance is an incredible way of bringing it to life in a vivid and fleeting way, a vibrant medium quite different from a history paper or a lecture.

I've noticed two general schools of recorder playing: there are those who [study] the recorder as an instrument, and all of the interesting things it can do; and there are those who study the music that the recorder plays, with the instrument as a tool to access and share this music. While I see the appeal of both schools of thought, right now I definitely consider myself of the latter category, and I want to focus on this aspect of recorder-playing going forward.

That being said, there are things that I have really come to appreciate about the instrument itself. The recorder forces a sort of hyper-musicality from a player: its expressive capability exists in minute detail work, and I love working with an instrument capable of this. Every slight change in articulation and embouchure vowels and finger position is reflected in the sound, because the creation of sound is so direct and so immediate. There's no reed—I'm in direct contact with the windway, so I'm very close with the instrument and have an incredible amount of control. I have to focus on all of these details, and work on an incredibly refined and careful level to get across what I want—this detail work suits the repertoire very well. It forces me to be very in tune and specific with what I want to say and what my musical ideas are.

I just spent two weeks in Urbino, a Renaissance town on the eastern coast of Italy, [where] I took a tour of the duke's palace, built in the 15th century. The man giving the tour asked us, pointing out the incredibly ornate, handcrafted ornaments in one of the wooden doors, why we thought they spent so much time and money and effort chiseling by hand such a small detail that barely anyone would notice. I've thought a lot about that, and I think it's because hundreds of years ago, that's exactly what people *did* notice. They looked at things, and listened to things, differently than we do today. They took pleasure in the details. That's the way I want to play the recorder, and I want to give people the experience of—at least for a few minutes—listening that way again.

*Thanks, Martin, I wish you success and hope to see you somewhere on a stage in Europe, the U.S. or elsewhere in North America, or another continent.*

## Recorders in New York City

By Anita Randolfi, New York City, NY

Besides the pleasures of listening to music, one sometimes learns interesting facts by attending concerts: for example, that G.P. Telemann was godfather to C.P.E. Bach. Both composers appeared on an April 5 concert at the Morris-Jumel Mansion, given by **Gregory Bynum**, recorder, **Theresa Salomen**, violin, **Carlene Stober**, gamba and **Rebecca Pechesky**, harpsichord. Each had solos in addition to the full ensemble works, so there was variety in color from piece to piece.

Bynum soloed in two well-known Telemann trio sonatas: TWV42:a4, and TWV42:a6, both in A minor, and both scored for alto recorder, violin and continuo. He also played the *Solo in F Major* for recorder and continuo by Elias Brunnemiller (fl. 1690-1712), a composer new to me.

One of the most interesting uses of the recorder I've ever heard was at a concert at The Kitchen, a nonprofit multidisciplinary space that takes its name from its original location in Greenwich Village. The April 19 event featured the **International Contemporary Ensemble (ICE)** and the German vocal ensemble **Neue Vocalsolisten**. As part of the annual MATA festival (formerly Music at the Anthology, now with a broader purpose of supporting up-and-coming artists), they gave the U.S. premiere of *Matra*, a cantata by the Italian Swiss composer Oscar Bianchi.

*Matra* uses a very few lines of text—from Lucretius, the Gospel of Mary, and an ancient Asian Indian text—turned into passages of nonsense syllables that combine into complex rhythmic structures. Extended vocal techniques that included a great deal of panting were demanded of the vocalists. The singers were accompa-

nied by a trio of bass flute, contra bass recorder, and tubax, which is a contra bass saxophone that can play lower than the string bass.

Playing extremely low instruments took a lot of energy from the performers; one could see the passionate efforts that went into making a sound that was strangely beautiful and very deep, sometimes almost beyond hearing. The very hardworking instrumentalists were **Miako Klein**, contra bass recorder, **Alice Teyssier**, bass flute, and **Eliot Gattegno**, tubax.

The **Recorder Orchestra of New York (RoNY)** also uses many low recorders, though in a more conventional way. Conducted by **Patsy Rogers**, RoNY gave its spring concert May 4 at Jamesport Meeting House on Long Island. As is usual with this ensemble, they played a wide-ranging program touching on repertory from the Medieval to the contemporary, plus an added touch of swing.

The enterprising **Dell'Arte Opera Ensemble** brightened a rather dull August with a presentation of Henry Purcell's *The Fairy Queen*, a 17th-century reworking of Shakespeare's *A Midsummer Night's Dream*; the performance was at the East 13th St. Theater on August 7. Supporting a large and excellent cast of singers, actors and dancers were The Sebastians, a period ensemble directed from the harpsichord by **Jeff Grossman**. In keeping with Baroque practice, this

group is only four strings, lute, harpsichord, trumpet and two oboes. The oboes often double the string parts, so they play much of the time—and when not playing oboes, the busy wind players switch to recorders.

**Kristin Olsen** and **Sarah Davol** were the oboe/recorder players. The oboe playing was strong, but, I regret to say, the recorder playing was rather wimpy.

As part of the Mostly Mozart Festival, the **Philharmonia Baroque Orchestra (PBO)**, led by Nicholas McGegan, presented a concert performance of G.F. Handel's 1712 opera *Teseo* at Alice Tully Hall of Lincoln Center on August 12. Although three hours long, the performance of this riveting opera held my attention from beginning to end. The instrumental forces were very like those of Purcell's *The Fairy Queen*—but much larger. There were some very handsome recorder obbligatos very ably played by the PBO recorder players, **Hanneke van Proosdij** and **Gonzalo Ruiz**.

June 19 isn't quite officially summer, but the day was summerlike, and **Chelsea Winds Recorder Ensemble** was happy to be invited to play for a garden party on the beautiful grounds of the General Theological Seminary. The program consisted of quintets and trios by Lupo, Corelli, Hook, J.S. Bach, C.P.E. Bach and others. The Chelsea Winds players are **Gregory Eaton**, **David Hurd**, **Lucinda** and **Barrie Mosher**, and myself.



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# Another Way to Play

By Valerie Peters, Andover, MA

Thanks to wooden dowels, a terrific craftsman, generous funding from the ARS and Play Foundation, and a good idea, I can play the full range of the soprano and alto recorders. Considering that I was born with two fingers on my right hand, this is a significant accomplishment. While my quest to play recorder has resulted in a satisfying musical experience, it has also deepened my passion for adaptive instrument development.



After trying the Aulos recorder for people with finger disabilities, I decided to play on a standard model. I covered the fourth hole with my left pinky. In addition, my father and I created a brace out of a wooden dowel and a thumb rest. Along with a neck strap, the brace makes the recorder practically free-standing. This was a huge development: I could use my right hand to hover over the bottom three holes.

Eric Haas and his colleagues at the Von Huene Workshop were



intrigued with my brace. They suggested I get an instrument with keys built to cover holes four and five. UK flute maker Peter Worrell drew up plans to customize a Moeck soprano.

I received funding from the Play Foundation for a customized soprano recorder in summer 2013. In 2014, with assistance from ARS, I purchased an alto with the same design.

As a child, I never thought that I would play a woodwind instrument. It is immensely satisfying to play recorder, and it makes me want to make the recorder even more accessible. Some projects are complex; yet others, like creating an adjustable neck strap, are simple.

Most important, we must be open to new possibilities. Admittedly, the population of adaptive players is small, yet the pleasure it gives us to play the recorder is unimaginably great.

*Valerie Peters teaches music and movement at a public elementary school in Andover, MA. She has a degree in Music Education from the University of New Hampshire, and Orff-Schulwerk Certification from George Mason University. Most recently, she has taken up soprano and alto recorder. Peters plays on Moeck instruments with keys added by Peter Worrell, and is extremely grateful to the Play Foundation and the ARS for their assistance in acquiring these instruments.*

*In addition to elemental music and movement education, Peters is passionate about helping people with limb differences develop adaptive instrument techniques. She is a mentor for the Helping Hands Foundation and has been on its Board of Directors since 2008. Visit <https://sites.google.com/site/instrumentadaptations>, the web site she created to share instrument adaptations for musicians with limb differences. See and hear her recorders being played at [www.youtube.com/user/americanrecordermag](http://www.youtube.com/user/americanrecordermag), and read more of this article at [www.americanrecorder.org/docs/AnotherWayforWWW.pdf](http://www.americanrecorder.org/docs/AnotherWayforWWW.pdf).*

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# Playing for Keeps:

## Alzheimer's can't rob musician of her talent

By Rebecca Hutchinson

Every Friday when Buna Fletcher plays recorder duets with friend and fellow musician Doortje Shover, their rapport—both musical and personal—is evident. Both play with the same phrasing and stop abruptly when even slightly out of sync, and both show reserves of patience for one another and the music. This wasn't always the case, though, and their alliance nearly disintegrated entirely when a bad practice session almost severed their playing and friendship.

It was several years back, after Fletcher let Shover and others in her northern Delaware recorder ensemble know exactly what she thought of their playing; and it was during a particularly rough patch for Shover, when her friend's decline was becoming increasingly obvious, but the cause of it—Alzheimer's disease—was still not clear. Following Fletcher's outburst and subsequent dismissal from the group, Shover agonized over the expulsion and felt the loss so keenly that others in the ensemble noticed.

"I'd grown to admire Buna's melodic playing and sensitive technique so much that when she left the group I really felt it," Shover said. "People came up to me and said, 'Doortje, you seem so sad. Do you miss Buna?' And of course that was it. I did miss her."

"She was one of the first musicians I met when I joined the ensemble seven years earlier, and I was consumed with her artistry whenever we played together. I heard her play and I thought, 'What a great musician!' We played on the same level, with the same experience," she reminisced.

As Shover continued over time sitting in the two ensembles in which she

played with Fletcher, she reluctantly began to notice a shift in the way that Fletcher, a lifelong musician, couldn't stay organized or keep her music straight—and, although Shover saw the toll this was taking on the ensemble, she realized with equal dismay the toll it was taking on her friend.

"With recorder ensembles, you get a mixed bag, and Buna always noticed this," Shover recalled. "When she said things like, 'Who are these people? These people can't play!' she obviously couldn't stay in the group any longer, though—and of course that isolated her further. It was very hard to watch someone feeling so constantly left out."

In any case, Shover felt increasingly compelled to address Fletcher's exile, and on a trip she took home at around the same time to visit friends and family in her native Holland, a chance passing of a music store in Utrecht gave her an idea. Drawn inside by the lavish display of sheet music in the window, she pored over the wide

*Rebecca Hutchinson is a journalist and amateur pianist who lives in Wilmington, DE. She grew up as a neighbor of Buna Fletcher, a family friend for decades.*

### Some statistics related to Alzheimer's disease

- **1 billion** – Current number of people globally over age 60. This number is expected to double by 2050. *Source: The United Nations Department of Social and Economic Affairs*
- **5.2 million** – Approximate number of people with Alzheimer's disease in the U.S. in 2013. This includes an estimated 5 million people age 65 and older and approximately 200,000 individuals under age 65 who have younger-onset Alzheimer's. *Source: Alzheimer's Foundation of America (AFA)*
- **13.8 million** – Estimated number of people 65 and older who will have Alzheimer's disease by 2050. *Source: AFA*
- **1.2 trillion** – Projected annual cost, by 2050, of caring for people with Alzheimer's disease. *Source: AFA*
- **80** – Current average life expectancy of both men and women in the U.S. *Source: U.S. Center for Demography and Population Health*
- **56 percent** – As of 2013, the percentage of people in the U.S. age 85 and older who report no limitation in work or daily living activities. *Source: Gerontological Society of America*

selection of recorder music filling the shelves and left the store hours later armed with both music and a plan.

“Of course I would say this, being from Holland,” Shover said, “but Holland has among the largest collections of recorder music anywhere in the world. I went into that store and I bought a number of duets, and when I got back to Delaware, I took them to Buna’s house.”

Fletcher, Shover said, at first came to the door a little nonplussed. Not remembering Shover’s name, she nevertheless did her best to play the gracious hostess, running to apply lipstick, and on her second greeting, she made it clear that not only did she recognize Shover as a friend, she also associated her with music. Shover lost no time setting up a stand and putting music on it, and Fletcher lost no time playing it all flawlessly.

“She was easily sight-reading pieces she’d never played before,” Shover said. “I kept giving her more and more, and she played it all beautifully.”

Shover kept this up for weeks, and then months, until whatever fine line exists between temporary gig and permanent engagement fell away. Now she and Fletcher play weekly, every Friday afternoon for an hour or more, in Fletcher’s living room, where the eclectic selections range from Telemann to Bach to Jewish folk tunes.

“If I didn’t set out Buna’s stand and put the music on it and sit next to her and prompt her, she wouldn’t play on her own,” Shover said, noting both Fletcher’s faltering eyesight and her lack of motivation that’s typical of Alzheimer’s disease. “But there is absolutely nothing wrong with her musical ability.”

“Something I always try to do whenever she and I play is to perk her memory,” Shover added, “and because a lot of the music we play gives direction in foreign languages, I try

to point out words she might recognize from German and Yiddish, both of which she knows. What is interesting about this from my perspective is that I’m not a patient person. But I am with Buna. I keep hoping that the music is going to heal her, and that’s a strange hope, because it’s not possible.”

Lately, Shover said, she’s particularly excited over some Brazilian children’s tunes she found that are deceptively challenging because of their tricky rhythms. “I often have trouble counting, which has always been hard for me,” she said. “But the challenge is good for both of us, because whenever I make a mistake, Buna always stops. She knows immediately when something is wrong with the music.”

“Now that we’ve started playing together again, I’m once more in absolute amazement over how well she still plays.”

### Playing On

The ongoing duet sessions might have been enough of a happy ending for the purposes of friendship and musicianship, but Shover, whose mother also suffered from Alzheimer’s disease, felt strongly enough about Fletcher’s enduring musical powers that she wanted to share her story with a wider audience. She liked the idea of a short film, in particular, as the medium would truthfully capture both Fletcher’s struggles and triumphs. But a hitch lay in the fact that she knew nothing about writing, directing or producing a film—and her enthusiasm, though powerful, wasn’t quite the right tool to bring Hollywood knocking.

Then Shover met Peggy Brick, an instructor at the state university’s extension program, who put Shover in touch with Mark Schoen, a veteran film director and producer who liked the sound of Shover’s project. Shover got

#### Resources for further exploration:

##### Web sites

Alzheimer’s Association, [www.alz.org](http://www.alz.org)  
Alzheimer’s Disease Education and Referral Center  
(National Institute of Aging), [www.nia.nih.gov](http://www.nia.nih.gov)  
Alzheimer’s Foundation of America, [www.alzfdn.org/  
EducationandCare/musictherapy.html](http://www.alzfdn.org/EducationandCare/musictherapy.html)  
University of California–San Francisco, Memory and  
Aging Center, <http://memory.ucsf.edu>

##### Books and media (also see this article’s Bibliography)

Bayley, John. *Elegy for Iris*. 1999. (Memoir by the husband of the writer Iris Murdoch, who suffered from Alzheimer’s in her last years)  
Cohen, Donna. *The Loss of Self*. 2001. (Guide for caregivers of family members with Alzheimer’s disease)

Levitin, Daniel. *The World in Six Songs: How the Musical Brain Created Human Nature*. 2008. (A study of how musical perception has shaped creativity, cognition and social behavior in humans)  
Levitin, Daniel. *This Is Your Brain on Music*. 2006. (A neurologist’s and cognitive psychologist’s look at music’s effect on the brain)  
Sacks, Oliver. *Musicophilia*. 2007. (A comprehensive book on the effects of music on the brain and the brain’s role in musical perception and ability)  
Shenk, David. *The Forgetting: Alzheimer’s: Portrait of an Epidemic*. 2001. (An in-depth book on Alzheimer’s disease and Alzheimer’s disease research)  
Wearing, Deborah. *Forever Today*. 2004. (Biography of Clive Wearing, an English musician whose musical talents remain intact despite complete anterograde and retrograde amnesia)



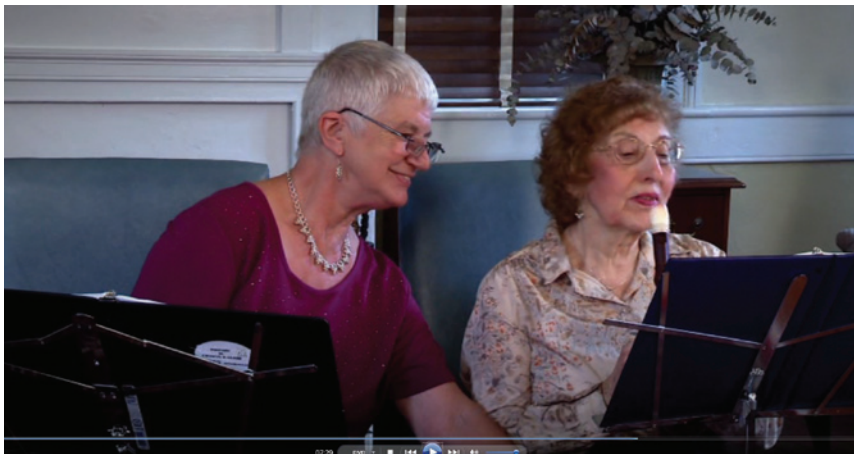
busy sending fundraising letters to everyone she knew, including acquaintances and friends as far-flung as Germany. This time her enthusiasm was the right tool: the \$100,000 required for the film's budget was raised, and, in the space of several months, the film was underway.

The finished product is a 10-minute documentary titled *Playing On* that features Fletcher's playing, as well as interviews with family members and close friends who talk about playing with Fletcher and her late husband decades before in various recorder ensembles. The film also highlights Fletcher's musical immersion at a young age and explores the possibility that this might account, at least in part, for her enduring musical ability.

"In reality, the ability to play an instrument and listen to music is a well-rehearsed response that doesn't require much mental processing," said Dr. David Simpson, director of geriatrics for Christiana Care Health System and the Swank Memory Care Center, where Fletcher is a patient. "It's a natural reaction to tap our toes or hum along when we hear a familiar song. A person may not remember who a family member is, but can nevertheless play an instrument because it's a matter of memory versus motor skills and you don't need an intact memory to do that," Simpson said.

While this may be true on a strictly physiological level, Fletcher's daughter, Andea LaCombe, is nevertheless struck by her mother's ability to sight-read and learn new music—

**See the DVD *Playing On ... (Mark Schoen and Doortje Shover, 2013)* at [www.youtube.com/watch?v=VMoAVN3vyio](http://www.youtube.com/watch?v=VMoAVN3vyio); also see [www.udel.edu/udaily/2014/mar/film-playing-on-032414.html](http://www.udel.edu/udaily/2014/mar/film-playing-on-032414.html).**



***Some benefits that playing music has been shown to have on Alzheimer's***

- Boosted mood, memory and social interaction skills that often last for hours after playing
- Increased verbal and pictorial recognition skills
- Improved balance, coordination and gait
- Enhanced focus
- Increased self-awareness

***“She forgets the names of family members and she forgets to eat, but if there’s any better focusing tool for her than music***

***I haven’t discovered it yet.”***

much of it difficult even for seasoned players—and by her mother's likewise uncanny sensitivity to a piece of music's dynamics, tempo and mood.

"What's really remarkable in my mom's case," LaCombe said, "are the things that have stayed intact—her ability to play music, to read music and to learn new music. She goes to adult day care. She forgets the names of family members and she forgets to eat, but if there's any better focusing tool for her than music I haven't discovered it yet."

"I know arthritis typically sets in after middle age, and it may be a little late to say this, but watching my mom play music makes *me* want to learn an instrument myself, especially one that's portable, even if all I play are folk songs I can sing along to. When you see people who are nearly catatonic open up to music, it's clear they're connecting with others, which is amazing enough. But to actually play an instrument, and to play it well, adds a whole new level of engagement."



### **Starting Early**

Because Fletcher has led an engaged life that included teaching full-time, painting, playing music, reading widely, and, at one time, speaking multiple languages, she may have delayed the onset of Alzheimer's and slowed its overall progression. According to LaCombe, however, it nonetheless started years earlier than her official diagnosis. "As smart as my mom is, she was able to hide the fact that she had Alzheimer's for a long time before anyone else even knew about it," LaCombe said. "She got the formal diagnosis seven years ago, but as far back as 11 years my dad knew about it, and even before that my mom must have suspected something, because in going through her papers, I found articles she'd saved on Alzheimer's from as far back as the '90s."

An accurate diagnosis was frustrating to pin down, however, because Fletcher—then, as now—always aced all the usual tests. "She can spell words backwards, she knows the season, and she knows the time and date, because she can read clock faces," LaCombe said of her mother.

Perhaps the greatest buffer in protecting Fletcher, now 84, from an even quicker and earlier decline, however, was her early training and lifelong immersion in music. Her father (*top, with Buna*), who was a pianist and composer, made sure that from a young age his children were exposed to music. Before taking up the recorder as a young woman, Fletcher played guitar and sang, both of which she continued to do even as she became more involved with the recorder.

"My mom had a beautiful singing voice," LaCombe said. "Both my parents (*right*) were very involved in art and music, and the fact that my mom can still play so beautifully and sight-read music she's never seen before so flawlessly makes me believe that activities from her past—her far past—are still very meaningful to her."

"What really strikes me, though, is the lasting effect that playing music has on my mom's behavior. For several hours after playing, her short-term memory is definitely stronger."

Though solid scientific data compiled from studies to date is far from conclusive, several recent studies have indicated that playing a musical instrument does have both short-term and lasting cognitive, physical and social bene-

fits—all of which stimulate and engage many brain networks, which in turn contribute to the active, involved lifestyle that experts on aging recommend.

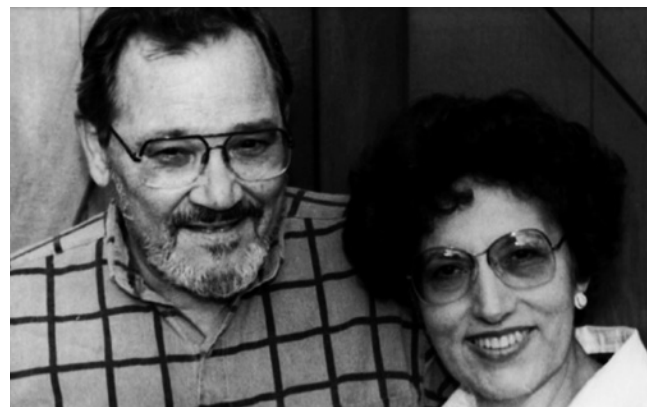
### **The Art and the Science meet**

According to Emory University clinical neuropsychologist Brenda Hanna-Pladdy, who studies cognitive functioning in musicians, brain networks that have been strengthened by musical engagement compensate to delay the detrimental effects of aging, resulting in a phenomenon called cognitive reserve. Hanna-Pladdy's research also has shown that extensive musical training, even in amateur musicians, provides a cognitive benefit that can last throughout a person's life.

Additionally, even if musicians didn't continue to play music as they aged, they still performed better on tasks of object-naming, visuospatial memory and rapid mental processing and flexibility than those who had never played at all—as long as they had played for at least 10 years. That's encouraging, Hanna-Pladdy said, because as people age they often lose the fine motor skills and keen eyesight required to continue playing their instruments.

Hanna-Pladdy additionally found that musicians who began playing before age nine had better verbal memory functions than those who started later, which backs up research from a 1995 study showing that professional musicians who began training before age seven had thicker-than-average anterior corpus calloso, part of the pathway that links the right and left hemispheres of the brain. Furthermore, Hanna-Pladdy found that musicians who continued to play their instruments at older ages tended to perform better on tasks of visuospatial judgment, suggesting that there continues to be plasticity in the brain even in advanced age.

"Finding a way to harness this plasticity is probably one of the biggest hopes we have for treating brain disorders or dealing with cognitive decline in advanced age," Hanna-Pladdy said. "Similarly, continuing to play music in advanced age adds a protective benefit to individuals with less education, and is considered to be one of the most robust ways to create cognitive reserve."



## Music as therapy, music as enduring

Regardless of cognitive reserve or any other scientifically measurable benefits that may accrue to those who play music, the emotional benefits of music on those with cognitive decline are just as significant—and, in the case of passive listening, don't even require musical training, let alone years of practice. Merely listening to music can calm jangled nerves and create an emotional connection with others, and enjoying music with loved ones and caretakers can provide an opportunity for Alzheimer's patients to communicate with the wider world, explained Carol Steinberg, president of the Alzheimer's Foundation of America.

Moreover, the emotional benefits that people get solely from listening to music, and the brain chemicals that are released in the process, are distinct from the structural changes the brain undergoes through playing music over time, neurologists have found. Ongoing research supports the claim that music truly does have healing properties. Not only does the brain's reward center react strongly to music—a structure called the striatum releases the “pleasure” chemical dopamine—but the antibody immunoglobulin A, which is linked to immunity, also increases in the bloodstream, according to a recent study by Daniel Levitin, a cognitive psychologist, neuroscientist, musician and author working at McGill University in Montréal, QC.

Perhaps more important than such metrics, however, are the less scientifically measurable benefits music has on individuals with Alzheimer's and dementia. Aside from providing a nonthreatening communication vehicle that is typically pleasing, music—both playing it and listening to it—can, in the words of neurologist, musician and author Oliver Sacks,

### The maze—a few types of memory

- **Explicit:** A type of memory that is conscious, intentional and often autobiographical, such as the recollection of an event from the past.
- **Implicit:** A type of unconscious, unintentional memory that is literal, exact and reproducible.
- **Procedural:** A type of implicit memory linked to habits and frequently repeated movements and sequences.
- **Fixed action pattern:** A subset of procedural memory that is linked to movements and sequences like swimming, riding a bike, and practicing musical instruments.
- **Episodic:** A type of explicit memory required for recall of particular, unique and contextual events.
- **Semantic:** A type of memory required for understanding facts, meanings and concepts, and for conscious recollection of factual information and general knowledge about the world.

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“restore those who are lost in dementia to themselves and others, at least for a while.

“Certainly someone with Alzheimer's loses many of his powers or faculties as the disease advances, and the loss of certain forms of memory may progress to a profound amnesia,” Sacks writes; a person with Alzheimer's may also eventually lose language and deeper powers like judgment, foresight, the ability to plan, and some fundamental aspects of self-awareness.

“Yet although one may be profoundly reduced and impaired, one is never a *tabula rasa*,” he added. “Aspects of one's essential character survive, along with certain, almost indestructible forms of memory, even in very advanced dementia, and the response to music, in particular, is preserved.”

Sacks addressed this uncanny preservation by explaining that procedural and emotional memory, both of which are activated when listening to and playing music, seem to be spared in both dementia and in the more diffusely ravaging cortical disease, Alzheimer's.

This is in part due to the fact that episodic, or explicit, memory—the type of memory required for intentional and contextual recollection—develops relatively late in childhood, and is dependent on a complex brain system involving the hippocampus and the temporal lobe structures, while pro-



cedural, or implicit, memory—the type of memory linked to motor skills and repeated actions—involves larger and more primitive parts of the brain: sub-cortical structures like the basal ganglia and cerebellum and their many connections to each other and to the cerebral cortex. The very size and variety of these systems, Sacks said, accounts to a large degree for the robustness of procedural or “fixed action pattern” memory and the fact that, unlike episodic memory, it can endure intact in the face of extensive damage to the hippocampus and cerebral cortex.

However, Sacks emphasized, this does not explain everything about why musical powers endure in the face of Alzheimer’s—and it especially doesn’t explain why powers like sensitive attunement to musical structure, dynamics and context endure. Even

though fixed action pattern memory begins forming *in utero* and is further bolstered over the course of a musician’s lifetime through musical practice, brain morphology alone cannot adequately account for musical inspiration in the presence of widespread neural devastation.

### *The “spark”*

However much mystery may lie in creativity, though, Sacks does believe that musical inspiration can be attributed, at least in part, to the fairly pedestrian explanation of momentum coupled with listener feedback. Because music is integral, he explained, all of a piece and buoyed along by its own flow, the musician can pair this momentum with audience feedback and carry the performance along, even when he himself is hobbled by a disease like Alzheimer’s.

“[Musical] practice involves conscious application, monitoring what one is doing, bringing all one’s intelligence and sensibility and values to bear—even though what is so painfully and consciously acquired may then become automatic and coded in motor patterns at a cortical level,” Sacks said.

However, the actual in-the-moment performance, when the music becomes “fresh and alive,” is what Sacks believes animates and engages the creativity of musicians with Alzheimer’s disease. “Discovering anew that they can make music is profoundly reassuring to such patients,” Sacks said. “It can stimulate patients’ feelings,

imaginations, senses of humor and creativity, as well as their senses of identity as nothing else can.”

It can also, he added, not insignificantly charm others and arouse their amazement and admiration. This loop of positive feedback, coupled with the rise in dopamine, may also explain the significant boost in mood that those with dementia and Alzheimer’s disease typically get while interacting with music.

Then, too, are the lasting emotional and cognitive benefits that music has on such individuals—benefits, Sacks said, that can linger for several hours afterwards. This would certainly hold true for Fletcher—who, both LaCombe and Shover say, is much more responsive and alert on the days she plays her recorder, and who has even shown cognitive comebacks on days when jam sessions have been particularly long.

Once, after Fletcher and Shover played for hours while waiting for a delayed visitor, Fletcher rallied remarkably later that evening when, sitting in a restaurant with family, she began to sketch her grandchildren, spontaneously reviving an old flair for drawing that she’d abandoned years before.

“When I see my mom with Doortje, she’s different,” LaCombe said. “I don’t see my mom show that kind of affection to anyone other than our family. If it hadn’t been for Doortje’s visits and encouragement, my mom probably wouldn’t have picked up the recorder ever again. When they’re playing together, they really have a connection.”

Shover echoes this, saying in her own words what Sacks and many other experts on Alzheimer’s disease say. “Whenever we play together, I connect with Buna as though she is functioning normally, and that’s beautiful to me,” she said. “Music is a language we have between us that we understand. It is nonverbal, it is from the soul, and it is purely emotional.”

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# Frans Brügger (1934-2014)

**Indeed a superb role model!**

By Cléa Galhano, St. Paul, MN

Thank you, Frans, for being a role model!

Everybody in life has and needs a role model who inspires them. My role model, as well as that of many recorder players around the world, was Frans Brügger. I was inspired by his expressivity, his musicianship, and, above all, his intelligence. The way he thought about music and revolutionized the recorder and the Early Music world was extraordinary.

Although he was no longer teaching when I studied in The Hague, I had many encounters with Frans, all of them very meaningful to me. I even had a dream about him once, in which he put me in front of his orchestra to listen to Beethoven symphonies. He then asked me to *just* listen to the silence!!! It was a magical moment!

When I served on the American Recorder Society Board of Directors, I had the honor of personally delivering the Distinguished Achievement Award to Frans at his home in Amsterdam. It was quite a task to arrange the

encounter. Every time I would call him to arrange it, he would say: "I no longer play the recorder," with a cynical tone. I would explain to him that the award represented how he inspired a generation of recorder players and changed the way we thought about the instrument.

After several calls, he agreed to receive it. On a beautiful spring day in May 2001, Marion Verbruggen, the harpsichordist Jacques Ogg and I went to his home. We had coffee in the kitchen while his five- and seven-year-old daughters listened to the St. John Passion upstairs!

At the beginning it was a bit formal, but after three hours of talking and walking outside, the atmosphere was amazing. We talked about the films of Bergman, music and architecture. When I left, I gave him a hug and said to him: "You see, Frans, you didn't need to be cynical after all. It was even fun." He replied: "Indeed, you were right!"

A couple of months later he sent a nice letter to ARS, thanking this beautiful organization for the award.

*(Photo below by Jacques Ogg in 2001 shows Brügger, center, with family members; Galhano in blue, on his right; Verbruggen in grey at his far left)*



*Frans Brügger, a pioneer of the early music revival, died in August at age 79.*

*Born in Amsterdam, The Netherlands, he studied musicology at the University of Amsterdam and recorder at Amsterdam's Muzieklyceum with Kees Otten, a student of Carl Dolmetsch. Brügger became the first Muzieklyceum graduate to earn a diploma in recorder.*

*At age 21 in 1955, he was named professor at the Royal Conservatory in The Hague. His written output included recorder exercises, treatises on playing, and editions of Baroque music. He commissioned a number of recorder works, among them Luciano Berio's 1965 work Gesti.*

*In the late 1960s, his recording label Telefunken capitalized on his near-cult popularity, including a poster of Brügger with his LPs. His solo performing was full of rubato, many shades of tone color, dazzling technique and dramatic affect—at first startling, then widely accepted. He justified these by pointing to 17th- and 18th-century performance treatises.*

*With disciples Kees Boeke and Walter van Hauwe, in 1972 (during the Dutch counterculture movement), he formed the avant-garde recorder trio Sour Cream. Tours by this group, his residencies at Harvard University and at the University of California, Berkeley, and his many lectures, workshops and private lessons created a following in the U.S. He was the subject of at least a dozen articles in AR.*

*In 1981, he and Sieuwert Verster co-founded the period-instrument Orchestra of the 18th Century, the group for which he wielded the baton for the rest of his life. Brügger's health deteriorated in his later years, to the point that his last concert was conducted from a wheelchair.*

*Brügger is credited with inspiring generations of recorder players. In 2000, AR readers chose him as "Recorder Player of the [20th] Century"; in 2001 he received the ARS Distinguished Achievement Award (see the May 2001 AR).*

*He is survived by his wife, the art historian Machtelt Israëls, and their daughters, Zephyr and Eos.*

## **An Example of How to Live**

*By Adriana Breukink, Enschede, The Netherlands*

In 1980 all the students in the recorder making class of the late Fred Morgan made a copy of the Stanesby Sr. alto recorder from Frans Brüggén's private collection. At the end of the project, the whole group went to Frans's house in Amsterdam to compare their first try with the masterpiece from Stanesby Sr.

Frans welcomed us into his huge 17th-century home. In a beautiful room with dark red silk wallpaper, we were able to try out and study the original. We were totally impressed by the instrument, but even more by the atmosphere of this event. Frans was sitting in the room next to our room; we could see him studying the score of a Rameau opera. He had just started conducting his famous Orchestra of the 18th Century. He was so kind to us, and endured all of our playing and testing very patiently. At the end, he wished us all success—although to be honest, Frans was not interested in our copies of his recorder.

Morgan was in The Netherlands then to teach a recorder making class at the conservatory at The Hague. First we learned to make a Ganassi, in the new and famous "modern Ganassi style" Morgan had developed. I love this wide bore, and the sound of its tone with the strong fundamentals. All the later models I developed (like the Dream recorders and the Eagle recorder) have this wide bore. Frans Brüggén loved this Ganassi model, and Fred made many prototypes for him to test.

Twenty years and many hand-made recorders later, I went with Paul Leenhouts to a cafe in Amster-

dam that Frans often visited. He was sitting at the bar, and Paul went to greet "Uncle Frans" (the Loeki Stardust Quartet guys all called him that, because he was the uncle of Daniël Brüggén, a quartet member).

I hid behind Paul because I was so nervous. Then Frans started joking with me. He recognized me from an article about the Dream recorders in the Mollenhauer magazine. I was so surprised he knew about my project, that I could not speak a word. I think he was still interested what was going on in the recorder world, even after he stopped playing recorder in the '80s.

Before I started making recorders in the class at the conservatory in The Hague, I studied recorder performance and went to all of Frans's master classes. Frans was my greatest teacher and example of how to live and play. He was a master at teaching, and he could improve a person's playing with a few words—always spoken very, very slowly. It was as if he were a shaman, first absorbing the energy of what you had to understand—and then, very slowly, the sentences came. He never said anything twice.

He treated each student very differently. I remember a student who played the slow movement of a Handel sonata with many embellishments, and with a lot of ego. After he finished the piece, Frans waited some very long seconds and he said; "terrible..." The student had to play the first two bars, with all the notes separated and not articulated, and he had to breathe between all of the notes. So for one minute we heard only: "huuuu. huuuuu, huuuuu..." As the student finished, Frans said in a deep voice; "much better!" When the student left 30 minutes later, he played this movement beautifully!



## **Remembering Uncle Frans**

*By Daniël Brüggén, Bussum, The Netherlands, [d.brueggen@me.com](mailto:d.brueggen@me.com)*

When I interviewed Frans a few years ago, it was a sort of special occasion for both of us. I had only learned about his attitude towards music and the recorder through his students—my teachers—rather than through personal contact. At that point, I knew he was extremely reluctant to talk about his former life as a recorder idol.

People in the audience always reminded me of that status, occasionally driving me and my fellow [Amsterdam Loeki Stardust Quartet] colleagues crazy. But we all knew this was perfectly justified because of his exceptional talents—for being able to control all technical aspects of the recorder and of combining it with musical vision and original ideas.

My teachers, Kees Boeke and Walter van Hauwe, told me that the level of playing should be so excellent that all possible critique would evaporate. I suppose this was actually a trace of being raised in the ideas of Frans.

The interview took place in a friendly and open manner, underlining how important it is to keep blowing at all times. While instruments got better and better, finally resulting in playing museum originals, I think that [playing the recorder] became less relevant. As a brilliant musi-

cian, he found the way to the very heart of the sound on any instrument, using shadings and nuances, magically transforming and modeling it in order to tell a tale that was simple or virtuosic—but always kind of mysterious.

After Brügger radically stopped his recorder career, his authoritative conducting breathed life into the orchestral repertoire of Rameau, Beethoven and Mozart. With the same

determination, his ideas proved to pay off, being just as special and effective as in our favorite recorder repertoire.

His last performance [on May 14, 2014, with the Orchestra of the 18th Century in The Hague], even sitting in a wheelchair, he drew the most intense sounds from a mega-orchestra playing Rameau—and with a moving encore, bringing several orchestra musicians to tears.

We are the heirs of quite a lot of contemporary music dedicated to him, unforgettable concerts and many treasured recordings of this passionate musician.

*Brügger's DVD Ricercata, in which he interviewed his uncle and others, was the topic of a column by Tim Broege in the in the Summer 2013 AR. Parts of it are posted on YouTube or Vimeo.*

### **Five Remembrances of Frans Brügger, my Idol**

*By Bart Spanhove, Flanders Recorder Quartet  
(translation: Ellen Delahanty)*

I. In 1978 I heard Frans Brügger live for the first time in Belgium. He radiated charisma, poise and inventiveness, and won the audience over with impressive ornamentation and a unique, enchanting style. His stage presence was remarkable: seated, with his legs crossed and his upper body leaning forward, he performed masterfully on the recorder. He completely disregarded the advice given in contemporary recorder manuals. In his hands, the simplest tune became a fascinating listening experience. After this concert, I spent countless hours, deep into the night, listening with headphones to his albums, and enjoying his exceptional, exciting recordings. Back then he was known for stating: “the recorder has the most heavenly sound imaginable.”

II. Anyone who bought a Frans Brügger album in the 1970s got a poster of him as well. Brügger was portrayed like a pop-idol, with wild hair, messy jeans, a turtleneck sweater and a cigarette. This was unusual: a classically-trained musician was expected to dress well, neatly and conservatively. It was also most unusual that a recorder player should get so much publicity. For me that was something characteristic of Brügger—he wanted to shock. With his ensemble, Sour Cream, he put together programs featuring the most atypical selections, from old to extremely modern, from improvisations to electronic music—you heard, felt and saw the strangest things. In this spirit, he offered up this little prayer in a booklet accompanying one of his albums: “My God, who is present in the cellars of museums, who can open the eyes of individuals, and knows hidden attics, grant me many more, or all, old recorders.”

III. Brügger had long since stopped playing the recorder, and was making waves directing the Orchestra of the 18th Century. Top musicians from all over the world came together to make music under his direction. In spite of his sometimes clumsy movements, he was a top conductor: with fine detail and finesse, he managed continually to get his orchestra to

speak a language that moved the hearts of its audience. He searched for the right performance style, was deeply knowledgeable about historic performance practice, and conducted with an exceptional sense of musical expression. One lasting impression of a concert given in May 2014 will remain forever etched in my memory: [www.blogflutes.wordpress.com/2014/08/14/video-orkest-van-de-18de-eeuw-olv-frans-brugger](http://www.blogflutes.wordpress.com/2014/08/14/video-orkest-van-de-18de-eeuw-olv-frans-brugger).

IV. Brügger was a pioneer who was involved with heart and soul in the revival of early music. Together with colleagues Gustav Leonhardt and Anner Bylisma in the 1960s, he still had much to discover. His earliest recordings resulted in sounds resembling an imitation of goats bleating, and in interpretations on modern instruments with yet no inkling of historical style. But Brügger evolved enormously. Ten years later he would create dream LPs, which would convince and inspire listeners around the world. I daresay that without Frans Brügger there would be no recorder-playing as we know it today. Thanks to his work, many were compelled to revise their opinions of recorder playing. He fought to allow the recorder to be seen as a fully-fledged instrument, and made it clear to us that one could build a full concert life as a recorder player.

V. One of Frans Brügger's slogans while teaching was: “*Blokfluit spelen is een mentaliteit*” (“Recorder-playing is a state of mind”). He found that a deep love of the instrument was an absolute necessity. The next anecdote speaks volumes: he was giving a lecture-demonstration in an auditorium full of recorder freaks; one of the audience asked why, with all of his talent, he had remained a recorder player. An icy silence fell, then Brügger asked the lady in question, “You also play the recorder, don't you? Have you then never gotten tears in your eyes when you heard the recorder?” Indeed, Brügger's music brings one to tears.

Also memorable was his fascinating remark made in the Concertgebouw of Amsterdam in 1970: he rebelled by saying that every note of Mozart played by the [modern instrument] Concertgebouw Orchestra was a lie from A to Z.

At his funeral, one of the speakers remarked that every note Frans Brügger played was fantastic from A to Z!

We will greatly miss our recorder-guru, Frans Brügger.

## My Experiences with the Master

By Aldo Abreu, Boston, MA

When I was a boy growing up in Caracas, Venezuela, Frans Brüggen's recordings were my greatest inspiration. Not only did they determine my instrument, they led me to a passion and a career. Luckily, I found a local teacher, Ruth Gosewinkel, who had been a student of Hannover recorder player Ferdinand Conrad.

Then, a year later, I met Scott-Martin Kosofsky, an American who had studied with Brüggen. This came about through a remarkable chance meeting in Oslo of my father, the harpsichordist Abraham Abreu, and Scott, both of whom were on tour at the time. The two became fast friends and my father made the most of the situation, visiting Scott in Boston and inviting him to play duo concerts in Caracas and Bogotá. As a guest in our home, Scott happily gave me lessons throughout his stay.

What followed were visits to Boston during my winter and summer vacations, more concerts in Venezuela and beyond, and a family friendship that lasts to this day.

It was Scott's teaching and mentoring that brought me to the next level. In 1977, while still a high school student, I was accepted into the Royal College of Music in London. I entered the RCM's Junior Department with a scholarship from the Venezuelan Culture Ministry. There, I was a student of Ross Winters, who had studied with Walter van Hauwe, one of Brüggen's best-known students, and so during my studies in London, I had the opportunity to meet and hear Brüggen in person.

My first opportunity to play for him was at a master class he gave for the Early Music Center. The piece I performed was the Vivaldi/Chedeville *Sonata in G minor*. Brüggen's comments were not about technique but about phrasing and intent, with much detail on the piece's rhetorical phrasing.

That same year at Easter, Brüggen taught at the Swansea Bach Festival. I had two master classes with him, in which I played Cima's *Sonata in D minor* and Alessandro Scarlatti's *Sonata in A minor*. It was there that I heard him perform for the first time. The expressivity, sound quality, and flawless virtuosity were astounding. He played the Telemann *Concerto in C major* with the Academy of Ancient Music, and a recorder recital with harpsichordist and organist Peter Williams. The latter program also included the



Bach partita for solo flute, played in C minor on alto recorder, and the Telemann *Sonata in D minor* (from *Essercizii Musici*), in which clarity of articulation in the triplets of the last movement was unforgettable. I also became aware of his perfect intonation and masterful use of alternative fingerings for color and phrasing. I wanted to study with him,

but by 1980 he had stopped teaching to focus on the newly created Orchestra of the 18th Century (O18C).

After two years in London, I transferred to the Royal Conservatory in The Hague, where I studied with Ricardo Kanji, another former student of Brüggen. Ricardo had been a winner of the Bruges competition together with Marion Verbruggen; he also plays Baroque flute and has been a member of O18C since its beginning. During my seven years in The Hague, I was lucky to hear Brüggen in many concerts, including recitals with Gustav Leonhardt and Anner Bylsma, conducting O18C, and with Quadro Hotteterre.

In 1984 (*photo*), the conservatory hosted a Contemporary Recorder Festival that included master classes with Brüggen, Walter van Hauwe and Michael Barker. I participated in a two-hour master class on Luciano Berio's *Gesti* with van Hauwe, which was extremely interesting—two hours of comments on a three-minute piece! I was also extremely lucky to participate in Brüggen's master class on *Sweet* by Louis Andriessen. Here, his approach was different from the classes in England, where he was teaching the student and the audience equally. In The Hague, he worked with an unparalleled level of minute detail, settling for nothing but the highest standards. The piece has extremely complex rhythms. When I was close to accurate, Brüggen would still correct me, saying, "Yes, but this note needs to be even a little longer."

Perfection was a common theme throughout:

- "Super fast passages must be perfectissimo."
- "You must hit all the notes perfectly."
- "You must always have an impeccable style."
- "Alternative fingerings must be absolutely perfect, or don't do them at all."



- “You have to check yourself constantly [to see] if you are still playing neat and proper.”

The class gave me an idea of how much he demanded of himself when preparing a piece. When you heard him play, you could hear that he did those things that he taught.

Many years later, O18C came to Boston, and played perhaps the fastest and most exciting rendition of Beethoven's fifth symphony I have ever heard. When I greeted him after the concert, I told him what a master and inspiration he was for me, like a father. He thought about that for a moment and replied, “more like a grandfather.”

A few years ago, I sent him a copy of my CD of *Telemann Fantasies* and he replied with this letter:

*Dear Aldo,  
Thank you, and Bravo!  
Frans  
I miss him very much.*

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## ***The Recorded Legacy of Frans Brüggen***

*By Tom Bickley, CD Reviews Editor*

Frans Brüggen's engaging and persuasive playing, striking interpretations, and subtle yet theatrical approach to performing caught countless ears and spirits in North America. I was an undergraduate music theory major in 1974, playing recorder (disguised as a French horn player, since study of recorder was not an option at my school); I was introduced to another recorder player, who wanted me to hear some recordings by a Dutch player he thought I would enjoy.

What I heard was from the 1972 *Das Alte Werk* three-LP set, *Frans Brüggen spielt 17 Blockflöten*. The sounds baffled and amazed me, and captured my imagination: such ease of execution, such variety of articulation and phrasing! Seeing him perform live

a few years later opened my eyes to his “wiggly” stage presence, which provided a sort of choreography that matched his phrasing.

I think that listening to Brüggen's recordings helped me form both a sonic and cultural image of the recorder as a real musical instrument. The energy and vitality of those sounds influence me to this day, as a performer, composer and listener.

There are many fine recorder players and recorder recordings available to our ears now. I find it difficult to imagine that we'd have the breadth and depth of musical endeavors using the recorder had it not been for the riveting sonic presence of Frans Brüggen as a recorder virtuoso.

Likely, many *AR* readers have enjoyed (to the point of wearing out) older LPs of Brüggen. Many have been reissued on compact disc; as mp3 files, many can be acquired via iTunes and other services. To get a sense of his playing and presence, I recom-

mend spending a few hours watching the many videos of him on YouTube. Even the older black and white TV footage makes wonderful viewing and listening. His economy of finger motion is a worthy focus of attention.

As well-known as he was in early music, Brüggen's work with Sour Cream (his trio with Kees Boeke and Walter van Hauwe) and as a soloist embraced avant-garde performance. Two of my favorite clips are his playing of Luciano Berio's *Gesti* (“*Gestures*”) composed for him: <http://youtu.be/VYO35N3t1nQ>; and his performance with Walter van Hauwe in Bach's *Cantata 106* (“*Actus tragicus*”) conducted by Gustav Leonhardt: <http://youtu.be/Mc1VeoTOF4c>.

For a treasury of Brüggen's releases on the now-defunct Telefunken *Das Alte Werk* series, there is a reasonably priced Warner Classics 12-CD set (TELDEC 2564 65836-1). Feast your ears and give thanks for his ongoing influence.

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# EDUCATION

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

In the last issue, we discussed tuning, and how it works in a practical way. The article included a URL to listen to an audio example demonstrating pure intonation—the article also covered training your ears to listen, and training yourself to always play in tune.

Now we know how tuned intervals should sound; what sound to seek; and the techniques to tune notes as you play (air pressure, shading holes, alternative fingerings). It's time to consider exercises to tune in a group. Here is a simple recorder quartet exercise that can also be used for other groups of instruments that do not use tempered tuning, such as a string quartet. Use these steps:

1. Tune the instruments individually
2. Analyze the music to find intervals: fifths, major thirds and minor thirds
3. Play the first chord very well in tune
4. Play all chords, taking special care on the last chord

## 1. Tune the instruments

There are a few different approaches to use in tuning instruments in a group:

- **Tune just the note A (in an easy range) for each recorder.** Start with the top joint completely closed on each recorder. Aurally or using a tuner, determine which recorder has the lowest pitch on this one note. All other recorders must use the lowest instrument as a reference, each one opening the recorder's top joint ("pulling out") slightly to fine-tune. With this method, there is a disadvantage: when we play music that has few

instances of the note A (the key of E $\flat$  major, for example), the tuning can be compromised.

- **Tune the tonic of the key of the music.** The procedure is the same as the previous method, but the main note (or tonic) of the music's key is tuned. This solves the previous problem of unrelated tonality, but does not work if the music modulates to a distant key, or if an instrument has a specific problem in tuning only certain notes. (You should identify these notes as you get to know your instrument, and learn how to play them in tune.)
- **Tune all recorders using the same fingering pattern.** Recorders in C (soprano and tenor) play A and recorders in F (alto and bass) play D—thus, all players use the fingering **0 1 2**, a very stable and reliable fingering. This approach is great for Renaissance and Medieval music, and also works well in other repertoire. I recommend this approach for groups who are not yet familiar with tuning chords.
- **Tune chords in the key of the music.** This approach is the most complete, but may cause mistakes on the part of the musicians who

## Working with Pitch in a Group

play the third of the chord. As thirds must be adjusted high or low—depending on whether the chord is minor or major, respectively—the musician must tune the instrument by taking this fact into account. In this approach, use at least two chords: the first and the last in the piece of music.

For whatever approach you choose, the intention is to keep the instruments tuned, so that each musician has the flexibility to adjust the pitch while playing, by using different blowing pressure and/or alternative fingering, but never moving the top joint (pulling out or pushing in).

Personally, I like to begin with the third approach (all group members using the same fingering). After I have each recorder adjusted and in tune, I play thirds and fifths together with the reference recorder (the lowest one) to check the range of each instrument.

As an example, if I am playing alto, I would tune D as a reference. After tuning the instrument and adjusting the top joint, I would then play low G, B, B $\flat$ ; middle F, F $\sharp$ ; high A; high D (other notes in chords that employ D, my reference note). I need to be sure that I don't need to change my blowing too much for the fifths and octave (G, D, A and high D); and also that I can tune the thirds (B, B $\flat$ , F, F $\sharp$ ) properly.

### Other tricks:

When tuning in a group, avoid holding a note for a very long time. When you do that, your air pressure changes: you become tired, and have a false perception of tuning. Always keep tuning notes short. A one-second note is sufficient to check tuning, and does not demand much stamina.

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Always tune your own instrument before playing in a group, but keep your personal tuning time short. All players must be ready and in tune in less than five minutes, even in a large group with a variety of recorders. (Of course, tuning exercises in the group can take much more time.)

After tuning the instrument properly, never move the top joint again during the performance or rehearsal.

The image shows a musical score for four recorders: soprano, alto, tenor, and bass. The music is in 6/4 time. The soprano part has a red note (F#) tied to a black note (D). The alto part has a green note (C) tied to a black note (D). The tenor part has a blue note (A) tied to a black note (D). The bass part has a black note (D) tied to a black note (D). The notes are tied across measures, and the colored notes are used to illustrate intervals: a fifth (F#-D), a minor third (C-D), and a major third (A-D).

## 2. Find fifths, major thirds and minor thirds

It's time to analyze the music to be played, looking at thirds (minor and major) and fifths in each chord. In the above example, each important note is in color. Look at it carefully to find each note forming the interval of a **fifth**, **minor third**, or **major third**—each in relation to the chord's fundamental (this may not be the note played by the bass recorder).

It is important to pay close attention to the colored notes, in order to understand what is happening. As each chord is revealed, determine which note must be played differently. Those who play the black notes need to remain very stable because those notes provide the reference; the others must make adjustments in blowing or fingering to tune with the fundamental or reference note.

**Just remember:** The upper note of a **fifth** must be tuned slightly high and those playing it must blow slightly more; the upper note of a **major third** must be tuned low, so those playing it must shadow a hole and/or blow softly; those playing the upper note of a **minor third** must play it high, using an alternative fingering and/or blowing more.

## 3. Play the first chord

At this point, we take whatever time is needed to fine-tune the first chord, without changing the top joint of the recorder—because all recorders have been tuned in step 1.

First tune the fundamental note of the first chord—in this example, D—while the other musicians stay silent. Then, those who play the fifth of the chord—in this case, A—should play and adjust, while the other members who are playing the D try not to change their blowing pressure. The intention is to not change recorders that are already tuned, so that only one member changes to get in tune.

Finally, anyone who plays the third of the chord—in this case, F#—joins the others. Again, those who have

## Take special care in playing tied notes because the same note can have different functions as the chords change.

already tuned do not change anything, while the players of the chord's third change blowing and/or fingering until they find the correct pitch without hearing beats.

## 4. Play all chords, taking special care on the last chord

After having tuned the first chord very well, then it is time to play the entire exercise. You already know which notes should be high, which should be low (those in color); this should serve to guide your ear and your technique, thus giving the necessary flexibility to tune each chord.

Take special care in playing tied notes because the same note can have different functions as the chords change. In these cases, there are two approaches:

- Play the tie without changing pitch; the whole group must use the tied note as its reference for tuning a new chord. This can cause a problem after a long sequence because pitch can change from where you started.
- Change the tied note slightly: this is a compromise, which adjusts the tied note to its function in the new chord, and the others follow. The group needs to be flexible in its listening, but this gives the best result.

It is better to use the fundamental note as a reference—those who play the tied note should be alert to changing roles as the chords change, as well as to the function of that pitch in each new chord.

In the next article, which delves into the science of tuning, I will explain about the harmonic series; historical background of tuning; and temperaments, especially “equal temperament” and “just intonation.” Understanding such information is useful for our goal of always playing in tune!

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

# COMPACT DISC REVIEWS

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

While different on the surface, the four recordings reviewed here have several things in common: of course, the recorder occupies a prominent place, and all include, to some degree, reworking of traditional and early art music. All are well worth a listen, and provide interesting work and impressive recorder playing, plus they demonstrate an assortment of approaches to use of recorders in a variety of new and not-so-new music.

A note about access to these releases and about post-modern marketing: the recordings of Michael Wolters's music are released both as CDs and downloadable files. Birmingham Record Company distributes using [www.bandcamp.com](http://www.bandcamp.com) and [www.iTunes.com](http://www.iTunes.com). On the Bandcamp site you can listen to whole tracks of almost the full albums. Reminiscent of the shareware model of software distribution, you can download high-quality audio or purchase physical discs for a minimum price there.

## A note about access to these releases and about post-modern marketing ...

Via iTunes you can download reasonable-quality compressed files for \$0.99 each or \$9.99 for the whole album. For recordings on the fringe of the market (and almost all recordings of recorder music qualify on a functional level), a "try before you buy" approach makes a great deal of sense. At worst, curious listeners will sample your work; ideally, brave listeners will discover and support it.

As a less generous, but still very helpful, approach, previews are provided on both iTunes and [www.cdbaby.com](http://www.cdbaby.com). The latter site now makes downloads available in the standard mp3 format, the improved mp3 320 format, and the significantly better FLAC format when one purchases (for download) the entire album *Levantera by East of the River*.

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**LÜNEBURG, VIOLIN; SEBASTIANO DESSANAY, BASS).** Birmingham Record Company, 2014, 2 CDs, 84:38. CD with booklet: abt. \$16.50 + S&H (usually free); or mp3 downloads: <http://michaelwolters.bandcamp.com/album/kathryn-and-peter-play-the-recorder>, abt. \$11.50, or [www.iTunes.com](http://www.iTunes.com), \$9.99.

German-born British composer Michael Wolters has written a significant body of work for recorders. The two discs, *Danserye* and *Kathryn and Peter Play the Recorder*, present his compositions involving the instrument spanning the years 1998-2013.

As knowledgeable readers may gather from the title, *Danserye* is a reworking of music from the 1550s by Tielman Susato. Those Renaissance dance tunes are core repertory for early instrument ensembles. The original versions can be heard on many recordings, among the best being the 1998 disc by Philip Pickett and the New London Consort (L'Oiseau-Lyre #436131).

Wolters takes these much-loved dances and plays with them both in timbre and phrasing, yielding an ear-catching collage. His transformation was done in collaboration with choreographer Sebastian Matthias, for a performance in which the four musicians and four dancers were treated as equally import, and which sought to connect the worlds of social and art dance. This music is a surprising—yet very accessible—energetic take on these Renaissance pieces.

... meditative, astounding, intense and disturbing all at once...  
I affirm [Tim] Broege's description of this music as "spellbinding."

Disc one of *Kathryn and Peter Play the Recorder* contains chamber works for recorders, voice and other instruments. *The Voyage*, performed by the ensemble Stan's Café, has a bit of the flavor of Benjamin Britten's *Noye's Fludde* plus a touch of Laurie Anderson's tongue-in-cheek approach to text and performance. Microtones join with lively dance rhythms in *She Stays* for two recorders. Translated text by Franz Kafka in an amazing vocal setting join angular harpsichord phrases and recorders playing microtonal intervals for *My Own Step-Song*.

The musical language of *Shakespeare Songs* for mezzo-soprano voice and two recorders returns to a much more accessible tonal and rhythmic idiom.

This disc concludes with *Deutsche Volksweisen* (German Folk Tunes) performed by the ensemble Decibel. The treatments are more straightforward for these than in *Danserye*, and the larger ensemble provides a satisfyingly full sound.

Wolters's music for the radio play *Kathryn und Peter durchqueren die Antarktis* (Kathryn and Peter cross the Antarctic) received mention by *AR* columnist Tim Broege

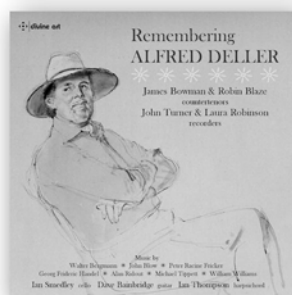
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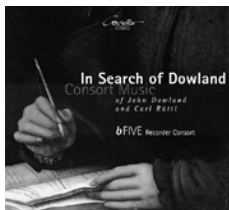
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“On the Cutting Edge,” September 2004 *AR*) and now is available as disc two of this set. The music is meditative, astounding, intense and disturbing all at once. It may not appeal to every listener, but I commend it highly. Focused listening (particularly using headphones) to all 40 minutes and 24 seconds attunes one to the shimmering microtones and the virtuosic breath control. I affirm Broege’s description of this music as “spellbinding.”

The recordings of both *Danserye* and *Kathryn and Peter Play the Recorder* sound great. The notes are helpful in the CD booklet, especially for the latter double-disc set. However, though the design appeals visually, the type is too small for comfortable reading and text layout not as helpful as it could be.

Given the clear audibility of the sung text, these are instances in which I recommend downloading in the FLAC format rather than purchase of physical discs.



**IN SEARCH OF DOWLAND: CONSORT MUSIC OF JOHN DOWLAND**

**AND CARL RÜTTI, bFIVE RECORDER CONSORT (MARKUS BARTHOLOMÉ, KATELIJNE LANNEAU, THOMAS LIST, SILJAMAARIA SCHÜTT, MINA VOET, RECORDERS).** Coviello Classics COV91415, 2014, 1 CD, 58:45. CD abt. \$20.50, <http://wom.de>; or as downloads from [www.itunes.com](http://www.itunes.com), \$9.99. Information at [www.covielloclassics.de/index.php/detail\\_en/items/215.html](http://www.covielloclassics.de/index.php/detail_en/items/215.html).

The bFive (or B-Five on some web sites) Recorder Consort sound is thick and organ-like. Their matched Renaissance instruments by Adrian Brown, as well as their solid ensemble skill, make that possible. Their celebration of Dowland has 18 tracks, 13 of which are Dowland’s consort music

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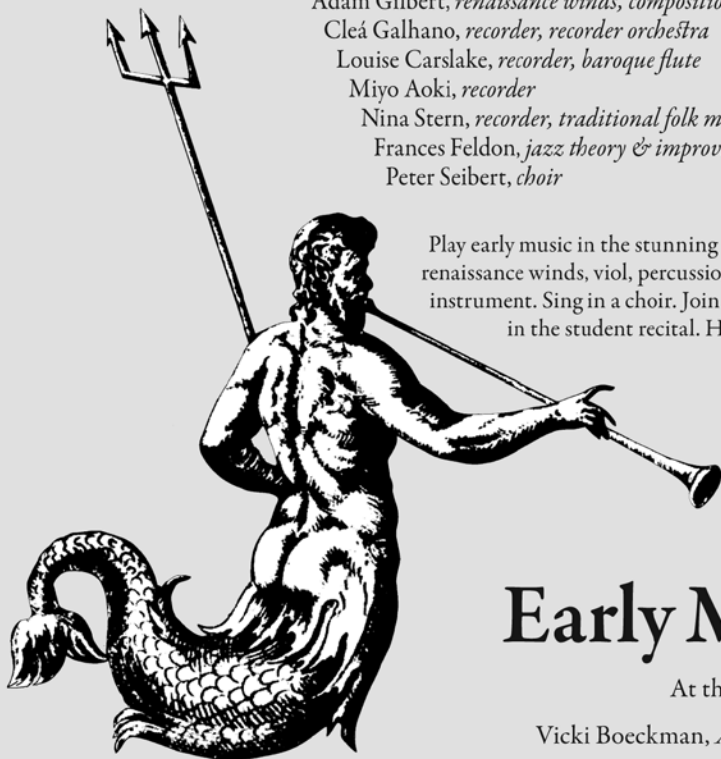
from *Lacrimae*, or *Seven Teares* (1604). The other five are the *Dowland-Suite* (2012) by Carl Rütti.

John Dowland was a significant composer of the Elizabethan period, whose remarkable melodies in both lute songs and consort music find appeal well beyond the early music world. Allusions to his music occur as far afield as Philip K. Dick’s 1974 novel *Flow My Tears, the Policeman Said*. An earlier, also successful, musical reworking of these lute songs used avant-jazz musicians and can be heard on John Potter and Manfred Eicher’s 1999 recording *In Darkness Let Me Dwell*, performed by The Dowland Project (ECM1697, CD4652342).

Rütti, a Swiss organist and composer, wrote his suite for bFive and

Vicki Boeckman, *recorder*  
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 Cleá Galhano, *recorder, recorder orchestra*  
 Louise Carslake, *recorder, baroque flute*  
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treats the source material with elegant and effective restraint. Thoughtful sequencing on the disc encourages the listener to be guided into the Dowland works via the Rützi. The movements of the new suite appear as track numbers one, eight, 13, 14 and 18. While there is no mistaking Rützi's compositions for Dowland's,

the works fit together well, and both the *Lacrimae* and *Dowland-Suite* benefit.

The sound on the disc is wonderful, with a great acoustic image of the quintet. The booklet in German and English provides a great deal of information and makes purchase of the CD version worth it.

In very wonderful and appealing ways, the 12 pieces on *Levantera* continue the work by East of the River on their 2007 eponymous release. While the sound reflects the Mediterranean (particularly in the asymmetrical meters) rather than the northern European soundscapes of the Wolters and Dowland/Rützi discs, I sense much common ground here.

Recorder players Daphna Mor (also playing the Persian *ney*) and Nina Stern (also playing *chalumeau*, ancestor to the clarinet) lead this quintet of familiar instruments alongside less familiar: violin, *oud*, jaw harp, a variety of hand percussion, and *kanun*, a 72- to 75-string plucked Turkish zither. The musical conversation among the tracks on *Levantera* places Medieval dances amidst traditional dance and instrumentally-played songs from Turkey, Greece, Bulgaria and Macedonia; and with improvisations in traditional idioms by Tamer Pinarbasi (*kanun*) and Shane Shanahan (frame drum).

Just as Wolters and Rützi rework earlier material, Mor and Stern arrange the 14th-century Italian *Ghaetta* and 14th-century English *Petrone* (more widely known as *Retrove* from the *Robertsbridge Codex*), both to utilize the resources of their ensembles and to highlight the commonplace within the Eastern Mediterranean repertory. And just as with the recomposed Susato dances and fantasias of Dowland, the result is a surprising combination of somewhat disparate familiar ingredients. The timbres connect the dots among the musical cultures represented on this recording.

The quality of the recorded sound is just right for this ensemble—thus I think the CD is a good choice. It was also a wise decision by East of the River to make freely available online detailed notes about the pieces and the ensemble, making the option to download higher quality files very appealing as well—in this case, it's your call.

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MOR,  
RECORDER/  
NEY; NINA**

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# MUSIC REVIEWS

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*Recorder music of the 18th century  
and some neo-18th-century works*

**VIER FANTASIEN, BY GEORG PHILIPP TELEMANN, ED. FRANZ MÜLLER-BUSCH.** Girolamo Musikverlag G12.027 ([www.girolamo.de](http://www.girolamo.de)), 2009. A. Sc 11 pp. Abt. \$18.

If you've mastered Telemann's 12 flute fantasias, you'll be pleased that four more of these delightful, but challenging, unaccompanied solos from his violin fantasias await your attention. Telemann published the flute fantasias in 1732-33; 12 for violin followed in 1735. He also composed solo fantasias for the bass viol. All have enjoyed numerous recordings and transcriptions, including one for alto trombone! Versions of the violin set have appeared for the viola and cello.

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***If you've mastered Telemann's 12 flute fantasias, you'll be pleased that four more of these delightful, but challenging, unaccompanied solos from his violin fantasias await your attention.***

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Although unaccompanied solos for woodwinds in the Baroque are few, Telemann was not their sole purveyor: J.S. Bach composed a partita for unaccompanied flute, BWV1013, while C.P.E. Bach wrote a solo flute sonata, H.562. (Dan Laurin has recorded both in recorder transcriptions.) Particularly in the Largo of Telemann's *Fantasia No. 10 in D* (F in the present edition), one finds melodic motives characteristic of C.P.E. Bach, Telemann's junior by 33 years.

Franz Müller-Busch, who founded Girolamo in 1995, has selected the violin fantasias requiring the least adaptation. He has arpeggiated occasional double-stops, converted some to appoggiaturas, and omitted others entirely.

Both the flute and violin fantasias are diverse in the number and character of movements. Although not named as such, a gavotte, a siciliana and two gigue are present.

The editor has added trills and articulations suitable for the recorder and has transposed all selections up—one by as much as a perfect fifth, another by just a minor third. Respecting the recorder's range, he has also undertaken sparing pitch alterations (e.g., in m. 5 of TW40:20, changing A to D in the second 32nd-note group). Editorial procedure is explained in a rather awkward English translation.

*Anthony St. Pierre, of Toronto, ON, has composed extensively for recorders. His Folia à 4, third prize in the 2007 Chicago Chapter's composition competition, may be heard at:*

[www.folias.nl](http://www.folias.nl). He holds a B.Mus. in composition from Ohio State University and M.Mus. in historical performance practices from Washington University. In the 1980s, he played oboe with *Tafelmusik Baroque Orchestra* and with the *Studio de musique ancienne de Montréal*.

**STUDIES BY GIORGIO PACCHIONI.** Ut Orpheus Edizioni ([www.utorpheus.com](http://www.utorpheus.com), [www.sheetmusicplus.com](http://www.sheetmusicplus.com))

**DIMINUTION MANUAL FROM WORKS BY A. CORELLI AND G. PH. TELEMANN.** DM7, 1994. A (vln, flute, viol). Sc 29 pp. \$15.95.

**8 PRELUDES (STUDIES) FOR TREBLE RECORDER IN MELODIC PROGRESSION FROM PAOLO BENEDETTO BELLINZANI'S SONATE A FLAUTO SOLO (VENEZIA 1720).** DM40, 2006. A. Sc 14 pp. \$11.95.

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**INSTRUMENTAL PASSAGES IN MELODIC PROGRESSION FOR VIOLIN OR RECORDER IN C AND G FROM FRANCESCO ROGNONI'S SELVA DE' VARI PASSAGGI (MILANO 1620).** DM42, 2006. Vln/C or G rec. Sc 28 pp. \$13.95.

**INSTRUMENTAL PASSAGES IN MELODIC PROGRESSION FOR VIOLIN OR RECORDER IN C AND G FROM AURELIO VIRGILIANO'S IL DOLCIMELO (CA.1600).** DM43, 2006. Vln/C or G rec. Sc 16 pp. \$11.95.

For many years, Giorgio Pacchioni has been adding to an ongoing series of pedagogical works based on the music of recorder composers of the past. These five volumes join *28 Preludes from Works by Corelli, Bach, Telemann* (DM3) and *Diminution Manual from Works by Jacob van Eyck* (DM5).

The guiding principle throughout the series is that Pacchioni has searched through the original scores to find characteristic melodic patterns, which he has excerpted and adapted to make either source books of short fragments (DM7, 42, 43) or longer, more coherent studies (DM40, 41). In most cases, Pacchioni's main method has been to expand the original melodic material into extended sequences, simultaneously allowing the student to study the style of the music and to work at technical aspects of the music. In

DM7, the melodic fragments are presented without any supplementation.

Although Pacchioni provides an introduction to DM7, giving a short description of his intentions and his sources (Telemann's *Methodical Sonatas* and Corelli's sonatas, Op. 5), he does not give any advice as to the interpretation of the excerpts. His colleague, Antonio Lorenzoni, gives a little more guidance in the introductory notes to DM40 and 41, but all the volumes are evidently intended primarily as collections of source material to help students explore ideas and playing techniques learned elsewhere.

By playing through Pacchioni's excerpts, a student will certainly get a

good general feeling for each composer's style, though the collections' utility is reduced somewhat by the fact that there are no detailed indications of the original context for any of the melodic fragments.

In DM7, Pacchioni composes settings of the Follia bass and the slow movement of Telemann's *F Major Sonata, TWV41:F2*, in the decorative styles of both Corelli and Telemann. The result is an intriguing exercise, especially the elaboration of a Telemann original in the style of Corelli!

These collections will also be useful as articulation exercises, since many of the melodic patterns are quite fast and are repeated many times within

each study. DM42 and 43 will also be valuable as practice in transposition for G recorder. Presentation throughout the volumes is attractive, and the very few errors are easily identified by their position within the larger melodic sequences.

Those students with a serious interest in any of this repertoire will appreciate the unique perspective brought to the music by Pacchioni's approach.

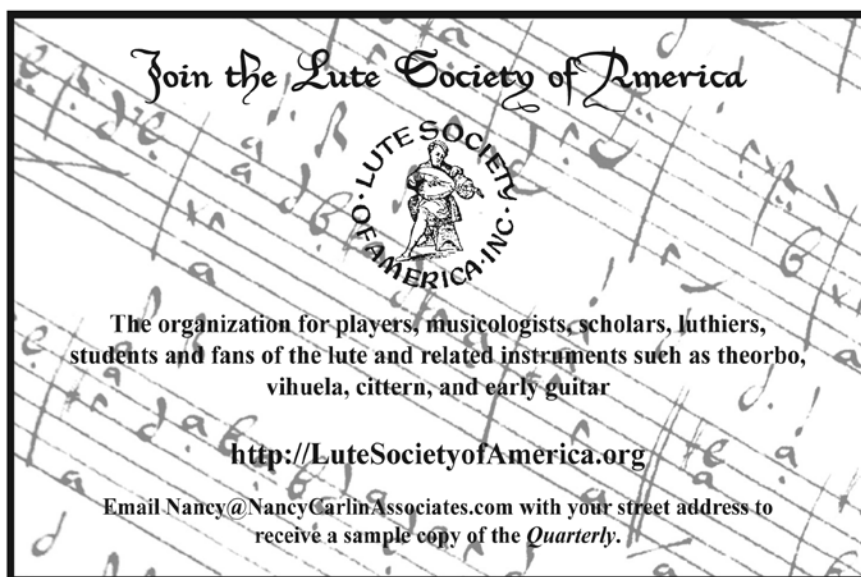
**TAMPER RESISTANT, BY DAN BECKER (AFTER TELEMANN).** PRB Productions CI030 ([www.prbmusic.com](http://www.prbmusic.com)), 1996. Baroque flute, Baroque oboe, Baroque vln, viola da gamba, hc. Sc 20 pp, pts 4 pp ea. \$20.

*Tamper Resistant* takes as its starting point the second movement of the G major quartet from Book I of Telemann's *Tafelmusik*. In the notes accompanying the score, Becker (who studied with composer Terry Riley, one of the leading lights of the minimalist movement) describes how he treats Telemann's music "like silly putty: twisted, stretched, and shaped into a minimalist image of itself."

Telemann's motives are teased out with hesitations and repetitions to become a sort of meditation on the gestures of the original. For instance, harmonies predominantly are divested of their forward momentum, leaving just the warmth of the triads and the occasional punctuation of a perfect cadence. As with much minimalist music, the piece is principally energized by a consistent rhythmic flow.

While process-oriented music such as this can seem somewhat simple in its highly conceptual origin, there is a great deal of both art and craft in the way interest is maintained throughout the piece's nine-minute length. Textures are constantly varied and choices are carefully made as to which musical elements are combined at any given moment.

Becker has scored for the same instrumentation as Telemann's original,



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Photo of Schulich School of Music of York University Madrigal Ensemble, The Victoria IV by Brandon Labadie.

save that the continuo instruments (gamba and harpsichord) are each given a separate part. He specifies on the title page that the flute, oboe and violin are to be in their Baroque (not modern) form, and he gives a nod to period performance by indicating that performers “should feel free to take as many liberties as desired in regard to applying any Baroque performance practice conventions” and by asking the harpsichordist to realize continuo figures in several sections.

The individual instrumental parts are no more demanding than in Telemann, but the concentration necessary to match the other members of the ensemble through Becker’s constantly shifting patterns puts the piece on another plane entirely. It will provide a good challenge to an advanced, even professional, ensemble.

The piece is dedicated to the American Baroque, who can be heard performing the work at [www.myspace.com/danjbecker/music](http://www.myspace.com/danjbecker/music) or on the Santa Fe New Music CD, *The Shock of the Old. Tamper Resistant* would make a highly entertaining project for any early music group wanting to explore the world of new music written for old instruments.

*Scott Paterson, a former ARS Board member, teaches recorder and Baroque flute in the Toronto (ON) area, where he is a freelance performer. He has written on music for various publications for over 25 years, and now maintains his own studio after over 30 years at the Royal Conservatory of Music of Toronto.*

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

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**TAFELMUSIK, BY JOHANN FISCHER.** N3937, 2008. Sc 15 pp, pts 4 pp ea. \$16.95.

Information from the *Oxford Online Dictionary* states that Johann Fischer (c.1646-1716) helped to transplant the French style of Italian-born composer Jean-Baptiste Lully from the

French court to German music. Several of his surviving chamber works reveal this influence, including this work. A gifted composer, his melodies are fresh and original, his rhythms and harmony varied and engaging. His music was widely played during his lifetime and highly praised by his fellow German composer Johann Mattheson. Fischer was an important pioneer in *scordatura* tunings in some of his compositions for the violin (and less often for the viola);

this involved turning the instruments to non-standard pitches.


*Tafelmusik* translates from German to English as “table-music”; it is music meant to be played during indoor or outdoor social events and is lighter in texture and character than music meant for chamber concerts or more formal listening occasions. The word *Tafelmusik* is often used as a title for collections of pieces, including popular ones created by Schein, Praetorius and Telemann. In the second half of the 18th century, *Tafelmusik* merged with the divertimento and the serenade; by the 19th century, the practice of composing music for mealtimes was out of fashion.

This particular collection was originally composed for strings; it was in the key of A minor and has been transposed to G minor.

The first movement progresses in French overture style through an Overture, an Allegro and a Grave. The Overture contains the expected dotted rhythms. The Allegro is imitative and contrapuntal, but not strictly fugal. It is light in texture, featuring recorder parts that run around in thirds, sixths or tenths. The Allegro cadences right into the first chord of the Grave, which returns to the dotted-rhythms against a more active bass line.

The second movement is an Entrée (entrance or opening dance) and again uses dotted rhythms. The third movement, a Menuet and Trio, is very simple to play, mostly homophonic, and quite pleasant with nice contrary motion between the bass line and the upper parts.

The fourth movement is a simple, elegant Air with an active bass line. The fifth, called a Chaconne, is not a chaconne in the literal sense of the word—it does not repeat a harmonic series over and over; rather, it is more of a spinning out of a series of ideas using modulations to the relative major and back, plus some extended phrases. It is the most active and challenging of the six movements. The soprano and

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***This is a great piece for those who work with less advanced players, as well as those who are themselves new at ensemble playing.***

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bass lines have arpeggiated sections that might require some practice. The alto and tenor lines get in on some stepwise running eighths.

The final movement is a simple Gavotte, mostly homophonic rhythms.

This piece fits perfectly on recorders. It is all easy to play technically and rhythmically, and appropriate for lower to mid-intermediate players and perhaps even for advanced beginners.

This is a great piece for those who work with less advanced players, as well as those who are themselves new at ensemble playing. There is ample opportunity for newer players to do initial work to understand hemiola.

Ulrich Herrmann continues to choose great music for new recorder arrangements. This publication of six *Tafelmusik* movements is an overall delight to have set for recorders.

**QUARTETT F-DUR,**

**BY G.P. TELEMANN.** N4516, 2009. SATB. Sc 12 pp, pts 4-5 pp ea. \$16.95.

This new arrangement was originally composed in B<sup>b</sup> major for two alto recorders, two violins, viola and basso continuo. It has been transposed up a fifth to better accommodate recorder ranges. No TWV number is included; thus, I was unable to locate the original for comparison.

This four-movement quartet opens with a Grave in F major. Homophonic in texture, the movement places the soprano and alto lines mostly in parallel rhythms, and also the tenor and bass lines. Technically speaking, this movement is very easy and could be played by lower intermediate players.

The second movement is a Vivace, still in F major. It is more contrapuntal and opens with a lively melody that is repeated at various pitches. Lots of epi-

sodic sections become a flurry of constant eighth notes, including bright spots of repeated notes and brief sections of arpeggios played on the alto and tenor. This movement requires upper intermediate players.

In the third movement, a Tendrement in D minor, the soprano performs melodic material in dotted rhythms, sometimes in parallel motion and sometimes in contrary motion with the alto, resulting in delightful voice exchanges. The tenor and bass provide constant harmonic support in the form of eighth notes (with occasional rests in the tenor part).

In the concluding movement, a Gayment in F major, all parts are given challenging strings of 16ths. While the bass part may have been tamer in the previous three movements, there is no slacking off in this final movement!

Herrmann has arranged this chamber piece to fit nicely in the comfortable ranges of recorders. I congratulate him on a successful arrangement of a great piece.

**TRIO F-DUR AUS DER TAFELMUSIK 3, BY TELEMANN.** N3918, 2009. AAB. Sc 8 pp, pts 4-5 pp ea. \$16.95.

This arrangement was originally a delightful, light-hearted trio sonata for two flutes and basso continuo. This new version for AAB, transposed to F major from the key of D major, becomes a nice recorder trio.

There were two initial challenges in writing this review. First, the TWV number of the original was not included, forcing a hunt through the WIMA archives for the original trio sonata, TWV42:D5. Second, I like to start each review with a thorough study of the score—but this score is printed in such tiny notes that it forced an unplanned visit to the eye doctor! Even then, it was difficult to read. Fortunately, this is not a problem with the parts, which are clear and easy to read.

The introductory information (only in German) states that this is

the third piece in Telemann's third book of *Tafelmusik*—music intended for entertainment and social occasions, tending to be light in texture.

This trio opens with an Andante, then an Allegro, both in F major. Then follows a two-measure Grave that serves to modulate to D minor.

Next comes a very nice Largo, in D minor, followed by a second two-measure Grave ending on an A major chord. The final Vivace begins in the home key of A major. The two alto parts are an exact transposition, down a minor third, from the original trio sonata. The altos often play in parallel thirds and sixths; other frolicking sections toss charming melodic motives back and forth. There are some Scotch snap syncopated rhythms and mildly challenging arpeggios. Both alto parts use high F and G multiple times.

The bass part required considerable alteration from the original; octaves have changed, and octave leaps are now repeated notes. As often happens when arranging a trio sonata for a trio, the bass part can be somewhat less enjoyable to play in comparison to the other parts. There are some scalar passages, but this bass line is mostly harmonic support with lots of repeated notes. The line is much more fun to play in its original form while improvising the right hand on harpsichord!

Advanced intermediate players could master this trio, but the two alto players must work out trills that are tightly together. The bass part uses lots of low F, so the bass player will need an instrument that responds well on this note—especially in the Allegro where there is an entire measure of repeated low F in triplets. With a willing bass player, this is a very nice trio.

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

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**BAROCKE ADAGIOS FOR  
FLUTE (TRANSVERSE FLUTE/  
RECORDER) AND GUITAR, ARR.  
JEAN CASSIGNOL, FLUTE; MICHEL  
DÉMAREZ, GUITAR.** Gilgenreiner  
Verlag ([www.gilgenreiner-verlag.ch](http://www.gilgenreiner-verlag.ch)),  
2011. A/flute, guitar. Sc 14 pp, 2 pts  
4 pp ea. Abt. \$19.

Jean Cassignol has a degree in saxophone and recorder. In 1976, he was a finalist in the Paetzold competition in Munich, Germany. In 1997 he reconstructed and arranged for recorder a concerto by Antonio Vivaldi (RV312R, *reviewed on the facing page*) that the composer had originally composed for the violin.

Cassignol has arranged numerous solos, duets and chamber music for the recorder. His arrangements are published in Germany by Hofmeister, Heinrichshofen, Noetzel, Tonger and Tre Fontane. He has also authored several articles in the dictionary *Lexikon der Flöte* (Laaber Verlag, 2009). His collaboration with Michel Démarez has interested him in a new concert repertoire for the recorder (or flute) and guitar, with several releases at Arpèges-IMD, Lafitan, Gilgenreiner, Hofmeister and Soldano.

The four pieces in this collection are “extracts from works,” according to the front cover:

- two by Antonio Vivaldi (1678-1741)—“Largo” from *Flute Concerto, RV106*, original key B<sup>b</sup> major, now in A; and “Larghetto” from *Violin Concerto, RV230*, “L’Estro Armonico,” Op. 3, No. 9, in the original key
- Georg Philipp Telemann (1681-1767), “Largo” from *Flute Concerto, TWV51:D2* (original key B minor, now A minor)
- Alessandro Marcello (1684-1750), “Adagio” from *Oboe Concerto* (after the original in D minor, Amsterdam, 1717). A further note from the arrangers on this piece: “This work which was transcribed for harpsichord by J. S. Bach was

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**Cassignol has chosen  
four really nice examples  
that work very well on  
the recorder and sound  
very rich as recorder/  
guitar arrangements.**

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wrongly attributed to Vivaldi.

It now bears the reference RV Anh. 16 in the Ryom catalogue. We used Bach’s transcription BWV 974 in our arrangement.”

These are typical Baroque-style Adagios, in that they are graced with the written-out ornamentation in 16th and 32nd notes. Of course, they go slowly enough that they are still playable by a less experienced player who practices.

The suggested metronome markings are ♩=60, and ♪=60, 66 and 70. A recorderist who works straight through the book will notice that the Adagios increase in speed and difficulty.

Players will need to breathe quickly and logically in long passages of continually running notes. I could see a serious recorder student using these to build up technique and fluidity in playing.

Of all the Adagios available in Baroque repertoire, Cassignol has chosen four really nice examples that work very well on the recorder and sound very rich as recorder/guitar arrangements. The guitar part requires an experienced Classical guitarist.

These four Adagios are a wonderful option for accomplished musicians looking for a challenge and something a bit different from the usual solo recorder/figured bass fare.

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

**CONCERTO D-DUR RV 312R, BY VIVALDI,  
ARR. JEAN CASSIGNOL (SOPRANO RECORDER PART)  
& ANNE NAPOLITANO-DARDENNE (KEYBOARD  
REDUCTION).** Noetzel N4498 ([www.edition-peters.com](http://www.edition-peters.com)),  
2009. S, kbd. Sc 20 pp, pt 10 pp. \$22.

According to Jean Cassignol's preface notes, the violin concerto RV312 started out as a flautino concerto, but Vivaldi changed his mind: "... it is possible to make out the word flautino next to the word violino when viewing the manuscript at the Biblioteca Nazionale in Turin. On the palimpsest of this authentic three-movement violin concerto, RV 312, the first movement includes the erased sketch of an earlier flautino concerto, which was apparently considered unplayable by a soloist from 1728-1729 and prompted Vivaldi to compose new solo sections for a violin principale without making the flautino parts 'illegible'."

Cassignol has reconstructed (RV312R) and returned this delightful concerto to its recorder roots by transposing it from G major to D major, and setting it for soprano recorder. This version is for soprano and keyboard reduction only; no string parts are included. (A score and string parts in the original key of G major for sopranino or alto, or transverse flute, may be purchased from Cassignol, BP60004, 95472 Surveilliers Cedex, France, [jeancassignol@orange.fr](mailto:jeancassignol@orange.fr).)

The recorder part shows the original violin scoring so that players know exactly what had to be altered to bring this concerto to the recorder world. *Ossias* by Cassignol keep the music in range and also remove some very awkward leaps.

Stylistically, this is a typical three-movement concerto with an Allegro, a Larghetto, and a final Allegro (molto). The first and third movements feature tutti sections where the accompaniment is very full and active, and solo sections where the orchestral reduction becomes tamer. The second

**Vivaldi, Concerto D-Dur, mm. 41-60 as originally written (manuscript Foà 30, fol. 98r, Biblioteca Nazionale Universitaria, Turin)**

movement involves 16th-note repeated chords in the piano part from beginning to the end, and thus might be quite a challenge (if one chooses to use harpsichord) in keeping these chords quiet enough to let the solo line shine through. These are normally played as staccato notes in the strings, but no such staccato indication is seen in the score.

The third movement sometimes contains two *ossia* staves (mm. 13-18; 68-73; 85-90) in addition to the original violin part. I prefer the top *ossia* because it has fewer repeated notes and more Vivaldi-type arpeggios. In mm. 38-60, there are two *ossia* staves, but no original violin part; this is because Vivaldi's manuscript featured only a harmonic scheme with arpeggios (*see illustration*). The top *ossia* staff features 16th-note triplets, each triplet repeated four times per measure. The bottom staff features similar groupings of four 32nd notes. Which is harder to play? Such a choice.... They are both finger twisters for advanced players. Personally, I'd go for the triplets. (Listen to the whole work as a violin concerto, RV312, in the key of G major, at [www.youtube.com/watch?v=YxEuya4kN7I](http://www.youtube.com/watch?v=YxEuya4kN7I); or part of the recorder reconstruction, played by Dorothee Oberlinger, at [www.youtube.com/user/recorder38/videos](http://www.youtube.com/user/recorder38/videos).)

Typical of Vivaldi, this concerto requires a very advanced recorderist as well as an advanced keyboardist. But some of the *ossia* passages might actually bring this concerto within the reach of a very advanced intermediate player. In any case, it's a great workout for anyone who wants to practice scale-work and arpeggios at any tempo.

**SINFONIA D-MOLL AUS DER KANTATE "GEIST UND SEELE WIRD VERWIRRET" (BWV 35) BY BACH, ARR. DAGMAR SCHERSCHMIDT.** Heinrichshofen N2666 ([www.edition-peters.com](http://www.edition-peters.com)), 2010. SSAT kbd, 'cello, or SSATB. Sc 18 pp, 5 pts 3 pp ea. \$23.

This arrangement is a reworking of the opening Sinfonia of *Cantata 35* "Geist und Seele wird verwirret" (Spirit and Soul Become Confused), originally composed in Leipzig in 1726 for the twelfth Sunday after Trinity. The premier performance took place on September 8, 1726. The original instrumentation for this Sinfonia includes two oboes, one taille (tenor oboe), string orchestra and obbligato organ.

Scherschmidt states that this arrangement is faithful to the original, and he lists the various octave transpositions and other compromises that had to be made because of the wider range of the obbligato organ. The dynamic markings are original markings from Bach's autograph manuscript. To quote from the preface: "Bach's Sinfonia does not contain a figured bass. To lend the arrangement an additional tonal color in the manner of a trio sonata, a part was prepared for keyboard or theorbo based on the basso continuo."

This arrangement works nicely on SSATB recorders, but it also works well as SSAT plus harpsichord and 'cello or

bass gamba—in fact, we preferred the latter instrumentation, as the right hand of the keyboard fills in thinner spots where fewer instruments play. The keyboard also provides a welcome right-hand countermelody over a long pedal point, as three instruments sustain whole notes and the first soprano performs difficult 16th-note figuration.

All of the recorder parts have their challenges. This arrangement will require a *very* strong first soprano player, as the part twists and turns in the very high range. The second soprano part also has some nice solo work, but is more sight-readable and has fewer tangles in the high notes.

The alto part has challenging sections that might be sight-readable by those who practice scales and arpeggios regularly. The tenor part is the easiest part to play, note-wise, but even the tenor player will need to be comfortable in the high notes. Ironically, the tenor part may be the most difficult rhythmically because it has more rests—and, thus, more tricky entrances, so this part requires someone who is a rock-solid rhythm reader.

The bass player will enjoy the usual wonderful Bach bass line. The newly created keyboard part is quite nice; it isn't too heavy or too light, and stays out of the way of the flurry of melodic activity. The printed bass line works for either the bass recorder (sounding an octave up) or for the 'cello (sounding at pitch). Octave transpositions needed on recorder are already indicated in small notes.

Without giving a detailed analysis of modulations and key centers, I will mention that, typical of the great contrapuntal master Bach, the key center travels often: there are passages in the home key of D minor as well as C major, A major, A minor, G minor, B<sup>b</sup> major and D major.

This is a great piece and a nicely done arrangement, but requires advanced musicians.

## **TWO SONATAS IN BAROQUE STYLE FOR RECORDER OR FLUTE, HARPSICHORD AND B.C., BY TIMOTHY ARIEL WALDEN.**

PRB Productions Contemporary Instrumental Series No. 23 ([www.prbmusic.com](http://www.prbmusic.com)), 2009. A or flute, hc, bc. Sc 28 pp, 2 pts 9 pp ea. \$20.

The score briefly mentions that Timothy Walden, who was born in Jerusalem in 1972, studied recorder at the Conservatoire de Genève (Switzerland) under Roger Bernolin, and also studied music at Galliol College and Oxford University (UK). He divides his time among studying the Talmud, running a freelance typesetting business, and composing Baroque music. This is Walden's premiere.

The first sonata's five movements are all in G minor. Walden humbly writes, "With the help of God," on the first page of the score.

The composer has realized his own bass line, but this is not an obligatory harpsichord part. In fact, the composer invites the performer to improve upon his realization.

The first movement is a Siciliana in ABA form where the B section functions a little like a development section. The recorder, beginning alone, is soon imitated by the bass line, which then begins a chromatically descending pattern. The B section has some really nice ideas, but the realization in this movement could use a little dressing up so as to avoid overdoing the "long-short" pattern—perhaps adding some melodic activity in the right hand.

The second movement Allegro uses syncopation in the recorder part, sometimes accompanied by first inversion descending triads (*fauxbourdon*) in the realization. The lovely third movement Largo is full of Baroque gesture, particularly the sigh.

The fourth movement Presto is fun to play. Its many repeated notes furnish a workout for the tongue.

The final, exciting movement Gigue is my favorite movement of this sonata. Sequences build upon a chromatically descending bass line, while there are occasional measures where all of the parts (including the suggested realization) come together for parallel octaves, creating contrast from the neighboring material.

The second sonata is in C major, with all five movements in C with the exception of the Largo, which is in the relative minor key of A minor.

The first movement Larghetto presents a florid solo line, written-out ornamentation, and more complex rhythms than the opening movement of the G minor sonata. Connecting scales are written in the suggested continuo part in the first and second endings to usher in its repeats.

The second movement Allegro is light-hearted and again uses nice imitation between the melody and the bass line. The third movement Lento is in 3/2, and its many chordal skips provide ample opportunity for ornamentation. The suggested continuo part is almost all half notes, leaving room for creativity for the harpsichordist.

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The fourth movement Allegro is a rondo with a lively theme (stated four times) that is fun to play without being difficult. The final movement Gigue is buoyant, but not quite as exciting as the Gigue that ends the first sonata.

As previously noted, the harpsichord part was realized by the composer. Although Walden invites the performer to improve upon his realization, figures are not included (which I hope will be added in future printings). My personal opinion is that the realization is a little heavy, but this worked to my advantage: it is easier to subtract notes than to add notes—I thinned out the right hand considerably.

These nicely-composed sonatas are quite idiomatic of the Baroque era. They use typical Baroque forms, harmonic rhythm and ornamentation. I like the use of imitation between the solo line and the bass line. Our gambist praised the bass lines for their melodic interest.

What I didn't like as much was a tendency towards over-reliance upon repetition with terraced dynamics. However, I have made the same observation about other Baroque composers who are still performed today. I couldn't really state that this music sounds like any particular composer; thus, along with mastering the Baroque idioms, Walden has his own style and is not a direct replica of any particular composer in my range of knowledge.

These pleasant sonatas are easier to play than the average Baroque sonata—they might be very useful for young students who are just beginning to play sonatas. I must congratulate Walden for his first publication, and add my appreciation to PRB for encouraging new composers.

*Sue Groskreutz*

**CONCERTO “LA NOTTE” RV 104, BY ANTONIO VIVALDI, ARR. JEAN CASSIGNOL.** Noetzel Edition N4469 ([www.edition-peters.com](http://www.edition-peters.com)), 2009. A/A(T)/A(T)/B (or A/TB, AATB, AAAB). Sc 13 pp, pts 6-8 pp ea. \$24.

Perhaps you've always wanted to play this concerto, but lacked accompanists. If you can muster three adept recorders, this arrangement of one of Antonio Vivaldi's most famous flute concertos will allow you to realize your dream.

This work, Op. 10, no. 2, appeared as a concerto for flute and strings, and for flute, bassoon and two violins, both settings in G minor. Although no evidence that it was performed substituting alto recorder for flute has come to light, the adaptation is feasible by transposing to A minor, the key of the present arrangement. This edition is based on both versions of the concerto.

*(N.B. Vivaldi also composed a bassoon concerto entitled “La Notte”; it is entirely unrelated to the Op. 10 concerto.)*

The music may date from as early as 1710, but the commission by Dutch publisher Le Cène for the Op. 10 flute concertos did not come until 1728. Vivaldi's program revolves around the night's eeriness as well as its calm.



Although challenging, the arrangement is practical overall. Perhaps the greatest obstacles lie in the inner voices, which render the violin parts. Although 16th-note broken arpeggios (*i.e.*, using non-adjacent chord tones, thus replete with fifths and sixths) are relatively easily executed on the violin, at a brisk tempo they are awkward on recorders. In the third movement, one such passage occurs in the upper tenor, mm. 44-55. Since the lower tenor is *tacit* in this passage, an *ossia* (such as the one above) putting the first note of each four-note 16th-note group in one recorder, with the following three notes of each group in the other would facilitate performance considerably.

Jean Cassignol has arranged extensively for Noetzel's recorder catalog, including producing two- three- and four-voice arrangements of Vivaldi's *The Four Seasons*.

*Anthony St. Pierre*

**PIECES FOR MUNROW & HOGWOOD, BY WILLIAM EDEN.** Peacock Press PJT175 (<http://recordermail.co.uk>), 2013. S'o/S/T, hc, cello. Sc 36 pp, 2 pts 7-9 pp ea. Abt. \$15.50.

As the title suggests, this collection of eight pieces was written for David Munrow and Christopher Hogwood, whom William Eden knew when they were together at Cambridge University in the UK in the early 1960s. It was premiered by them then with cellist Naomi Butterworth.

Although the eight sections of the work are independent, and each could stand alone, they are meant to be performed as a set and are quite effective when performed that way. Despite the absence of specific titles, each section is a vibrant character piece unto itself.

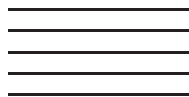
In general, the music is in a clean post-Romantic style, but with a great deal of theatrical flair, and Eden uses a number of musical devices to give color and variety to the different sections. For instance, the various recorder sizes are used well, and some sections are scored for only one or two instruments; textures are varied considerably from a solo voice with accompaniment through sections of rapid interplay among the three voices, as well as a variety of unison effects.

As is usual with Peacock editions, the presentation is thoughtful and quite legible. There are a few typographical errors, but they can be easily corrected.

Although the piece is definitely for advanced players, it is not dauntingly virtuosic. On the contrary, it will be found to be quite approachable for both performers and listeners.

*Scott Paterson*

# CHAPTERS, CONSORTS & RECORDER ORCHESTRAS



*2014 birthday celebrations continue,  
busy time in Philly, Bergamasca in May*

## HAPPY BIRTHDAY

"A Decade of Music" was the theme of a May concert in Boulder and Pueblo by the **Colorado Recorder Orchestra**, which supports schools whose music teachers stress recorder in their curriculum. The grant program offers the teacher the opportunity to have students perform with CRO on concerts. Support to the schools, about \$450-\$500, is funded through donations at concerts.

In addition to favorites from earlier programs, the May concert included *Mountain Mosaic* by Glen Shannon, which CRO had commissioned. It was also on the program for an October concert pair in Colorado Springs and Broomfield.

CRO began in May 2004 at the end of a Rocky workshop organized by the Denver ARS chapter. Workshop leader **Ken Andresen**, director of the Connecticut Recorder Orchestra, gave advice for beginning a group; **Jann Benson**, **Mary Scott** and director **Rose Marie Terada** were the organizing committee for its October 2004 inaugural concert. See [www.ColoradoRecorderOrchestra.org](http://www.ColoradoRecorderOrchestra.org).

The **Los Angeles Recorder Orchestra** (LARO) also celebrated its tenth year in 2014, performing a June pair of concerts as well as a special 10th-anniversary concert in September that chose favorite arrangements from the orchestra's first decade. LARO's 28-member group played on a wide range of recorders, from the nine-inch soprano to eight-foot-plus subcontra bass.

The program for June, "Reflections," included a variety of movements from Telemann's *Water Music*, followed by selections from *Peer Gynt Suite* and the *Holberg Suite*, both by Edvard Grieg.

## CCRO TIDINGS

Voice teacher and award-winning writer **Patricia Shanks** of Newport Beach (CA) wrote a piece for the *Examiner* news site highlighting recorder groups in Southern California: [www.examiner.com/article/wouldn-t-you-like-to-be-a-piper-too](http://www.examiner.com/article/wouldn-t-you-like-to-be-a-piper-too). Groups mentioned are the **Inland Recorder Society**, based in Riverside; **San Diego County Recorder Society**;

**Orange County Recorder Society**; and the **Southern California Recorder Society** for those near Los Angeles (with some smaller groups from the last chapter also highlighted).

The **Northwinds Recorder Consorts** in Michigan were a success in helping raise money for the Great Lakes Chamber Orchestra. They were part of the Renaissance Dinner prize—with Chef Dan Flynn and with the recorder consort as background music—as well as a second offer to play music for another private event.

The annual June Consort Day of the **Philadelphia (PA) Recorder Society** filled the room with 40 participants, most of them players. The music of 10 PRS consorts each was bracketed by *tutti* selections led by music director Rainer Beckmann (*conducting in photo, left*). Special guests in attendance were Beckmann's parents visiting from



## CHAPTER NEWS

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

Germany. Instrumentation featured S<sup>o</sup> to gB, and also included two guitars and a symphonia, a modern replica of its predecessor, the hurdy-gurdy.

PRS also held a “Snow Day in July” meeting—somewhat out of season, but replacing its meeting from February that had been snowed out.

**Joan Kimball**, co-director of Piffaro: The Renaissance Band, led the October 11 annual PRS workshop, attended by 29 players from Pennsylvania, New Jersey and Delaware. She took three popular and much-adapted Flemish/French melodies to show how they have been set in a variety of fashions by different composers: for *Tandernacken*, Tyling, Obrecht, Alamire and Senfl; *Mille regretz*, Susato, Josquin, Gombert and Morales; *L’homme armé*, Robert Morton, Jean Japart, Josquin, Dufay and Jean Mouton.

The group recently honored the memory of **Dody Magaziner**, long-time PRS member who died in 2013. In collaboration with the **Woodland Consort** in Ellison Bay, WI, friends commissioned a recorder quintet (SATTB) from one of her favorite composers, **Alyson Lewin**. In July *The Wild White Rose* was published; at their summer gathering in Wisconsin, the Woodland Consort performed

it. A commemorative jacket for the music had also been commissioned

(see rose artwork).

Its four pages are shown at

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

Also check there to see when the piece is available through retail.

The **British Columbia Recorder Society** sponsored a fall workshop with **Kamala Bain** (formerly of the Dutch group, The Royal Wind Music) in Vancouver. The site was new for workshops, St. Mark’s Church in Kitsilano; it proved to offer fantastic acoustics (especially for Renaissance works by Praetorius, Victoria and Gabrieli).

Two standouts were a very appealing recorder orchestra arrangement of *Midsummer Morris* by Alyson Lewin, and a challenging work by Paul Leenhouts, *Ixi-Mixi-Dixi* (hear it at [www.youtube.com/watch?v=sQoibEzE5IU](http://www.youtube.com/watch?v=sQoibEzE5IU) and elsewhere online). Bain, a fascinating teacher, was able to draw out good performances from all skill levels by way of her very clear direction as well as her friendly, unintimidating yet firm way.



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### Bergamasca Spring Concert

**Bergamasca**, a Vancouver (BC)-based recorder sextet (*back row, l to r: Tony Griffiths, Anthony Morgan, John Parker; front row: Mareike Loptson, Angelika Hackett, Leslie DeConinck*), performed their spring program “O Lusty May!” on two Sundays in May.

The first was at the Hastings Mill Museum—a heritage building, part of an old sawmill, said to be the oldest in Vancouver. It survived the great fire of 1886 in

the early settlement of Gastown, and was towed on a barge to its present oceanfront location. The concert was advertised by the museum as a “drop-in” occasion at which visitors could look at displays and listen to the music at the same time. It was very informal and visitors could ask questions about the music and the instruments as the program proceeded.

The second concert location, at Trinity Community Lutheran Church, Point Roberts, WA, has become an annual venue. An isolated community, with its tiny church boasting fine acoustics for recorders, Point Roberts is a cartographic anomaly: a small peninsula is attached to the Canadian mainland that dips into the ocean below the 49th parallel. One of the local denizens describes life there as like living in Brigadoon, a hidden enclave that only comes to life for special occasions, such as a whale washing up on the beach or a Vancouver recorder consort drifting in to play at the church.

The program had a predominantly spring theme, starting with the lively Scottish Renaissance-era song, *O Lusty May*, and ending with the masque dance, *The Maypole*. Other vernal pieces were Luca Marenzio’s *Spring returns* and Thomas Morley’s *Now is the Month of Maying* and *Arise Awake!* (all 16th-century). Humble singing was added to certain lines in *Lusty May* and *Maying*.

Also fitting the theme were Orlando Lassus’s flea song *Bestia Curvafia*, Ludwig Senfl’s lovers’ story *Die Brunnlein die da Fliessen*, and Anthony Holborne’s dances *Fruit of Love*, *The Faerie Round* and *The Night Watch*.

Among the group’s other offerings was music of the Spanish Renaissance master Francisco Guerrero; their favorite was *Maria Magdalena et Altera Maria* (AATTBB), a long, gorgeous polyphonic tapestry of sound, practically cadence-free.

The only Baroque piece was a chaconne from Henry Purcell’s opera *Dioclesian*, in an arrangement (AATTBB) by Phil Neuman.

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In its first-ever departure into the world of tango, Bergamasca played Astor Piazzola’s *Adios Nonino*, a rich arrangement for six recorders by Boyd Osgood (AATTBgB). In constructing programs, the group has found that mixing genres works well; the Piazzola was a sparkling gem in that regard.

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