

ARTAfacts Vol. 10 No. 1 Mar 2005 Editor: Charles P. Fischer Production: Bill Behrmann

HARD COPY by Sara Funkhouser

From Sue: DO YOU WANT TO RUN FOR THE BOARD?

Hello, and happy Spring to ARTA members. Time goes by so quickly. This summer, it is time for the election of ARTA board members. Anyone who is a member in good standing is eligible to run for the board. ARTA needs fresh new enthusiasm. To run for the board, write up a campaign statement (not more than 500 words). The first part should be a little biographical background, and the second part should list your dreams for ARTA. Statements along with the ballot will be published in the June issue of ARTAfacts. Send your statement to me at <Sue.Groskreutz@att.net.>

Collaborative Project Repertoire Ideas

I am looking for repertoire ideas involving a collaborative project between a professional chamber orchestra and my Suzuki recorder students. I have been approached by the St. Paul (MN) Chamber Orchestra, which has invited my students to perform two pieces with them on a family concert in the 2005-006 season (probably Feb. 2006).

They propose that one of the pieces involve my more advanced students-- 5 to 8 pre-teen and teenagers who perform regularly as soloists, and in ensembles, and do well with upper intermediate to advanced music of the Renaissance and Baroque, as well as contemporary music.

Another piece would also include 5 to 7 younger students (pre-K through elementary ages, who sound great on folk tunes in the keys of D, G, C, F Major (and related minors), and some on easy Bach minuets. The orchestra wants the children in the audience to see a mirror of themselves performing onstage in these family concerts.

This orchestra has worked with Nicholas McGegan in recent years, and has featured recorder soloists such as

ARTA members stay in touch online through an e-mail discussion list. To join the ARTA/ERTA discussion list, contact Yvonne Miller Nixon at yamillern@charter.net

Michaela Petri, and Clea Galhano on a number of concerts. If any of you can offer repertoire suggestions, I would be interested to hear your ideas. — Mary Halverson Waldo, MacPhail Center for Music, Minneapolis

Mary - what comes to mind right off is Noyes Fludde by Benjamin Britten. Old, but fun to do with lots of recorder players needed at a couple different levels, if I recall correctly — Sally Dawson

A great piece for recorders and strings is the Sonata pro Tabula by Biber. One advantage is that the 5 recorders can rehearse separately from the orchestra at first, since they are a self-contained group in dialogue with the strings. — Lia S. Levin

I enjoyed reading the "facts" that I received in the mail today. I finally decided I couldn't make my Tai Chi class in Milwaukee, due to a large accumulation of the white stuff in our area. Now, the sun shines, so we can hope that it's finished.

I figured I would write you, since you are the Hard Copy person. The comment I wanted to address was written by John Howell, I believe. He said "a couple of our studio teachers use the Yamaha Disklavier, a spinet piano with a floppy disk.....etc.". I realize this is not the recorder he is talking about, but I would like to correct and supplement what he said. The disklavier is not in a spinet piano. Yamaha doesn't even make a spinet piano. They are installed in a U1 upright piano, which is approximately 48" tall, and in various size grand pianos. Not only do the keys depress, but the pedal also depresses, exactly as the pianist used it, as opposed to being operated in the action. The exact touch of any recorded artist, with his/her exact interpretation are present. As he mentioned, it comes in handy when one lays down the accompaniment for an instrumental piece, and doesn't have to be present at all rehearsals.

Hard Copy (continued)

All timing nuance can be addressed when it is recorded with the player. The pitch and/or the speed can be adjusted to just where you want it. And here's a real dandy. If you have two disklaviers in two different rooms, or two different countries, with computers, (and don't ask me how this is done -- I'm just a piano technician, not a computer nerd), you can have a lesson with a teacher right then and there. And you can play a duet. The biggest advantage to the student who has one must be recording their own rendition of a piece, and then listening to it. It's quite revealing. I'm not a Yamaha salesman, but I do work on lots of them. Two of them are disklaviers. It would surprise you to know how many abilities they have.

One other comment: I agree there is nothing like seeing the student for the many problems that could be addressed. As for taking several takes before sending a tape, I see no problem with that. I certainly wouldn't want to send a tape where I made mistakes, if I could do it again better. (I don't know about you, but I may listen to a performance tape ONCE, and then it has to go, because I'll just be thinking about all the ways I could have improved the performance.) The finest polished tape is still going to give the teacher plenty to comment on, I'm sure. If there are bloopers that the student didn't notice, they will still be on the final tape, and the interpretation will be the same. — Louise Austin (RPT - Registered Piano Technician, and/or Recorder Playing Teacher. (I made that up....the last part.)

Just a note- the Britten is a HUGE work for professional string quartet (quintet?) one professional recorder player, one group of alto recorders who need to be able to play a couple of octaves, one group of soprano recorder players, children's choir, youth orchestra, narrator, professional singers. — Leslie Timmons

If it can be found, the Concertino by Vagn Holmboe is nice. It has been out of print for a while. I do have it. The recorder parts are SSAA and are easier than the string parts. There is no double bass and the viola part

is in treble clef (really intended for a 3rd violin, I suppose). The second soprano part goes down to B below middle C; I have always had my students switch to alto for these few measures, as there are lots of extended rests and this section is only dotted half notes, anyway. I have used it with a school recorder group and a school orchestra. Harmonies are nice and the melodic structure is interesting. Hope this helps! — Jody L. Miller

I was thinking about your more advanced recorder players with the orchestra. Maybe several of them doing the solo part together on some of the A Minor Suite for Recorder and Orch. (The Menuetts, etc.). Also there is a Concerto in B Flat Major for Two Recorders and Orchestra which might work well: you could double both parts if you needed to include them all. I think there are some Purcell Suites which have 2 Treble parts and Orch. I'm not sure what to suggest for the younger ones. Sounds like a great project! — Susan Lowenkron

Solo Competition

We have a Solo and Ensemble competition here that has been set up for kids who play in area bands. One of my recorder students would like to prepare a recorder solo for it. Can you give me any gems that might convince the harried band director in charge of it to include recorders? Since there can't be a separate set of judges for recorder would you suggest she be put in with the flutes? Or is it a bad idea to try to do this? - Sue Roessel

Does your state allow recorder solos or ensembles containing recorder in its Solo and Ensemble competition? This, of course, assumes that you are talking about the usual state-wide Solo and Ensemble competitions run by the state music teacher/band director organization. I don't know the current rules, but at one time, Michigan did not allow recorder solos but allowed a recorder player in ensembles.—Judy Whaley



Les Journées de la Flûte à bec 2004 / Recorder Festival 2004 by Anita Randolfi

[Ed. Note..This article was left out of December's printed version ARTAFacts by oversight—apologies to the author]

From September 9 through 12, 2004, the handsome urban campus of McGill University in Montreal, Canada was the principal site of Recorder Festival 2004. This was the second year of the Festival under the artistic direction of Matthias Maute. There was an attendance of several hundred. As a performer with the Manhattan Recorder Orchestra, hours of rehearsal prevented me from hearing the chamber music coaching, youth workshops, and master classes, but I did manage to attend a few events to report to ARTA members.

Thanks to a late Amtrak train, I managed to hear only the second half of Michael Schneider's recital for solo recorder. Schneider is a German recorderist and conductor who performs with Camerata Köln, and a Baroque orchestra named "La Stagione." He can be heard on many CDs. His recital program was about equally divided between old and new repertory. I was sorry to have missed his playing of Berio's "Gesti" (1966) but of the pieces I did hear my favorite was *Sisyphos* (2004) for tenor recorder by Gerhard Muller-Hornbach. Trills and tremolos at various tempi suggest the uphill labor of Sisyphos, whereas tumbling down is represented by quick, rather conventional gestures in descending thirds. This piece is a little tone poem.

"Tremplin," a recital by members of the younger generation of recorderists, was impressive for the accomplishment of all the performers and the wide variety of repertory presented. The participants were mostly young adults, students of, or recent graduates of university music departments; also, a quintet of high school teens performed the Boismortier 'Sonata in C Minor' with good intonation, well chosen tempi, and poised ensemble. There were fine performances of works by Pachelbel, Friedrich the Great, and J.S. Bach, but I was most impressed by the work of Caroline Tremblay who played Maki Ishii's *East Green Spring* for tenor recorder; she was in control of an arch of tension

from the slow, long beginning note building to a wild flurry of notes, and back to the beginning. A folk ensemble presented a set of traditional Irish tunes that was great fun to hear; it was led by Pascal-Frédéric St-Yves on soprano recorder. Judging from this recital, Canadian recorder teachers can take pride in these young recorderists.

Immediately following the young artists recital, I attended a workshop led by Matthias Maute entitled "Workshop Jazz for All." A recurrent theme of the Festival was the importance of improvisation to both Baroque repertory and to jazz practice. There were about 40 recorderists at the workshop including seven children, ages about 8 to 12. Maute started things by having the group read three of his short compositions that introduced rhythms and harmonies from jazz vocabulary: *Ouverture-Tutti*, *Swing*, and *Off Beat*, all for SATB recorders.

All the youngsters were on the soprano part. I was delighted at how quickly they picked up the tricky rhythmic figures; they had few, if any, problems with note reading or correct fingerings – very impressive. After this warm up, Maute had the group set up a simple chord pattern, and pointing to players at random, had them improvise something on the spot. Players responded beautifully. There was no holding back for fear of making a mistake in public; everyone gave expression to their spontaneous ideas. It was a demonstration of the trust a teacher can inspire in students.

The last piece the workshop studied was a piece for body percussion called *Rock Trap* by William J. Schinstine. There are no instrumental sounds, just vocal sounds and rhythmic gestures produced by snapping fingers, clapping hands, slapping knees, legs, etc. – a quite effective little piece. "Workshop Jazz for All" was one hour long. There was a break of one hour, and then the workshop participants gathered in Redpath Concert Hall for a public performance of the pieces we had just studied. We were the 'opening act' for the main event, a concert by Ensemble Caprice. Judging from the reception, the audience enjoyed our work, and everyone from the kids to the gray heads could feel a sense of accomplishment.

Les Journées de la Flûte à bec 2004 (continued)

The Ensemble Caprice program followed. The recorderists with this group are Sophie Larivière and Matthias Maute; in addition the group included cello, harpsichord, lute, and percussion. Jazz pianist Lorraine Desmarais was guest artist. The program of Baroque and jazz pieces emphasized the improvisational aspect of these otherwise dissimilar languages. Ensemble Caprice presented a program drawn from the entire range of the Baroque, emphasizing the improvisational aspects of the pieces, especially those built on the ground bass idea.

Desmarais is a brilliant improviser who makes a beautiful piano sound that also swings. She brought fresh jazz ideas to Bach's familiar *Prelude in C Major*, BWV846, *My Lady Carey's Dompe*, the Follia ground bass and Chaconnes by Handel and Bach. One set consisted of harpsichordist Alexander Weimann playing the sections of Handel's G Major Chaconne and Desmarais reworking them in jazz vocabulary. The concept of the concert was always interesting if not always convincing. But, for me the sweetest moment was when Maute, playing bass recorder, joined Desmarais in a straight forward and idiomatic playing of Erroll Garner's ballad *Misty*.

The performance of the Manhattan Recorder Orchestra (conducted by Maute) together with the Montreal based orchestra Flutissimo (conducted by Larivière) was Sunday afternoon in Redpath Concert Hall. We combined forces because not everyone in the New York group could make the trip. Since I was one of the performers, I will not comment on the playing except to note that the group gave the world premiere of Maute's *Ten Times Tenor* composed for a ten part ensemble of tenor recorders. And, continuing the theme of improvisation and jazz we presented Paul Leenhouts' recorder orchestra arrangement of Russell Garcia's jazz standard *Force 12* which has built into it considerable room for improvisation.

Recorder Festival 2004 was a very enjoyable experience for me. Montreal is a handsome and sophisticated city; its citizens are justly proud of it, and they all seem to want visitors to have a good

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time. Montreal is also a bilingual city; its citizens are everyday virtuosi moving from French to English and vice versa with ease and good grace - a real pleasure. The 2005 Festival of Recorder is scheduled for September 15-18. ARTA members might want to investigate it.

Teenagers Part I - The Hedgehog Ensemble by Linda Lunbeck

.On Saturday, April 9th, the Hedgehog Ensemble recorder quartet presented their final public performance, playing recorders from the several-inches-long sopranino to the several-feet-long bass recorder. Ensemble members (left to right in photo) are and Jakob Seelig (13), Anna

late medieval madrigal, and Baroque sonatas with Richard Thomas, harpsichord. Two contemporary works for recorder receive their Colorado premiere performances at this concert, one being *Arioso and Jazzy Rondo* for unaccompanied alto recorder by American composer Carolyn Peskin. The exuberant *Indian Summer* by German recorder virtuoso and composer Matthias Maute stretches the usual boundaries of recorder quartet composition, and includes unconventional playing techniques, body percussion and reiterative writing in the style of Philip Glass.



Brumbaugh (16), Fiona Foster (18) and Chris Avery (18), all students in Boulder, Colorado schools. The Hedgehog Ensemble, which has delighted Boulder/Denver audiences for nearly seven years, will “retire“ this summer as two ensemble members leave to pursue university studies.

Variety is a hallmark of the Hedgehog Ensemble’s programming, and this concert is no exception: solo, duo, trio and quartet music for recorders covers the timespan from 1400 to 2004. The music of Bach and Telemann mingles with jazz, Irish music, a Sousa march, a witty setting of Beethoven’s well-loved “Für Elise“ in tango style, and more. Lovers of early music will delight in a

The Hedgehog Ensemble was organized in the fall of 1998 to study and perform recorder repertoire from medieval to contemporary works, as well as improvising occasionally. Both as an ensemble and as soloists, their performances have included the Boulder Bach Festival’s pre-concert concerts and “Kids for Bach” performances; Early Music Colorado’s Fall Festival of Early Music; Boulder Creek Festival and Boulder Arts Showcase; Denver Handel Festival; Colorado Recorder Academy; Boulder Community Hospital, and Flatiron Crossing mall. Hedgehog Ensemble members have attended performance seminars and master classes, and have been coached by prominent recorderists from the US and Europe. Under their original name - The Young Hedgehogs Recorder Ensemble - these talented musicians presented full-length public concerts in 2000 and 2003. They also perform at the studio recitals of their recorder teacher, Linda Lunbeck, familiar to Colorado audiences through her performances with *Diverse Passions*, the Boulder Bach Festival, and the Colorado Music Festival.

Teenagers Part II - The Great Wall by Scott Reiss

How many times does a recorder player get an opportunity to play the 4th Brandenburg on the Great Wall of China? Pretty preposterous fantasy, eh? Well, sometimes reality is stranger than anything we can imagine. And there I was, playing the Brandenburg on the Great Wall outside of Beijing.

The story starts a year ago when David Langstaff, the nephew of Jack Langstaff, who started the Revels, came to me for lessons. He said he had played recorder 30 years ago, but was asked to play the Brandenburg with the Choate Rosemary Hall orchestra. Choate is a very prestigious prep school in Connecticut, whose graduates include the likes of JFK and Glen Close, and David. He had decent technique and certainly knew his way around the recorder, but I thought (as I recently told him at his inquiry) that he had a long way to go if he was going to play the Brandenburg at a basic professional level. But David, a Harvard MBA with an indomitable spirit—and energy, commitment, and discipline to support it—took lessons every week, managed to find time in his schedule to practice (a lesson we could all take to heart), and absorbed everything I had to teach him, including both types of double-tonguing.

Then one day last fall, David asked me if I would like to travel to China to play the Brandenburg with the Choate orchestra. How could I turn down an opportunity to perform and travel around China, all expenses paid? So in November, David and I had a concrete goal: to get him ready to play the 2nd recorder part of the Brandenburg for an international audience. We created a strategic plan for the next 4 months: by such-and-such-a date he would incorporate all the double-tonguings, by such-and-such a date he would master all the alternate fingerings, and by two weeks before the tour he would merge all the technical issues with the affects of each movement. Well, he did it.

I left for China on March 6, the day after I had played the Vivaldi flautino concerto RV 444, and Gwyn Roberts and I had played the Brandenburg, with the Washington Bach Sinfonia in DC. On that same day Choate had a warm-up concert in San Francisco, for which I had recommended my friend and colleague Judy Linsenberg. Judy had graciously jumped in for me and performed superbly with Choate (a “modern” orchestra with no great knowledge of historical performance practice, but talent to burn).

The next morning I boarded a bus with the Choate students, and off we went to the Great Wall. We first had the opportunity to climb the Wall, up the narrow steps for about a

mile to one of the frequent buildings that supplied shelter to travelers on the Wall. It was sunny, but cold and windy. The orchestra members had to use many clothespins to keep their music in place. First came the many obligatory speeches by the school and cultural officials welcoming Choate, and the Choate conductor, Phillip Ventre, reciprocating. Then the Chinese orchestra performed (each concert was a collaboration between Choate and a local Chinese high school orchestra.)

After their performance Choate set up and began its performance. It was about 45 degrees Fahrenheit, and the wind was fierce. Tuning was impossible, but the orchestra persevered and we finally got to the Brandenburg. The violin soloist was a superb musician, a senior in high school already performing at Julliard. Her music was blowing around profusely, but she navigated her part (the really difficult solo part of the three in the Brandenburg) with grace and power.

In our experience, it was a tremendous opportunity for cultural encounter. After our performance in Surabaya on the Indonesian island of Java, we were treated to dinner in the lovely home of Ibu Samadhi, the local cultural matron of Surabaya. She provided us with an elegant buffet of delicious Indonesian foods, followed by a performance of Wayang Kulit, the shadow-puppet play accompanied by a small gamelan (gongs of various kinds, drum, and *suling*—a fipple flute.)

What astonished us was that the Batak musicians had tunes that were *exactly* like “Oh, Susannah”, and “She’ll be Coming Around the Mountain.” When we asked where they had learned these tunes, they told us they were Batak tunes! (We suspect the tunes traveled to Sumatra by way of Portuguese traders, who had a fondness for cowboy songs.) So when we performed in Medan, we invited the Batak musicians to play their version of “Oh, Susannah,” then we performed ours, and finally we played it together! Our guide in Shanghai said his son was learning the recorder in school! Maybe a group of kids that one of you teaches could also be *cultural ambassadors* some day.



Portrait of Ensemble Dreiklang Berlin by Charles Fischer

Before reading this portrait of Ensemble Dreiklang, click on the album cover link and listen to the sample files. I hope you are as excited as I was when I first heard them! To me their playing of modern recorder compositions and arrangements on this CD represents the perfect blend of modernity and tonality to create a listening experience that, while extending the technique of the instrument, creates a sound world that is neither alien or alienating.



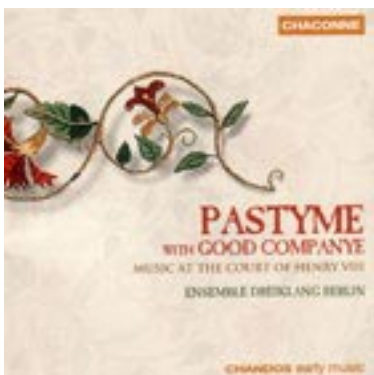
At the time they made this CD in 1999, Dreiklang consisted of the three original members of the group: Irmhild Beutler, Marion Kokott and Sylvia C. Rosin. Marion



Kokott was also on their previous CD, "Fantasia" (1997), but has since gone on to a solo career in baroque and world music. Fantasia presented a survey of "600 years of music" and doesn't have the programmatic focus of Chips, but still has some excellent music and recorder playing, notably

the pieces by Sefton Cottom and W. Wander van Nieuwerkerk which would have fit right in on Chips.

In the 16th century, the highly developed art of recorder playing at the court of Henry VIII allowed various composers to flourish. For their latest CD, produced in 2004, Ensemble Dreiklang welcomed Martin Ripper and switched labels from Hanssler Classics to Chandos. In addition to music composed by or attributed to the king himself, there are pieces by Hayne van Ghizenghem, William Cornish, Pierre Attaignant, and Anon.

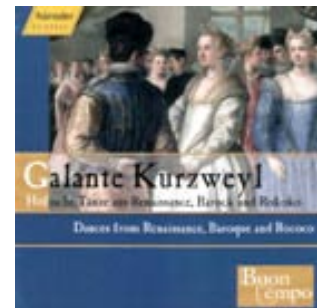
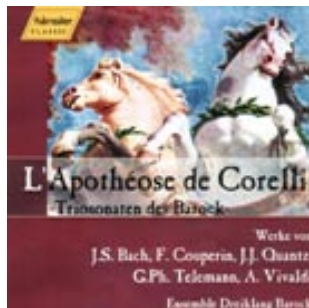


Formation of the Trio Ensemble

The number three has long exemplified a kind of magic symbolism and compositions with three voices place the highest demands on composers and players alike in their transparency and clarity. A unique ensemble sound emerges, fusing the independence of the voices with a wealth at sound colors and shades of articulation as well as displaying a high degree of virtuosity. Beutler, Kokott, and Rosin met while students at the Berlin University of the Arts under Gerd Lunenberger and Christoph Huntgeburth. They formed the Ensemble Dreiklang Berlin in 1991 and went on to win first prize in the 1992 chamber music competition of the University the Arts Berlin and in 1998 they won the ensemble-competition of the International Recorder Symposium at Calw.

Traditional Baroque and Classical Repertoire

Irmhild Beutler and Sylvia Rosin have also made more traditional baroque and rococo style 18th century music recordings with continuo as "Ensemble Dreiklang Barock" (*L'Apothéose de Corelli – Triosonaten des Barock*, 1994) and "Ensemble Buon Tempo," (*Galante Kurzweyl*, 1991) also for Hanssler Classic.



Getting Children Involved in Recorder - Performances

In addition to their various concert programs closely related to their CD titles, Ensemble Dreiklang also has two productions directly related to bringing children more into the world of recorder music: *Pipo the Clown Goes to a Recorder Concert - a musical theater piece for the family* and *The Search for the Lost Music—a fairy tale with music for young and old*.

Getting Children Involved in Recorder - Pedagogy

Irmhild Beutler and Sylvia C. Rosin have just had their first instruction book for children published by Breitkopf in their "Pädagogik" series: *BlockflötenSpiel-Schule für*

Portrait of Ensemble Dreiklang (continued)

die Sopran-Blockflöte (Heft 1 EB8700). While naturally all the songs and word games are in German, the book's imaginative and original content can be adapted by English-Speaking recorder teachers in search of engaging new material for young children. The suggested range is for ages 6 and over in individual and group instruction. The book itself consists of 84 pages of large-print and large-note material as well as many illustrations and photographs. There is also a separate 16-page booklet of piano accompaniments keyed to some of the songs in the book.

The note order of introduction is BAG, followed by many GABCD pieces followed by extending the notes down to low d and up to high e, avoiding cross fingerings such as Bb and low f. While this is clearly different from the Suzuki Method, I believe Suzuki teachers will benefit from using some of the pieces and musical games published here.

Getting Adults Involved in Bass Recorder - Pedagogy



Until now I have relied exclusively on the Monkemeyer method for bass recorder published by Moeck. I still think it is an excellent introduction for someone wanting to add bass recorder playing and bass-clef reading skills, but it does have some limitations: it moves very quickly in terms of fingerings, it doesn't provide a CD for the teacher's part of the duets (alto recorder), it focuses on baroque music as a continuo line, and doesn't touch on either the repertoire before or after that period and doesn't present any rhythms outside 3/4, 4/4, 6/8 and Cut Time.

In addition to the songs, music, and music ear training games for soprano recorder, the book features photos and illustrations of the recorder (in all sizes) and its history, proper blowing and fingering positions, There is also an introduction to terminology usually reserved for college music-appreciation students!

The book features improvisation and elementary composition exercises as well, perhaps something to be expected when you have two formidable composers writing a book for practical/pedagogical use! According to Breitkopf, volume 2 (EB 8761) is scheduled for the Summer of 2005. I would consider both volumes essential to a well-stocked arsenal of materials for teaching children 6-8. If you are able to read/translate from German, so much the better. but don't let it stop you even if you are limited to English.

By presenting the bass recorder as an ensemble instrument and not just a continuo instrument, Beutler, Ripper, and Rosin have provided what I think is the best overall introduction to playing both renaissance and baroque bass recorders. By spreading the material over three volumes they allow for a wide range of ensemble literature to be presented, both in terms of style and in level of difficulty. And finally by providing play-along CD's as well as the entire score and parts, they allow the fledgling bass player to learn how to play in ensembles, even if isolated and without access to a regular teacher or group.

Workshop Bass Recorder (\$29.95 per volume)

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Vol. 1 Universal Edition, 2002 UE 31 970

Vol. 2 Universal Edition, 2002 UE 31 971

Vol. 3 Universal Edition, 2003 UE 31 972

From the Preface: "All three volumes have music for three to five part recorder ensembles as well as exercises and information on construction, instrument types, historical background, technical foundations of bass re-

Portrait of Ensemble Dreiklang (continued)

order playing, posture, fingering, sound and articulation, practice and rehearsal techniques, intonation in ensemble playing and a stylistically diverse ensemble repertoire ranging from medieval to contemporary music.”

The accompanying CD for each volume not only has all the pieces played twice (full ensemble and minus bass), but also contains recordings of the separate exercises. Each volume also contains the full score and separate parts so the developing bass player can try these pieces with other players in a live consort.

Vol. 1 Pieces: *Ungaresca* (SATB) by Jakob Paix, 1583, with arr. and divisions by Rosin, *Petrushka* (SAATB) arr. Rosin, *Les Bouffons* (SATB) by Jean d’Estree with divisions by Ripper, *The Washerwomen’s Bransle des Lavandieres* (STB) by Arbeau with divisions by Ripper, *Scarborough Fair* (SAATB) in a wonderful minimalist arrangement by Rosin

Vol. 2. Pieces: *Dindiridin c. 1470* (ATB), *Greensleeves* (ATB), arr. Beutler with divisions by Ripper, *Un poquito canto* (AAB) arr. Beutler, a *Menuet* (AAB) by Mattheson and *Pari intervallo* (ABCbGb and SATB versions!) by Arvo Part.

Vol. 3. Pieces: *Engel-Terzet* by Mendelssohn (BBB), *Joshua Fit the Battle of Jericho* (AAB) arr. Beutler, and *Andante* by Telemann (BB)

Sheet Music Publications for Trio Ensembles

Irmhild Beutler and Sylvia Rosin have composed or arranged several trios each for Universal and Moeck. The most technically difficult (and best piece in my opinion) is *The Great Pumpkin* by Beutler, 1999 for AAB (Moeck Zfs 720/721) requiring quite a bit of dexterity from all three players and

combining minimalist/neo-Vivaldian arpeggios with haunting melodic fragments in several clearly defined sections. This piece is performed on the Chips ‘N Chocolate CD mentioned above.

Also by Beutler (and also on Chips) is *Uncle Knick Knack* (AAT) in UE 31 478 along with *The Little Negro, 1909* by Debussy arr. Rosin and *Trotto c. 1400* arr. Beutler) *Uncle Knick Knack* is more insistently minimalist than *Great Pumpkin* but offers its own brand of charm. Debussy’s piece is a cakewalk, related to ragtime of the period and *Trotto* takes a well-known monophonic dance piece and gives it a harmonic setting.

One of Rosin’s lovely contributions to Chips is the American folk song *Aura Lee* (ATB) better known as the model for Elvis Presley’s international hit *Love Me Tender*. It is on UE 31 479 along with a ragtime piece composed by Frank Gillis in 1899 called *Coon Hollow Capers* (ATB) and was originally played by Scott Joplin in the Queen City Band of Sedalia, Missouri. It is arranged here by Rosin. Both pieces can be played well by intermediate players.

Two fairly easy arrangements of swing and gospel respectively are: *The Bare Necessities* (S/ATB) by Terry Gilkyson, arr. Beutler and *Oh Happy Day* (S/AAB) trad. arr. Beutler on UE 31 472

I strongly recommend these pieces for any recorder trio ensemble looking to add some modern pieces that are both beautiful and attainable. Brava to Ensemble Dreiklang Berlin!



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◆ **The Recorder From Zero, Vol. 1**

◆ **The Recorder From Zero, Vol. 2**

◆ **Alto Recorder From Zero**

Teaching Resources - reviews by Charles Fischer

The Recorder Player's Companion by Frances Blaker, 3rd revised edition, 2004, 42pp. PRB Productions (ED003)

This fine handbook is probably familiar to both teachers and students using the 2nd edition published a decade ago, but I will give a short description of it for those who may not be familiar with the book and I will also describe the revisions and/or additions in the 3rd for those already owning the 2nd edition.

Frances Blaker is a well-known performer and teacher and someone who brings her wide experience and expertise to this "compendium of technical exercises for recorder players... meant to be a daily companion." The structure of the book remains the same: four sections dealing with breathing, blowing, fingers, and tongue. This approach has much in common with Volume I and parts of Volume II of *The Modern Recorder Player* by Walter van Hauwe, with the primary difference being that the van Hauwe series is more of an in-depth reference of concepts and exercises and *The Recorder Player's Companion* is designed to be used straight from the box as it were, with short, specific exercises for improving technique. Another difference is that Blaker's exercises are never tied to any specific notes or size of recorder whereas the van Hauwe book is keyed to the alto recorder. A valuable feature of RPC is that many of the exercises don't require any recorder at all, and therefore may be utilized by the student for brief periods during breaks from other, non-musical activities.

A detailed comparison between the 2nd and 3rd editions yields only a few nuggets: The format has changed from landscape to portrait, making the columns of text easier to read; many of the "purpose" sections have been expanded, to help the student understand why she is doing that particular exercise; some new exercises have been added or old ones expanded, thus changing the previous numbering scheme. For example breathing activities 1.5 to 1.11 have different titles and order from volume to volume. The consequence of this is that to ensure you and your student are "on the same page" when referring to a particular exercise, you'd better both have the same edition. Finally, some of the side-bar text boxes have been cleaned up and a few new ones added. A good example of this is the long side-bar on "Involuntary Vibrato" - a much-needed analysis on something which is a widespread problem.

This edition can be unreservedly recommended as one of the cornerstones of a good pedagogical library for recorder teachers and is one of the few books whose clarity allows it to be used also directly by students who don't have any regular access to a teacher.

Companion Tracks Series by Christine Lucerne, Tasmania, 2004

Each volume in this delightful new series from down under consists of either the full score (Susato, Boismortier) or score and parts (Hook) as well as a 2CD jewel box. Right away this distinguishes the series from earlier play-along series which usually include only the missing part. Perhaps this is a long overdue approach, and both the recent editions from Dowani (Hotteterre, Telemann, Marcello, English Grounds, Ortiz) and the *Bass Workshop* from Ensemble Dreiklang provide full score and parts.

Christine Lucerne, who plays all the recorder parts on the CDs, is a professional recorder player and teacher who graduated at the *Conservatorium für Musik* in Graz, Austria and a finalist in the Australian-New Zealand Recorder competition held in Melbourne 1995. She appears regularly in concert with the baroque group *Dolcimele* and the *Kepler Ensemble*.

The declared intention of Lucerne is to allow the budding ensemble player a chance to play each part of the pieces, not just the top line. What's more, the fast movements of the Hook trios are also given in slow practice track versions for all the parts.

Susato, 25 Renaissance Dances for SATB

This volume comes with *Volume I of The Susato Collection*, DOL 108 (score only) - gives the player the chance to practice all four parts at a fairly easy technical level. The skills here would be primarily intonation, playing with an ensemble, and a chance to do divisions on any line. Highly Recommended!

James Hook, Two Trios for AAT - Includes spiral-bound score with separate parts for each trio. Requires upper intermediate to lower advanced technical skills. Slower practice tracks for the fast movements. Recommended, especially for tenor lovers.

J. B. Boismortier, Six Suites (Op. 27, 1730) for AA

While I am generally a big Boismortier fan, that only applies to about half his voluminous output. Most of the music in these duets is not of the quality he is capable of producing. The only one I found attractive was Suite No. 5 in G-Major, but you might find other suites (or individual movements to your taste). Recommended with reservations.



Welcome to Manfredo Zimmerman by Sue Groskreutz

Manfredo Zimmermann was born in Buenos Aires, Argentina where he spent his childhood and youth. After graduating from school he started to study engineering, first in his home town, then at the Graz University of Technology in Austria. Two

years later, in 1974, he decided to completely devote himself to music and started a second career at the Graz conservatory with recorder as his main instrument.



In 1976 he passed the concert exam “cum laude”. He then lived in Switzerland for ten years where he studied recorder and baroque flute at the Schola Cantorum Basiliensis. He also taught at various music schools including the Bern Conservatory. He attended further courses with N. Harnoncourt and B. Kuijken. In 1987 he started teaching at the Musikhochschule Köln/Wuppertal ([www. Mhs-wuppertal.de](http://www.Mhs-wuppertal.de)).

His subjects were recorder, baroque flute, chamber music, performing practice and ornamentation and methodology and didactics for recorder. Since 2002 he has also been teaching at the Federal Academy for Musical Youth Education in Trossingen.

Apart from teaching, he regularly gives concerts with various orchestras playing historical instruments; these orchestras include Concerto Köln, Stuttgart Baroque Orchestra, and Akademie für alte Musik Berlin. Several of Manfredo’s textbooks for descant and treble recorder and complementary songbooks were published by the RICORDI-Verlag. Manfredo can be heard on the following CDs:

- with the “Telemann Chamber Orchestra”
- with “Les amis de Philippe”: C.Ph.E. Bach Trio Sonatas for Baroque Flute, Violin and BC
- with the “Stuttgart Baroque Orchestra”
- with “Concerto Köln”
- a series of 19 “play-along” CDs for recorder, published by DOWANI

Please visit Manfredo’s website at www.floeten.org

We welcome Manfredo to ARTA!

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