

December 6, 2025

Our final meeting of 2025 will be led by NYRG Music Director Deborah Booth. She writes, "For the first half of our meeting, we will revisit the music that I introduced in September. These are the pieces that I will use to choose from for our May performance for friends and family. I am resending that PDF of music and my notes. The second half of our session will include seasonal pieces which are holiday favorites of mine. Some of these are quite challenging so I advise taking a look in advance!"

*Make We Joy*, Anonymous, 15th century

*In Dulci Jubilo* by J. S. Bach

*Veni, veni Emmanuel*, arr. by F. von Huene

*Ma'oz Tzur* by Hugo Chaim Adler and Benedetto Marcello

*Noche de Paz* by Franz Gruber

November 15, 2025

The Wittenberg Nightingale: Martin Luther & Music

Led by Wendy Powers

Few figures have had as large an influence on music history as theologian Martin Luther (1483-1546), the founder of the Lutheran church. His love of music, particularly that of Josquin and Senfl, led to the Lutheran church adopting music as a congregational tool, without which we would have had no Lutheran works by Praetorius, Schütz, or Bach. Luther was also adamant that the young should have music education. In our meeting, we will explore chorales, contemporaneous chorale arrangements, works by Walther and others, including publications of Georg Rhau. Why should the devil have all the good tunes?

October 4, 2025

Led by Dr. David Hurd

I have chosen a variety of choral and instrumental pieces for our October session. To warm-up, we will begin with a four-part canon to be played on all instruments. Moving from unison through counterpoint to harmony, we will tune our pitch and rhythm as we go. Then, we will play two pieces in four parts, choral and instrumental, Renaissance and Baroque. Followed by two keyboard pieces by Bach, a prelude and a fugue, adapted for recorders. I am looking forward to seeing you and playing together on October 4!

September 20, 2025

Autumn Musical Potpourri

Led by Deborah Booth

Welcome to our first ensemble playing session of the New York Recorder Guild season. I will be presenting a variety of musical forms arranged for recorders. These pieces are examples of

good performance works that we may return to throughout the year in preparation for our culminating celebration.

- Instrumental Canons and Fantasias by J. Obrecht and O. Gibbons
- Chansons, Madrigals, and Motets by C. Sermisy and P. Verdelot
- Dance movements by I. Posch, J. Schultz, and others
- Baroque selections by J. S. Bach and G. F. Handel

April 5, 2025

Theme and Variations

Led by Lewis Baratz

In this session, we explore the concept of theme and variations, an important musical device during the Renaissance and Baroque eras (and beyond). Working with a newly invented melody, an existing melody (*cantus prius factus*), an underlying harmonic progression or repeating bass line (*ostinato*, *ground bass*), or even a bit of plainchant, composers could create entirely new musical works. *Vom Himmel hoch*, the *Cavallero*, and *Browning* are perfect examples of how a pre-existing tune becomes the structure of a new piece. *Canzona La Belivacqua* and *La Sguizzerotta* are fine examples of imitative counterpoint, where new themes continuously appear and are immediately presented in all voices, while the *Pavane La Venissienne* is built on the *ostinato* bass pattern known as the *passamezzo antico*.

*Pavane La Venissienne* by Claude Gervaise

*Canzona La Bevilacqua* by Floriano Canale

*La Sguizzerotta* by Cesario Gussago

*Vom Himmel hoch (chorale) and variation* by J. S. Bach

*Air and Ballet* by Jean Baptiste Lully

*Diferencias sobre el canto de Cavallero* by Antonio de Cabezón

*Browning* by Henry Stonings

March 8, 2025

Something Old, Something New, Something Borrowed...

Led by David Hurd

March is ARS Play-the-Recorder-Month. Recorder players are quite accustomed to playing "old" music, much of which was not composed with any specific instrumentation in mind but was played on available period instruments. Even in more recent centuries in which composers have more clearly specified their intended instrumentation, much music has been transcribed, or "borrowed," to be played by recorders. Some music for recorders is genuinely "new" as is the 2025 ARS Play-the-Recorder Month piece, "Flight Games" by Harvey J. Stokes. Of course, any music which is unknown can feel "new" as it is discovered, and any music which is already familiar can feel "old" in a comfortable way. So, we will play music old, new, and borrowed on

March 8th.

February 8, 2025

Transformative Journeys of New Hope in New Worlds: Homage to Immigrant Composers

Led by Deborah Booth

We will explore music by Guillaume Dufay (1397-1474) and Cipriano de Rore (1516-1565) as well as the pieces we have been working on throughout the year: Browning Fantasia by Henry Stonings (1548-1600), Chorale and Variations by Johann Sebastian Bach (1685-1750), and dance movements Air and Bourée by Jean-Baptiste Lully (1632-1687). We will begin with a plaintive rondeau by Dufay mourning the loss of places and people as travelers leave their home region or country to find new homes. Then we will play a madrigal by Cipriano de Rore who was born in Belgium but traveled to Italy, as did many other Franco-Flemish composers after Josquin des Prez, bringing the polyphonic Netherlandish musical style to Italy and learning the Italian styles of madrigals and instrumental canzonas. If time permits we will end the session with some folk tunes from South and Central America honoring today's immigrants in light of their worsening struggles due to present government repression.

January 18, 2025

A Starry, Sacred Banquet

Led by Larry Zukof

With the glorious acoustic of our playing space in mind, we will bookend this session with two sacred pieces by the extraordinary collaborative pair Thomas Tallis, nearing the end of his illustrious career, and William Byrd, in his 30s and fast becoming the Queen's favorite. Both *O sacrum convivium* (O Sacred Banquet) and *Siderum rector* (Ruler of the Stars) come from the *Cantiones sacrae* (London, 1575), a publication of thirty-four sacred works by the two composers, each of whom contributed seventeen pieces celebrating the seventeenth anniversary of the reign of Queen Elizabeth I. Between these two masterpieces will be a six-part instrumental Pavane and, if time allows, the Galliard by Byrd as well as a lovely new arrangement of the shape note tune *Star in the East* by Will Ayton.