

# AMERICAN RECORDER SOCIETY

## INFORMATION BOOKLET #2

# AMERICAN RECORDER MUSIC

## 2008 Revision

by  
Constance Primus

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## PREFACE

This booklet was inspired by ARS 50 (the 50th Anniversary of the American Recorder Society in 1989) and the chapter meetings, workshop classes and performances in which I was involved at that time. Now that the 70<sup>th</sup> Anniversary of the ARS will soon be celebrated in 2009, it is time for an updated revision. So I have replaced some of the older out-of-print editions with newer ones and added more music for young players. Therefore, I hope that school groups, as well as ARS chapters and consorts, may find the following music lists useful for special celebrations, patriotic holidays, or just getting acquainted with recorder music by and for Americans.

An attempt has been made to loosely grade the music listed in this booklet according to the following categories, with those publications particularly appropriate for children indicated:

**Beginners (Beg.)**

**Intermediate (Int.)**

**Advanced (Adv.)**

**Professional (Pro.)**

Most of the music can be obtained from stores that advertise in the ***American Recorder*** or that are ARS business members (see the Directory.) Editions published by the ARS are can be ordered from the office (800-491-9588). Some older publications that may be out of print could be borrowed from chapter libraries or through the Recorder Music Center at Regis University in Denver, Colorado, <<http://www.regis.edu/library>> (select "Collections"). A few unpublished compositions are listed because of their importance in the field of American recorder music; we hope that they will be published in the future.

Constance M. Primus, March, 1990

Revised, June, 2008

## EARLY AMERICAN MUSIC

The European settlers brought their heritage of sacred and secular music to the New World. Folk music and dances from 16<sup>th</sup>- and 17th-century England and Scotland were carried by oral tradition and kept alive in the Southern Appalachians.

The first printed music brought to America consisted mostly of hymns and psalm tunes that were spread southward from New England by singing masters, such as William "Singin' Billy" Walker. In the 18th century William Billings, America's first well-known composer, wrote anthems and "fuging tunes" that were published in shape-note hymnals for the early singing schools. In these books, still used in some churches, the shape of the note head indicates the appropriate solmization syllable:

▲ = fa

○ = sol

◻ = la

◊ = mi

Although the recorder was known in America in the 17th and 18th centuries, there is no evidence of recorder music composed on this continent at that time. There is, however, evidence that method books for recorder were imported. Undoubtedly early American recorder players did, as we do now, adapt music from English dance collections, songbooks, and psalm settings, for playing in the home.

## EARLY AMERICAN SACRED MUSIC

***Amazing Grace***, arr. Ross Winters. Nova NM 328. SSAT piano – beg.

This familiar hymn, also known as "New Britain," was published in William Walker's *Southern Harmony & Musical Companion* (Philadelphia, 1835).

***Early American Spirituals from William Walker's "Southern Harmony,"*** arr. Sidney Cowell. Carl Van Roy (Peripole), ARS 10. Trio S S A/T – beg.

Sidney Cowell was the wife of composer Henry Cowell and a recorder player in the 1940s (see **Recorder Music by American Composers**). All parts of these pieces can be played by various sizes of recorders, doubling at the octave, which was the custom for singing them. Try playing and singing these hymns and others from the original shape-notes (see **References for Early American Music**).

**Four Shaker Melodies**, arr. Frederic Palmer. Self-publ. SATB – Int.

The "Shaking Quakers" came from England in 1774 to America where they established several socialistic communities. Their songs, which accompanied rituals of shaking and dancing, were derived from traditional sources and pure inspiration. Texts to the songs in this edition can be found in the book by Andrews listed in **References**, but most of Palmer's arrangements are too high for singing.

**Lord, Lord, Lord: Four Spirituals for Three Recorders**, arr. Ronald J. Autenrieth, Moeck 808. SAT – beg.-int.

Contains four African-American songs: "Lord, Lord, Lord," "Burden Down," "Oh, de Blin' Man Stood on de Road," and "Cotton Needs a-Pickin'."

**Reflections on American Shape Note Hymns**, arr. Will Ayton (4 sets). Cheap Trills. SATB recorders or TrTnTnB viols. Int.-Adv.

These 12 compositions are each based on an early American hymn tune from  
*Southern Harmony* or the *Sacred Harp*.

**"Simple Gifts," "There is a Balm in Gilead," and "What Wond'rous Love is This,"** arr. David Goldstein. *American Recorder* XXVI/4 (Nov., 1985), 167-170.  
ST, SATB, STB – int.

"Simple Gifts" is a Shaker tune used by Aaron Copland in his *Appalachian Spring*. "There is a Balm in Gilead" is an African-American spiritual found in many modern hymnals. "Wondrous Love" is a white spiritual, which was published in *Southern Harmony* and other shape-note books.

### EARLY AMERICAN SECULAR MUSIC

**Anon. *The Nightingale***, arr. D. W. Music. *American Recorder* XXIV/3 (Aug., 1983), 104-105. Sopranino or alto with piano – adv.

This piece, which was published in New York c.1799-1803, was originally an arrangement of a song for piano with flute accompaniment.

**Early American Roots: Recorder Edition**, arr. Hesperus (Geoff Wysham & Scott Reiss). Mel Bay MB96835. Solos, duos, & trios with guitar chords – beg.-int..

Based on Hesperus's CD, *Early American Roots* (MM216—[www.maggiesmusic.com](http://www.maggiesmusic.com)), this publication contains “country dance tunes, improvisations & shape-note hymns from British Colonial American—from the arrival of the first colonists to the American Revolution and the birth of our Republic.” Introduction includes historical background and suggestions for instrumentation, ornamentation, and improvisation.

**Goldstein, David. *The Thirteen Colonies.*** Polyphonic Publ. PP149. SATB or viol quartet – Inter.

A suite of 15 short movements: one for each of the 13 colonies plus an overture and finale. Some of the movements are based on early American tunes, while others are freely composed by Goldstein.

***Minuets, Cotillions and Early American Country Dance and Successful Campaign and Other Early American Country Dances,*** arr.

Marshall

Barren. Playford Consort Publications. SAB, or mixed instrument trio – int.-adv.

Late 18<sup>th</sup>-century American dance tunes. In one or two dances the middle part is better suited to a violin than an alto recorder.

***The Pine Tree Suite: Music from the American Revolution,*** arr. Gerald Burakoff & Willy Strickland. Consort CM 1033 (Magnamusic). SA opt. perc.- beg./children.

This edition lends itself to creative instrumentation, e.g., recorders in place of tuned percussion, solis/tuttis, etc. One of the tunes, "Chester" by William Billings, can be found in its original four-part setting in early shape-note hymn books, such as the *Sacred Harp*.

***Piper's Fancy*** (a reissue of ***Honor Your Partner***), arr. Gerald Burakoff and Willy Strickland. Sweet Pipes SP 2327. SAT – beg.-int./children.

English country-dance tunes, many of which were probably known in 18<sup>th</sup>- and 19<sup>th</sup>-century America. ***Dance Instructions for Piper's Fancy*** is available separately (SP 2327D).

**Reinagle, Alexander. *Gavotte and Minuet,*** arr. Carolyn Peskin. *American Recorder* XXX/3 (Aug., 1989), 119-120. SAB – int.

These pieces, originally for fortepiano, were composed by a friend of George Washington. Ms. Peskin made this recorder arrangement for the Cleveland Chapter's celebration of Washington's first inauguration and ARS 50. (Note:

The composer was incorrectly printed as Joseph Reinagle in the *American Recorder*.)

***A Rollick of Recorders or Other Instruments: Thirteen Popular Colonial***

***Tunes Set for Trio***, arr. Herbert Watson. The Colonial Williamsburg Foundation. SAT – beg./int.

English music from Playford's *Dancing Master*, D'Urfay's *Pills to Purge Melancholy*, Gay's *The Beggar's Opera*, and Johnson's *Compleat Tutor for the Flute*.

### SELECTED REFERENCES FOR EARLY AMERICAN MUSIC

Andrews, Edward Deming. *The Gift to be Simple: Songs, Dances and Rituals of the American Shakers*. New York: Dover, 1962 (paperback).

Chase, Gilbert. *America's Music: From the Pilgrims to the Present*. Univ. of Illinois Press, 3<sup>rd</sup> rev. ed., 1992.

Cowell, Sidney Robertson, "Early American Spirituals (A Commentary on ARS Edition No. 10)," *American Recorder* VIII/1 (Winter, 1967), 10-11.

Jackson, George Pullen. *White Spirituals in the Southern Uplands*. Dover Publications, 1965 (paperback). "The Story of the Fasola Folk, Their Songs, Singing, and 'Buckwheat Notes'."

Music, David W., "The Recorder in Early America." *American Recorder* XXIV/3 (Aug., 1983), 102-105.

*Spiritual Folk-Songs of Early America*, collected and edited by George Pullen Jackson. Dover Publications, 1964 (paperback). The origins of two hundred and fifty tunes with texts for "shape-note" hymns.

Walker, William. *Southern Harmony* (facsimile ed.), University Press of Kentucky, online at <[ccel.org/ccel/walker/harmony/files/harmony.html](http://ccel.org/ccel/walker/harmony/files/harmony.html)>.

White, B. F. and E. J. King, *The Sacred Harp* (facsimile of the third edition, 1859). Broadman Press, Nashville, Tennessee (Genevox), 1968. Includes a valuable introduction, "The Story of the Sacred Harp, 1844-1944," by George Pullen Jackson.



## TRADITIONAL AND POPULAR AMERICAN MUSIC

### ARRANGEMENTS OF TRADITIONAL MUSIC

The sources of folk music in America are as diverse as its people. Most of the music in the following list has its roots in Britain but has also been collected on this continent. Some arrangements of folk music from Canada and Central and South America have been added.

Try adapting these arrangements according to your own resources and creativity: Add voices, guitar, autoharp, percussion and/or other instruments; alternate harmonized verses with melody alone played by a single recorder or several in unison; substitute a low choir (TTB) for high choir (SSA), etc.

***American Pentatonic***, arr. David Eddleman. Sweet Pipes SP 2331. SS kbd, opt. voice and perc. – beg./children.

***An American Potpourri***, arr. Andrew Charlton. Provincetown PBE 23. SAT – int.

***Brazilian Folk Songs***, arr. David Goldstein. Provincetown PBE 48. SAT or STB – int.

***Brazilian Folk Song for Four***, arr. David Goldstein. Provincetown PBE 49. SATB – int.

***Canciones de las Tierras Espanolas (Songs from Spanish Lands)***, arr. David Eddleman. Sweet Pipes SP2384. SS, opt. A, guitar, and/or perc. – beg.-int./children.

***Folk Songs of America***, arr. Maurice Whitney. Consort CM 1007. SS/kbd or SSA with opt. kbd. – beg./children.

***Folk Tunes from the Hispanic Tradition***, arr. Virginia Ebinger. Sweet Pipes 2399.

S & A solos, duos, trios with chord symbols and opt. perc. – Beg.-int./children. Words in Spanish with literal translations.

***Frontier America Suite***, arr. Lavern Wagner. Loux LMP-163. SATB – int.-adv. Arrangements of many familiar melodies grouped into four movements: “House Party,” “Revival Reflections,” “Westward, Ho!,” “Goin’ A-Courtin’.”

**Hill, Mildred J. *Happy Birthday*.**

"Happy Birthday" is probably the song most frequently sung in this country. It was first published as "Good Morning to All" in *Song Stories for the Kindergarten* (Chicago, 1893). Mildred J. Hill, who composed the tune, was a church organist and concert pianist. The words, both to the original song and the later "Happy Birthday," are by Patty Smith Hill, a kindergarten teacher and renowned educator.

The following arrangements of "Happy Birthday" for recorder ensembles are fun to perform at birthday celebrations of the ARS, its chapters, and its special members:

**Clark, Paul. *Happy Birthday Variations*.** Sweet Pipes SP 2341. SATB – int.

Six delightful, easy variations on this well-known tune.

----- ***Many Happy Returns***. Polyphonic Publ. PP108. SATB – Adv.

In 17/8 meter, tricky to play, but fun!

**Friederich, Matthias. *Happy Birthday Variations*.** Moeck MZ 599/600. SAT – adv.

In styles from Gregorian chant to Frescobaldi, Brahms, Stravinsky, and others, ending with "Dixieland."

***Ho Boys, Ho: Reversible Duets for Soprano and Alto Recorders based on American Sailing Songs***, arr. Martha Bixler. Magnamusic M-20. SA – beg. Sopranos and altos each have a turn at the melody.

***Sea Shanties***, arr. John Koch. Anfor ASL 24. SSA – beg. Texts included.

***Suite Americana***, arr. Andrew Charlton. Provincetown PBE 16. ATB – int.

***Suite Canadiana: Fantasias on Traditional Canadian Songs***, arr. Andrew Charlton. Provincetown PBE 10. SAT – int.-adv.

***Two American Suites: American Indian Suite & Peruvian Suite***, arr. Walter Bergmann. S & piano – beg./children

***Variations on Three Ravens***, arr. LaNoue Davenport. Anfor RCE No. 8. SAT – int.-adv. An early 17th-century four-part setting of this song, as published by Ravenscroft, is in ***Elizabethan Delights***, ed. Lehmann, ARS Members' Library No. 1.

***Western Folk Songs: Reversible Duets for Soprano and Alto Recorders,***  
arr. Shelley Gruskin. Magnamusic M-19. SA - I.

**Note:** "America, the Beautiful," "My Country, 'Tis of Thee," and other patriotic songs can be played directly from four-part settings in hymnals (tenor recorders must read from the bass clef). Int.

## ARRANGEMENTS OF POPULAR MUSIC

**Arlen, Harold.** *Over the Rainbow*, arr. David Eddleman. Sweet Pipes SP2352. S S A/T kbd, opt. voice & guitar- beg.-int./children

**Barbershop Quartets**, arr. Richard Geisler. Self-publ., each song sold separately: "The Band Played On," "A Bicycle Built for Two (Daisy Bell)," "Bill Bailey, Won't You Please Come Home?" "Grandfather's Clock," "I'll Take You Home Again, Kathleen," "Listen to the Mocking Bird," "Rocked in the Cradle of the Deep." SATB, opt. voice –int.

**Brown, Herb Nacio.** *Singin' in the Rain*, arr. David Eddleman. Sweet Pipes SP2357. S S A/T kbd, opt. voice & guitar. Beg.-int./children

**Early Pop Songs**, arr. Richard Geisler. Self-publ., each song sold separately: "Come Josephine in My Flying Machine," "I Wonder Who's Kissing Her Now," "Let Me Call You Sweetheart," "Oh, You Beautiful Doll," "Put Your Arms Around Me, Honey." SATB, opt. voice – int.

**Joplin, Scott.** *The Easy Winners*, arr. Brian Bonsor. Schott 12202. SA piano – Int.

----- *The Entertainer*, arr. Ross Winters. Nova NM 321. SATB – int.-adv.

----- *New Rag*, arr. Ross Winters. Nova NM 301. SAATB - adv.

----- *A Scott Joplin Album*, arr. Alan Davis. Novello 12 0594. sSATTB - adv.

----- *Weeping Willow: A Ragtime Twostep*, arr. John Nelson. Polyphonic Publ. PP169. ATTBBGb – int.-adv.

**Mancini, Henry.** *Moon River*, arr. David Eddleman. Sweet Pipes SP2350. S S A/T, opt. voice & guitar – beg.-int./children.

----- *On the Trail of the Pink Panther*, arr. Paul Leenhouts. Moeck 2805. ATBBGb – pro.

**Miller, Glenn.** *Moonlight Serenade*, arr. Paul Leenhouts. Moeck 3304. Recorder Orchestra (SAAATTBBGb) –int.-adv.

**Seiber, Matyas.** *Dance Suite*, arr. Bloodworth. Vol. 1: Tango, Ragtime, Slow Fox; Vol. 2: Waltz, Blues, Foxtrot; Vol. 3: Rumba, Six-Eight, Paso doble, Charleston. Schott 12251, 12252, 12347. SATB with opt. divisi – int.

**Senior Prom**, arr. William Hettrick. Sweet Pipes SP2372. SATB – int.  
Popular songs of the 1920s and '30s.

**Sweet Land of Liberty**, arr. William Hettrick. Sweet Pipes SP2359. SATB –  
beg.-int. Includes patriotic hymns and marches and George M. Cohan  
songs.

**Wenrich, Percy. Dixie Blossom (Two-Step)**, arr. Alan Davis. Novello 12 0631.  
sSATB – int.

### ORIGINAL RECORDER MUSIC IN POPULAR OR JAZZ STYLE

**Charlton, Andrew. Ayre Conditioned**, rev. ed. Provincetown PBE 15. SATB,  
opt. tambourine and bass viol – adv.

----- **Cha Cha Dolce**. Provincetown PBE 14. SATB, opt. viol., maracas and  
tambourine – adv.

----- **Commodious Rag**. Jolly Robin Press JR 1. SAATB – adv.

----- **Pipe Dreams**. Jolly Robin Press JR 2. SAATB – adv.

**Dorough, Robert. Eons Ago Blue**. Provincetown Bookshop. ATTB with bass  
viol and perc. – adv.

----- **Homophonic Suite**. Anfor RCE #35. SAT – adv.

**Goldstein, David. Southwest of Baroque**. Provincetown PBE 2. SA – Int.-adv.

**Muro, Don. Recorder Rock**. J. D. Wall <[www.jdwallpublishing.com](http://www.jdwallpublishing.com)>. S S A/T with  
electronic accompaniment (CD or tape)– beg./children

----- **Swingin' Easy**. J. D. Wall <[www.jdwallpublishing.com](http://www.jdwallpublishing.com)>. S or SS with electronic  
accompaniment (CD or tape) – beg./children

Muro is an educator, performer, composer, and internationally known leader in  
the field of electronic music and technology. His compositions with pop-style  
accompaniments have “turned on” many children to playing the recorder.

**Rose, Pete. The Kid from Venezuela**. Universal Edition UE 19930. S piano –

prof.

“A jazz piece with plenty of pizzazz,” based on a motive from a Jamaican song, it was commissioned in 1990 by Aldo Abreu, the world-class Venezuelan recorderist, and is one of Rose’s most performed works.

-----. ***This and That***. Carus-Verlag. S/Sno/voice (one performer). Pro. Commissioned in 1999 by Gunter Janoschka, a student at the 1998 Amherst Early Music Festival. This piece contains jazzy, avant-garde, and minimalistic effects.

**Shannon, Glen – *Jazzy Prelude & Fugue***. Moeck Zfs 803. SATB – int.-adv.

### **SELECTED REFERENCES FOR TRADITIONAL & POPULAR MUSIC**

Broege, Tim, “Anyone out there ‘raising a ruckus?’ *American Recorder* XLVII/1 (Jan., 2006), 35.

Dessy, Ray & Lee, “The Recorder Blues.” On Nicholas Lander’s *Recorder Home Page* <[www.recorderhomepage.net/blues.html](http://www.recorderhomepage.net/blues.html)>.

## RECORDER MUSIC BY 20<sup>th</sup>-CENTURY AMERICAN COMPOSERS

The composers listed here are noteworthy outside of the recorder world—information about all of them can be found on **Grove Music Online** (available through **Early Music America**). Other significant American composers are included in the list of **Music for the ARS**.

**Cowell, Henry. *Hymn and Fuguing Tune #4***. Unpublished (copies may be available through the New York Public Library). SAB – int..

Cowell (1897-1965) was an innovative, influential American composer. His interest in early American hymnody is shown in this trio for recorders or other instruments.

----- ***Sonata: Duet for Three Recorders*** (1954). Provincetown. 2 players on S'no, S or A. Beg.-int.

This is one of many pieces Cowell wrote for his wife, Sidney, on the occasion of their anniversary. Sidney was a recorder student of Erich Katz and a member of the ARS in the 1940s. (see **Early American Sacred Music**). This *Sonata* has four movements.

----- ***Three Pieces*** (1955). AMP (Peripole) ARS 21. SSA – int.-adv.

The first piece, "Pelog," reflects the composer's interest in Indonesian music. The second, "Birthday Piece," was written for his wife, Sidney. The last piece, "Jig," is reminiscent of the fiddling Cowell heard as a farm boy in Kansas and Oklahoma.

**Dello Joio, Norman. *Chamber Work for 3 Recorders & String Trio*** (1943). Hargail Music Press H 725. SAT (or flute, oboe, clarinet) with Vn, Va, & Cello – adv.

Dello Joio (b. 1913) was a winner of the Pulitzer, Emmy and many other awards.

**Persichetti, Vincent. *Little Recorder Book*** (1956). Elkan-Vogel. For various combinations of S and A recorders, some pieces with kbd. – beg.

----- ***Serenade No. 9*** (1956). Elkan-Vogel. SA – beg.

Persichetti (1915-1987) was head of the Composition Department at Juilliard and has received many honors as a composer.

**Raksin, David. *Serenade from "Unicorn in the Garden."*** Schott 6098.  
AATB - int.

Raksin (1912-2004) has composed many movie and television scores and was a member of the music faculty at U.C.L.A. This piece was from the movie, "The Unicorn in the Garden," and dedicated to James Thurber.

**Read, Gardner. *Petite Suite.*** Berandol BER 1653. SA hc – Int.-adv.

Read (1913-2005) was a prolific award-winning composer. He wrote this piece for his daughter's high school graduation.

**Serly, Tibor. *Menuet in BI-Modals.*** Consort CM 1016. AA – int.

Serly was born in Hungary in 1901, came to America in 1905, became a US citizen, and died in 1978. This composition is based on "modus lascivus," a tonality that Serly invented and used in his music for ballet, orchestra, piano, and voice. Another recorder piece that is based on this tonality is Willy Strickland's *6 Duets in Modus Lascivus*. (Sweet Pipes SP 2305. SA - int.)

**Starer, Robert. *Ricercare for Recorders.*** Sam Fox Publ. SSA – beg.

Starer (1924-2001) was born in Vienna but became a US citizen. He was a professor for many years at Brooklyn College CUNY. This piece was commissioned by the Dalton Schools, New York City, and published in 1963.

### **SELECTED REFERENCES FOR TWENTIETH-CENTURY COMPOSERS**

*The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001).

*Grove Music Online*, ed. L. Macy, <<http://www.grovemusic.com>> (available to members of Early Music America).

Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America (Norton Introduction to Music History)*. W. W. Norton, 1<sup>st</sup> ed., 1991.

----- *Anthology of Twentieth-Century Music*. W. W. Norton, 1992.

Salzman, Eric. *Twentieth-Century Music: An Introduction*. Prentice Hall History of Music Series, 4<sup>th</sup> ed., 2001.



## MUSIC FOR THE AMERICAN RECORDER SOCIETY

The American Recorder Society was organized in 1939 by Suzanne Bloch, daughter of composer, Ernest Bloch. Primarily a lutenist, she was introduced to the recorder by Carl Dolmetsch and performed with him in New York City in 1935—probably the first recorder concert in America. After World War II the Society was reorganized and Erich Katz (1900-1973), a musicologist from Germany, became the driving force. His teaching was an inspiration to many American professional and amateur recorder players. Many of these pioneers and others associated with the ARS arranged and composed music for the recorder.

The ARS has sponsored recorder music publications since the 1950s. It is interesting to compare the older editions, which were often transposed to fit ensembles with few tenors and no basses, with newer, perhaps more scholarly editions. Music has been composed to commemorate ARS workshops and other events, and the ARS and some of its chapters and workshops have commissioned recorder pieces and sponsored composition contests.

An effort has been made to include works by all composers historically significant to the American Recorder Society. When necessary to choose among many works by a composer, those with American themes or special relevance to the ARS have been selected for this list. (See also **Music by American Composers.**)

### EARLY ARS MUSIC

**Bloch, Suzanne, "Pavane," "Round for Three Alto Recorders," "Round for Three Soprano Recorders," and "Chorale No. 2." *American Recorder* XXIX/4 (Nov., 1988), 153-156. SATB - beg.**

These are pieces Ms. Bloch used at early meetings of the ARS for improvement of intonation—they are excellent for chapter warm-ups.

**Davenport, LaNoue. *A Day in the Park Children's Suite*. Associated Music Publ. (BMI). ARS 17. SATB – int.**

LaNoue was an early active member of the ARS who performed with the New York Pro Musica. This suite, published in 1955, is based on music for a film.

**Katz, Erich. *Santa Barbara Suite*, ed. Martha Bixler. *American Recorder***

Society Members' Library, originally publ. by AMP (BMI), 1955. S  
S/A A/T – Inter.

This work was written in the 1950s when Katz was contemplating retiring in Santa Barbara, California. The four movements are titled: Entrada-Ostinato; Canon; Tango; and Rondo. This new "Gala Centennial Edition" contains extensive information about Katz and this composition.

**Koch, John. *Songs and Dances*.** Galaxy ARS 54. SAT - beg.

The composer's father was William Koch of Haverhill, Vermont, who began to make recorders in 1932 at the suggestion of one of the founding members of the ARS. John Koch remembers listening to his father whistle as he worked, saying, "And the next song will be a dance,"—hence the title of this collection, which contains neither songs nor dances but a mixture of both.

**Kubik, Gail. *Suite for Three Recorders*.** Hargail H-3. SAT – int.-adv.

This work by a Pulitzer Prize winning American composer (1914-1984) was commissioned by Harold Newman, who was an early president of the ARS. It was first performed in the home of Suzanne Bloch, then soon afterwards at the Spring Festival of the ARS in May, 1941.

**Mann, Alfred, ed. *Lively Airs for Three Recorders, by Jacob Regnart*.** Hargail H-100 and Clarke & Way (Peripole) ARS 12. SSA – beg.

This collection of 16th-century villanellas was edited by a well-known musicologist and conductor who played the recorder. It was published in 1940 under the auspices of the ARS and again in 1953 as the first regular ARS edition. Two of the pieces ("Venus, du und dein Kind" and "Ach Gott! ein grossen Pein") are available in an edition published in 1979: *Jacob Regnart. Ten Lieder in villanella style*. London Pro Musica LPM TM4. SAT – beg.

**Miller, Edward. *Song*.** McGinnis & Marx. A or T solo - adv.

This piece dates from 1964. It was recorded by Bernard Krainis, a member of the New York Pro Musica, who joined the ARS in 1949 and later served as president.

**Trapp, Werner. "March" and "Maria's Birthday Landler" in *Trapp Family Recorder Trios*.** Magnamusic M-3. SST – beg.-inter./children

The composer is the son of Maria of the Trapp Family Singers who were responsible for introducing many Americans to the recorder. The Trapps

were not involved with the early ARS, but their 1954 method book, *Enjoy the Recorder* (Magnamusic), was used by many early members and teachers.

**Tucker, Tui St. George. *Prelude and Blue for Erich*. *American Recorder* XVI/4 (Nov., 1974), centerfold. ATB - IV.**

Tucker (1924-2004) was an innovative composer and virtuoso performer on the recorder. This work was written in memory of Erich Katz. The composer uses "dynamic choreography" by suggesting that the performers play the "Prelude" off stage and make use of special fingerings and other effects in the "Blue."

----- ***Sonata and Romanza***. Anfor RCE 14. A solo - IV.

Both of these pieces by Tucker were considered pioneers in the use of avant-garde techniques on the recorder when published in 1970. The composer was involved with the ARS from the 1950s, when she performed on the recorder with composer Alan Hovanes on prepared piano at an ARS meeting.

### **MUSIC TO CELEBRATE THE ARS AND ITS MEMBERS**

**Alemann. Eduardo Armando. *Spectra***. Galaxy ARS 79. SATB – pro.

This work won the first ARS competition jointly sponsored by Galaxy Music Corporation who published it in 1975. The piece is written in unconventional notation and utilizes many avant-garde techniques. An LP recording is included.

**Ayton, William. *Miniatures for Martha***. Cheap Trills. SATB or viols. Int.-adv.

Will Ayton is Professor of Music at Roger Williams University in Bristol, R.I. He composes for both recorders and viols. This piece he dedicated to Martha Bixler, "an icon of the recorder world." A longtime active member of the ARS Board and former President, she has recently completed her monumental *ARS History* (see **References**).

**Charlton, Andrew. *Idyllwild Suite***. Berandol (AMP). SATB – adv.

Charlton, who composed and arranged much music for the recorder, was a studio musician and Professor of Music at California State University in Fullerton. This work was composed in 1964 to commemorate an ARS

workshop in Southern California.

**Effinger, Cecil. *Dialogue and Dance*.** ARS, Erich Katz Contemporary Music Series. SATB – adv.

Effinger (1914-1990) was a noted choral composer, inventor of a music typewriter, and professor at the University of Colorado College of Music. His *Dialogue and Dance* was commissioned in 1989 by the Denver Chapter for its 25th Anniversary and the ARS's 50<sup>th</sup> Anniversary.

**Gannon, Lee. *Sonatine*.** ARS, Erich Katz Contemporary Music Series. AAA – pro.

Gannon was a prize-winning composer who, unfortunately, died in 1996 at age 36 from a car accident. This piece received honorary mention for the ARS's 1987 Erich Katz Composition Contest.

**Kaiser, Tyler. *Ages of Man*.** Unpublished. A with string quartet – pro.

The ARS commissioned this piece by Minnesota composer, Tyler Kaiser, to commemorate ARS 50. It was premiered by Shelley Gruskin, former president of the ARS, in 1989.

**Laderman, Ezra. *Talkin '-Lovin '-Leavin'*.** G. Schirmer. A with string quartet – pro.

Also commissioned by the American Recorder Society to celebrate its 50th Anniversary, this piece was premiered by Michala Petri and the New World String Quartet at the Metropolitan Museum of Art on March 9, 1990. Laderman (b. 1924 in New York City) was Dean of the Yale School of Music and has had many important commissions.

**Maute, Matthias. *Bixler Beat*.** Ascolta ASC 482. S/T & B duet. – Adv.

Maute is one of the foremost performers on the recorder and has composed much music for the instrument. He was born in Germany, now teaches at McGill University in Montreal, Canada. This piece, composed for Martha Bixler at the Amherst Early Music Festival, was originally for recorder and sackbut (which Martha plays).

----- ***Indian Summer*.** Moeck ZFS 779/780. SATB – adv.

This piece was written for the young students at the Indiana University Recorder Academy and their director, Marie-Louise Smith.

**Muro, Don. *Capriol's Caper*.** Sweet Pipes. SATB with tape – inter./children

This three-movement suite is based on 16<sup>th</sup>-century dance tunes from Arbeau's *Orchesographie*. It was commissioned in 1982 by the Recorders at Rider ARS Workshop, directed by Gerald Burakoff, and received a Meet-the-Composers grant. Burakoff was a music educator and ARS board member who promoted the use of recorders in the school by means of his popular method books and other publications by Sweet Pipes, a company that he and his wife Sonya founded.

**Palmer, Frederic. *Entrevista*.** ARS, Erich Katz Contemporary Music Series. SATB –Int.

*Entrevista* was the winner of the first Erich Katz Composition Contest in 1986. Its composer is director of the Mid-Peninsula Recorder Orchestra, an affiliate of the San Francisco Early Music Society and the ARS.

**Pinkham, Daniel. *Duet for Recorder and Harpsichord*.** E. C. Schirmer. (Also available as *Divertimento for Oboe or Recorder and Strings*). T or S with harpsichord or harp – int.

The Boston Chapter commissioned this work in four movements by a major American composer. Pinkham (1923-2006) was a faculty member of the New England Conservatory of Music and the recipient of many awards and honorary degrees.

**Shannon, Glen. *Prelude & Fugue in D Minor*.** Screaming Mary Music SMM100. SSATB – adv.

----- ***Quartet No. 2 in A Minor "Wanderlust."*** Screaming Mary Music SMM113. SATB – int.

These two pieces by Shannon won first prize in the Chicago Chapter's biennial composition contest (1997 & 2001). The composer is an active member of the East Bay Chapter (CA), and both of these compositions are intended for chapter meetings as well as for consort performances.

**Staeps, Hans Ulrich. *East-West*.** PRB publications, 1991. SATTB with guitar – adv.

Staeps (1909-1988), who composed many works for the recorder, was

Professor of Music at the Vienna Conservatory. This was his last composition, dedicated as "a secret farewell to America." It was premiered at the 1988 Colorado Recorder Festival.

- . **Minstrels.** Sweet Pipes SP 2333. SATB quartet and SATB recorder choir with soprano voice, piano, and perc. – int. & adv.

Commissioned for the 1984 Colorado ARS Workshop, this is a major work that involved faculty as well as massed student performances.

- . **Saratoga Suite.** Galaxy ARS 56. SAT – adv.

Composed in remembrance of the historic 1965 International Recorder School at Saratoga Springs, New York, where Staeps was a member of a distinguished faculty.

- Sterne, Colin. Two Antiphonal Dances.** SATB recorder quartet and SATB recorder choir - int.

Composed by a former Professor of Music at the University of Pittsburgh and a long-time recorder player, this piece was commissioned and premiered in 1989 by the Pittsburgh Chapter for its 25th Anniversary and ARS 50. The first movement, **Slow Dance with Doubles**, was distributed to all ARS members as Members' Library No. 3 and is still available. The second movement, **Round Dance with Drones**, is, unfortunately, unpublished.

- Strizich, Robert. Aphorisms.** ARS, Erich Katz Contemporary Music Series. Includes taped performance by Sabine Evers. *Aphorisms #6 & #7*, along with a notation guide, are also published in the *American Recorder XXVII/3* (Aug., 1987). Alto solo – pro.

The composer is a well-known guitarist and early music specialist. He writes music for various instruments and types of ensembles as well as for electroacoustic media. His *Aphorisms* is a set of ten short pieces composed in 1986. They are quite accessible to recorder players familiar with avant-garde techniques and notation.

- . **Fantasia.** ARS, Erich Katz Contemporary Music Series. Includes taped performance by the Longy Recorder Quartet. SATB – pro.

A complex avant-garde piece in one movement composed in 1985. Ensemble precision is more challenging than technique.

- Welcher, Dan. Elizabethan Variations, Based on "Greensleeves."** University of Miami Music Publications UM-125. SATB – adv.

Grand prizewinner of the 1971 composition contest for a work for recorder consort sponsored by the Miami Chapter of the ARS and University of Miami Music Publications. Welcher (b. 1948) is a prolific composer and well-known conductor as well as a faculty member at the University of Texas.

Woolen, Russell. ***Sonatina***. Berandol BER 1047. AAT – int-adv.

This well-known composer (b. 1923) was head of the Liturgical Music Dept. of Catholic University. His *Sonatina* for three recorders was commissioned and premiered by the Boston Chapter in 1960. In 1962 it was performed in Carnegie Recital Hall at a concert sponsored by the New York Recorder Guild.

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