



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

Editor-in-Chief

John L. Robinson

newsletter@earlymusicla.org

Copy Editor

Ruta Bloomfield

Design & Layout Editor

Carole Aldrich

CD Reviews

Laurence Vittes

**SOUTHERN CALIFORNIA
EARLY MUSIC SOCIETY**

P.O. Box 41832

Los Angeles, CA 90041-0832

www.earlymusicla.org

info@earlymusicla.org

310.358.5967

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FROM THE EDITOR

Those of us who play the recorder accept early on that mastering more than once size of the instrument is *de rigueur*. Switching between different sizes, though, is only the beginning. There's nothing unusual about playing a Baroque instrument for one piece, a Renaissance instrument for another.

Let's take this to the next step. Sitting in front of you is your beloved recorder—joined by your clarinet, flute and saxophone! Who would ever play all of these instruments in one performance? A *doubler*, that's who!

Intrigued? Read our feature article for July, "Recorder Doubling for the Working Musician," written by my friend and musical colleague of many years, David Levy. I bet you'll learn a thing or two you didn't know before about musical theater. Maybe you'll even become a doubler yourself!

It's workshop season—from Massachusetts to British Columbia. If summer travel is in your plans, consider one of the exciting early music events in "Things to Come."

Staying home? Be sure to check the "Concert Calendar" and the SCEMS on-line calendars <https://www.earlymusicla.org/calendar> for more information on performances right here that you won't want to miss.

Thank you for your support of early music in Southern California!

Sincerely,

John L. Robinson

Editor-in-Chief, *Southern California Early Music News*

newsletter@earlymusicla.org

CD REVIEW By Laurence Vittes



The Piper and the Faerie Queen Camerata Kilkenny & David Power RTE Lyric FM

It is very easy to tell you what Camerata Kilkenny's *The Piper and the Faerie Queen* on the RTE Lyric FM label is not: it is not Purcell's *The Fairy-Queen*.

In part, it is music from *The Fairy-Queen*; but it's all part of an exploration of "the connections between baroque and traditional Irish music" by means of David Power and his uilleann pipes (the national bagpipe of Ireland) and early music group Camerata Kilkenny. The opening track, O'Carolan's "Sí bheag, sí mhór," sets the tone for the CD, beginning with the solo pipes before being underpinned by Barry Guy's jazz-influenced bass riffs and then the singing strings of the rest of the group. From the beginning it's both all a bit homespun and very professional. These musicians all have the style and sound in their blood, but they've also got the legacy of traditional Celtic music and instruments in the same blood which lends a definite sense of informality. Over and above this is a sometimes delirious use of grace notes, runs and trills adding to the feeling of improvisation.

Whether your first taste of early music was at a Renaissance fair, playing recorder or guitar yourself, or singing in the neighborhood choir on weekends, the life of the Kilkennians as a roving period-instrument Baroque music ensemble provides a taste of what discovering early music was like and must be an inspiration to us all. Last year they toured *The Piper and the Faerie Queen* to Sligo, Waterford, Dublin, Kilkenny, and Cork. This year they will perform at festivals in Ireland, Finland, Belgium, Germany, Italy, Austria, and Switzerland. In September of this year they will tour Italy, Austria, and Switzerland and release a CD of soprano arias by Bach alongside Swedish folk hymns with Swedish soprano Maria Keohane.



Bach: The Art of Fugue & The Art of Improvisation Austrian Art Gang Gramola

On their new CD *Bach: The Art of Fugue & The Art of Improvisation*, the Austrian Art Gang quintet lays down some very cool interpretations of eight famous fugues. It works so well because of the instrumentation—saxophone, clarinets, guitar, bassoon (excellent choice), cello and guitar—and because the players obviously know their Bach. Otherwise, they could not play, as their PR rightly proclaims, "so freely and thrillingly, beyond the limits of the score." If you don't know the music you will be

seduced by the colors and rhythms the Gang evokes from what sounds like straightforward Bach. If you've heard these fugues a hundred times before, these new recordings will make you realize you never really heard them at all.



Concerto Zapico Vol. 2 Forma Antiqua Winter & Winter

Just one more sinful pleasure: the second volume of *Concerto Zapico* from the three Zapico brothers of Forma Antiqua.

In 2007 Daniel Zapico (theorbo), Pablo Zapico (baroque guitar and archlute), and Aarón Zapico (harpsichord) started transcribing a selection of Italian and Spanish dances from the 17th and 18th centuries for what was a basically a set of non-melodic instruments. In fact, the three brothers play these Baroque dances at home (I

guess it's better than the radio). They modeled their configuration on Caccini's expansion of the late-Renaissance *concerto delle donne* vocal ensemble (only the fair sex, you see) to include keyboard and plucked instruments.

The main intention of the Zapico brothers was not to abandon the *concerto delle donne*. Rather, it was to revive 17th and 18th century dance repertoire—and not only the Spanish kind. Their programs combine rarities with well-known pieces and present a range of fandangos, pavans, caponas (the Spanish chacony) and españoletas. They revel in composers like Domenico Scarlatti, Diego Ortiz, José de Nebra, Santiago de Murcia, and Giovanni Girolamo Kapsberger, who worked for cardinals and poets alike (one of the latter becoming a pope, Clement IX). Making the most of their familial connections, the three brothers are also the heart of the Baroque ensemble Forma Antiqua and can adapt its size to form anything from a chamber music ensemble to a full Baroque orchestra.

CALENDAR ONLINE

The Early Music Around Town

online calendar features the very latest listings with updates and additions at <http://www.earlymusicla.org>. Report listing corrections and any errors to the Calendar Editor at calendar@earlymusicla.org.

SUBMIT LISTINGS

Free for all early music events!

In one step, submit a listing to the online SCEMS calendar at calendar@earlymusicla.org. Mail season brochures to: SCEMS, PO Box 41832, Los Angeles, CA 90041-0832.

TICKET DISCOUNTS

For SCEMS Members Only! The following ensembles are among those offering special pricing for members of the Southern California Early Music Society for selected performances: Con Gioia • Jouyssance • LA Master Chorale • LA Opera • Los Angeles Baroque Players • Musica Angelica • Tesseræ

For additional information on special pricing for selected performances, please consult the SCEMS calendar or contact SCEMS at info@earlymusicla.org or www.earlymusicla.org.

RECORDER DOUBLING FOR THE WORKING MUSICIAN

David A. Levy

INTRODUCTION¹

Doubling Defined

Doubling is the practice of playing more than one instrument, typically those in related families. When doubling, it is often necessary to change instruments during a performance, even within a single piece of music. A person who specializes in this practice is known as a *doubler*. Doublers seek to play additional instruments as well as they play their primary instrument. (I often joke that, in my case, this is a matter of achieving a uniform level of mediocrity.)

Doubling Described

Why do we double? The answer is simple: doubling is fun and adds different instrumental timbres to the musical palate. It can lead to new playing opportunities, and, for the working musician, can increase income potential.

Doubling is by no means a new practice. Historically, professional musicians would often be expected to play more than one instrument. A recorder player, for example, might also play the transverse flute, as well as the crumhorn or other capped-reed instrument. In the modern orchestral context, a third-clarinet player might be expected to play E-flat, A and bass clarinet, in addition to the more common B-flat instrument. The player might also be called on to play saxophone, an instrument that was developed after the instrumentation of the symphony orchestra was largely standardized. Other examples of orchestral doubling include

a third-flute player doubling on piccolo or alto flute, a third bassoonist playing contra-bassoon, and a third oboist doubling on English horn.

Doubling has been a common practice in jazz and popular music. A saxophonist, who might have started out learning clarinet, may be called upon to play one or more of the common members of the saxophone family, as well as clarinet and flute. For years this was the traditional big band double combination. These three doubles were, in fact, so common that for years the major saxophone manufacturers (Selmer, King and Conn, among others) sold “traypack” cases holding an alto or tenor saxophone, plus a clarinet and a flute. (I still use such a case that is over fifty years old.)

In musical theater, proficiency in doubling is a prerequisite for the woodwind player. The range of instruments that a single woodwind doubler is expected to play is expanding, particularly as scores are written (and rewritten) to use a smaller number of musicians in the pit accompanying each show.² Increasingly, doublers may be called on to play both single- and double-reed instruments, as well as other woodwind instruments.

The recorder is called for in the musicals *Pippin*, *Spamalot*, *Children of Eden*, and *The Secret Garden*. Musical theater scores may also call for traditional and ethnic woodwind instruments: *Call Me Madam* requires the ocarina^{3,4}; various Asian flutes are used in *Miss Saigon*.⁵

CONSIDERATIONS FOR DOUBLING ON RECORDER

Selection of Instrument

For a doubler more familiar with playing the traditional woodwind doubles of flute, clarinet, and saxophone, approaching a recorder as a double can be somewhat daunting. The first consideration is the selection of a suitable instrument. For most woodwind players, there is a perception of quality associated with a wooden instrument versus a plastic one. This may be a result of years of clarinet players starting off with a plastic instrument before moving up to one made of grenadilla wood.

It has been my experience that a wooden recorder is not always superior to a plastic one. In some cases, a quality plastic instrument may actually be more desirable. For example, I own a set of wooden K ng recorders⁶ that I use for indoor classical performances or when I get together with my early music colleagues.

As much as I love their tone quality, I would not subject these wonderful instruments to an outdoor performance in the Texas sun. (I am happy to report that in ten seasons of *Shakespeare in the Park* in Fort Worth, Texas, neither my plastic recorders nor I have melted in the heat!) At the other end of the scale, there is often no real opportunity to ensure that the instrument is properly warmed up. (The recorder is used sparingly in a score compared to a flute or clarinet). There may only be a few bars to change instruments and play an exposed passage on recorder. As might be expected, tuning can then become an issue.

Because of the possibility of damage to my wooden K ng recorders, I have bought a set of Yamaha recorders that I use in musical theater and for outdoor performances. They produce a good tone, play in tune and can get up to pitch on a cold day. If one is (sadly) lost or damaged, it can be replaced with relatively little pain.

BIOGRAPHY: DAVID A. LEVY



David A. Levy is a longtime woodwind doubler and recorder enthusiast. He holds a Bachelor of Music degree from Texas Wesleyan College (now Texas Wesleyan University), and takes pride in being a working musician, in spite of his day job. (Mr. Levy received his J.D. from

Southern Methodist University School of Law and his LL.M. in International and Comparative Law from Georgetown University Law Center. He has worked for

the United Nations Commission on International Trade Law in Vienna, Austria. He currently has a solo practice in Archer City, Texas.) Although primarily a saxophonist, Mr. Levy performs regularly on various flutes, clarinets and recorders. Included in his many musical experiences are playing in recitals, chamber orchestras, big bands, early music ensembles, musical theater, and circus bands. Mr. Levy takes smug satisfaction in owning the only Kelhorn (<https://www.susato.com/collections/kelhorns>) in Archer City, Texas.

Airstream and Control

A particular consideration when doubling on recorder is control of the airstream. Unlike other woodwind instruments such as the clarinet or oboe that have greater resistance and generate backpressure, the recorder, in common with other fipple instruments, has almost no backpressure. It is easily overblown by a person more familiar with a clarinet, leading to pitch and tonal problems. This is exacerbated when playing musical theater by the frequent need to change instruments quickly.

Special Musical Theater Considerations: Space, Fingering, Keys

Doubling on recorder for musical theater has its own challenges. A typical orchestra pit for musicals is very crowded. It can be a problem for any woodwind doubler, not just one playing recorder, if several instruments and their stands are used for a show. It is difficult to avoid bumping one instrument into another, with the possibility for damage.

Let me describe an example of space limitations involving the recorder. I recently played the Reed 1 part for the Steven Schwartz musical *Pippin* at the Backdoor Theatre (<https://www.backdoortheatre.org>) in Wichita Falls, Texas. I doubled piccolo, flute, alto flute, clarinet, alto recorder, and tenor recorder. I used one stand for the alto flute, another stand for the piccolo, flute, and clarinet, and a simple round bass clarinet/flute stand for my tenor recorder.⁷ I used a stand shelf to hold my alto recorder and clarinet reeds. As much as I appreciate the aesthetics of many elaborate wooden recorder stands, there simply was not enough room to accommodate an additional stand in the pit area.



For doublers who are coming to the recorder from a saxophone or flute, the fingering concept of the C recorders versus the F recorders is frequently confusing. For example, on saxophone, LH (left hand) 1, 2, 3 is the fingering for “G” on any type of saxophone, regardless of the actual pitch sounded. On the recorder, that same combination is the fingering for “G” (sounding “G”) on soprano and tenor recorders, and the fingering for “C” (sounding “C”) on sopranino and alto recorders. It becomes easier to conceptualize and remember fingerings for doublers if they think, for example, that “all fingers down” on a soprano

or tenor recorder is a “C” and corresponds to the “C” fingering for the middle register of a clarinet. The same “all fingers down” on a soprano or alto is an “F” and corresponds to the “F” fingering for the chalumeau, or lowest register of the clarinet. (Trust me, this will make sense to those who double clarinet!)

A frequent challenge for those doubling on recorder in musical theater is a troublesome key signature. Of necessity, songs in musicals are written in keys to accommodate the singers rather than their instrumental accompanists. A song that will suit a given singer’s range may well end up in a key that is not particularly easy or facile on the recorder. For example, the song “With You” from *Pippin* is written in the key of A-flat major, with an exposed, opening part on recorder consisting of the following sequence of notes: Bb-G-Ab-G-F-Eb-Gb-F-Eb-F-Eb. The score calls for the part to be performed on soprano recorder. Given the cross-fingerings involved and the shifting back and forth on the double hole for the E-flat, the part was difficult for me to play cleanly on soprano. I soon realized

that it was much more accessible on the alto recorder. In addition, since our theater does not ordinarily mike the pit instruments, the higher register placement on the alto made the passage more easily heard unamplified in our 148-seat main stage. This is an example of the need to know the instruments well enough to adapt and make changes from what is called for in the score—play for the result and not just for the notation.

CONCLUSION

As musical theater continues to increase the number of instruments on which a woodwind player is expected to double while decreasing the number of woodwind players scored for any given show, it is highly likely that the call for doubling on recorder will increase. I have included recorder as one of my doubles since 1974 and have thoroughly enjoyed every opportunity to perform on it. I applaud the efforts of the Southern California Early Music Society for its promotion of this wonderful instrument!

FOOTNOTES

- 1 Disclaimer. In my day job I am an attorney. Attorneys love disclaimers. My disclaimer is that I am a working musician—a woodwind doubler as defined in the article. I am by no means a recorder specialist nor am I a musicologist. Any opinions, errors, or omissions in this article are mine alone.
- 2 For an excellent resource for the doubling required for commonly-performed musicals, see Bret Pimentel, *Woodwind Doubling in Musical*, <https://shows.bretpimentel.com>.
- 3 <https://en.wikipedia.org/wiki/Ocarina>
- 4 See “Dance to the Music of the Ocarina” from *Call Me Madam* written by Irving Berlin, <https://www.youtube.com/watch?v=qAjSNSJsNR4>. I played the ocarina on this song in a university performance of *Call Me Madam* back in the late 1970’s.
- 5 Merlin Williams, an accomplished doubler who plays with the Stratford Festival in Stratford, Ontario, has an excellent, comprehensive review of doubling in musical theater available on YouTube, <https://www.youtube.com/watch?v=PIMyTzTaad8>.
- 6 My K ung recorders, made of either rosewood or a lighter wood, are pitched at A=440. While appreciating a historically-informed performance approach, I need to be able to play with a range of modern instruments and simply don’t have enough opportunity to play at A=415 to justify duplicate purchases.
- 7 The alto flute with a straight head joint is considerably longer than the standard flute. Even with my standard flute, limited space and rapid instrument changes have persuaded me to continue to use a standard foot joint rather than a range-extending “B-foot,” which is widely used by professional flute players.

CONCERT CALENDAR

JULY 10, 7 PM–8:30 PM
Damien Bigot (lecturer, Ecole du Louvre), Bruce Teter (musette de cour): Art History workshop—Watteau et l'art du XVIIIe siècle

Presented in French (for all levels of fluency). Do you want to know more about Art History? Then join this Art History Workshop! Introduction to Art History: key movements and major artists. For this new lecture of our monthly workshops, Damien Bigot (faculty at Ecole du Louvre) will present *Watteau et l'art du XVIIIe Siècle* (Watteau and the art of the 18th Century). Bruce Teter will perform the musette de cour for a live presentation of the instrument present in the art of Watteau.

\$20 for Alliance Francaise members, \$35 for non members, registration and more info at <http://afdela.org/event/art-history-watteau-june2018/> Parking under the building with validation after 5pm (\$3 flat rate).

10390 Santa Monica Boulevard
Suite #120, Los Angeles, CA

FRIDAY JULY 20, 8 PM
The Hutchins Consort
Vivaldi's Four Seasons

The Hutchins Consort plays Vivaldi's *Four Seasons* and a selection of Pan Romani works.

FREE event. For more information, please go to <https://redlandsbowl.org/the-hutchins-consort>.

The Redlands Bowl, 25 Grant Street, Redlands

SATURDAY JULY 21, 7:30 PM
Festival Mozaic Orchestra Series:
Baroque in the Vines

Mandolin soloist Joseph Brent performs with Scott Yoo leading the Festival Mozaic Orchestra.

Johann Sebastian Bach—Brandenburg Concerto No. 1 in F major, BWV 1046

Antonio Vivaldi—Mandolin Concerto in G minor, RV 317 & Mandolin Concerto in C major, RV 425

Georg Frideric Handel—Suite No. 1 from Water Music

Tickets: \$45-\$80. For more information, please go to <http://www.festivalmozaic.com/event/bbd5b5e6c5c01174b310abc837aa099b>.

Serra Chapel (formerly Chapel Hill),
McMillan Canyon Road, Shandon CA

MONDAY JULY 23, 7:30 PM
Festival Mozaic Orchestra Series:
Baroque in the Mission

See July 21 for information.

Tickets: \$35-\$80. For more information, please go to <http://www.festivalmozaic.com/event/4020751b7abad4cdb2a8669f196b12e9>.

Mission San Luis Obispo de Tolosa
751 Palm Street, San Luis Obispo CA

SATURDAY JULY 28, 7 PM
Black Rose Early Music Ensemble
goes "Mad for Plaid"

Black Rose presents 18th C music from and inspired by Scotland, Ireland, and Wales, with instrumental and vocal music by Oswald, Boyce, O'Carolan, Munro, and numerous anonymous composers. The ensemble plays HIP versions on

instruments including harpsichord, lute, baroque guitar, bass viol, violin, tenor voice, recorders, and Northumbrian small pipes.

Freewill offering, suggested \$10 donation. More info: 818-361-8519.

St. Bedes Church 3590 Grand View Blvd Los Angeles (near Venice Blvd and Centinela Blvd)

SUNDAY JULY 29, 4 PM **Black Rose Early Music Ensemble** **goes “Mad for Plaid”**

See July 28 for information

Church of the Angels
1100 Avenue 64 South Pasadena

THINGS TO COME

EMAT Calendar www.earlymusicla.org/calendar, a monthly shortlist of local early music concerts and events.

Current Master Calendar www.earlymusicla.org/2017-2018-calendar, a list of the entire season of concerts and events.

The Amherst Early Music Festival will be held from July 8th to 22nd, 2018 at Connecticut College, New London, CT. The festival focus is “Music of France and the Low Countries.” For more information, please go to www.amherstearlymusic.org/festival_overview.

The Mideast Early Music Workshop will be held from July 15th to 21st, 2018 at LaRoche College, Pittsburgh, PA. The workshop focus is “Dance Music of the Renaissance.” For more information, please go <http://earlymusicmideast.org>.

The 2018 SFEMS Recorder Workshop will be held from July 15th to 28th, 2018 at St. Albert’s Priory, Oakland, CA. For more information, please e-mail recorderworkshop@sfems.org.

The VdGSA Conclave will be held from July 21st to 29th, 2018 at Western Carolina University, Cullowhee, NC. The conclave focus is “As You Like It.” For more

information, please go to <https://vdgsa.org/cgi-bin/conclave-2018/2018conclave.cgi>.

The 17th Prescott Recorder Workshop will be held from August 11th to 12th, 2018 in Prescott, AZ. The workshop focus is “Music, Mystery, and Mayhem with Jennifer Carpenter.” For more information, please go to <https://www.desertpipes.org/Images/Prescott2018flyer.pdf>.

Pinewoods Early Music Week will be held from August 11th to 17th, 2018 at Pinewoods Camp, Plymouth, MA. The focus is “Euterpe meets Terpsichore.” For more information, please go to <https://www.cdss.org/programs/dance-music-song-camps/camp-weeks/early>.

The Kyuquot Sound Early Music Workshop for Recorder & Viol Players will be held from August 31st to September 4th, 2018 in Kyuquot, BC (Canada) featuring the “Music on the Sound” Festival. For more information, please go to http://www.seattle-recorder.org/Regional_Workshops/Index.html.

The Seattle Recorder Society Late September Workshop for Recorders, Voices & Winds will be held from September 29th to 30th, 2018 in Seattle, WA. For more information, please go to http://www.seattle-recorder.org/SRS_Workshops/SRS_Workshop_Faculty.html.

Southern California
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NEWS

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EARLY MUSIC SOCIETY
Pos Office Box 41832
Los Angeles, CA 90041-0833
310-368-5967

www.earlymusicla.org
info@earlymusicla.org

PUBLICATION SUBMISSION GUIDELINES

For complete submission information, consult: www.earlymusicla.org. All items should be received by the appropriate editor by the 1st of the month, one month prior to the issue month. Issues are monthly, September through June, subject to change. Calendar listings are free, but restricted to early music relevant events. For information on advertising (reservation deadlines, pricing and requirements), please call 310-358-5967 or email ads@earlymusicla.org. Please do **not** mail any submissions to the SCEMS P.O. Box.

Southern California Early Music News is a monthly publication of Southern California Early Music Society, a nonprofit, all-volunteer organization which supports the study, performance, and enjoyment of Medieval, Renaissance, Baroque and Classical music. Subscription is free. To subscribe or join SCEMS online, visit our website www.earlymusicla.org. For an annual membership in the Society, you may also mail your name and address with a \$10 cheque payable to SCEMS to: SCEMS, Post Office Box 41832, Los Angeles, CA 90041-0832. Members, if you move, please send your new address to SCEMS or submit online at www.earlymusicla.org.