



ALICIA CROSSLEY
ALCHEMY

JOHANN SEBASTIAN BACH

1-6 **Cello Suite No. 1 in G major BWV 1007**
For Bass Recorder

GEORG PHILIPP TELEMANN

7-9 **Fantasia 10 TWV 40:23**
For Tenor Recorder

ANNE BOYD

10 **Goldfish Through Summer Rain**
For Tenor Recorder and Harp

CLAUDE DEBUSSY

11 **Syrinx**
For Tenor Recorder

TÖRU TAKEMITSU

12-14 **Toward the Sea**
For Bass Recorder and Guitar

JOHANN GEORGE TRÖMLITZ

15-17 **Partita V (from Six Partitas for Solo Flute)**
For Tenor Recorder

GABRIEL FAURÉ

18 **Sicilienne Op. 78**
For Tenor Recorder and Harp

JACOBTV

19 **The Garden of Love**
For Tenor Recorder and Boombox

ALCHEMY

Alicia Crossley, Recorder
Verna Lee, Harp
Joseph Littlefield, Guitar

JOHANN SEBASTIAN BACH

Cello Suite No. 1 in G major BWV 1007 [14'49]
For Bass Recorder (Transcription by A. Crossley)

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|---|---------------------------|------|
| 1 | I. Prélude | 2'03 |
| 2 | II. Allemande | 3'56 |
| 3 | III. Courante | 2'23 |
| 4 | IV. Sarabande | 2'26 |
| 5 | V. Menuet I and Menuet II | 2'42 |
| 6 | VI. Gigue | 1'19 |

GEORG PHILIPP TELEMANN

Fantasia 10 TWV 40:23 [4'42]
For Tenor Recorder (Transcription by A. Crossley)

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|---|--------------|------|
| 7 | I. Presto | 1'36 |
| 8 | II. Largo | 2'14 |
| 9 | III. Allegro | 0'52 |

ANNE BOYD

10 Goldfish Through Summer Rain [4'25]
For Tenor Recorder and Harp (Harp arrangement by M. McGuire)

CLAUDE DEBUSSY

11 Syrinx [2'52]
For Tenor Recorder

TÖRÜ TAKEMITSU

Toward the Sea [9'05]
For Bass recorder and Guitar (Recorder transcription by A. Crossley)

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|----|---------------|------|
| 12 | I. The Night | 2'54 |
| 13 | II. Moby Dick | 3'16 |
| 14 | III. Cape Cod | 2'55 |

JOHANN GEORGE TRÖMLITZ

Partita V (from Six Partitas for Solo Flute) [12'17]
For Tenor Recorder (Transcription by A. Crossley)

- | | | |
|----|--------------------------|------|
| 15 | I. Largo | 4'07 |
| 16 | II. Allegro Assai | 1'40 |
| 17 | I. Menuet con variazioni | 6'30 |

GABRIEL FAURÉ

18 Sicilienne Op. 78 [3'39]
For Tenor Recorder and Harp (Arrangement by T. Coelho)

JACOBTV

19 The Garden of Love [7'21]
For Tenor Recorder and Boombox (Soundtrack)
(Transcription by A. Crossley)

Tracks 1-6, 7-9, 11, 15-17 and 19 performed by Alicia Crossley (recorder). Track 10 and 18 performed by Alicia Crossley (recorder) and Verna Lee (harp). Tracks 12-14 performed by Alicia Crossley (recorder) and Joseph Littlefield (guitar).

Tracks 1-6, 7-9, 12-14, 15-17 and 19 transcribed for recorder by Alicia Crossley. Track 10 harp arrangement by Marshall McGuire. Track 18 arranged by Tristan Coelho.

The recorder has a rich and somewhat turbulent history which has resulted in a unique catalogue of music. Evolving from a humble consort instrument the recorder reached its “golden age” in the baroque period, with masters such as Handel, Vivaldi and Telemann writing virtuosic sonatas and concertos for the instrument. However within a few decades the recorder had fallen out of favour and into obscurity, unable to compete with the growing size of the classical orchestra and the popularity of the transverse flute. It wasn't until the mid-twentieth century that the recorder was revived and has since become immersed in avant-garde, experimental, and electro-acoustic compositions. This leaves recorder players with a unique musical catalogue that consists of early music and contemporary music. But what happens if performers wish to explore other musical genres? This is where transcription play a crucial role in expanding recorder players' repertoire.

The collection of works featured on *Alchemy* have all been transformed into valuable compositions for the recorder and help bridge the gaps that exist in traditional repertoire for the instrument. Works such as Tromlitz's *Partita V*, Faure's *Sicilienne*, and Debussy's *Syrinx* extend the recorder into the rarely explored classical, romantic and impressionist genres. Other works, such as Bach's *Cello Suite No. 1* and Telemann's *Fantasia 10*, have been selected to enhance the limited solo repertoire for tenor and bass recorder, instruments that have virtually no solo repertoire before the mid-twentieth century. Each transcription featured on *Alchemy* has been kept as close to the original score as possible, with the occasional transposition made in order to keep the composition within the recorders' range.



THE MUSIC

Johann Sebastian Bach's *Cello Suite No. 1 in G major BWV 1007*, from his collection of *Six Suites for Unaccompanied Cello BWV 1007-1012*, is arguably one of the most recognisable pieces written for cello. The exact composition date of the cello suites is unknown but is believed to be around 1720. *Cello Suite No. 1* contains a number of contrasting dance movements, preceded by an opening virtuosic prelude; Prélude-Allemande-Courante-Sarabande-Minuet I and 2-Gigue.

The enormous popularity of *Cello Suite No. 1* has resulted in it being transcribed for an array of instruments including violin, viola, double bass, viola da gamba, mandolin, piano, marimba, guitar, saxophone, bassoon, and trombone to name a few. *Cello Suite No. 1* is also particularly suitable to transcribe for wind instruments because it contains relatively few chordal passages/double stops which are frequently used in Bach's other cello suites. When

transcribing the work for bass recorder, some small passages require transposing in order to fit within the instruments range. In movements such as the Sarabande, which include a large number of double stops, broken chords are played to keep the harmonic momentum of the movement.

Georg Philipp Telemann's *Fantasia 10 TWV 40:23* comes from his collection of *12 Fantasias for Solo Violin TWV 40:14-25*, published in Hamburg, 1735. These violin fantasias, along with his collections of fantasias for flute, keyboard, and viola da gamba (which are sadly now lost), are among the most beautiful unaccompanied instrumental compositions of the pre-classical era and remain popular today. *Fantasia 10* consists of three contrasting movements, Presto-Largo-Allegro, and demonstrates Telemann's skills at combining lively Italianate melodies with traditional German polyphony.

Johann Sebastian Bach

Born 1685 (Eisenach, Germany)
Died 1750 (Leipzig, Germany)

Georg Philipp Telemann

Born 1681 (Magdeburg, Germany)
Died 1767 (Hamburg, Germany)

Anne Boyd
Born 1946
(Sydney, Australia)

Telemann's violin fantasias are not commonly transcribed for wind instruments as his writing style is highly idiomatic of the violin, utilising string techniques such as double-stops and encompassing the instruments wide range. In this recording some passages have been transposed or altered to make the work playable on the recorder. Traditionally when transcribing violin works for recorder, the composition would be transposed up a minor third so the composition would sit in a suitable key for the alto recorder. For this transcription the composition has been transposed down a tone into C Major to perform on the tenor recorder.

Claude Debussy
Born 1862
(Saint-Germain-en-Laye, France)
Died 1918 (Paris, France)

Goldfish Through Summer Rain for flute and piano is one of **Anne Boyd's** most successful compositions. Composed in 1978 and premiered in 1979 by Geoffrey Collins (flute) and David Miller (piano), *Goldfish Through Summer Rain* was inspired by the poem *A Summer Hue* by Korean writer K. S. Kim. The highly atmospheric work has a distinctly Japanese feel, with Boyd referencing traditional Japanese harmonies (Hirajoshi mode) and shakuhachi like melodies.

This transcription of *Goldfish Through Summer Rain* for tenor recorder and harp, is based on an edition of the piece prepared by harpist Marshall McGuire for shakuhachi and harp (1996). The reedy timbre of the tenor recorder is reminiscent of the shakuhachi and balances well with the delicate tone of the harp. When workshoping the work with Anne Boyd it was decided to transpose some of the recorder phrases down an octave to maintain the light texture and meditative atmosphere of the work.

Syrinx by **Claude Debussy** is considered one of the most significant works for solo flute and was the first solo composition for the modern flute (using the Böhm key system). However, *Syrinx* was not intended as a solo composition. Composed in 1913, *Syrinx* was written as incidental music to Gabriel Mourey's play *Psyché*, accompanying dialogue in Act III, scene I, but unfortunately the play was never completed. Originally titled *La Flûte de Pan*, the work was to be performed within the play by flautist Louis Fleury and it was Fleury who popularised the piece with frequent solo performances during his

career. It wasn't until after Fleury's death that the work was published by Jobert in 1927 under the title *Syrinx* to avoid confusion with *La Flûte de Pan* from Debussy's *3 Chansons de Bilitis*.

The rustic and almost dreamlike atmosphere of *Syrinx* suits the earthy timbre of the tenor recorder particularly well and almost no score alterations were required when transcribing the work for tenor recorder. The main challenge when performing this work on recorder is emulating the broad dynamic range that is possible on a flute. Debussy was meticulous with his application of dynamics in *Syrinx* and therefore a wide range of alternate fingerings have been used in this transcription to convey Debussy's musical intentions.

Toward the Sea by **Toru Takemitsu** is an intriguing composition with a rich history. The work was commissioned by the Greenpeace Foundation for its 'Save the Whales' campaign in 1981 and is described by the composer as 'a homage to the sea which creates all things.' Originally composed for alto flute and guitar, the composition was later transcribed by the composer for

alto flute, harp and string orchestra (*Toward the Sea II*, 1981), and for alto flute and harp (*Toward the Sea III*, 1989). The work consists of three movements whose titles were suggested by Herman Melville's novel *Moby Dick: The Night, Moby Dick* and *Cape Cod*.

Takemitsu utilises a large number of extended techniques in *Toward the Sea*, primarily employed in the alto flute part, including 'hollow tones' and multiphonics. These techniques can be problematic when transcribing the work for bass recorder as the instrument does not contain the dynamic capabilities of an alto flute and cannot produce the same extended techniques. In order to achieve the large dynamic range and timbral qualities that Takemitsu suggests, techniques such as finger shading, alternate fingerings, fluttering (finger-vibrato), and designed breathing have been employed to maintain Takemitsu's timbral contrasts.

Johann George Tromlitz's *Partita V* comes from his collection of *Six Partitas for Solo Flute*. Although Tromlitz's compositions are not widely performed today, his works were pivotal in demon-

Toru Takemitsu

Born 1930 (Tokyo, Japan)

Died 1996 (Minato, Tokyo, Japan)



Johann George Tromlitz

Born 1725 (Reinsdorf,
Thuringia, Germany)

Died 1805 (Leipzig,
Germany)

strating the virtuosic capabilities of the classical flute, of which he was a virtuoso performer and instrument maker. *Partita V* consists of three movements, Largo- Allegro Assai-Menuet con variazioni, and demonstrates the simple and elegant style galant, entwined with classical ornamentation.

As Tromlitz was an accomplished classical flautist, his compositions are highly idiomatic of the instrument. In *Partita V* this is particularly evident in the application of dynamic contrasts. While these dynamics work extremely well on classical flute, they do not translate to the recorder very effectively as the recorder possesses a limited dynamic range. To effectively convey Tromlitz's intended dynamics in *Partita V* on recorder, a deliberate decision has been made to exaggerate 'hard' and 'soft' articulations to enhance dynamic contrasts. This transcription has also been transposed down a tone into D minor to sit in a comfortable range for tenor recorder.

Gabriel Fauré's *Sicilienne* is a composition that enjoys many life-forms. The piece was originally written in 1893 as

Gabriel Fauré

Born 1845 (Pamiers, France)

Died 1924 (Paris, France)

part of the incidental music for Molière's play *Le Bourgeois Gentilhomme*, however this project never came to fruition. In 1898 Fauré arranged *Sicilienne* for cello (or violin) and piano, Op. 78, dedicated to the British cellist William Henry Squire. In the same year Fauré reused *Sicilienne* when composing the incidental music for a London production of Maeterlinck's play *Pelléas et Mélisande* where the *Sicilienne* introduces a scene at the beginning of Act II, in which Mélisande's wedding ring slips from her finger into a fountain while out with her love interest (and brother-in-law) Pelléas. The *Sicilienne* makes one final appearance as the third movement to Fauré's orchestral suite *Pelléas et Mélisande Suite*, Op. 80.

The folk like melody and pastoral atmosphere of *Sicilienne* make it an ideal composition for the recorder. This edition of the work has been arranged by Tristan Coelho for tenor recorder and harp, based on Fauré's *Sicilienne for cello and piano*, Op. 78. The interactive nature of the instruments' melodic lines have been preserved in this arrangement of the score with some minor alterations to allow for the harp's pedalling.

The Garden of Love by JacobTV (Jacob ter Veldhuis, 1951) is an energetic, “avant-pop” composition for oboe and boombox (soundtrack). Composed in 2002 for Dutch oboist Bart Schneemann, *The Garden of Love* is based on a poem by William Blake (*The Garden of Love from Songs of Innocence and of Experience Showing the Two Contrary States of the Human Soul*, 1794). Like many of JacobTV’s compositions, *The Garden of Love*’s melodic material is inspired by the natural rhythms and melodies that occur within spoken words.

TV’s writing style is not highly idiomatic of the oboe which allows *The Garden of Love* to be transcribed for other instruments such as soprano saxophone (2003), flute (2008), and guitar duo. In 2013 JacobTV graciously allowed me to transcribe this work for tenor recorder to be performed at Vivid Sydney, 2013. The neo-baroque style and crisp articulation in *The Garden of Love* make it particularly effective on recorder. To maintain the light, bird-like melodies in the work, some small phrases have been transposed down an octave to avoid the overpowering tone of the tenor recorder in its extended range.

JacobTV

Born 1951 (Westerlee, Netherlands)

Special Thanks

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Photography by Kurt Sneddon @ Blueprint Studios
CD and Booklet design by David Boyce

Tracks 1-6,7-9, 11 and 15-17 recorded by Benedict Carey, mixed by Alicia Crossley, Tristan Coelho and Benedict Carey. Tracks 12-14 recorded by Benedict Carey and Roger Lock, mixed by Alicia Crossley and Benedict Carey. Tracks 10, 18 and 19 recorded by Benedict Carey, mixed by Alicia Crossley and Benedict Carey. All tracks mastered by Benedict Carey. Tracks 1-6,7-9, 11 and 19 recorded at St.Rok Studios. Tracks 10, 15-17 and 18 recorded at Studio 301. Tracks 12-14 recorded at Cranbrook School. All tracks mastered at the Sydney Conservatorium of Music.

Alicia Crossley is one of Australia's leading recorder players. She performs a wide variety of repertoire from renaissance dance tunes to contemporary electro-acoustic works with a particular interest in bass recorder repertoire.

In 2010 Alicia completed her Masters of Music (Performance) at the Sydney Conservatorium of Music under the instruction of recorder virtuoso Hans-Dieter Michatz. Since then Alicia has won several competitions and awards including the Don Cowell Memorial Trust Recorder Competition (2011), the Australia Council's ArtStart Grant for emerging artists (2013), and the Fine Music 102.5 Kruger Scholarship (2014). In August 2011, Alicia released her debut solo CD *Addicted to Bass* featuring seven newly commissioned Australian works for bass recorder.

An experienced recorder player, Alicia regularly performs throughout Australia and has toured in the USA and New Zealand. She has also presented works at a number of festivals and conferences including the Aurora Festival (Sydney 2012, 2014), Vivid Festival (Sydney 2013), Australasian Computer Music Conference (Brisbane, 2012), Electronic Music Midwest (Chicago, 2012), and SEAMUS (Minnesota, 2013). Alicia has had broadcast with ABC Classic FM, Fine Music 102.5, 2GB and Radio New Zealand, and has performed with notable artists and ensembles such as Neal Peres da Costa (Harpsichord), Daniel Yeadon (cello/viola da gamba), Jamie Hey (cello), Alice Evans (violin), Hans-Dieter Michatz (recorder), Ruth Wilkinson (recorder), Kamala Bain (recorder), The Sydney Consort, and The Marais Project.

Alicia is a passionate supporter of contemporary Australian recorder repertoire and has collaborated with a number of Australian composers, premiering works by Stephen Yates, Paul Cutlan, Elias Constantopedos, Hayden Woolf, Tristan Coelho, Mark Oliveiro, Andrew Batt-Rawden, Chris Williams, Paul Castles and Alex Pozniak.

