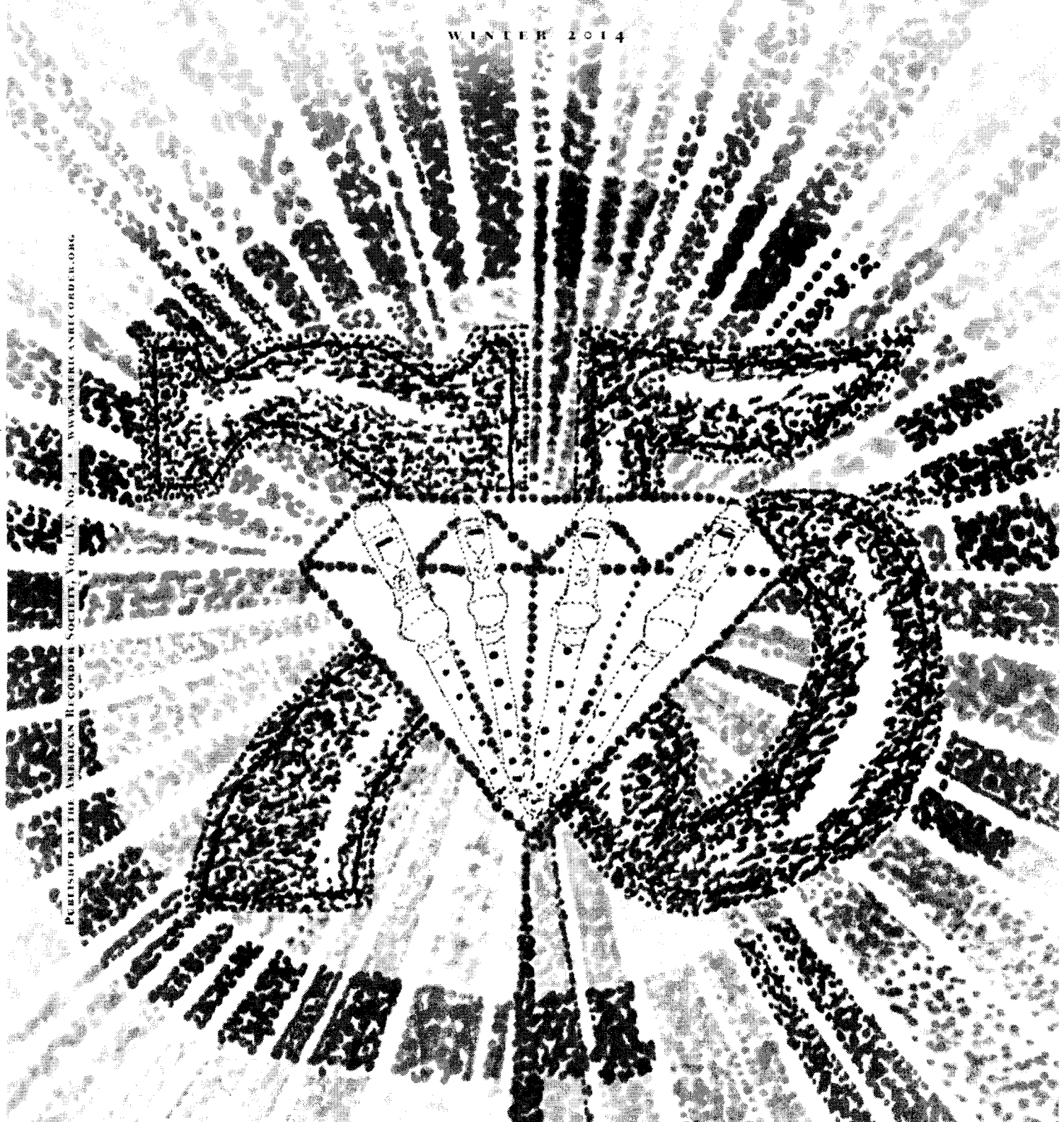


# A M E R I C A N R E C O R D E R

W I N T E R 2 0 1 4

PUBLISHED BY THE AMERICAN RECORDER SOCIETY, VOL. LV, NO. 4 • WWW.AMERICANRECORDER.ORG



# 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*

[www.youtube.com/user/americanrecordermag](http://www.youtube.com/user/americanrecordermag)  
[www.facebook.com/americanrecordermag](http://www.facebook.com/americanrecordermag)  
[www.facebook.com/groups/177397989075511/](http://www.facebook.com/groups/177397989075511/)

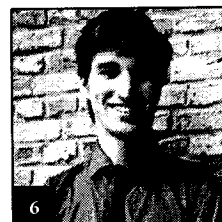
# A M E R I C A N R E C O R D E R

VOLUME LV, NUMBER 4

WINTER 2014

## FEATURES

Playing for Keeps:  
 Alzheimer's can't rob musician of her talent . . . 11  
*By Rebecca Hutchinson*



## DEPARTMENTS

Advertiser Index . . . . . 40

Compact Disc Reviews . . . . . 25  
*Kathryn Bennets and Peter Bowman explore  
 the Antarctic and other places*



Chapters, Consorts & Recorder Orchestras . . . 38  
*More 2014 birthdays*

Education . . . . . 23  
*Gustavo de Francisco continues his series on tuning*

Music Reviews . . . . . 29  
*Music of the 18th century and beyond*



President's Message . . . . . 3  
*ARS President Laura Sanborn Kuhlman encourages  
 us to stay young (or young at heart) with the recorder*

Tidings . . . . . 4  
*ARS PSHA awarded to Gail Nickless at RecorderFest;  
 Frans Brüggen, 1934-2014 (page 17); Christopher  
 Hogwood, 1941-2014; Antony Hopkins, 1921-2014;  
 Martin Bernstein wins competition in Belgium;  
 Valerie Peters describes how she modified her recorders;  
 Annual Focus on Business Members (page 22)*



GAIL NICKLESS, EDITOR

CONTRIBUTING EDITORS

TOM BICKLEY, COMPACT DISC REVIEWS  
 SUE GROSKREUTZ, BOOK & MUSIC REVIEWS • MARY HALVERSON WALDO, EDUCATION  
 AMANDA POND, LINE EDITOR

ADVISORY BOARD

MARTHA BIXLER • VALERIE HORST • DAVID LASOCKI • BOB MARVIN  
 THOMAS PRESCOTT • CATHERINE TUROCY • KENNETH WOLLITZ

WWW.AMERICANRECORDER.ORG

COPYRIGHT©2014 AMERICAN RECORDER SOCIETY, INC.

**ON THE COVER:**  
 Art work by 2014 Student  
 Cover Art Contest winner  
 Ralph Mersowsky, a  
 seventh-grader from  
 Scottsdale (AZ)  
 Preparatory Academy  
 © 2014, American  
 Recorder Society

HANDCRAFTED  
EXPERIENCE



JEAN-LUC  
BOUDREAU  
recorder maker

boudreau-flutes.ca  
+1(450) 979-6091

## Lost in Time Press

New works and  
arrangements  
for recorder ensemble

Compositions by

Frances Blaker  
Paul Ashford  
Hendrik de Regt  
Harold Owen  
Michael Purves-Smith  
and others

Inquiries:

Corlu Collier  
PMB 309  
2226 N Coast Hwy  
Newport, Oregon 97365  
www.lostintimepress.com  
corlu@actionnet.net

**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 $\flat$  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

---

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

---

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  $\text{♩}=60$ , and  $\text{♩}=60, 66$  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 Survilliers 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

The image shows a page of musical notation for Vivaldi's Concerto D-Dur, measures 41-60. It features six staves of music. The top staff is the soprano recorder part, and the lower staves represent the keyboard reduction. The notation includes various note values, rests, and dynamic markings. The music is in D major and 3/4 time.

*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=YxEuy4kN7I](http://www.youtube.com/watch?v=YxEuy4kN7I); 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

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 ATTB, 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