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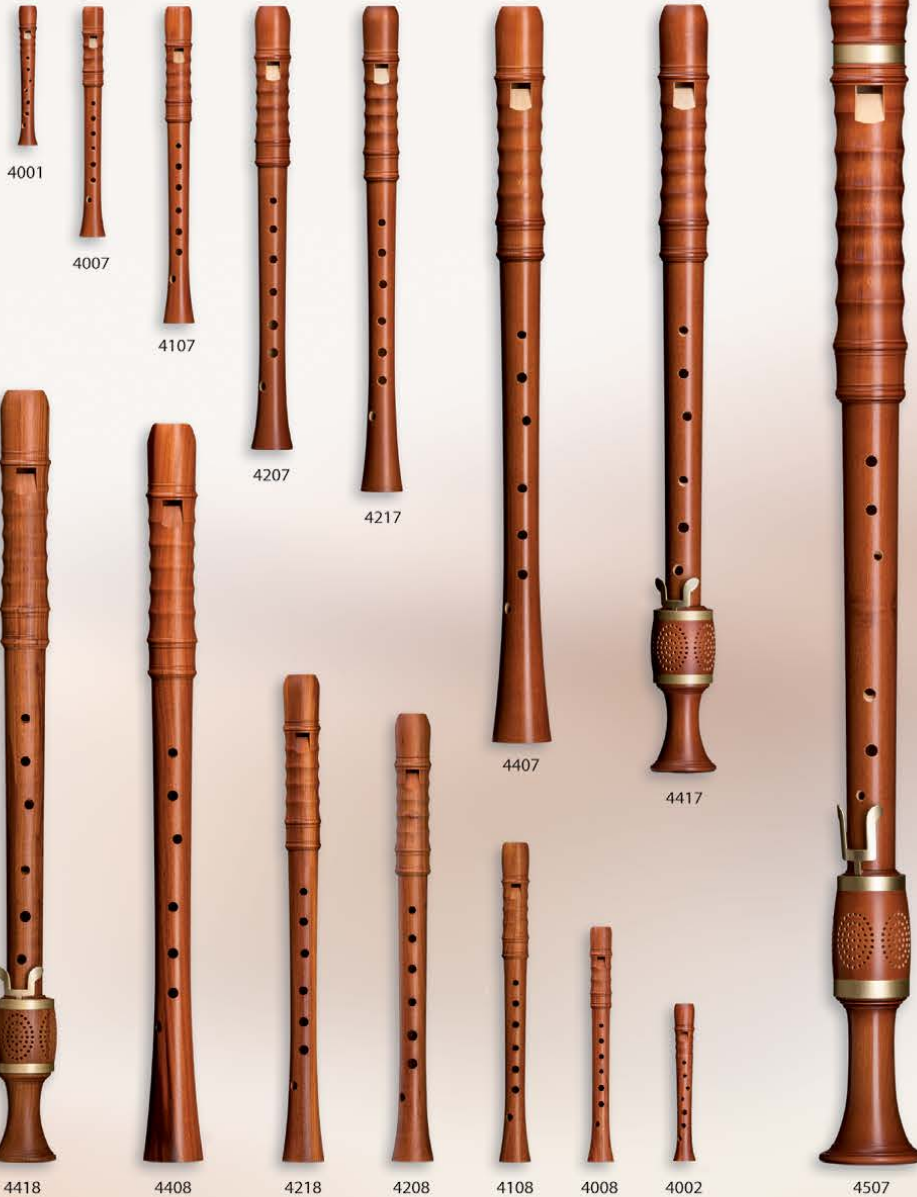


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A M E R I C A N R E C O R D E R

ON THE COVER

“In the music room” of Constance Primus, 2004. Photo by Sara Frances.



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Editor's Note • GAIL NICKLESS

In my graduate school years, contemporary classical music filled my life right alongside early music. I am one of those people mentioned in this issue's conversation between Mark Davenport and the late Martha Bixler—someone who appreciates the ways in which music separated by decades or even millennia can be similarly intriguing. In so many ways, our past is also our future.

Davenport is also a musician with roots planted in more than one world. He joins the *American Recorder* Advisory Board, an able replacement for Bixler. As a second-generation professional recorderist whose father LaNoue helped to shape the ARS into the society it is today, Davenport's historical perspective on the recorder in the modern world is also balanced by his thorough knowledge of our distant musical past. For some years, he has already been active in functions typically performed behind the scenes by Advisory Board members, who contribute their talents in various ways—suggesting potential authors or article topics, writing articles, and providing clarification on accuracy of information.

Our gratitude is expressed in this issue to those who quietly make possible the musical life that keeps us all going—through Fulvio Caldini's duet and Monica Boruch's poem, and saluting other myriad talents shared with ARS members. ❁

President's Message • DAVID PODESCHI

As you read this, we will have passed the first anniversary of the pandemic with our recorder world going strong, albeit online. We've accomplished much in the past year. We launched and executed the Recorder Artist Relief Fund, which supports a new series of beginner recorder classes and a new play-along

library, both of which provide a new income source for professionals plus new member benefits. We also recently launched a new American Recorder Society chapter, consort and recorder orchestra representative chat forum, where leaders can share successes and how-to ideas, and help one another solve problems (see this *ARS Newsletter* for more information). And in your hands is a redesign of the *American Recorder* magazine.

In surveys you told us that *AR* is the number one member benefit. While *AR* magazine in the prior design was a topnotch journal, as Benjamin Franklin said, "When you're finished changing, you're finished." One goal is to appeal to a broader range of membership by featuring articles that are of interest to everyone from beginners to professionals. Thanks to membership gains and your support, we have begun to fund that effort and it is on its way to being realized.

In order to make the magazine easier to read, we have updated its look and feel, something that hadn't been done since Volume 50 rolled out in 2009. We undertook a redesign effort and engaged a professional magazine designer who worked with a subcommittee of the Board to achieve a more modern and readable design.

We have an updated cover masthead, a reorganized table of contents, new article layouts that also make it easier to choose what you will read, and new placing of advertising content.

This issue is the first using the new design. I sincerely hope you find it appealing and visually more readable. Please send us your feedback! ❁



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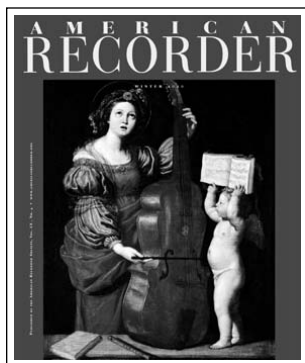
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VOICES

Readers' letters & comments about our content



▲ LETTER TO THE EDITOR
AR WINTER 2020 / Cover

Dear Sirs,
Your winter cover has been bothering me for some time.

Dear Saint Cecilia, for Heaven's sake, look at the music! You're playing so forget the skies for the moment. And to the small angel, for Pete's sake, hold it where she can see it. Both of you need to pay attention! Especially just now, music is very important. Pull up your socks and do it right! ❁

Nancy Frederick, Wilmington, DE

LETTER TO THE EDITOR
Concerts Continue In Pandemic

I read all the interesting reports of the innovative approaches to the viral challenges we face as recorder players. My husband and I direct several recorder groups in our community and [during 2020] we realized that rehearsals and performances, in the traditional sense, were no longer possible. So, we started rehearsing in our garage, with the door open, in smaller groups of eight or nine, socially distanced.

We have given a pops concert:
www.udrop.com/1TF5/Providence_Players_Pops_Concert.mp4

and a couple of pre-holiday performances the week of Thanksgiving:

www.youtube.com/watch?v=OqDCnOTIM2o
www.youtube.com/watch?v=9awXfG6KI28
www.youtube.com/watch?v=Ut5DHk7OR_Q

It's been hot, then cold and rainy and snowy, and we have to be agile in our planning—but I am happy to say, we are still playing and enjoying our time together.

Thanks, ARS, for all you do! ❁

Linda Rising, Mt. Juliet, TN
risingl@tds.net

POEM
The Musical Community of Squares

For all the teachers who rallied to keep giving us these sorely needed classes.

March began the meetings of squares.
When we became one with our rectangles
To stay safe from the virus.

In February zoom was the sound of fast moving vehicles.
Zoom in April a new household word joining the world together in realtime.

With instruments in hand, faces in boxes,
We lined up in neat rows, side by side,
Ensembled together to make music, albeit alone.

Talk of mute, latency, chat, screen sharing,
Became the new vocabulary norm
That joined us in electronic virtual waves.

From season to season, green to brown,
fans to sweaters, sunlight to dusk,
We gathered. Connected.
Harmony aplenty.

Canonic, duet, estampie, improv, chanson.
Medieval, Renaissance, Baroque, bird-like modern.
Van Eyck, Telemann, Purcell, Dufay, and Susato.

Recorder, viol, crumhorn, lute and harp,
Breathing, bowing, battement and blowing.
Mode, meter, melody and memory.

Pandemic. Lockdown. Racial injustice.
Wildfires. Presidential election. Vaccines.
2020. History in the making.

Through all this. We sang. We played.
Sorrow to joy. Tears to laughter.
Music ... our lifeline, anchor, solace.

Hope is in the air.
Touching shoulder to shoulder.
We will play together again. ❁

Monica Boruch, December 27, 2020,
Washington, D.C.
fmboruch@comcast.net

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ON THE RECORD(ER)

News about the recorder

EARLY MUSIC AMERICA

Accepting Award Nominations

Early Music America (EMA) is accepting nominations for the 2021 Annual Achievement Awards, to be given to three leaders in the field of early music nominated by their peers.

- Thomas Binkley Award to the director of a university or college early music ensemble.
- Howard Mayer Brown Award for lifetime achievement in the field of early music.
- Laurette Goldberg Award for early music outreach.

Nominations are accepted through March 31. ❁

www.earlymusicamerica.org/resources/awards/annual-awards

Thomas Zajac (1956-2015) Memorial Scholarship

Early Music America has announced a new biennial scholarship of \$1,500 to early music performers and scholars who wish to pursue specialized study in ethnic and/or folk traditions, instruments or styles; to explore cultural cross-fertilizations in the history of early music; and bring that knowledge to bear in historically-grounded scholarship and performance. Funded by donations from his many friends and colleagues, the winner of the Tom Zajac Memorial Scholarship will be chosen by a jury of those who knew or worked with the multi-instrumentalist educator.

Recorder players may remember Zajac as a faculty member for recorder and early music workshops

across the U.S., perhaps especially for his imaginative programs as director of the San Francisco Early Music Society's Medieval & Renaissance Workshop. As a performer, he was most recently known as a member of Piffaro. He can be heard on over 40 recordings of music, Medieval dances to 21st-century chamber music. With his group Ex Umbris, he performed 14th-century music for the Fifth Millennium Council hosted in the Clinton White House, plus such diverse performances as bagpipe in an international Gatorade commercial, and serpent in a PDQ Bach piece on *A Prairie Home Companion*. ❁

www.earlymusicamerica.org/web-articles/ema-scholarship-will-honor-music-master



▲ Tom Zajac

COMPETITION RESULTS

Music by Sören Sieg

Response to the Sören Sieg Music Video Competition 2020 was almost overwhelming—39 music videos from 18 countries on four continents, playing trios, quartets or quintets written by the composer. The jury—Claire Walka, Ebba-Maria Künning and Sieg—did not have an easy time selecting winners, who won either cash or merchandise. Sieg will also compose a new work for the top winner.

First prize went to *Lulwanda: The Night of Memories* by Ensemble ATRIA of Bremen, Germany (David Cisternas, violin; Inés Pina, recorder; Lukas Kuhn, vibraphone), animated by Japanese-Brazilian Nae Matakas.

Second prize was shared by two recorder groups. *The Wedding in Djaboué* (African Suite No. 1) was filmed

as a shadow theater by Trio InVento (Christine Sedlmeier, Christina Leimgruber, Eva Brandstätter). *Canarie*, played by Trio Brunswick (Clara Bielert, Cornelia Struß, Sina Tammerna), was set as an excursion into the Harz Mountains of Germany.

More about all of the winners, plus the 12 best videos, are on Sieg's web site. For the next competition, the categories are solo and duo. ❁

www.soerensieg.de

RECORDERS HEARD IN THE MOVIES

Jojo Rabbit (2019)

Those who watch movies to the bitter end may have seen in the credits for *Jojo Rabbit*: "Recorder Arrangements by Glen Shannon." The composer and *ARS Members' Library* editor created a recorder theme (from a piano and tuba Sibelius file!) for the film's soundtrack composer. That theme was played by union musicians in Los Angeles, CA. "When Hollywood knocks, you drop everything and answer!" ❁

www.glenshannonmusic.com

CHANGE

Suzie LeBlanc leads Early Music Vancouver

Early Music Vancouver has appointed Suzie LeBlanc as its Artistic/Executive Director. The first woman to hold this position since the organization was founded in 1970, the celebrated soprano has appeared many times on stage in her globe-spanning career of 35 years. A member of the Order of Canada, she is an early music specialist and educator. She succeeds Matthew White, who became Executive/Artistic Director in 2013 after the retirement of long-time Artistic Director José Verstappen and Managing Director Sarah Ballantyne. ❁

www.earlymusic.bc.ca

COVID-19

Surviving and thriving

Known best as a member of the former Anonymous 4, Ruth Cunningham is also a recorder player. Her sound healing and meditation practices for managing stress, previously led in person at Princeton University in NJ, are now offered as monthly half-hour sessions of music and images. (You'll hear the recorder about five minutes into the video.) ❁

www.youtube.com/watch?v=nKPQ7ucodlo

Early Music America is presenting free wellness webinars and other online events. Included under the umbrella of *The Well-Tempered Musician* are Sunday Physical Wellness sessions, through March, with yoga, Baroque dance and other movement classes led by experienced instructors and early musicians. ❁

www.earlymusicamerica.org/wellness

The Regis University (CO) Collegium, directed by Mark Davenport, met for two months during the fall semester as a singers-only ensemble (hoping to welcome back instruments soon). The group rehearsed outside under a tent in the university parking lot, socially distanced and wearing masks. Their efforts appear on a video of *If ye love me* by Thomas Tallis (c.1505-85). ❁

www.youtube.com/watch?v=9hXcixslqOI

The proprietors of the Recorder Shop, Joseph and Marjorie Loux, report that they endured a terrible bout of COVID-19 plus Long COVID Syndrome. During quarantine, they gradually returned to work, using the time to edit music manuscripts. "In a sense the down time was a real blessing ... all that music that I had the time to

edit and proof," remarked Joseph. The shop is open, for now, only by appointment (face mask required). ❁

www.recordershop.com

RATstands now sells a lightweight screen, BioScreen Mini, which can be used for playing during social distancing and later as a music stand; about \$110 (discounts available). ❁

www.ratstands.com/product/rshield-bioscreen-mini

Some musicians are experimenting with online playing using Cleanfeed and Jamkazam, both of which have free versions and are reported to minimize latency problems. As with Zoom, latency increases with geographic distance—but professionals report it's like adjusting to a room with different acoustics. ❁

<https://cleanfeed.net>

www.jamkazam.com

(the March *ARS Nova* eMag explores Jamkazam, https://americanrecorder.org/ars_nova_e-mag_archive.php)

Top infectious disease expert Dr. Anthony S. Fauci believes concert venues and theaters could reopen in fall 2021, if the vaccination rate rises to 70-85% of the population. Audiences may still wear masks and practice social-distancing, but performers would feel safe, assuming the facility has adequate ventilation and protocols. He also cited the August 2020 study in which German scientists tracked effects of an indoor concert. ❁

<https://variety.com/2021/music/news/fauci-concert-venues-theaters-could-reopen-pandemic-1234882673>

www.washingtonpost.com/world/2020/08/24/why-german-researchers-held-large-indoor-concert-during-pandemic

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A Conversation with Martha Bixler

The early years of the early music revival

Two recorder professionals chatted in 1993 about musicians and the start of the early music revival in the 1950s-1960s, with side trips into Martha Bixler's own beginnings



WRITTEN BY MARK DAVENPORT

Mark Davenport is Professor of Music at Regis University, Denver, CO, where he chairs the Music Department and directs the university's Recorder Music Center, an international repository for recorder music, instruments and archival material related to the history of the recorder movement in America. As a conductor, Davenport has spent more than three decades directing large university early music ensembles, including the Collegium Musicum at Regis, a 30-member ensemble made up of singers and performers on period instruments. He is also a frequent faculty member for recorder workshops across the U.S.

Davenport's scholarly work is broadly informed by historical performance practice, musicology (early music and American music), art and culture, and education, represented by an extensive and diverse record of journal publications and conference activity. His current research project documents the history of the Gatehill Cooperative (an intentional community of artists, musicians, educators and social activists), where he is exploring the interconnectedness of music, art and community.

Davenport served two consecutive terms on the Board of Directors for the American Recorder Society (2004-12), chairing its education and program committees, and is a new member of the *American Recorder* Advisory Board. His music publishing company, Landmark Press, is devoted to the publication of music for early instruments and voice.

Martha Bixler's passing in October 2020 marked the end of an era for the American Recorder Society. She was an outspoken proponent for the ARS for over half a century, going back to the mid-1950s when she first studied recorder with my father, LaNoue Davenport.

"LaNoue really was the cause of it all," she told Rhoda Weber (ARS membership chair and treasurer in

the late 1950s and '60s) in a 1970 interview for *American Recorder*—something Martha faithfully recited throughout her life. When Martha and LaNoue first met, in 1954, I was not yet born, so she is a figure I recall from some of my own earliest memories. She was such a colorful character. Being admittedly opinionated, and someone who wore her feelings on her sleeve, that could—and sometimes

did—get her into hot water.

That said, she could also be very agreeable, funny, sensitive and affectionate. For those she cared for and loved, she was an especially devoted and loyal ally.

As a longtime family friend, I had a chance to sit down with Martha back in 1993, on a warm summer's day at her home on West End Avenue in New York City, NY. I was still in graduate school at the time, conducting a series of interviews with prominent figures in the New York early music scene.

I reviewed that taped conversation recently. It's lengthy and honest—a classic Bixlerian exchange in which she speaks of her introduction to the recorder as a child and her performing career as a woman in New York City during the 1950s and '60s. I'm honored to share some of that story here.

I pick up the conversation after asking Martha about her musical background as a child.

Early years in the Bixler family

MARTHA My parents were both very gifted amateur musicians. My mother even considered being a concert violinist at one point before she got married. My father was a professor of philosophy and religion at Smith [College in MA] and later at Harvard.

Later he became president of a small college, Colby College, in Waterville, ME. Prior to that they lived in the Middle East for a while. He was at the American University of Beirut.

That was in the early '20s because my oldest sister was born there, when it was Syria [rather than Lebanon]. He went over for a couple of years after [my parents] were first married.

There, and everywhere else, they always played string quartets. He played the 'cello, and she played the violin and viola, and they always found two other people. It's such a strong memory of mine. One of my regrets is that I never really played a string instrument. My mother started to teach me the violin, but she somehow got too busy. She taught my younger sister, who didn't like it, and my older sister, who didn't really like it either—whereas I would have really taken to it. All four of us studied piano and we all studied recorder with my mother.

My father went on sabbatical to Germany when I was a baby. He was studying philosophy at the University of Freiburg. As a matter of fact, German was the first language I learned.

I was particularly intrigued when hearing about Martha's family trips to Freiburg in the late 1920s and '30s since, at the time of the interview, I was in the midst of writing my master's thesis on our honorary ARS President Erich Katz. By sheer happenstance, that's the city where Katz lived and worked until he was rounded up by the Nazis and dragged to Dachau, just prior to the start of the second World War. The Bixlers never crossed paths with Katz in Freiburg, but we both appreciated the magnitude of that period in his life.

MARTHA We went back to Freiburg in '38 on a sabbatical, the whole family. By then the war clouds were gathering, so we only spent three weeks in Germany and the rest of the time in Switzerland. That's when my mother bought us all Adler recorders. I was 10 years old, so it was after that that I started playing the recorder.

She taught herself and she taught us. Consequently, I learned to play on these little German fingering recorders.

Way into the future, after I had finished Yale, in 1951, I was teaching in a girl's school and even taught recorder with these old family recorders. When I finally met your father and mother, and started singing and playing with them (in the beginning it was strictly singing), one day your father said, "And now we're going to play some recorders." I said, "Oh, I play the recorder." I had my funny old tenor recorder with me. Then I heard your father play the recorder, and I just put my recorder back in its case and I didn't touch it—in front of him. That was when I decided to take lessons. That was such a revelation—I've told it so many times, to hear the recorder played like that, because nobody, but nobody, had any idea, in my milieu, that the recorder could sound like that—just incredible!

So I did have a smattering of knowledge about the recorder, and my other instruments were clarinet and voice. I was quite serious about voice. I went to Smith to major in music, but changed my mind and majored in English. Then I changed my mind and went to Yale as a pianist, started work on a master's, found that I really wasn't a good enough pianist to do it, in piano....

Yale years and Paul Hindemith

MARK I'm curious as to how you got involved with the collegium at Yale, and also what memories you might have of [composer] Paul Hindemith, his teaching, the caliber of the music and also the reaction of the audiences. This was a group that was performing early music, and I think you had a couple of performances with him.

MARTHA When I arrived at Yale, first of all, I found myself one of the few women in the whole university—in those days, there were no women except in the professional and graduate schools. When I went to Yale School of Music, it was what was called a professional school, not a graduate school. They gave a Bachelor of Music and a Master of Music. There was a big separation between the music school people and the graduate students in the musicology department.

We would be friendly with each other—but there was always, you know, "the musicologists can't play, and the performers don't know anything." Anyway, I went there very bright-eyed and bushy-tailed as a pianist, but very much interested in singing. Being one of the few women around, I had many, many opportunities to sing. It was marvelous.

I actually studied voice with Mrs. Hindemith, sang in the collegium, and took piano lessons. I don't think I did much in the way of academic courses, as I was working in a bakery and also teaching piano. I had very little money. The year I studied voice with Mrs. Hindemith I paid for my lessons by accompanying her when she sang. She used to give me instruction in both singing and how to accompany (laughs). It was very intense because she was very critical of the way I

accompanied. We were also great friends.

The collegium was a fantastic experience because Hindemith was a wonderful conductor. He knew exactly what he wanted. For some reason I still can see the way his hands worked. They would go in columns. He was a little man ... I mean, I used to look down on his bald head. Of course he had a tremendous personality, and he was very fierce. We had performances there at Yale, in New Haven, probably twice a year. Then the big exciting part was to come down to The [Met] Cloisters in New York.

MARK And some people played recorders or other early instruments?

MARTHA A little bit of recorder, and a viol or two. I think Hindemith himself played the viol, he played everything. He played viola, so he may have played viol. There were lots of harpsichordists around—Ralph Kirkpatrick [American harpsichordist known for his recordings of Domenico Scarlatti], another big influence on me. I didn't have any direct harpsichord experience with him, but I had many friends who were studying with him, two of whom I later studied harpsichord with here in New York. His reputation was well established.

I always had the feeling when I got to Yale that it wasn't so much early music then as *earlier* music. People were already beginning to get tired of Tchaikovsky and just finding new interest in Beethoven and Bach and somewhat earlier. I was very much under everybody's influence and I went right along.

MARK Did you have any interest in the contemporary music that was being composed then?

MARTHA I did, because so many of my friends were composers. I retained an interest in contemporary music [after] I came to New York and got friendly with Joseph Marx. Remember him?

MARK He owned a music store in New York...

MARTHA ...on Second Avenue, that specialized in woodwind music and also recorder music. He was one of the earlier dealers in recorder music in the city. He was an oboist himself and deeply interested in contemporary music.

MARK It always struck me, that people who were interested in contemporary music were often the same people who were interested in early music. Early music was just as novel as contemporary music. I can easily see these things mixing very well with Katz for instance, or with Hindemith. Both had interests in early music and both were contemporary composers.

MARTHA I couldn't agree with you more.

1950s in New York City

MARTHA After Yale, I came to New York to seek my fortune in a publishing company. I stayed [at Knopf] a couple of years, very subservient positions. I used to think I went to seven years of college in order to...

MARK ...do secretarial work.

MARTHA Secretarial, type, file clerk—although it was an interesting place. I was in the publicity department for a while, but then I became the boss's son's secretary...

I kept getting lured back to the musical world, even though I was planning to stay at Knopf and be an editor—that was going to be my career. I happened to mention [my interest in music] to my boss there—Bill Cole, he was a poet and a humorist, and headed the publicity department at Knopf. His wife [Peggy Bennett] went to Black Mountain College with

▼ **The Musician's Workshop Singers c.1954**, under the direction of LaNoue Davenport: (l to r) Bob Dorough, Martha Bixler, unidentified woman, Winifred Jaeger, Lucy Swift, unidentified woman, Patsy Davenport. *Photo by Chuck Lilly. Courtesy of Mark Davenport, Landkidzink Image Collection.*





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1. Medieval Jazz Quartet album cover: (l to r) LaNoue Davenport, Martha Bixler, Bob Dorough, Shelley Gruskin. Selections can be heard at www.youtube.com/watch?v=pdPKhITx558

2. Sweet Pipes album cover, 1960s: LP by Bernard Krainis. *Courtesy of Dick Sacksteder*

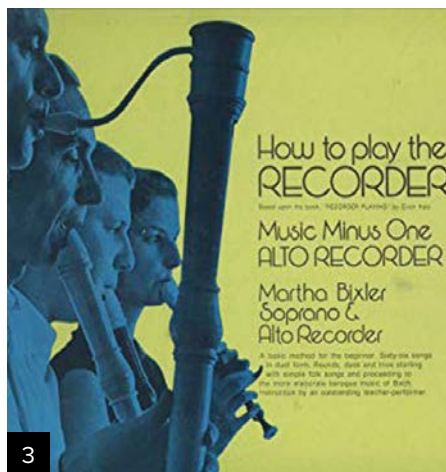
3. Music Minus One album cover, 1974: LP by Martha Bixler; photo c.1959: (l to r) LaNoue Davenport, Bernard Arnold, Shelley Gruskin, Martha Bixler. *Courtesy of Dick Sacksteder.*



2

Patsy [Mark’s mother]. So there’s the connection.

I mentioned to him that I had joined the Oratorio Society. He said, “I know a group you should join. First of all, there are nice young men in it” (laughs) “and my wife knows this couple named LaNoue and Patsy Davenport who have a small group, a singing group called the Musician’s Workshop that you should join.”



3

MARK This was about ’56?

MARTHA A little earlier, about ’54. I telephoned and your mother answered. She was so cordial and said, “Oh yes, do come, we’d love to have you.” She was my first contact. We [rehearsed] right there in their apartment. As I said, I think for a year or so all we ever did was sing. I don’t think there was any thought of instruments.

The Musician’s Workshop had been founded several years before, in 1948, by Erich Katz at the New York College of Music, where LaNoue was his composition student. In fact, the group had been formed by Katz and his students for the expressed purpose of “presenting to the public music that is not ordinarily heard anywhere else.” That meant new compositions by students at the College of Music, but also works by relatively unknown composers of the Medieval and Renaissance periods. With Katz’s encouragement, he gave LaNoue a chance to direct his own ensemble under its auspices, called “The Recorder Consort of the Musician’s Workshop.” The first recording of this group, Recorder Music of Six Centuries (Classic Editions label), featured LaNoue Davenport, Robert Dorough, Erich Katz and Bernard Krainis on recorders,

accompanied by Herbert Kellman on percussion.

By 1954, when Martha entered the picture, Katz was already beginning to step down, due in large part to ailing health. Consequently, LaNoue took over directing the Workshop's singers as well as the recorder consort...

MARTHA I came onto the scene just when Erich had semi-retired. I still think he [lived] part of the time in Croton-on-Hudson and then he had that apartment right near the New York College of Music. I didn't meet him right away.

MARK That's interesting because I always thought he was your connection.

MARTHA No. It was really Patsy ... I didn't meet Erich until some months later. Here was this prematurely old man—then only about 50 ... but he wore cotton in his ears all the time, and those galoshes everywhere.

MARK I remember his pants were always up so high.

MARTHA I'd forgotten about that (laughs). Why do you suppose? Because they didn't fit? Come to think of it now, they didn't quite go down to his feet either.

MARK That's because they were pulled up so high (laughs).

MARTHA That's right. Of course he was a genius. There was such huge affection for him in the old Musician's Workshop.

MARK Both of my parents adored him, and so did we.

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Written for the San Francisco Early Music Society's 2018 Recorder Workshops Auction

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Early recorder players emerge

MARTHA With you being LaNoue's son, I want to talk to you a little bit about LaNoue if I may, Mark. I was working full-time at Knopf when I began studying with LaNoue. He was a tremendous ... very profound influence on me, as I'm sure you can imagine. It was because LaNoue decided to quit his job at the Dwight School in Englewood, NJ, that he talked me into quitting Knopf—and taking on this two-day-a-week job that paid almost nothing, and becoming a musician again. That happened in the fall of 1955: I changed back to being a musician.

The thing that was so amazing about LaNoue—this is also true of Bernie [Krainis], because they really were like two peas in a pod—between them, they really created the American school of recorder playing.

LaNoue ... just somehow transferred his feelings about music into the recorder. Before that time I don't think anybody had any idea of what it could sound like—a combination of his trumpet playing, I'm sure, and being in jazz where he had this wonderful tradition of improvisation. Being so terrifically musical himself and having such a fantastic ear, he somehow created for himself a way of playing the recorder.

I think in all fairness, one should say that Bernie Krainis did something very similar—he created his own way. There were lots of differences, but

“

What LaNoue did was to sort of pull me along to performing, recording and teaching. He also got me involved in the American Recorder Society—and to meet Katz. Everything came about really through that rather chance remark of my boss at Knopf.

there were certain similarities. I think they were both able to create an absolutely beautiful, gorgeous sound on this instrument. Nobody else had the potential for [that] at the time.

MARK They both really had to do it on their own.

MARTHA Yes. It was partly from their knowledge of playing other wind instruments, I think. The other thing LaNoue did for me, he really created me as a recorder player. Everything I've ever done I owe to him, and to the American Recorder Society. That's one reason I'm willing to do so much for the American Recorder Society. What LaNoue did was to sort of pull me along to performing, recording and teaching. He also got me involved in the American Recorder Society—and to meet Katz. Everything came about really through that rather chance remark of my boss at Knopf.

Ensembles: Manhattan Consort and Trio Flauto Dolce

MARK Let me ask you a few questions about recordings, because that's something that no one really talks much about.

MARTHA It was just terribly exciting. What we did was to form a quartet—your father formed it because he also had Shelley Gruskin, who was his other star student. Shelley was considerably younger than I, but we were in the same stage in recorder playing. He was a very accomplished flautist. He went to your father and said, “I want to take recorder lessons,” and LaNoue said, “You have to learn F fingering.” Shelley said, “I don't really want to,” and LaNoue said, “Well, you don't need to study with me” (laughs). So Shelley learned F fingering. I love that tale and tell it quite frequently—says a lot about both of them.

Shelley and LaNoue and I formed

this group...

MARK The Manhattan Consort?

MARTHA First it was the Manhattan Recorder Consort. The fourth person was a man named Bernard Arnold.

MARK Isn't he the one who's on the LP, the cover with the four of you ...

MARTHA ... with the four of us. *Twentieth Century Recorder Music* was the very first one. The last one, as you know, was the *Medieval Jazz Quartet: Plus Three*.

I can tell you exactly how [*Medieval Jazz*] came about. I suggested to [jazz musician and composer of music for the TV show *Schoolhouse Rock!*] Bobby Dorough one day [that he] arrange some pop songs, I guess that would be the way to put it, for recorders. Things like *All the Things You Are*, which was always beautiful in a four-part arrangement for recorders.

To my great surprise, Bobby came up with something quite different, which were these instrumental jazz arrangements—some of them involving improvisation and some of them not, some of them treating the recorders like saxophones and certainly, not very often, treating them like voices. I think it's an incredible recording.

Autumn Leaves was for four recorders—LaNoue, Shelley, Bobby himself, and me. We had rehearsed hard, as it was difficult. I was playing soprano. For some reason, very early on, your father gave me the soprano parts to play instead of taking them himself. I always thought that was very generous of him. We had to sit four in a row, and we did not have headphones, so we couldn't hear each other very well. I don't know why, but that was the arrangement. It's the last thing on the record and we only had one take.

We had this amazing [rhythm section on the recording] of George

Duvivier, a bass player [and top session player in New York]. Al Shackman on guitar, and he also played a balalaika on *Nature Boy*. Guitar, bass and [Paul Motion on] drums. Those guys were friends of Bobby's—he was already very well known in the jazz world as a pianist and singer.

George Duvivier could not make any of the rehearsals. We probably only had about three rehearsals for this whole recording! Somebody else who was a very good bass player came to all the rehearsals—but when it came to the recording, George Duvivier walked in and sight-read everything so fantastically. I mean, there are moments of epiphany—one when I heard your dad play recorder, another when I heard George Duvivier play.

MARK I'll have to go back and listen.

MARTHA You know it starts out with *How High the Moon*—two people improvising, LaNoue and Bobby. Then four recorders are playing—Shelley and me, the “straight” people. We could just play the charts, and freely admitted it. The people who could improvise [played] right onto the record.

MARK One take, and no overdubs.

MARTHA That was with the rhythm section. Then there are other things for straight four recorders—*You're Too Beautiful for One Man Alone*, it's such a wonderful... I think that's for four tenor recorders.

That was sort of the pinnacle, and it was the last recording we made.

MARK Let me get to some other names like the Trio Flauto Dolce.

MARTHA Well, that was a whole other experience. I knew Morris [Newman] mostly through the Recorder Society. His brother Joel was very active in the American Recorder

Society [a Columbia University musicologist who edited the ARS Editions].

Morris and Erich and Bernard Krainis formed a trio—they called it the Trio Flauto Dolce. They started fighting immediately, and Bernie walked out. They asked me to join, and we became very good—but somehow not compatible. We were from different backgrounds, and not particularly good looking as a trio because I was taller than both of them. When we stood up it probably looked funny.

They were both very talented and taught me things that I never learned from LaNoue. Morris was extremely demanding as a colleague. He used to get angry with you if you didn't play things well. To him there was no excuse for playing either out of tune or rhythmically poorly, or any of those things. Because he was so hard to get along with, in some ways that made me work harder. My standards really did rise.

MARK So it ended up being good for you as a player.

MARTHA I became a better recorder player as a result. Through some connection we did an enormous number of Young Audiences concerts.

MARK And that kept you going for quite a while.

MARTHA Oh yeah, I got to the point where I was performing so much that I had to quit doing regular school teaching and sort of make up my mind that I was a performer.

We were making recordings, and by that time we were into television jingles and also other kinds of recordings. At some point in the '60s, I recorded with Joan Baez and also did a recording with Judy Collins. Those are my two big names in recording.

It was a small world of recorder

players, and the doublers [musicians who play multiple wind instruments] were just beginning to get in. We were very much in demand, and I was really making a living as a performer. A wonderfully exciting time!

When LaNoue joined Pro Musica [in 1959], he really did try, at one point, to get me in, but did not succeed. He did get me into the [New York Pro Musica] Renaissance Band. So there was that whole thing going on as well as the Manhattan Consort, which was quite busy. We gave concerts and did tours and gave lectures, and were really busy performing. I was busy with all three groups for quite a while.

Amateurs and professionals

MARK Let's talk about Bernie and LaNoue.

MARTHA There's no question that there were definitely two camps of recorder players. I was in the LaNoue camp, and I have to say I spent that period thinking Bernie [Krainis] was a villain and a troublemaker, and certainly no good as a recorder player.

Then when I got to know Bernie, which was a little later, I found out that he was extremely musical, and a very good recorder player—and he did a lot for the recorder movement. But he was extremely arrogant. He used to advertise himself as “the world's greatest recorder player,” in print. It was on his jacket sleeve [of a recording]... Now that's a pretty big responsibility, being the world's

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They had such different attitudes as to how the ARS should be run. Bernie [Krainis] thought it should be a vehicle for professionals... LaNoue [Davenport] was always on the side of the amateurs.



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MARK He must have been pretty hard on himself.

MARTHA He had this amazing experience of starting an international recorder school in Saratoga, NY [in 1965]—for which he did not invite LaNoue, of course, to teach. He did invite me, and he invited Frans Brüggén [from Holland] and Hans Ulrich Staeps [from Switzerland]. He found that these Europeans could play rings around him. It was a shock. I don't think he ever got over it. It was a terrible blow to his ego.

I think Bernie was just as influential and just as important a figure as LaNoue. They were really like all the twins in history—you know, opposing. They had been good friends to start, that's very obvious from the things I've read; but they became the young Turks, rivals. They took turns being President of the ARS, as you know.

MARK And took turns in the Pro Musica.

MARTHA And the Pro Musica—and they had such different attitudes as to how the ARS should be run. Bernie thought it should be a vehicle for professionals, particularly himself, and that caused a lot of trouble. LaNoue was always on the side of the amateurs. I made the mistake of going into the wrong side, when Bernie and Morris led a rebellion of the professional musicians and said they would not teach unless they got paid more. I was always trying to please everybody.

MARK It sounds very political.

MARTHA It was unbelievable, and we had one terrible Recorder Society meeting. [Someone who] suffered enormously as a result of all this was

Cook Glassgold, the President at that time. Bernie wrote him a famous letter, which you might have seen in the [ARS] archives, saying he was treating the ARS like “a push-cart peddler.” Famous words ... cut Cook to the quick.

MARK In a very strange way they also, because of that, created a much better organization. I find that when you have two opposing forces, whatever it is they are opposed to, it usually ends up becoming better because of it. You have someone who's fighting for the amateurs and keeping that going, and someone else who is doing the same for professionals. It wasn't like one won over the other.

MARTHA That's true, because as a result of all that unpleasantness, the salaries did rise for the professionals.

MARK When you were in the Pro Musica Renaissance Band, that was directed by LaNoue?

MARTHA That's exactly right. The New York Pro Musica Renaissance Band was a separate entity during the years I was in it. I got to know Noah [Greenberg, its founder] very well and I certainly respected him very much.

Unfortunately, and perhaps this is a little bit of a parallel with my relationship with Morris, my relationship [with Noah] at the end was not very good. I think it's because I just wasn't a good enough player.

I really got thrown into this career when I was in my 30s. Although I had all of this musical training, I was not ... am not, that talented. I didn't really deserve the career I've had.

I used to say, “I'm New York's best lady recorder player.” I had a wonderful time while it lasted.

MARK I think you're being too hard on yourself, Martha, but it must have been a great experience.

MARTHA It was very thrilling. The music was marvelous, and we did put on some concerts that were good, like that wonderful *Today Show*. It was played on Christmas day. My uncle telephoned me that Christmas morning—"I turned on the TV and there you are!" For some reason they taped us from 4-7 a.m. Shelley Gruskin overslept. "No Shelley, no Shelley!" They finally telephoned him at his home in Stony Point. He arrived just in time to sit down and have the camera start turning.

I can remember Judith [Davidoff, the viol player] and I [got] up about three in the morning to get to this place at four. Judith is a really prodigious talent, and we're similar in that we both have tried to keep our careers going, in spite of the new young people coming up. Also we were women in a field dominated by men.

You know, at the time, I thought I could do anything I wanted to do—but it was partly because I went to a women's college where women were encouraged to do anything, and also because my mother was such a powerful woman....

MARK That's probably what got you through, where other people might have given up.

MARTHA I didn't have any idea that doors might be harder for women to open. You know there was no such thing as a feminist then.

MARK That's one of your major accomplishments.

MARTHA Yes, you know the thing I am proudest of about my career is that, until I was married, I was supporting myself by being a musician at a time when there were very few of us doing so....

Well, Mark, I must admit that when you first told me about this [inter-



▲ **Memorial Celebration for LaNoue Davenport in 2000** (l to r) Scott Reiss, tenor, Steve Silverstein, bass, Martha Bixler, alto, and Mark Davenport, soprano, perform during the memorial concert. *Courtesy of Mark Davenport, Landkidzink Image Collection.*

view] I thought ... good grief. How could you be interested in all this? I can see that, particularly someone in your generation, how interesting it would be. You still have people like us that you can talk to, that still have the memories.

.....

Just six years after I sat down with Martha for this interview in 1993, LaNoue passed away. I was so pleased when Martha agreed to perform for his memorial celebration at the community in Stony Point, NY, where he lived from 1956 until his death in 1999. For the occasion, we played a four-part Bach motet that my father had arranged for recorders—the two of us with Steve Silverstein and Scott Reiss. By then in her 70s, Martha was glad that LaNoue's kind son did not ask her to play the soprano part!

Postscript

Years later, after I had started up the Recorder Music Center (RMC)

at Regis University, Martha let me know about her desire to have her materials donated to the Center; in 2005 we established the Martha Bixler Collection of the RMC. The initial collection of photographs, music, interviews and transcripts was supplemented over the last 15 years with materials relating to her work on behalf of the ARS.

Earlier in 2020 (just before the pandemic), and with the assistance of her two nieces, Emily Isaacs and Katie Naughton, and her former student Mike O'Connor, we were able to gather final materials, including her wonderful collection of musical instruments. Martha was glad to know they would become part of the RMC Instrument Collection, where they will be both admired and played.

Thank you, Martha, for your generosity, your vibrant and endearing personality, and your major contributions to the recorder world. You were truly one of a kind. ❁

TRIBUTE

MARTHA BIXLER (1927-2020)

Professional recorder player during the early music revival. First female recipient of American Recorder Society Distinguished Achievement Award.

WORDS BY:

Mike Naughton

Martha Harrison Bixler died peacefully on October 7, 2020, after a period of declining health. Born on August 9, 1927, the third daughter of Julius Seelye Bixler and Mary (Thayer) Bixler, she earned bachelor's degrees from Smith College and the Yale University School of Music, and a master's degree from Brooklyn College. After Yale, she moved to New York City, where she became a teacher, student, mentor, and a friend to dozens, if not hundreds, of other musicians.

She taught and performed on recorders, piano, harpsichord, sackbut and viola da gamba, continuing until age and infirmity made it impossible. Among the groups she performed in are the Manhattan Recorder Consort, New York Pro Musica Renaissance Band, Musica Sacra, Bach Aria Group, Berkshire Bach Society, and the Viola da Gamba Dojo of New York.

A sought-after teacher and performer, she helped organize and run

early music workshops around the country and internationally. She was a founding member of Early Music America, and the first director of Recorder Week and then Early Music Week at Pinewoods Camp in Plymouth, MA, for the Country Dance & Song Society. She taught at New York City's Dalton School, and was a member of the music faculty at Teachers College, Columbia, and Sarah Lawrence College. She recorded for Columbia Records and Decca Gold Label.

Her rare combination of musical talent, organizational skill and tireless energy were all fully used in her involvement with the American Recorder Society. She was at various times a Board member, President, and editor first of its newsletter and then its magazine. A member of the *American Recorder* Advisory Board for many years, she wrote numerous feature articles, music reviews and reports, and interviews with other musicians. Her articles on Renaissance ornamentation have been considered "the way to do it."

She also edited musical arrange-

ments for recorders, and was editor of the *ARS Members' Library* editions. Her memoir, *The American Recorder Society and Me*, tells her story of her years with the ARS. In 1996 she was the first woman to receive the Society's Distinguished Achievement Award.

Her contributions to the preservation and promotion of early music and musical instruments, especially the recorder, cannot be overstated. She will be remembered as a talented performer, an inspiring teacher, a loving aunt, and a devoted friend.

She was predeceased by her parents and by her three sisters as well as her husband Richard Sacksteder. She is survived by eight nieces and nephews (her beloved "niblings"), along with grand-nieces and -nephews.

Donations in her memory may be made to the American Recorder Society and/or the Recorder Music Center at Regis University in Denver, CO. ❁

Mike Naughton, nephew



◀
1. ARS Distinguished Achievement Award Ceremony, Berkeley (CA) Festival, 1996, (l to r) then-executive director Gail Nickless, Martha Bixler, then-President Gene Murrow.

2. Martha in her music studio, c.1990s.

3. Playing Erich Katz’s Miniature Suite, c.1980s, Constance Primus (l) with Martha Bixler.

4. ARS50 event at Symphony Space in New York City, 1989, Martha Bixler conducting members of the New York Recorder Guild.



ADDITIONAL WORDS BY:

Constance Primus

Martha and I never lived in the same city, but we became close friends working and teaching music together in many locations. We first met in the summer of 1975, at a workshop in Telluride, deep in the Colorado Rockies. Martha's husband, Dick Sacksteder, had come with her, soon after their recent marriage.

After being elected to the American Recorder Society Board of Directors in 1978, I was thrilled to go to the meetings that were held for many years in Martha's spacious apartment on Manhattan's Upper West Side. Since I came so far, Martha invited me to stay in the little bedroom behind their kitchen. As a houseguest, I had a great opportunity to get to know both Martha and Dick. Later I learned that their apartment was a haven for many musicians when visiting New York City.

When she was president of the American Recorder Society, Martha immediately encouraged me to organize and direct a new week-long summer workshop in Colorado. After it was set for 1980 at the University of Colorado in Boulder, Martha coached me during months of planning and was at my side during the workshop week. The next summer, the workshop was moved to Colorado Springs; for many summers, Martha was a popular and versatile faculty member.

One of the Board's projects in the early 1980s was to revise and expand its former Teacher Certification Program. Peter Seibert (of Seattle, WA, then education committee chair), Martha and I were appointed to finalize the publication of the new American Recorder Society Education Program, which contained input from many recorder teachers. We

met together three times, once close to home for each of us. By the third meeting, we were working casually in stocking feet, when Martha commented, "We're now old shoe people!"

In the early 1990s, Martha and I met at my home in Georgetown, CO, with Virginia (Gin) Ebinger (later a Board member herself), to finalize the education committee's new Junior Recorder Society program. Gin lived in Los Alamos, NM, and had many years of experience teaching recorder to school children and was involved nationally with the American Orff-Schulwerk Association. Martha, with her vast knowledge of the recorder and its literature plus years of teaching experience, contributed much at these important education committee meetings.

Martha was a very special friend and colleague of mine. She was a fine musician, knowledgeable about early music, adored by her students, and, most of all, devoted to the American Recorder Society for most of its existence. ❁

Constance (Connie) Primus, former President of the American Recorder Society, Denver, CO

ADDITIONAL WORDS BY:

Judith Wink

Martha called everybody "bünnie." Her husband, her colleagues, her students, total strangers, no matter who they were and how they were connected to her, everyone in her world was a bünnie. It was a term of endearment that her nanny had used, and it pulled everyone she knew into her circle of affection and belonging.

Not everybody saw it that way. "Don't call me 'bünnie,'" her longtime colleague Morris Newman would growl. Martha would apologize and promptly forget. She couldn't not

think of those around her as bünnies.

One year her Monday night class designed and produced a tee shirt. Sandwiched between "The Bünnie" and "Consort" was a line drawing of a rabbit with a recorder in its mouth. The night everyone in the group wore the new shirt to class, Martha's usually unflappable husband Dick doubled over with laughter. Martha's reaction was predictable: "Oh, bünnies!"

There are teachers who tongue-lash a student for the most trivial mistake, and then there was Martha. She couldn't bear to criticize. Only once did the Bünnie Consort see her rebuke a student point-blank. "No, Pamela," she said, "that was all wrong." And then, horrified by what she'd done, she started back-pedaling. "But it's a really hard passage, and nobody would have expected a B^b in bar 30, and the light where you're sitting isn't very good..."

[Instead of even gentle critiques,] those who studied with her could expect to acquire a rich tone, a feeling for articulation, an ear for other lines and a sense that the object of all your hard work was to create beauty.

One Saturday, years ago, when the New York Recorder Guild was still meeting at Teachers College, Martha was going to offer a survey of music by women composers from the Middle Ages to the 20th century. The next to last piece was scored for harpsichord and recorders. Martha had a virginal, nicknamed Percy, that she planned to take uptown for her class.

A virginal, if you've never seen one, is the size and shape of a casket for a small adult. Virginals don't fit in taxis, so unless you have a van, public transportation is your only option. Getting a virginal onto a bus is no easy job on a mild spring afternoon. But the day before this workshop, New York had been hit with its worst blizzard in decades. By the next morning the streets were clear, but the sidewalks

were slippery and the curbs were lined with mountain ridges of snow.

A lesser musician would have played the harpsichord part on piano—but Martha had her standards. She and two students lugged Percy to Broadway, hoisted him over an Everest of snow, and jockeyed him onto a bus, watched closely by the driver, who clearly thought we were all insane. The whole performance had to be repeated in reverse 30 blocks later. The piece of music lasted only a few minutes, but it sounded the way the composer intended, and for Martha that was what mattered.

In class she was a perfectionist, willing to go over a phrase again and again, until the articulation, dynamics, tempo and everything else were just right. This could be maddening, but the results were worth the effort. Martha never let her students take a single note for granted.

Obituaries usually end with a list of survivors. Martha's include dozens of colleagues and hundreds of students. As one of the latter, I will remember her with admiration, amusement and deep gratitude. ❁

Judith Wink, New York City, NY
(excerpted from the newsletter of the New York Recorder Guild and used by permission)

ADDITIONAL WORDS BY:

Susan Wilcox

Martha Bixler was my musical mentor and my New York City guide. I first met her at recorder workshops in Colorado. She valued friends so much, that when she heard I wanted to visit New York City, she insisted I stay with her and that we spend some evenings playing music.

I was delighted to meet her sweet, devoted husband Richard and her cats—but much to my surprise, I found that she was also a brass and viol player. Of course, playing together meant she would give me a lesson and introduce me to music of Machaut forwards and backwards.

As a beginning brass player myself, I valued her tips; from then on we roomed together at Historical Brass Society summer gatherings, along with Charlotte Leonard. Thus we became known as the Sackbut Sisters and wore the name proudly.

I will miss her dedication to music and to the musical education of everyone around her. Although her long career always impressed me, I'm happiest to remember her as a friend. ❁

Susan Wilcox, Portland, OR
(formerly Denver, CO)



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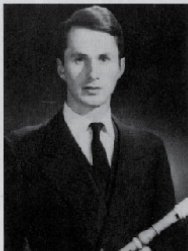
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Faculty For Recorder Seminar



FRIEDRICH VON HUENE
 FRIEDRICH VON HUENE is a music graduate of Bowdoin College. He served as flutist in the Air Force Band, and is currently on the faculty of the Longy School of Music in Cambridge and Brandeis University. He is a recognized authority in recorder building, having spent four years in the flute workshop of Verne Powell.



MARTHA BIXLER
 MARTHA BIXLER is Musical Director of Recorder Guild, Metropolitan New York Chapter of the American Recorder Society; a member of the Board of Directors of ARS; and a former editor of its quarterly publication, *The American Recorder*. She is a graduate of Smith College and the Yale University School of Music. A



JUDITH DAVIDOFF
 JUDITH DAVIDOFF is a native of Boston, and a graduate of Radcliffe College and the Longy School of Music. She has made extensive concert and television appearances on the East Coast, in Europe, and the Middle East. She was a guest artist in the festival "Music at Compostela" at Santiago, Spain, in the summer of 1960.



SHELLEY GRUSKIN
 SHELLEY GRUSKIN, a native New Yorker, is a graduate of the Eastman School of Music. He has played with the Rochester Philharmonic and the N.B.C. Opera Co., and has taught at the Dalton School and the N.Y. College of Music. Presently, he is a member of The Manhattan Consort and the New York Pro Musica.

- ▲
- 1. **The Sackbut Sisters, 2017**, Susan Wilcox (l) and Charlotte Leonard (r) dropped by for a visit during the Historical Brass Society conference in New York City; Martha was unable to attend the conference that year.
- 2. **ARS Board meeting in Atlanta, GA, 2000**, (l to r, back): Martha Bixler, Gene Murrow, John Nelson, Gail Nickless, Virginia Ebinger, Howard Gay; (l to r, front): Frances Feldon, Cléa Galhano, Ruth Albert, Judith Whaley.
- 3. **At the 2009 Boston Early Music Festival**, where Ken Wollitz (r) was presented the ARS Distinguished Achievement Award. *Courtesy of Craig Kridel.*
- 4. **Faculty for the Interlochen Seminar, 1963.** *Courtesy of Dick Sacksteder.*

LINKS OF INTEREST:

- www.historicbrass.org/11-news-events/6561-beloved-member-martha-bixler-dies-at-93
- The American Recorder Society and Me: https://americanrecorder.org/the_ars_and_me_a_memoir_mar.php
- Martha Bixler Collection at the Recorder Music Center: <https://libguides.regis.edu/bixler>
- Martha Bixler receives the Distinguished ARS Achievement Award: https://americanrecorder.org/docs/AmerRec_1996Sep_Berk_MarthaBixler.pdf
- An Introduction to Renaissance Ornamentation: Part 1, https://americanrecorder.org/docs/AR_Mag_Fall_1967_Multipage.pdf; Part 2, https://americanrecorder.org/docs/AR_Mag_Fall_1968_Multipage.pdf

ADDITIONAL WORDS BY:

**Suzanne Niedzielska with
Jean Hopkins and Sarah Chelminski**

A longtime recorder player, I came to know Martha Bixler as pioneer early musician, adventurous teacher, lifelong learner, fellow player and performer in organized New York recorder gatherings, good friend, and resilient survivor.

In a letter of July 8, 1997, she alludes to “the accident.” Her family owned rural property near Jaffrey, NH. At some point, the drive into their property, on which she and her sister had constructed vacation homes over the years, had to be given a name: Bixler Way. As I recall her saying, “the accident” in which she was struck by an automobile was not on their private Bixler Way, but a nearby road she was walking.

This was several months after the 1996 September workshop for recorder and viol players of the Monadnock ARS chapter. In her letters, she described the slow passage of time, during her three months in hospital, which may resonate with today’s pandemic sense of time unmoored from normal life and routines.

A brochure for the 1997 workshop, above all a testament to Martha’s resilience, lists it as the “ninth annual,” establishing 1988 as the first. My archive indicates the Monadnock chapter workshop lasted at least through 2003.

While a number of the faculty listed in the brochures of the late 1990s are no longer with us, their biographies convey distinctions in early music, crossover musical backgrounds, and other contributions to our specific and common cultures.

Martha’s workshops were held in

her family homes on Bixler Way—a cozy setup with memorable meals cooked by her husband Dick. Class schedules from several of the workshops help document the range of Martha’s boldness as an early music performance teacher—for example:

- Saturday and Sunday, September 18-19, 1999, Martha taught a class on clefs in her living room. Who has not been challenged by the mental gymnastics, and enjoyed the acquired transposition at sight from one voice or key to another?
- Sunday, September 12, 1998, Martha led a session on Hildegard von Bingen in her living room; later, she taught Contemporary Music in her wine cellar, encoored the next year.
- In 1996 she taught Chromatics in a Ragtime Environment. Many among us have been culturally enriched by jazz, blues, gypsy, and other new and old world music idioms.

Atmospherically, it is the Monadnock workshop held the weekend after September 11, 2001, that most stands out—especially following the Friday evening nationwide candle-light vigil. Standing roadside by Jaffrey’s Fitzwilliam Inn, we recall the unexpected intimacy of the sentinel lights along the New Hampshire country road winding as far as one could see. We may also recall the somber, ritualistic tone of the ensuing workshop, or the programmatic quandaries over appropriateness.

Mostly, though, we played music in the two sisters’ homes along Bixler Way, as if any one of their rooms could have been a side chapel unfurling wings of dove-tailed breath, bow and music throughout the Cathedral of St. John the Divine, a short walk from Martha’s Manhattan home.

As with so many of us, Martha’s



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voice for powerful feelings, beyond words alone, manifests in the early music we all love. Returning to her letter of July 8, 1977, the obverse presents the bass part for a secular Italian madrigal by Luca Marenzio (1553-99), *O disaventurosa acerba sorte*. The lyrics exclaim in part:

*O terrifying unripe fate,
pitiless ill-timed death,
O my changing and painful moods.
How time has fled!* ❁

Suzanne Niedzielska,

Davenport, FL, and Glastonbury, CT;

Jean Hopkins, East Glastonbury, CT;

Sarah Chelminski, Bridgewater, CT

ADDITIONAL WORDS BY:

Gail Nickless

I was introduced to Martha Bixler by Connie Primus, soon after I started work for the American Recorder Society in 1994. They dropped by the office during one of Martha's Colorado stays (possibly during the Colorado Recorder Festival).

Even being fairly new to the American Recorder Society at the time, I knew of Martha's years with the Society. At the 1994 Berkeley (CA) Festival, I recall visiting with a Japanese guest there—he wondered if he might be lucky enough to meet Martha Bixler at the festival (she wasn't there, unfortunately). I crossed paths with Martha many times over the years—occasionally in Colorado, frequently at early music festivals in Boston (MA) and Berkeley, and a couple of times in New York City, NY.

Martha always told me that she liked to feel useful. Over the years of her Board service starting in the 1950s, she served on almost every type of committee in the ARS hierarchy, plus took on some jobs that (sometimes many years later) became paid jobs for successors. She edited



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American Orff-Schulwerk Association

the first three issues of *American Recorder*, when the American Recorder Society took the step of expanding its newsletter format to a magazine starting with Winter 1960. She was the logical person for that transition, having edited the newsletters in the late 1950s.

Some members know her as *Members' Library* editor, which she began in January 1993 after the 1992 death of Jenny Lehman (creator in 1987, and first editor, of that music series). Martha continued that volunteer job through many changes, including the advent of music-writing software, then handed it to Glen Shannon effective in 2003—and, almost immediately, stepped up to fulfill part of her post on the *American Recorder* Advisory Board by proofing most feature articles (and other parts of many issues, especially on education topics). Being almost on alert status as a printing deadline approached, she always made time to be a “fresh set of eyeballs.” Her many years in the American Recorder Society helped make sure that members' names were correctly spelled. Her specific knowledge of recorder music and teaching was an invaluable resource.

She continued in this behind-the-scenes capacity until 2016, also tapering off her writing activities. Generous with her reviews of recorder sheet music, she also often spent part of June traversing an early music festival locale, contributing reports on recorder events for *AR*. When the American Recorder Society held a multi-day jazz recorder workshop before the 1997 Boston Early Music Festival, she was an enthusiastic participant, giving an insider view—an early musician still eager to learn and to pick up the jazz idiom she had lacked in her *Medieval Jazz* days. ❁

Gail Nickless, Centennial, CO

Walking with Gordon Jacob A duet by Fulvio Caldini

A new piece for members of the American Recorder Society

COMPOSED BY FULVIO CALDINI



Although not a recorder player himself, the Italian composer, pianist and teacher Fulvio

Caldini (born 1959) has written prolifically for recorder—starting with transcriptions of works begun for other wind instruments and moving on to ensemble pieces composed specifically for recorders in a minimalist style, including consort pieces from 3-16 recorders! The commissioning of his pieces by the now-disbanded Amsterdam Loeki Stardust Recorder Quartet, and their release of a recording entitled *Fade Control* (2007), catapulted Caldini into the front ranks of contemporary composers for the recorder.

NOTES FROM THE COMPOSER

I wrote this short work because I felt the desire to thank *American Recorder* magazine, especially Suzanne Ferguson and Gail Nickless. At various stages of an email interview for *AR*, they carefully checked and clarified my answers,

The title of this composition includes the name of Gordon Jacob, and *AR* asked me the reason for this quotation. It's very simple: because I have been playing and respecting his music for many years. I have performed his music extensively in concerts, and I would like to remember him in this way.

When I was composing this work for two recorders, I felt as if Gordon Jacob's music were accompanying me, with its clear ideas and transparency. Simplicity is one of the reasons I like his music so much, and find it extremely enjoyable for listeners and players. ❁

- Extras, including the AR Winter 2020 interview with Fulvio Caldini, play-alongs and versions for tenor and bass of this duet: https://americanrecorder.org/american_recorder_magazine_ex.php

Who was Gordon Jacob?

The prolific composer Gordon Jacob (1895-1984) wrote or arranged over 700 works, in instrumental formats ranging from solo piccolo to full orchestra. His style was influenced by early-20th-century French and Russian music, with a Romantic and sometimes poignant flavor. Several pieces draw on either early music sources or folk songs. His popular arrangement of *God Save the Queen* was used for the 1953 coronation of Queen Elizabeth II. Honored by various awards, he was named Commander of the Most Excellent Order of the British Empire in 1968. ❁

Allegretto ♩ = 116

Fulvio Caldini

Soprano

mf

Alto

mf

5 8

9 8

15 8

20 8

*

Two more versions of this duet, for tenor and bass, plus play-alongs:
https://americanrecorder.org/american_recorder_magazine_ex.php

* *Alternative ending*

26 8

p

p

Musical score for measures 26-30. The piece is in 2/4 time with a key signature of one flat (B-flat). The music features a melodic line in the upper voice and a supporting bass line in the lower voice. The dynamics are marked *p* (piano).

31 8

Musical score for measures 31-35. The piece continues in 2/4 time with a key signature of one flat. The melodic line shows some chromatic movement and rests. The dynamics are not explicitly marked in this system.

36 8

Musical score for measures 36-40. The piece continues in 2/4 time with a key signature of one flat. The melodic line features a prominent eighth-note pattern. The dynamics are not explicitly marked in this system.

41 8

mf

mf

Musical score for measures 41-45. The piece continues in 2/4 time with a key signature of one flat. The dynamics are marked *mf* (mezzo-forte). The melodic line features a prominent eighth-note pattern.

46 8

Musical score for measures 46-50. The piece continues in 2/4 time with a key signature of one flat. The melodic line features a prominent eighth-note pattern. The dynamics are not explicitly marked in this system.

Concerto by Jamie Allen: premiere on March 23

Bird flight patterns take wing with world premiere of music for recorder and orchestra



▲ 1: Héloïse Degrugillier, recorder soloist. 2: New Bedford Symphony Orchestra, Yaniv Dinur, music director

The New Bedford (MA) Symphony Orchestra (NBSO) will release a virtual concert entitled *Bird Flight Patterns and Music*, including the debut of a recorder concerto. The music, moving in the same contour and rhythmic motion as bird flight patterns, includes *Nightingale Concerto* by Jamie Allen. Featuring special guest Héloïse Degrugillier, recorder, this world premiere will be recorded as a concert video available for viewing beginning March 23.

Allen's *Canonic Duets* appeared in the Summer 2020 *ARS Newsletter*, and are available in the "Play-alongs" library on the ARS web site—where his arrangements of melodies taken from the *Nightingale Concerto* are also posted.

The concert video also includes an interview with Xavi Bou, photographer for the Ornithographies Project; a video featuring David Lentink of Stanford University's bird flight and robotics lab; and a visit with Sam Claggett, Conservation Education Specialist for Buttonwood Park Zoo, with special guest Cisco the Great Horned Owl. Other concert repertoire is by Johann Strauss II, Mendelssohn, Haydn and a movement from Derek Bermel's *Murmurations*.

NBSO aims to enrich the lives of adults and children by offering concerts and providing educational programs for children and listeners of all ages. Currently they reach some 8000 youngsters each year at educational events.

Throughout the concert video, NBSO Education Director Terry Wolkowicz leads an exploration of five bird flight patterns, demonstrated using classical music. Wolkowicz explained, "This project began with a collaboration with

the Boston Museum of Science. I contacted them, suggested adding melodies to their virtual bird flight pattern exhibit," so that children could watch each bird flight pattern while hearing a melody that moved in the same way.

She continued, "I then decided to create a virtual concert video that explored each bird flight pattern through classical music to be performed by our orchestra. I knew Jamie Allen for quite some time as Education Director colleagues as he was the Education Director for the Dallas Symphony Orchestra. I shared with him the idea of the concert program and he told me about his idea to compose a piece for recorder soloist and orchestra."

Teacher's guide activities include a starling murmuration interactive lesson, with student-made "starlings on a stick"; play-along flap and glide melodies with the NBSO trio; a thermal currents soaring experiment; music composition and improvisation activities, NBSO musician videos and more. ❁

LINKS OF INTEREST:

- Buy \$15 individual access (valid indefinitely), with music and science activities: www.nbsymphony.org
- Jamie Allen's play-along music: <https://americanrecorder.org/playalong>
- Info video: www.youtube.com/watch?v=2F3qNubsEgM
- Xavi Bou, photographer: www.xavibou.com

WORKSHOPS

May 1-3

WINDS AND WAVES ONLINE RECORDER WORKSHOP

Online

Director: Letitia Berlin

Faculty: Letitia Berlin, Frances

Blaker, Cléa Galhano, Vicki Boeckman

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www.sitkacenter.org/workshops/wind-and-waves-online-recorder-workshop

CONTACT:

Tamara Jennings

541-994-5485

tamarajennings@sitkacenter.org

Sitka Center for Art and Ecology

56605 Sitka Drive, Otis, OR 97368

Mid-May to early August

SAN FRANCISCO EARLY MUSIC SOCIETY WORKSHOPS (ARS)

Online

San Francisco Early Music Society (SFEMS) workshops are scheduled over three months of online classes.

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<https://sfems.org>

CONTACT:

Derek Tam, Executive Director

workshops@sfems.org

Late May to August

TEXAS TOOT (ARS)

Online

Director: Daniel Johnson;

Susan Richter, Administrative Director

The Texas Toot is devoted to early music education and performance, presenting two workshops each year. The online Summer Texas Toot offers classes at all levels, focusing on Renaissance and Baroque music, but also Medieval to Sephardic to the 21st century. Expert instructors in recorder, viol, harp and other instruments teach technique classes, coach master classes, and lead ensembles.

<http://toot.org>

CONTACT:

Danny Johnson

info@toot.org

PO Box 4328, Austin, TX 78765

June 5-6

WHITEWATER VIRTUAL EARLY MUSIC FESTIVAL

Online

Directors: Laura Kuhlman, Pam Wiese

Faculty: Jennifer Carpenter, James

Chaudoir, Cléa Galhano, Eric Haas,

Lisette Kielson, recorder; Laura



.....
Thanks to Monica Boruch for this department's headline, a phrase from her poem that appears in Voices in this issue.

Descriptions are supplied by workshops listed and may be edited for length. Those with the ARS designation in their descriptions have joined the ARS as Partner Members. Other shorter workshops may be sponsored periodically through the year by ARS chapters and other presenters, and are listed in the calendar of each *ARS Newsletter*, and on the ARS web site, when information becomes available.

.....
Photo: Mountain Collegium participants in 2018

Kuhlman, Mona Mann, advanced beginner recorder; Phil Neuman, reeds; Holly Maurer, Ross Morley, Gayle Anne Schroeder, Kate Shuldiner, viol; Gayle Neuman, mixed consort

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CONTACT:

Pam Wiese

708-860-0451

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June 21-27

OBERLIN BAROQUE PERFORMANCE INSTITUTE

Online

Director: Kenneth Slowik

Faculty: Oberlin Baroque Ensemble (Michael Lynn, recorder/Baroque flute)

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www.oberlin.edu/summer-programs/bpi

CONTACT:

Anna Hoffmann

440-775-8044

anna.hoffmann@oberlin.edu

July

AMHERST EARLY MUSIC FESTIVAL (ARS)

Online and limited in person TBA

Director: Marilyn Boenau

Amherst Early Music is the largest presenter of early music workshops in North America. Amateurs and pre-professionals alike study with leaders in early music. This year's festival will be a hybrid model—online events and in-person classes, based on safety, logistics and convenience.

www.amherstearlymusic.org

CONTACT:

Marilyn Boenau

info@amherstearlymusic.org

35 Webster Street, Suite 206,
West Newton, MA 02465

July 8-31

PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

Online

Director: Vicki Boeckman;

Jo Baim, Administrative Director

The Port Townsend Early Music Workshop is excited to collaborate with the San Francisco Early Music Society to offer mini-workshops, series classes and one-off classes in July. Sessions for recorder, flute, early winds, viols, voice and dance.

www.seattle-recorder.org

CONTACT:

Jo Baim

workshop@seattle-recorder.org

July 31-August 7

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Dates TBA

EARLY MUSIC WEEK AT
PINWOODS (ARS)

Online

Director: Steve Howe

One of the oldest folk organizations in the U.S., Country Dance and Song Society (CDSS) specializes in the

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www.cdss.org/em

CONTACT:

Steve Howe

413-203-5467

camp@cdss.org

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Easthampton, MA 01027-2759

September 3- 5

MOUNTAIN COLLEGIUM'S
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Directors/Faculty: Phil Hollar, Lisle Kulbach, Lawrence Lipnik, Jody Miller, Susan Schwartz

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www.mountaincollegium.org/bloom

CONTACT:

Jody Miller

404-314-1891

recorder96@gmail.com

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ROAD SCHOLAR RECORDER/
EARLY MUSIC WORKSHOP

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Faculty for Both Weeks: Frances Blaker, recorder, orchestra; Lawrence Lipnik, viola da gamba, recorder
Additional Faculty

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Shira Kammen, early strings

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www.roadsscholar.org/6254

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831-659-3115

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PO Box 116, Carmel Valley, CA 93924

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Suzuki Unit 1 Recorder Trainer:

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Vicki Boeckman, *Artistic Director*; Jo Baim, *Administrative Director*

More information at www.seattle-recorder.org

Technique Tip: Use of Air and Breath Control

The Respiratory System



**WRITTEN BY
LOBKE
SPRENKELING**

Lobke Sprenkeling
obtained her

Bachelor's and Master's degrees as a recorder player and theatrical performer at the Royal Conservatory of The Hague and Utrecht Conservatory, Netherlands. She continued her studies at the Escola Superior de Música de Catalunya, Spain, with a national scholarship from the *Dutch Prince Bernhard Culture Fund*. In 2016 she earned her music Ph.D. *cum laude* at the Universidad Politècnica de València. She also studied multidisciplinary theater from a musical perspective (Carlos III University, Madrid, and the Yale University Summer Program); her specific interest in the relationship between musician and body has led to her performing in and creating multidisciplinary works. She taught recorder at the pre-conservatory program (ages 8-18) of Conservatorio Profesional of Valencia (2007-16), and has taught in Europe, the U.S. and Mexico. She currently teaches recorder at the Real Conservatorio Superior de Música de Madrid. Info: www.lobke.world.

What are the mechanics of breathing? The lungs expand when we inhale. The body does this automatically, but for playing wind instruments and singing, we need a long controlled exhalation—we have to inhale a greater amount of air in a shorter time than we do in normal life, and exhale much more slowly.

Automatic breathing happens by activating the diaphragm, a thin membrane attached to the lungs on one side and abdominal muscles on the other side, pulling the lungs downwards. Some other muscles between the ribs also help expand the lungs.

Start with an exercise: observe your natural breathing without trying to actively breathe. Place your hands in different places to feel movement: stomach, waist, lower back, chest, ribcage on the sides and on the back (a little more difficult—a good exercise for shoulder flexibility!).

This is best to try in an upright posture, head over heart, heart over pelvis. Your feet should be under the hips, with your weight evenly distributed. Another option is to be seated upright, or even to lie down.

Breathing to play the recorder

After you've felt how your natural breathing results in expansion and compression of various parts of your torso, let's look at how breathing works for the recorder. When we play a wind instrument, we have to actively work on both inhalation and exhalation: we want to control the amount and quality of the air flowing out, depending on the type of resistance involved. The recorder is an instrument with very little air resistance, in contrast to reed or brass

instruments.

There are three main muscle groups that we can actively move:

- abdominal (core) muscles
- pectorals (chest)
- intercostals (connecting the ribs)

Now we will try to isolate each type of breathing governed by these muscle groups (demonstrated in my video). How does each one feel, or affect other parts of your body? Is there more relaxation or more tension? Which is the hardest, or the easiest?

The first way of breathing, so-called “belly breathing” or abdominal breathing, is to pull the diaphragm—attached to the lungs—downwards with the core muscles. The diaphragm is a muscle that we cannot manipulate directly, only indirectly with different groups of abdominal muscles. When we do so, there is not enough room for the intestines as the lungs expand downward. This is why the entire abdomen expands in abdominal breathing—we can feel it in the waist and even in the lower back.

The second type, “chest breathing,” involves pulling up the lungs with the chest muscles and even cervical muscles in the neck.

It has three disadvantages. Since it involves a cervical muscle, it closes up the throat and tenses up muscles in the neck/shoulder area. These muscles are not as strong as the abdominal muscles, so the tone won't be very controlled while blowing.

If we only inhale in the upper part of the lungs for a long period of time, while playing a long musical piece without many moments to calmly breathe in, hypoventilation can occur (the opposite of hyperventilation): even with air in the lungs, the oxygen has run out. It is then old, low-oxygen

air that gets into the lungs via the trachea. This makes us short of breath, which can be very uncomfortable.

The intercostal muscles also play a role. They are used for chest breathing, but also slightly expand the chest when breathing abdominally. They serve to give the lungs a certain flexible space. We can also use them consciously if, in a long musical phrase, abdominal breathing alone is not enough: they give just a little more. It feels like a sideways breath under your arms. However, I would only use it consciously when abdominal breathing is perfectly controlled.

Resistance

There are wind instruments that offer a lot of resistance: reed instruments like oboe or clarinet and brass instruments like trumpet or the Renaissance cornetto. To play these instruments, breath support is used to push against this resistance. The abdominal muscles *push* upwards. Try blowing on the back of your hand; you will feel the tension in your abs.

With the recorder, however, it works differently: there is almost no resistance. Breath support is used to keep the lungs open as long as possible—so that the air does not simply fall out, but rather flows out in a controlled and even manner. In short, the abdominal muscles continuously *pull* the diaphragm downward.

Leaking through the nose

An important detail in playing the recorder that is sometimes overlooked is preventing air from leaking through your nose. We have to breathe in and out through the mouth and “turn off” the nose. Inhaling through your nose is easy to notice, since it’s quite noisy—a major reason not to do it.

However, breathing *out* through the nose often goes unnoticed. Many people who inhale through the

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mouth leak through the nose when they blow out. This will take away from the sound, resulting in an airy, hoarse tone, and spills air unnecessarily. It's best to make sure you close off your nose completely when blowing.

Exercises

Now the real work begins! Exercises 1 to 4 make us aware of the diaphragm and where in the body our muscles have to work actively. (These are demonstrated in my video, along with exercise 5, the basis for the correct use of abdominal breathing once we have a good sense of the diaphragm and the abdominal muscles.)

It may not seem productive to practice without the recorder, but if you do these exercises daily until they become second nature, you will develop a solid breathing support that will make playing comfortable and improve your tone significantly. When the brain knows what the muscles are doing, we develop muscle memory and proper breathing becomes automatic.

That's why I recommend doing at least one or two of these exercises for a few minutes each day before playing. It is best to practice in front of the mirror, as there are some things of which our body isn't yet aware, but which we can observe from the

outside. When you look in the mirror and do each exercise, notice where your body expands when you inhale, as well as how it feels. In time, the feeling will be enough; we no longer have to observe.

1. BREATH OF FIRE / PANTING DOG

Used in yoga, Breath of Fire involves breathing through the nose, while the Panting Dog is done through the mouth, but otherwise they are the same exercise. Breathe actively in and out very rapidly, with equal emphasis on the inhale and the exhale. This is a great exercise for feeling the diaphragm moving and for activating the abdominal muscles.

2. P-T-K

Say consonants like P, T, K energetically. For example "Tic toc tic toc"... or "Peter! Thomas! Karen!" They activate the abdominal muscles (that much force cannot only be done by the pectorals alone) and make you feel the diaphragm.

3. CONDENSATION

Breathe against a mirror, on which you try to leave a constant layer of condensation for as long as you exhale. This exercise helps you practice slow, controlled blowing. If you want to practice without a mirror, you can

do the same exercise against your hand, continuously breathing out warm air against your hand with your mouth open as you exhale.

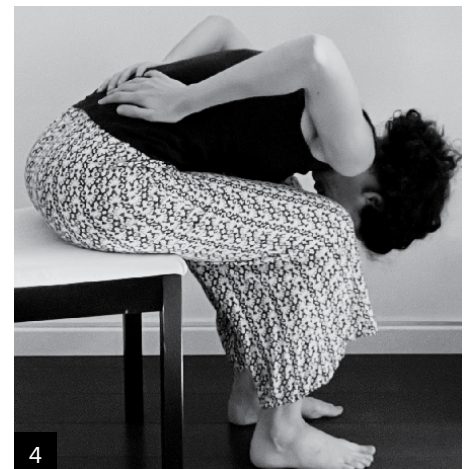
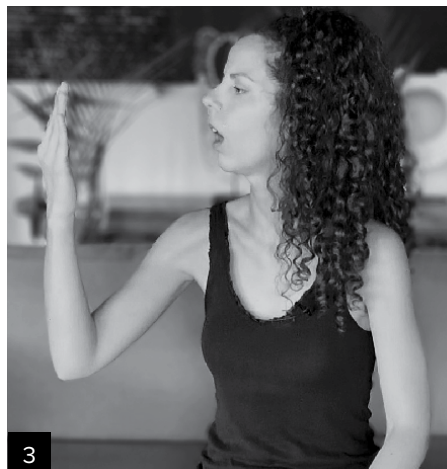
4. BENDING FORWARD

While seated, place your hands on your lower back, then bend all the way forward, so you end up having a rounded spine. Let your head hang loose. When you inhale, there won't be sufficient space for the organs to go forward (towards the belly), so that they have to expand more towards your back. In this position, you will feel your lower back expand.

Come up slowly, vertebra by vertebra. Up to which point do you still feel your back move under your hands? The idea is that, when you sit up straight, you'll eventually be able to still feel it. In this way, we focus not only on breathing in towards the abdomen, but also to the sides and the back: a more conscious use of the full capacity of diaphragmatic breath support. ❁

Want to learn more?

More Recorder Technique Essentials from Lobke Sprenkeling, including more breath control exercises with and without the recorder (and a quick look at vibrato vs. flattement): www.youtube.com/americanrecordermag.



Baroque ornamentation

Introduction to flattement

An ornament in common use in the Baroque period and beyond, finger vibrato is the only type of wind instrument vibrato documented in the years 1690-1750



WRITTEN BY MICHAEL LYNN

Michael Lynn performed at the Inaugural Luncheon for President Obama's first term and has played throughout the U.S., Canada, Taiwan and Japan with Apollo's Fire, Mercury Baroque, ARTEK, Oberlin Baroque Ensemble, Smithsonian

Chamber Players, Tafelmusik, American Baroque Ensemble, Handel & Haydn Orchestra, Boston Early Music Festival Orchestra, Cleveland Orchestra, Houston Symphony, Cleveland Opera, Santa Fe Pro Musica, and many other ensembles. Lynn serves on the faculty of Oberlin Conservatory as Professor of Recorder and Baroque Flute, and teaches each year at the Oberlin Baroque Performance Institute. He writes regularly for flute magazines around the world and is noted for his presentations and videos on History and Development of the Flute. A noted collector of flutes, he has a web site where you can view them at: www.originalflutes.com. His music and videos are posted at: www.soundcloud.com/mloberlin and www.youtube.com/MichaelLynnFlute.

One of the most expressive ornaments available for the Baroque recorder, Baroque flute and other Baroque wind instruments is flattement. It is also known as "finger vibrato," and was an important ornament from at least the 17th century through the 19th. It was very popular in the heyday of the Baroque recorder.

Like other ornaments, its use and performance practice changed over time—we will concern ourselves with the period of 1690-1750. The most detailed early descriptions come from Jacques Martin Hotteterre's *Principes de la Flute Traversiere, ou Flute d'Allemagne* (1707). Flattement is discussed in treatises from England, France and Germany throughout the 18th century and into the 19th century. In other words, it was an ornament in common use.

The flattement is the only type of wind instrument vibrato documented in our study period. There are no examples of breath vibrato—some references to flattement indicate to me that they didn't use breath vibrato at all.

One of the reasons people are not likely to know about flattement is that it has no modern cognate, except perhaps in contemporary music. It is not like modern vibrato, which is usually used as a part of tone production. Well into the 19th century, vibrato was added to individual notes, not part of the basic sound, even when breath vibrato came into fashion.

How does flattement differ from a trill?

The idea of the finger vibrato is that you use a finger on the side of an open hole, usually one hole down the

This article is the third in a series of articles covering ornaments that we might expect to encounter in Baroque music for the recorder.

PART 1: "An Introduction to the Trill and Appoggiatura"

/ AR Fall 2020 First, we explored signs that Baroque composers used to indicate the appoggiatura, long trill and short trill, with examples of how these might be played in actual music of the period.

PART 2: "An Introduction to the Mordent/Battelement"

/ AR Winter 2020 Building on the first installment, the numerous symbols and names associated with the mordent were added to our musical vocabulary. In examples of music, we learned how to play the mordent and to combine its use with the appoggiatura and trill—all great ways to add a little spice to the musical experience.

instrument. This is similar to what you would do in making a trill—but your finger does not cover the entire hole. When playing a second octave C on an alto, ♯123 --- -, we would

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make the motion of a trill along the edge of the hole 4, with the tip of the finger.

The treatises often remind the player that the flattement ends with the finger up—unlike a trill, which usually ends with the finger down. This produces a vibrato with the special characteristic that it only goes down from the main note, less than a half-step variation in pitch. The main note is intended to stay perfectly in tune. In this way it is quite different from a breath vibrato that usually oscillates both above and below the note.

The connection to the trill is important, as we are told to start the flattement slowly, as we would a trill, and to speed up in a way that depends on the length of the note and the character of the movement. Hotteterre tells us, “You should observe that it is necessary to make flattement on almost all long notes, and to do them (as well as tremblement [trills] and battements [mordents], slower or quicker, according to the tempo and character of the piece.” Later sources warn against overusing the flattement.

Figuring out how much is correct is one of the reasons a source from Pierre Philidor (1681-1731) is so valuable, as he tells us exactly where he wants ornaments—and it is not on all long notes. We have already encountered this source, and will turn to it again later in this installment.

Most fingerings for flattement follow the rule of using the next hole down, but that often doesn't work well for left-hand-only notes. For those, we use a finger lower down on the recorder's body, and sometimes directly on the hole rather than just a partial covering. Using the entire hole leaves out the possibility of shaping a long note by changing the amount of the hole that is covered, as the speed and energy increases. This will be clearer as demonstrated on my video.

Play a flattement on several notes, using an alto

Let's try a few basic notes. We will start with an alto recorder's second octave C—fingering ♯123 --- -.

1. First, just play the C with a nice clear and full sound. Try to have no vibrato or shaking in your air-stream. Any breath vibrato will ruin the effect of the flattement—it is important to remind yourself of this.
2. Now we will do a fake trill down from C: finger ♯123 --- - and trill with finger 4, as if trilling on a long note. This isn't a real trill fingering, but that doesn't matter for our purposes. Just do a steady, fairly fast trill to start.
3. In the next step we will play our trill in a more stylistic fashion, by starting it slowly and speeding up. Try to spread out your speed so you put off reaching maximum velocity until you are near the end of the note.
4. Now we will execute a flattement using those same fingerings. Instead of completely covering the hole with finger 4, use the tip of your finger to cover just the edge of the hole. We want to be able to hear the pitch change, but we don't want it to sound like a different note—just a downward wavering of the pitch. Try this first without changing the speed, to find the right place for the finger. Once you can do that well, do the same thing, but start slowly and speed up as we did in step 3. Once you feel secure with this process on C, and the sound it produces, try some other notes. Start on second octave B^b, ♯123 4 - 6 -, and use finger 5 to produce the flattement. Make sure to place your finger just on the edge of the hole. Using second octave A, ♯123 45 - -, produce the flattement by moving finger 6 on the side of the G[#] hole. I'm not going to go through all the fingerings—but let's see what hap-

pens with left-hand notes. Start with a first octave D, T12- --- - . It is often difficult to use other left-hand fingers to do flattement on notes played only with the left hand, so for this D try using finger 4 to create the flattement from your right hand. In this case you can put your finger entirely on the hole rather than on the edge.

For another example, try the second octave G, -2- --- -; you could use finger 1 or 3, but either of those is difficult. A good choice is to use fingers 4 and 5, again placed on their holes. You can experiment with different fingerings to see what works best.

What happens if we want to play a low F? There is no hole below F to cover, so the solution given by Hotteterre and others is to cover all the holes and shake the end of the instrument. This creates a rather subtle effect, which is probably enhanced by the visual element. I also see this

as clear proof that no one at the time who used this particular musical language used breath vibrato. They could easily have said, “for the bottom note, you must vibrate your wind,” or some such thing—but that is not the case.

Historical references, and music with flattement notated

Quite a few treatises give fingering charts for producing flattement on the flute. On the recorder the first good description is from Hotteterre. He gives a chart for the flute, but only describes in words how to do this effect on the recorder. I often invent the fingerings as needed: in some cases, we may want a mild effect; in others, a strong one. A flattement can be very slight and soft, or it can allow you to put more stress on a particular note than virtually any other technique.

If it was so common, why do we not hear it more often? Although we

know that flattement was regularly used in the Baroque, it is not something that composers would notate except in some special cases. For instance, Hotteterre—who describes the fingerings and gives comments on how it should be used, including “on all long notes”—never notates the ornament in any of his scores.

The best example of notated flattement appears in the flute suites of Pierre Philidor (*Deuxième Oeuvre Contenant II Suites a 2 Flûtes-Traversières seul avec II autre Suites Des-sus et Basse*). He uses a long squiggle starting with a hook. *Note:* I also cited examples from Philidor’s suites in my previous articles and videos covering the trill and the mordent.

Pierre Philidor notates ornaments in his suites quite extensively—trills, appoggiatura, battement and flattement—thus giving us a wonderful source for learning how to use these



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ornaments and to phrase.

Because composers generally didn't notate flattement, we need to identify the best places to use it. Pierre Philidor published 12 suites, six for two flutes and six for flute and basso continuo. These are spread out into three books, published in 1717 and 1718. Interestingly, he notates considerably more flattement in the two books from 1718.

At right are some examples, which can help us understand where to use flattement. I have transcribed these and transposed them into the proper keys for recorder.

It is very common to find flattement on longer dotted or tied notes, which is demonstrated very clearly in the Sarabanda from *Suite 7* by Pierre Philidor (*example 1*). Here we see the half notes often being notated with a mordent or trill, and the dotted half notes with the flattement. Note that the tempo of this movement would be quite slow, so there is plenty of time to put in the flattement. In a Sarabanda such as this, the dotted half is virtually always a very important note on which one could put a slight swell.

We also commonly see flattement added to syncopated notes, as in the Allemande from the same suite by Pierre Philidor (*example 2*). These are notes we would want to stress, and the flattement helps us do that. The tempo of this excerpt is quite slow, marked *Lentement*. If the tempo were quick, it is doubtful that flattement would be used.

In the Sarabande from Pierre Philidor's *Suite 10* (*example 3*), we see something that is rare to find: a flattement on the last note. Using flattement on a final note is a good example of how the character of the flattement needs to be changed based on context. In the earlier examples, flattement is employed to stress and help shape the note in a forward-moving direction. A last note, however, is a point of rest in Baroque music, especially in a slow movement like a Sarabande. We therefore want to play the flattement placed at the end of the phrase in a manner different from our approach to the other two places in the line. I would play an opposite shape from normal: the flattement would slow down through the note, and end on the note being held without any vibration.

Adding flattement in French music where it is not notated

Armed with these examples from Pierre Philidor, let's see how we might add flattement to music in which it is not notated. One of the few early French sonatas written specifically for the recorder is the *Sonate Pour la Flûte à bec* by Anne Danican Philidor (1681-1728), a relative of Pierre who lived at almost the exact same time. It should be clear from the other examples that we should play flattement on the two half/dotted-half tied notes. We could also deploy it on other long notes. In this excerpt from a *Lentement* (*example 4*), all of the



1. **Pierre Philidor**, Sarabanda - Très proprement, from Suite 7.
2. **Pierre Philidor**, Allemande - Lentement, from Suite 7.
3. **Pierre Philidor**, Sarabande - Lentement, et très proprement, from Suite 10.
4. **Anne Danican Philidor**, Lentement, from Sonate pour la Flûte à bec.
5. **Anne Danican Philidor**, Fugue, from Sonate pour la Flûte à bec.
6. **George Frideric Handel**, Larghetto, from Sonata in F Major, Op. 1, No. 11, HWV369. All trills, flattement and phrase marks are my additions.

ornaments are in the original, except the flattement, which I added.

In this style of music, the line from the Fugue (*example 5*) is a relatively quick movement. It is unusual to add flattement in a fast movement, but there are exceptions that apply to a long note in any tempo. In this case, we see a wavy line in the notation. This isn't a "normal" notation for a flattement, but context indicates that it must be what is meant here. We have a very long note, where the composer wants us to increase the energy on the note, starting with a flattement and turning it into a trill

RESOURCES AND LINKS OF INTEREST:

- Michael Lynn's videos demonstrating this series of articles: www.youtube.com/americanrecordermag
- Previous articles in this series on ornamentation: https://americanrecorder.org/american_recorder_magazine_ex.php
- Hotteterre quote from Jacques Hotteterre le Romain, *Principles of the Flute, Recorder, and Oboe* (1707) in

- translation by David Lasocki (Praeger Publishers)
- Flute suites of Pierre Danican Philidor: [https://imslp.org/wiki/12_Suites%2C_Opp.1-3_\(Philidor%2C_Pierre_Danican\)](https://imslp.org/wiki/12_Suites%2C_Opp.1-3_(Philidor%2C_Pierre_Danican))
- Music of Anne Danican Philidor: [https://imslp.org/wiki/Premier_livre_de_pi%C3%A8ces_\(Philidor%2C_Anne_Danican\)](https://imslp.org/wiki/Premier_livre_de_pi%C3%A8ces_(Philidor%2C_Anne_Danican))

1

Musical notation for exercise 1, featuring a treble and bass clef with various ornaments and accidentals.

2

Musical notation for exercise 2, featuring a treble and bass clef with various ornaments and accidentals.

3

Musical notation for exercise 3, featuring a treble clef with various ornaments and accidentals.

4

Musical notation for exercise 4, featuring a treble clef with various ornaments and accidentals.

5

Musical notation for exercise 5, featuring a treble clef with various ornaments and accidentals.

6

Musical notation for exercise 6, featuring a treble clef with various ornaments and accidentals.

13

Musical notation for exercise 6, measure 13, featuring a treble clef with various ornaments and accidentals.

25

Musical notation for exercise 6, measure 25, featuring a treble clef with various ornaments and accidentals.

36

Musical notation for exercise 6, measure 36, featuring a treble clef with various ornaments and accidentals.

by the end—a crescendo of activity.

Adding flattement in music from England by Handel

As mentioned earlier, the flattement was not just an ornament used in France. Let's look at a familiar movement (*example 6*) from *Sonata in F Major, Op. 1, No. 11*, by G.F. Handel (1685-1759) and see if there are places where flattement might be used. The original has no ornaments, so I have added flattement, trills and also phrase markings.

Flattement used with crescendo

There is one final special technique that can be applied to flattement. This creates a crescendo, which is not possible to achieve any other way on the recorder. This technique is not described by Hotteterre in his brief remarks, but is discussed by others in many subsequent treatises.

The idea is to start the flattement with the finger just on the edge of the hole. As you increase speed, you also increase how much of the hole you cover *and* you increase your air. It is a lot to coordinate, but it makes the flattement very powerful and matches the musical idea of types of tied and dotted notes where we would normally use the ornament. This is covered in greater detail on my video.

I still remember the first time I heard flattement played by Frans Brügger, used on the Anne Danican Philidor sonata—I thought it sounded extremely strange. I was a high school student at the time. I didn't dislike it, but I also didn't really understand what it was all about.

Over the years I have learned that flattement is a uniquely expressive ornament, and how enjoyable it is to use. You may have a similar experience—as you become more familiar with it, I hope you will find it to be a valuable asset in your expressive techniques on the recorder. ❁

Music

Something old, something new

- | | | |
|-----------|-----------------------------------------------------------------------------------------|---------------------------|
| 01 | 31 Bicinien for Two Instruments by Johannes Ockeghem | ed. Johannes Geiger |
| 02 | Zwei Szenen (Two Scenes) | by Manuel Lipstein |
| 03 | Nothing is Enough! (for John Turner) | by Alan Gibbs |
| 04 | Easy Concert Pieces for Descant (Soprano) Recorder and Piano, Volumes 1, 2 and 3 | ed. Elizabeth Kretschmann |

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling.

01 **31 Bicinien for Two Instruments by Johannes Ockeghem**
edited by Johannes Geiger

Edition Walhall EW448, 2019.

Sc 35 pp. Abt. \$20.25.

www.edition-walhall.de/en/woodwind-/23-recorders/ockeghem-johannes-1420-1497-31-bicinien.html

REVIEWED BY:

Beverly R. Lomer

In this nicely presented edition, there are excerpts from a number of masses

by Johannes Ockeghem, plus several other short works. The masses from which the selections are taken include the *Missa Sine nomine*, *Missa De plus en plus*, *Missa Ecce ancilla Domini*, *Missa L'homme armè*, *Missa Ma maistresse*, *Missa Mi-mi*, *Missa prolationum* and *Missa Caput*.

Ockeghem's birth date is not certain (between 1410 and 1425 are proposed); he died in 1497, one of the most famous composers of the Franco-Flemish school of the late-15th century. Little is known of his early life. He was born in what is now

Belgium and possibly studied with Gilles Binchois. It is likely that he began his musical career as a chorister. His name first appears in the records as a singer at Notre Dame in Antwerp, then in Flanders.

He later served in the chapel of Charles I, Duke of Bourbon, and the chapel of Charles VII, King of France. In 1452 he moved to Paris and was named *Maestro di cappella* at the French court and also held a position at Notre Dame di Paris.

Ockeghem was not an especially prolific composer, but his music was expressive and in some cases involved interesting technical challenges. For example, the *Missa Cuiusvis Toni* is designed to be performed in different modes (the organization of pitches into set patterns, predating the use of scales). The *Missa prolationum* consists entirely of mensural canons. For those not familiar with the term mensural, it is the means for denoting time in Renaissance music, similar to time signatures in modern notation but often much more complex. I have played music of this type from the original notation and can attest to its challenges, as well as to the fun.

The notes to the edition are in German only, and they do not explain how two parts were extracted from what is generally a four-part repertory. However, the versions included here work well. They are clearly printed; most fit on a single page and *ficta* appear above the staff at cadences and elsewhere as needed. Bar lines are placed between the staves.

With a few exceptions, there is no text underlay. While having the words is helpful to us for phrasing, it is also common to find that text is not included in all parts in the original manuscripts.

The range is scored primarily for C instruments, but some require alto up. Those familiar with Renaissance style will not find these bicinien to be

difficult, but will consider them pleasing. The biggest challenges to lower intermediate players will be interpreting time meters such as 3/1. Also the offsets between parts can be tricky to keep track of.

Ockeghem is famous for the beauty of his music, and these arrangements for two live up to that reputation. ✨

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on the transcription of the *Symphonia* of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. She teaches recorder and plays with several local ensembles. Previously, she taught Women's and Gender Studies and Music and Gender courses at Florida Atlantic University. In addition to reviewing music and books for *AR*, she occasionally writes features, including an article on madrigals in the [Fall 2018 American Recorder](#) and an extensive article on articulation in the [Fall 2020 American Recorder](#).

02

Zwei Szenen

by Manuel Lipstein

Bass/soprano. Edition Walhall EW1096, 2019. 5 pp. Abt. \$10.80.
www.edition-walhall.de/en/woodwind-/37-recorders.html

REVIEWED BY:

Victor Eijkhout

The composition *Zwei Szenen* (Two Scenes) is not only written in the 21st century, but the composer Manuel Lipstein (born 2001) himself dates from just after the turn of the millennium. Moreover, this piece has already won an award and was used as the compulsory material in a competition.

So what does a thoroughly modern recorder solo look like?

The first scene is a slow movement for bass recorder, followed by a fast scene for soprano. Compositionally, the first movement is based on a very simple motive, built on the interval of a fourth, with the middle of the movement dominated by lyrical chromatic passages.

The second movement is also initially based on intervallic motives, both a fourth and seventh. This movement has quite a few changes of tempo that require careful preparation. What puzzled me most is that this lively movement, with many jumps and staccato articulations, still needs to convey a “carefree stroll,” according to the composer's notes. It should be played with *geheimnisvol* (“mysterious”) character.

The score has plenty of articulations and dynamics indicated, which according to the composer's notes need to be executed both “very carefully and precisely” and “within the scope of the instrumental possibilities.” In other words, the composer asks quite a bit from the performer—and if some things are not fully realizable, at least the intent is clear. The requested articulations include an occasional vibrato as well as flutter-tonguing. An extra copy of the final page is included to prevent an awkward page turn.

I found this a highly enjoyable, fresh-sounding composition of high intermediate level. The investment in study required of the performer will certainly pay off for performer and audience alike. ✨

Victor Eijkhout resides in Austin, TX, where he plays recorder in the early music ensemble The Austin Troubadours. The multi-instrumentalist and composer has two titles in the *Members' Library* Editions. His other compositions can be found at <https://victorflute.com> or

<http://imslp.org/wiki/>

Category: [Eijkhout, Victor](#) and you can support his work through www.patreon.com/FluteCore.

03

Nothing is Enough!

(for John Turner)

by Alan Gibbs

Alto solo. Peacock Press Contemporary Recorder Series PJT180. 3 pp.

Abt. \$5.50.

www.recordermail.co.uk/acatalog/Unaccompanied_Solo_Treble.html

REVIEWED BY:

Victor Eijkhout

Alan Gibbs's *Nothing is Enough* derives its title from a poem by Laurence Binyon, included in the score, which the composer asks to be read aloud before performance. This composition was written in 2012-13 for John Turner's 70th birthday—but, as contemporary music goes, it feels older than that. For one, it is entirely written in 4/4 time—and, for the first two pages, predominantly in quarter and eighth notes.

While it's certainly not tonal, the idiom certainly doesn't feel random, as a 12-tone piece would: one can often point at a whole measure and say what key it is in. Of course, then the next measure may be in a different key.

In all, I'm reminded a little of German composers Hans Ulrich Staeps (1909–88) or Harald Genzmer (1909–2007, whose students included British composer John McCabe—often associated with recorderist John Turner). A few notes of flutter-tonguing are the only other modernist elements asked of the alto soloist. Thus, any challenges in performing this work are of classical technique, not of interpreting obscure notations—but technical challenges do abound!

The piece is marked *Vivace* with no

explicit tempo marking given. Determining a performance tempo is not trivial, since the third page is considerably harder than the first two, raising the level of difficulty from high intermediate to something approaching “bravura” level. Alternatively, one could choose a slower tempo, but that drains the first two pages of their excitement.

This then is a piece for a high intermediate player at least. Given the right tempo, it is a lively piece that doesn't outstay its welcome—it's just enough! ❁

04

Easy Concert Pieces for Descant (Soprano) Recorder and Piano, Volumes 1, 2 and 3

edited by Elizabeth Kretschmann

Schott ED23043 (Vol. 1), ED23044 (Vol. 2), ED23162 (Vol. 3), all 2020. Soprano, piano with CD. Sc 35-38 pp, pts 16 pp ea, plus CD in each volume. \$19.99 ea.

<https://en.schott-music.com/shop/easy-concert-pieces-no376119.html>

REVIEWED BY:

Valerie Hess

The three volumes in this set are designed to give the soprano recorder player a wide variety of pieces. The piano accompaniment is included with each printed score, but there is also a CD in each volume that gives the full performance and an accompaniment-only play-along version for each piece in that particular volume. The last track on each CD is a tuning track so you can tune to the electronic accompaniment.

In the introduction, the pieces are classified as “easy to intermediate.” Spanning a range of 600 years, the pieces are “particularly suitable for playing at auditions, competitions and

examinations. Pieces are grouped in increasing order of difficulty” in each of the three volumes.

The pieces are presented in chronological order within each volume, beginning with Renaissance and moving up through more modern music. Volume 1 has 30 pieces, volume 2 has 24 pieces, and volume 3 has 21. Composers range from known to less-familiar or unknown, throughout that spectrum of Renaissance through modern composition.

Emphasizing the tutorial aspect of these volumes, Kretschmann indicates that “Book 1 contains short and easily manageable pieces,” with a range from c' to e" including f# and b'. Rhythms are kept simple.

Some of the pieces have a very limited range, so this first book can be used as a source of repertory very soon after starting recorder lessons.

Volume 2 extends the range of notes to a" and includes a few more black-key notes. Pieces are rhythmically more complex and slightly more demanding with regard to fingering technique and melodic expression than the pieces in the first book.

Volume 3 finally includes pieces using the whole recorder range. Longer pieces allow for “more detailed musical phrasing with scope for individual interpretation and expression.” All three volumes would be a good addition to a teacher's studio or to the library of someone looking to build skill and learning to play with keyboard accompaniment. During these days of Zoom lessons and social distancing, I find volumes such as these very useful. ❁

Valerie E. Hess is an organist, harpsichordist and recorder player. In addition to music, she also writes and teaches on issues related to spiritual formation. She can be reached at hess.valerie@gmail.com.

Recording

Recollecting the Colors of New Music: Recordings by Ute Schleich and John Turner

-
- 01** **Colors of Minimal Music: Ute Schleich gives vigor to recent pieces from the minimalist genre.**
-
- 02** **Malcolm Lipkin RECOLLECTIONS: Chamber works, including several for recorder performed by John Turner.**
-
- 03** **David Ellis: Chamber Music and Songs More examples of music composed by a member of the Manchester Group, played by John Turner.**
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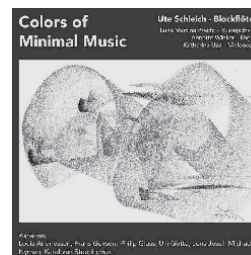


REVIEWED BY: TOM BICKLEY

American Recorder Recording Reviews Editor Tom Bickley is a recorder player/composer/teacher in Berkeley, CA. He grew up in Houston, TX; studied in Washington, D.C. (recorder with Scott Reiss, musicology with Ruth Steiner, and listening/composition with Pauline Oliveros); and came to California as a composer-in-residence at Mills College.

A frequent workshop faculty member and leader at chapter meetings, he teaches recorder at the Bay Area Center for Waldorf Teacher Training; Deep Listening for Rensselaer Polytechnic Institute; and is on the faculty as Performing Arts Librarian at California State University East Bay. He performs with Three Trapped Tigers (with recorder player David Barnett), Gusty Winds May Exist (with shakuhachi player Nancy Beckman) and directs the Cornelius Cardew Choir.

His work can be heard at <https://soundcloud.com/tom-bickley>, and is available on CD on Koberecs, Quarterstick and Metatron Press. Visit his web site at <https://tigergarage.org>.



01

Colors of Minimal Music.

This recording, along with Sarah Jeffery's *Constellations: Minimal Music for Recorders*, showcases a virtuosa recorder player approaching a diverse range of minimalist music. The 11 pieces on Ute Schleich's disc include the rhythmic vigor of Philip Glass, both in that composer's *Arabesque in Memoriam* (1988) and in Karel van Steenhoven's *Glass (for Philip Glass)*, and go significantly beyond that stereotyped sound.

Just a Song, for Michael Nyman by Karel van Steenhoven (of the former Amsterdam Loeki Stardust Quartet) is, along with his piece *Glass*, a part of the set of his seven *Minimal Preludes* (2010). *Just a Song* is the somewhat relaxed opening track of this disc.

Ulli Götte's *Images* (2012, recorder, singing bells and gongs) employs spacious pauses and sustained sounds that change color/character over their duration. Schleich and percussionist Luna Martina Pracht create a compelling contemplative soundscape.

In three movements, Götte's work *dialogue* (2016, recorder and cello) has a more active affect via driving rhythmic figures and polyphonic interplay. Two other duo works appear on this disc: Jens Josef's *Duetтино* (2017/18, recorder and bassoon), and Louis Andriessen's *Ende* (1981, soloist playing two recorders)—a fitting means to bring the disc to a close with intense humor and very active energy.

Glass's *Arabesque* (solo flute, often adapted for other instruments) and

Nyman's *Yamamoto Perpetuo Nr. 1 and 3* (1993, strings) are skillfully transformed for recorder. The presence here of work by Nyman is particularly appropriate, as he is the writer often credited with first applying the term "minimalism" to music. Schleich's handling of the very high notes in *Arabesque* is quite impressive.

It's a pleasure to encounter Belgian composer Frans Geysen (championed by the former Flanders Recorder Quartet), whose unique approach to minimalism is represented by two movements from his *City of Smile* (2001, solo dance accompanied by recorder player). The movements, "Hin und Her" (To and Fro) and "Signals" entrain the listener in repetitive patterns and shifting tempos.

In the CD notes, Schleich writes engagingly of the pieces, her processes, and these recordings. I have had access to the m4a audio files rather than to the CD itself, and the sound in these files is quite good. I'm very glad to see that these recordings are available in Bandcamp because of the variety of format and the very reasonable pricing. Schleich has done a great service by both her engagement with minimalist music (via the International Minimal Music Festival) and her recording of this repertory—music that combines visceral and intellectual content. I recommend this recording very highly. ✨

FOR MORE INFORMATION:

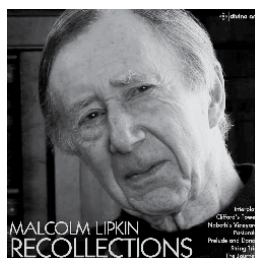
Ute Schleich, recorders; Luna Martina Pracht, singing bells; Katharina Uzal, violoncello; Annette Winker, bassoon. 2020, 1 CD, 62:00. conditura records. www.cec-music.de/projects/ute-schleich. <https://conditura.bandcamp.com/album/ute-schleich-colors-of-minimal-music> (full album, stream for free; download as mp3, FLAC, ALAC, AAC, Ogg Vorbis, WAV, AIFF formats), abt. \$11.75; CD abt. \$18.12; stream via Spotify, Apple

Music, Amazon Music, etc.

Booklet (pdf) plus information, www.musik-und-atem.de/en/cds/colors-of-minimal-music, www.musik-und-atem.de/en.

Constellations (Samsung SAMCD044), reviewed in AR Spring 2019, <https://americanrecorder.org/docs/ARspring19body.pdf>.

The Recorder Music of Frans Geysen, <https://americanrecorder.org/docs/ARsep04body.pdf>



02

Malcolm Lipkin

RECOLLECTIONS: Chamber works

Thanks to the efforts of our UK colleague and friend John Turner, listeners around the world have the opportunity to get to know music of excellent British composers who work outside of the global limelight. One such example is Malcolm Lipkin (1932-2017), whose works spanning 1964 to 2016 are presented here via new and older recordings.

It is a great benefit for our recorder community to hear three of Lipkin's compositions for our instruments, in the context of other of his chamber works. While all the music is compelling, Turner's performance in the pieces for recorder merits close attention.

Interplay (1976) was commissioned and premiered by legendary recorderist Carl Dolmetsch with gambist Marguerite Dolmetsch, harpsichordist Joseph Saxby, and percussionist James Blades. Carl Dolmetsch and Blades

are figures of great importance in the development of early music performance in the 20th century. *Interplay*, in its conversational exchange of motives and gestures and shifts in mood, lives up to its title.

Commissioned by Turner, Lipkin's *Naboth's Vineyard* (1982) portrays the dramatic biblical tale of Naboth, King Ahab, Jezebel and Elijah (1 Kings 21). Alto, tenor and bass recorders, cello, and harpsichord portray the characters over five emotionally powerful movements.

The Journey (2016, solo recorder) was composed as a tribute to British composer John McCabe (1939-2015), and movingly portrays the journey of life.

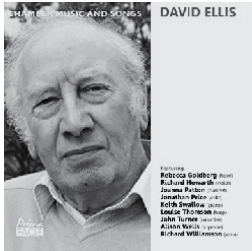
Program notes by Andrew Burn enhance the listening experience. The mastering on this disc is marvelous, especially given that the recording sessions were from 1984, 2017 and 2019. For greatest satisfaction, I suggest the highest quality audio available, which is the HD 24-bit downloads, but the CD sound is very good. ✨

FOR MORE INFORMATION:

John Turner, recorder; Nicholas Trygstad, cello; Janet Simpson, harpsichord, piano; David Corkhill, percussion. The Nash Ensemble. 2020, 1 CD 83:46. Divine Art dda25202. <https://divineartrecords.com/recording/malcolm-lipkin-recollections>. CD \$17+S&H; downloads: HD24-bit \$20.29; FLAC 16-bit/44k \$14.99; mp3 320 kbps \$12.49; <https://smile.amazon.com>, CD \$17.99; iTunes mp3 download \$9.99, includes digital booklet. Stream via Apple Music, Spotify, etc. Booklet (pdf) available at <https://d2ajug1vehh95s.cloudfront.net/25202booklet.pdf>.

The role of Carl Dolmetsch, described by Walter van Hauwe in an interview by Sarah Jeffery, Team Recorder Pro-

Files, November 19, 2020,
<https://youtu.be/GIb9sHhRVKI?t=1131>.
 Review of *A Garland for John
 McCabe*, https://americanrecorder.org/docs/AR_Fall19_body.pdf
 Malcolm Lipkin,
www.malcolmlipkin.org



03

David Ellis:

Chamber music and songs

Thanks again to John Turner for another collection, this time works of David Ellis (born 1933). The musical idiom fits with that of Malcolm Lipkin, and I find it interesting that Ellis was a part of the New Music Manchester Group (along with Alexander Goehr, Peter Maxwell Davies, Harrison Birtwhistle and others). That group had a great role in expanding British music in the mid-20th century beyond the narrower confines of pastoral aesthetics. Lest that raise concerns that this disc is filled with rambunctious dissonances, I assure readers that here they will find beautiful melodic lines, elegant timbral combinations and emotionally engaging sounds.

Nine works are presented over the course of 23 tracks. Five of these pieces are for recorder; those span the years 1971-2006. Ellis's *Fipple-Baguette: Three Encores for solo recorder* (1976) ends with the charming surprise of the performer exiting the stage while playing. In the *Concerto Corto e Dolce* (2006), three movements offer a series of lovely inter-

actions of the sounds of the bowed string (viola), plucked string (harp), and wind (recorder); the recorder seems to take a connecting role between the other instruments' lines and colors.

In the *Divertimento Elegiaco (In memoriam Ida Carroll)* (1996, recorder, harpsichord and cello), the composer draws on the colors in the trio sonata repertory—augmented with different voices of the recorder. A Medieval bell sounds near the end, then returns in the aptly titled *Little Cantata* (1998, soprano voice and recorder); text by the composer honoree composer Sir John Manduell.

William Blake's words are the core of the song *An Image of Truth* (1971/2, soprano, recorder and piano). In this recording, soprano Alison Wells and Turner make a splendid sonic blend.

This disc includes material recorded in both 1998 and 2008, again skillfully mastered into uniformly engaging stereo sound. Program notes by Ellis and Turner provide helpful insights. This is a collection of attractive, approachable music. I prefer the CD sound, but strongly urge your enjoyment of whatever format you choose. ✨

FOR MORE INFORMATION:

John Turner, recorder; Rebecca Goldberg, horn; Richard Howarth, violin; Joanna Patton, clarinet; Jonathan Price, cello; Keith Swallow, piano; Louise Thomson, harp; Alison Wells, soprano; Richard Williamson, viola. 2020, 1 CD, 65:00. Primafacie PFC138. https://primafacie.ascrecords.com/chamber_music_songs.html, CD *abt.* \$17; www.prestomusic.com/classical/products/8813405--david-ellis-chamber-music-and-songs, CD \$14.50; downloads: mp3 \$9, FLAC \$11.25; <https://smile.Amazon.com>, CD \$16.19, mp3 download \$8.99; iTunes mp3 downloads \$8.99. Stream via Apple Music, Spotify, etc.

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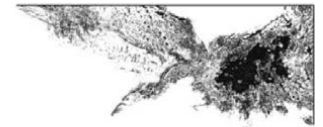
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AMERICAN RECORDER (ISSN 0003-0724) is published 4 times a year, Feb. (Spring), May (Summer), Aug. (Fall), Nov. (Winter). by American Recorder Society, Inc., 3205 Halcott Ln, Charlotte, NC 28269-9709. Application to Mail at Periodicals Postage Prices at Charlotte, NC, and additional mailing offices. POSTMASTER: Send address changes to American Recorder Society, PO Box 480054, Charlotte, NC 28269-5300. TEL: 704-509-1422 | TOLLFREE: 1-844-509-1422 | FAX: 866-773-1538 ARS.Recorder@AmericanRecorder.org | <https://AmericanRecorder.org> Copyright©2021 American Recorder Society, Inc.

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