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FALL 2020

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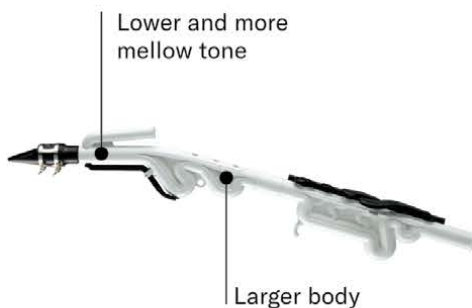
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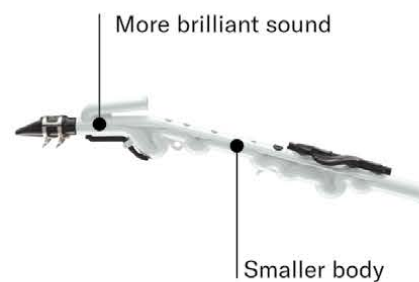
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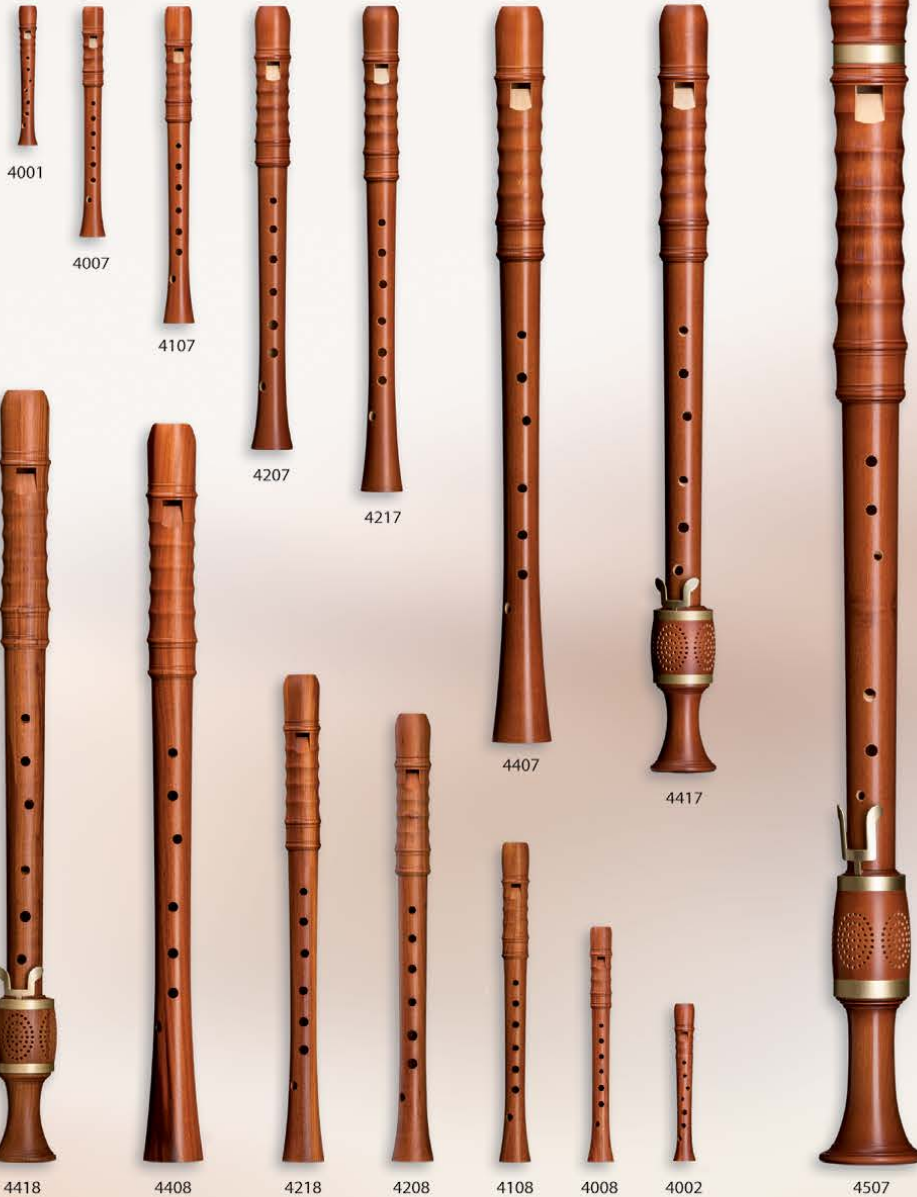


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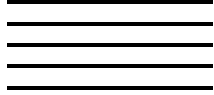
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An excerpt from Windkanal 2018–1  
**»Rendezvous with Kynseker«**  
 An approach to his recorders and their importance by Nik Tarasov.  
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# EDITOR'S NOTE



My 1966 copy of *On Playing the Flute* by J.J. Quantz is dog-eared and has a number of sticky tabs hanging out, showing my years of referring to its ideas; the binding is releasing the pages consulted most often. After reading the articles in this issue, you may discover why and find your own copy.

This isn't a typical *AR* issue. With few events taking place, and thus not much news in Tidings, it gives us the opportunity to run an entire large article on **articulation** in one issue, plus a shorter one on madrigals—with the authors outlining historical guidelines (like Quantz) and living sources, then providing **music demonstrating ways you can apply articulation** on your own (page 9).

Quantz also makes a brief appearance in the first of a series of **Education pieces on ornamentation**. In this issue (page 38), **Michael Lynn** covers the **appoggiatura and trill**, with the promise of more information to come on other ornaments.

A brief Tidings department gives ideas, old and new, about music played safely at a distance: **Thomas Mace's "Musick-Room"** (page 6) and current studies like the **Aulos research on aerosols produced by recorders** (page 5). Education Editor Mary Halverson Waldo outlines practice strategies to try at home: **forming a habit** (page 8).

Once again, I hope that you all are well.

Gail Nickless

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VOLUME LXI, NUMBER 3

FALL 2020

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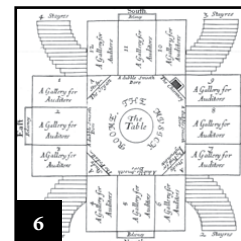
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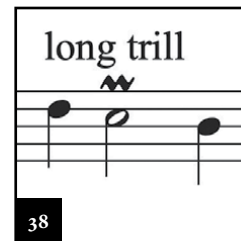
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Please contact the ARS office  
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# PRESIDENT'S MESSAGE



Greetings from David Podeschi, ARS President  
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My Summer message was written just before COVID-19 lockdowns started. Not knowing where we'd be when the Summer *AR* came out, I simply talked about the joy one can find playing alone. Five months in, I can look both backward and forward.

As our new reality materialized, the amazing ARS Board and volunteer committee members took action. Their foremost idea, with immediate implementation by fundraising chair **Barbara Prescott**, was to dedicate our spring fund drive as a **Recorder Artists Relief Fund**. (See page 5 for an update.)

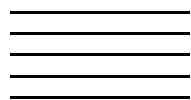
The ARS also decided it could offer **online beginner recorder lessons**, a frequent request. A pilot Zoom beginner lesson, hosted by Board member **Jennifer Carpenter**, filled up as soon as it was announced. We have expanded this project, adding August beginner sessions taught by **Lisette Kielson** and **Anne Timberlake**, with others to come.

The Board also realized the need to supplement the Summer *Members' Library Edition*, long in the planning, with music that members could play on their own or with a friend. Taking advantage of the Board's fortuitous knowledge of member professional **Jamie Allen's** canonic duets, *AR* editor **Gail Nickless** worked them into the Summer *ARS Newsletter*. Music editor **Glen Shannon** also sprang into action, garnering composer playalongs and even recording playalongs himself—for Allen's duets, the Summer *Members' Library*, and Suzanne Angevine's duet in our Katz series (*all on the ARS web site*).

I want to recognize the foresight of a previous Board executive committee—**Laura Kuhlman**, **Cynthia Shelmerdine** and **Tony Griffiths**—who hired our wonderful administrative director, **Susan Burns**, who actually does most of the work! Finally, **Jennifer Carpenter** and **James Chaudoir** finish their Board terms on August 31; we will miss them and their contributions enormously, and hope they will continue as non-Board volunteers. I feel so proud of our Board and other volunteers for their dedication and wonderful work. I know they will continue to find new and innovative ways to support our community.

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# TIDINGS



*Music during a COVID-19 pandemic;  
scientific research and an historical solution*

## *The Summer of COVID-19*

Following a few false reopenings, after which worldwide cases topped 20 million, musicians and others settled into habits of the pandemic. To stay connected, many of us have witnessed an online master class, or attended a live-streamed concert, or participated in a workshop/seminar/lesson on Zoom—some listed on the ARS web site at <https://americanrecorder.org/playitsafe> and in the *Playing It Safe: Social Distancing for Recorder Players* newsletters sent out twice each month (please let the ARS know of events to list).

Studies were launched to measure aerosols produced when playing the

recorder or other winds (such as the one at right by Aulos, with a cleaning manual at [www.aulos.jp/en/topics/pdf/AULOS\\_MaintenanceManual.pdf](http://www.aulos.jp/en/topics/pdf/AULOS_MaintenanceManual.pdf); and others like <https://source.colostate.edu/enter-cautiously-csu-study-looks-at-how-the-performing-arts-can-return-in-a-healthy-manner-during-covid-19-pandemic>).

Time is needed to get answers from this targeted research. At [www.wired.com/story/the-science-behind-orchestras-careful-covid-comeback](http://www.wired.com/story/the-science-behind-orchestras-careful-covid-comeback), a description of the Berlin Philharmonic's return gave a window into European efforts (ironically building on data from a 2011 examination of the *vuvuzela* at soccer matches).

A significant study by a performing arts coalition concerned with school music (headed by NAFME, the **National Association for Music Education**), but with implications for any musical group, is gradually releasing data at [www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study](http://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study). Preliminary data for specific instruments are discussed in an hour-long video at [www.youtube.com/watch?v=u8JgK-vA8Qc](http://www.youtube.com/watch?v=u8JgK-vA8Qc).

Other studies ([www.aarp.org/health/brain-health/info-2020/music-brain-health.html](http://www.aarp.org/health/brain-health/info-2020/music-brain-health.html)) give hope that **those of us who make music**, even on our own, have a **secret weapon to stay positive**. Check the ARS web site for events open to anyone, especially as ARS chapter activities start up. We're all in this together.



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## Aulos makes videos of recorder emissions

The manufacturer of Aulos recorders reports a study of droplets emitted by recorders, and suggests performance and cleaning practices ([www.aulos.jp/en/topics/topics\\_20200527.html](http://www.aulos.jp/en/topics/topics_20200527.html)). Videos taken with a dark background show large drops (“splashes”) as they travel from the recorder windway.

A few splashes are emitted during normal playing, some due to a gap between the mouth and recorder, and many during “windway drainage” (blowing out liquid). The drops fly just above the fingerholes and zip out of view beyond the end of the instrument.

I cannot measure drop speeds from the videos, but can measure volume flow through a recorder and the dimensions of the windway. For normal playing of SAT plastic (in my case, Yamaha) recorders, the speed of air leaving the windway ranges between **20 and 30 mph**. (The flow when clearing a windway is about five times greater). Drops from coughs have speeds up to 50 mph. We once believed that large drops are the virus carriers. Such drops fall rapidly and masks might block them. Have we missed anything?

For the last video (*screenshot at top right*) the player filled his mouth with a mist of olive oil. The flow from the windway is visible, although individual mist droplets are not. A jet stream of air just above the instrument carries the large droplets. A much larger, swirling cloud of mist rises far above the windway and drifts away from the player.

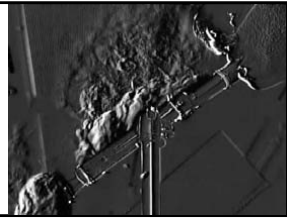
Mists of tiny drops (**aerosols**) become airborne; persist for minutes; and drift with air flow. Experts now claim that **aerosols can carry the virus long distances and cause infections**.

Recorder players (without masks) talk, chuff, blow out airways, cough and sneeze. Very few fill their mouths with oily mist! Try an internet search, “does normal breathing produce aerosols?” The short answer is *yes*, and recorders launch these aerosols as they do oil

mist. Researchers have begun to measure aerosols generated by musicians. Try an internet search on “music aerosols” for recent results.

Recorder players are clearly of superior intellect. They assess risk based on current information. With this COVID-19 crisis, there are still unknowns. My choices can cause risk to others. Most of my fellow players are even older than I am! If you do practice in small groups, play *Misty* for me.

**Screenshot of Aulos “splash” video #18, with recorder projecting aerosols upward into a cloud (mouthpiece at top right, bell at lower left)**



*John Geobegan publishes recorder sheet music ([www.jgigsheetmusic.com](http://www.jgigsheetmusic.com)). He has played recorders for nearly 40 years and viols for more than a decade. After moving to Colorado to work for a startup company making small optical disks and drives, as “Doctor Dirt” he contaminated disks with fine dust, room dirt, cigarette smoke and oil mists, then measured resulting data losses. He experiments with flutes, a psaltery, and other musical instruments.*

## RECORDER ARTIST RELIEF FUND DONATIONS

You are the most wonderful recorder community! Thanks to your generous gifts, the **Recorder Artist Relief Fund** has raised **\$40,000**, to which the ARS has added **\$10,000**. From April 30-July 15, the following donations were received. For more information, visit <https://americanrecorder.org/relief>.

What have you accomplished? Twenty-two recorder professionals and teachers have received grants, and are so grateful to you. Because of you, we have hired teachers to offer **free online beginner classes for new players**. The first class was fully enrolled within a day of being offered. There are more classes to come, so let your friends know that it is a great way to get started learning to play the recorder. And thanks to your generosity, the ARS will pay professionals to create technique tip videos to use on the ARS web site and YouTube channel. All of these exciting developments are detailed in the bimonthly *Playing It Safe!* ARS e-mail, listing online events, learning opportunities and news. Don't miss out on hearing what you have made possible. Thank you for your support!

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# A Suggestion from the Past

By Benjamin Dunham, Marion, MA

We have all been thinking about the future of live small ensemble performance, once we have weathered this awful virus storm and are able to resume concert activity. One of the concerns: **how to make the public feel comfortable in showing up**, as they rub shoulders with a group of similarly enlightened musical connoisseurs. Just because you love early music is no guarantee that you aren't a carrier!

My thoughts drifted back to my early days studying musicology at Boston (MA) University, when I read about a novel idea for a concert hall designed by **Thomas Mace**. Mace's "Musick-Roome," diagrammed and described on a few pages in his *Musick's Monument* (1676), seems to point the way to achieving separation and distancing in a live performance venue.

In it, Mace describes a central-domed performing area surrounded by 12 listening rooms of different sizes (*see diagram on facing page*). In these rooms, which are entered by separate sets of stairs, listeners would be able to enjoy the singing and playing through tapered sound passages without any contact with or distractions from the listeners in the adjoining rooms. Basically, Mace figured out how to build an audience out of multiple intimate-but-distinct dinner parties. His plan calls for rectangular rooms, but it is easy to see how the same concept could be adapted to a circular central performing area, with compartments radiating outward like pizza slices.

In the right circumstances, any open space—like a gymnasium, parish hall or art gallery—could accommodate a system of portable partitions, open to the ceiling (better acoustics than Mace's for some repertoire?), but

---

**Mace's "Musick-Roome,"  
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 described on a few pages  
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 (1676), seems to point the  
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 and distancing in a live  
 performance venue.**

---

of course separating each group of listeners from the others. The compartments could be adjusted from slivers to larger wedges, depending on the size of a group. This might range from a couple to a family to a board of trustees, etc., as long as the members of each group are comfortable with their prior sheltering, testing and protective gear.

Tickets are sold online and entrance is done from multiple available doors and exits, with proper distancing—group sales only!

Mace pointed out the advantages of having the listeners in separate compartments, since when the performers are "Free from Company, all Inconveniences of Talking, Crowding, Sweating, and Blustering, etc., are taken away." You can see how those advantages would apply to a situation where contagion is the main concern.

The size of Mace's design, he estimates, might hold "200 Persons very well, without Crowding; which Thing alone, having such convenient Distinct Reception, for Persons of Different Qualities, must needs be accounted a Great Conveniency..." If you think Mace was taking an elitist position, you are right—but, among the other

advantages of an arrangement of radiating compartments, Mace mentions, "the Musick will bee Equal to all alike."

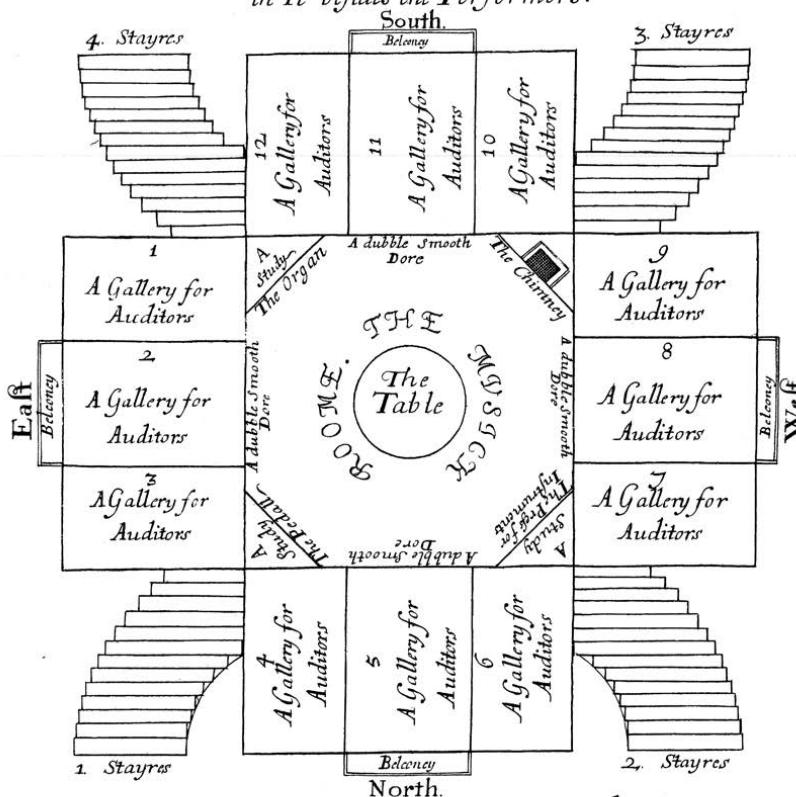
Sounding a bit like a tweet from the White House, Mace pats himself on the back: "It cannot be easily Imagin'd, what a Wonderful Advantage such a Contrivance must needs be, for the Exact and Distinct Hearing of Musick; without a doubt far beyond all that ever has yet been used."

Of course the devil is always in the details, and further study—perhaps involving office planners, set designers, acousticians, and publicity and ticketing gurus—would have to be done. But I don't doubt that some art museum with available movable partitions or an open-floor Sunday school room with dividers might be able to set up a concert space, allowing for distancing and separation in the way Thomas Mace once envisioned. We should give it a try.

The full book by Thomas Mace is available for free at [https://imslp.org/wiki/Musick's\\_Monument\\_\(Mace%2C\\_Thomas\)](https://imslp.org/wiki/Musick's_Monument_(Mace%2C_Thomas)). A major treatise on the performance of music, it can be downloaded in three parts that cover psalmody, the lute and the viol.

Benjamin Dunham is the former editor of American Recorder and Early Music America magazines.

*The Description  
Of a Musick-Room, Uniforme  
With Conveniency for Severall Sorts of  
Auditors, Severally plac'd in 12  
Distinct Roomes; besides the Musick-Room, w<sup>ch</sup> would have none  
in It besides the Performers.*



*Supposing the Room to be six Yards Square  
The 12 Galleries would be 3 yards long, and  
Better; The 4 Middle Galleries Somthing  
Broader then the Rest, as Here they are.*

**Music** that moves the *body* . . .  
Taught in a way that moves the *soul*.

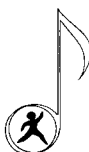
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## Technique Tip

### Make It a Habit

Technique tips are helpful, especially if we get around to using them. Have you ever wondered what it would take to get into a rhythm of playing the recorder every day? Or if you do practice regularly, what it would take to have a reliable system for leveraging improvement in your technique?

The benefits of regular, even short, practice sessions are huge—but for long term commitment, progress can require more than just an intention. Willpower alone is not always enough to make it happen.

Here's where a system for behavior change can come into play, and one way to succeed is by **building a new habit**. If you know what outcome you ultimately want, you just need to train the behaviors that will lead to the **automaticity** of that desired outcome. There are many approaches to the subject of habit formation, and it's only possible to skim the surface in this brief column. The thoughts here are just a sampling.

---

**A cue or a trigger is needed. This is extremely important! Find an already well-established habit ... and it will become the trigger.**



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- *Forget about big and start with small.* The habit you want to create or improve upon can start with something tiny. Put a time boundary on it, or start with a limited number of repetitions. It can take a few seconds to five minutes. One example would be to play just a short series of beautiful sounds, octaves, or a beloved melody. Another example would be in the method book, *Advanced Recorder Technique, Volume 1: Finger and tongue technique*, by Gudrun Heyens and Peter Bowman. It takes about five minutes to play a single round of scales and arpeggios, plus scale patterns in thirds, in any given key signature (major and relative minor). Of course, once you get started on the activity, you can always add to it. One round may lead to another round.
- *Change your physical environment.* Keep your current scores open on a stand, and put your recorders within easy reach. Choose a location that allows for quiet and focus: no interruptions. Don't forget to feed your soul with your favorite recorded music as an inspiration.
- *Change your social environment.* Choose practice times that won't conflict with other activities on your schedule and in your household. Be grateful if you live with someone who supports and values your desire for daily practicing. Find a person of like mind with whom to practice and/or check in, even remotely.
- *Motivation:* you really have to *want to develop some kind of behavior change*.
- *Ability: basic skills* are needed, even as a beginner. If you want to learn a totally new skill, that's a different project.
- *A cue or trigger* is needed. This is extremely important! Find an already well-established habit in your daily routine, to which your new habit will become attached, and it will become the trigger. For example, drink a glass of water, play the recorder. The new habit will always *follow* the trigger. How many times throughout the day do you want to run this new habit? Choose a trigger that will align with your plan. One practice session per day will follow one carefully chosen cue.

If improvement of a performance technique is your desired outcome, focus on one particular skill, such as optimal alignment in posture (which makes all the difference for good breathing and sound). And the cue? At the beginning of every musical phrase, do a mindful re-set of your alignment, and then proceed with the next phrase. Think of how many times this re-set will be repeated in one sonata movement by G.F. Handel.

Be patient, and don't forget to celebrate every small step forward with your new habit.

Mary Hakverson Waldo ([Mhalvwald0912@gmail.com](mailto:Mhalvwald0912@gmail.com)) is Education Editor for AR. She coaches ensembles and teaches students aged 3 to 93 and is a Recorder Teacher Trainer with the Suzuki Association of the Americas and European Suzuki Association.

#### **Resources for more information (available in multiple formats)**

Clear, James. *Atomic Habits: An Easy & Proven Way to Build Good Habits & Break Bad Ones*. Avery, 2018.

Fogg, B.J. *Tiny Habits: The Small Changes That Change Everything*. Houghton Mifflin Harcourt, 2019.

Scott, S.J. *Habit Stacking: 127 Small Changes to Improve Your Health, Wealth, and Happiness*. Oldtown Publishing, 2nd edition, 2017.

# Giving Voice to Music: *The Art of Articulation*

***The tongue is the means by which we give animation to the execution of the notes upon the flute.... It is the ... (tongue) which must animate the expression of the passions in pieces of every sort, whatever they may be: sublime or melancholy, gay or pleasing.—J.J. Quantz, On Playing the Flute***

The tongue, says Quantz, is essential for articulation, which distinguishes one performer from another and is the means by which the “passions” or sentiments embodied within a musical work are effectively expressed. In the Renaissance and Baroque eras, the historical heyday of the recorder, the human voice was uniformly regarded as the ideal instrument—and as the model for all instrumental playing, because it was uniquely suited to bring out the sense of the words.

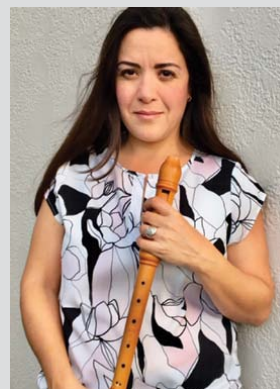
In his manual for recorder players, the *Opera Intitulata Fontegara* (1535), Silvestro Ganassi wrote, “Be it known that all musical instruments, in comparison to the human voice, are inferior to it.” He believes this is so because the voice can vary the sound “according to what it wishes to express.” For this reason, recorder players were advised that they should seek to learn from and imitate it.

By Beverly R. Lomer and María Esther Jiménez Capriles

*Beverly R. Lomer is an independent scholar and recorder player. She holds a Ph.D. in Comparative Studies, with a concentration on the intersections of gender, music and rhetoric. She is the author of Hildegard of Bingen: Music, Rhetoric and the Sacred Feminine and has contributed articles on music by early women composers to various journals and magazines. She is currently collaborating on a transcription of Hildegard’s Symphonia for the International Society of Hildegard von Bingen Studies. Her recorder interests include playing from original Medieval and Renaissance notation, and teaching. She lives in Lighthouse Point, FL, and plays with several local ensembles. Besides writing music reviews for AR, she is the author of a popular recent feature article on madrigals in the [Fall 2018 AR](#).*



*Venezuelan recorder player María Esther Jiménez Capriles began her musical studies with professor María Jonas (Ars Choralis Coeln) at the age of eight, showing early signs of musical talent and a strong enthusiasm for playing the recorder. While completing her Bachelor of Music in Instrumental Performance (1996, Instituto Universitario de Estudios Musicales in Caracas), she was a member of Venezuela’s most prestigious ensemble dedicated to the research and interpretation of ancient music, Camerata Renacentista de Caracas. With this group, she toured widely in Europe and the Americas, and recorded eight CDs; two of them, distributed by Harmonia Mundi, received praise such as the Diapason d’Or and Choc de Le Monde de la Musique (editor’s choice awards in those publications).*



*In 1999 she earned her master’s degree with academic honors at the New England Conservatory in Boston, MA. Returning to Venezuela in 2000, she began projects including teaching, the activity that gives her the most satisfaction and into which she puts much of her energy. Also that year, with María Alejandra Saturno (cello/viola da gamba) and María Mercedes Torres (clavecin), she founded La Folia Ensemble. They toured Venezuela and made recordings; in 2001 their CD, Miranda, his flute and the music with the renowned Venezuelan flutist Luis Julio Toro, received the State of Miranda’s Colombeia Award. As a soloist she has appeared with the Simón Bolívar Youth Baroque Orchestra (2013); twice with the Venezuelan Symphony Orchestra (2000, 2001); and multiple times including recording three CDs with Música Reservata, a South American ensemble dedicated to interpretation of Medieval and Renaissance music.*

*Jiménez Capriles now lives and teaches recorder privately in West Palm Beach, FL.*

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*...music on the page  
does not speak for itself.  
Rather, it must  
be brought to life  
through the conscious  
application of specific  
techniques and strategies.*

---

In *The Weapons of Rhetoric*, a modern day guide to performance that outlines the historically accepted parallels between rhetorical delivery and musical performance, Judy Tarling echoes Quantz's statement when she reminds us that the music on the page does not speak for itself. Rather, it must be brought to life through the conscious application of specific techniques and strategies, similar to the approach used in oratory.

Articulation, as Quantz advised, is one of the key factors in successful flute playing, but it is not an end in itself or a stand-alone tool. Rather, it is necessarily intertwined with other fundamental components of music: **phrasing, harmony, tempo, pitch, rhythm, style** and so forth.

Mastering its complexities is no easy task. Making sense of long passages of fast notes, arpeggios and repeated figures in the Baroque repertory; determining how to best bring out the force of specific words in a madrigal or chanson; unraveling the mysteries of contemporary works—all of these are examples requiring more than a superficial understanding of articulation and how it can work to produce specific effects and “animated” playing.

In this article, we begin with an overview of what selected historical writers of treatises have said about articulation. Next we solicit input from contemporary recorder professionals who are well known for their technical expertise. Finally, we include examples of solo music from the Baroque era and one modern work, to which we have applied articulation syllables. The focus is on the Baroque because it comprises so much of the repertory for recorder, and it also presents a number of thorny problems for interpretation and articulation.

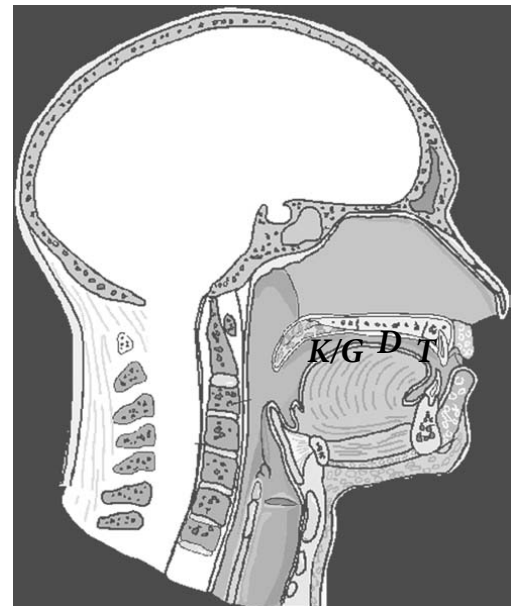
Renaissance music is represented in an accompanying brief article about articulation and the madrigal, with an example, by **Wendy Powers**.

### **Articulation: Definition and Basics**

In *The Recorder Player's Companion*, Bay Area professional recorder player and teacher **Frances Blaker** describes articulation as **the way we “make the music speak.”** Articulations are produced when various syllables are pronounced voicelessly into the recorder. These syllables are a combination of consonants and vowels, in which the **consonant determines the sharpness of the attack** and **the vowel influences tone color**.

In general, the consonant **t** is used to produce a sharp attack or to separate notes. **D, l** and **r** create a softer or *legato* effect. **T** is pronounced when the tip of the tongue strikes the palate just behind the front teeth. **D** touches the palate a bit further back and with a gentler motion. **R** is created by a rapid flip of the tongue in basically the same area as **d** and is similar in action to a rolled **r** in the Italian language.

Double tonguing is more complicated but can be divided into two basic categories: **t-k** in which the notes are separated somewhat, and **d-g** or **d-d'** that



are used for *legato* passages. The **k** and **g** of the **t-k** or **d-g** are produced at the back of the mouth and are sometimes called **guttural tonguing**. Historically, the Italians also employed **le-re** for a smooth sound.

That said, articulation syllables are also affected by such factors as the native language spoken and the physical conditions in the mouth of the player. Thus they must ultimately be individualized.

### **Historical Overview**

**Articulation** (also called tonguing) was first formally addressed in several 16th-century manuals on *diminution*, a form of ornamentation in which passages of fast notes were created and which required proper interpretation—and thus appropriate articulation. In the 17th and 18th centuries, it was incorporated into a number of comprehensive handbooks on flute performance. The treatment of articulation by **J.J. Quantz** and **J.G. Tromlitz**, in particular, is extensive and represents a broad effort to codify the application of articulation syllables to a diversity of musical situations.

Both historical and contemporary writers employ a variety of syllabic combinations depending on their native language, time period in which they lived and the purpose for which they were writing. For example, when talking about the best articulations for diminutions, Italian authors preferred softer syllables such as **le-re** because these were believed to generate a smoother effect that was closer to the human voice. Harsh syllables like **te-che** (**che** pronounced like **k**) that made for space and separation between the notes were rejected. The Italians also disliked the guttural **g** and **k**, sounds that were unpleasant to their ears, as they were accustomed to the softer rolling cadences of the Italian language.

These consonants, however, were not so distasteful to English or German speakers. It must also be noted that the pronunciations of certain consonants and vowels can vary by language, which means that an intended effect can potentially be made with more than one sound combination. For example, in an informative article on articulation in the *November 1986 American Recorder*, Scott Reiss notes that the Italian **tiri** and **tere** can be spoken as **tidi** and **tada** in English.

Though many theorists wrote about articulation, we will focus on three works by authors who are known to many modern recorder players: **Silvestro Ganassi**, **J.J. Quantz** and **Jacques-Martin Hotteterre**, with a brief summary of articulation according to a less familiar source by **J.G. Tromlitz**.

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## **Articulation**

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In her comprehensive overview of 17th- and 18th-century music practices, *Melodie als Klangrede* (reviewed in the *Fall 2019 AR*), **Ulrike Engelke** identifies the articulations favored by many notable authors of the time. Several examples include:

#### **Single tonguing:**

Johann Joachim Quantz (Germany): **ti, di**  
Johann George Tromlitz (Germany): **ta, da**  
Jean-Pierre Freillon-Ponçein, Jacques-Martin Hotteterre,  
Peter Prellieur (all from France): **tu**

#### **Short-long effect, variations with r recommended:**

Quantz: **ti-re, di-ri, ri-di**  
Hotteterre, Freillon-Ponçein, Prellieur: **tu-ru**  
John Gunn (England): **te-tee, de-dee, dee-ted**

#### **Double tonguing for rapid passages:**

Quantz: **did'll**  
Tromlitz: **tad'll**  
François Devienne (France): **dougue**  
Gunn: **tootle, diddle, teddy**

---

*Ganassi identifies  
three basic types  
of articulation.*

---

### **Opera Intitulata Fontegara**

Silvestro Ganassi (1492-c.1565) was an Italian musician and member of the Venetian government's *pifferi* (instrumental ensemble), who were the likely suppliers of music to the Doges and to the Basilica San Marco in Venice. In addition to his treatise on recorder, he wrote a manual for viol players entitled *Regola Rubertina*.

Ganassi's *Opera Intitulata Fontegara*, published in Venice in 1535, is a combination of **instructions for effective recorder playing and extensive examples of potential divisions** that would have been appropriate for the music of that period. Ganassi identifies three basic types of articulation.

**teke** – syllables that are hard and sharp

**tere** – syllables that hard and soft

**lere** – syllables that are soft and smooth

**Teke** and **lere** create opposite effects, and **tere** is a bridge between the two. The differences between the hard/sharp and soft/smooth syllables have to do with the tongue stroke. He writes in chapter 6:

*In articulating, one differentiates between the so-called direct strokes of the tongue and those that are reversed. The direct articulation of syllables is nearest the first basic form [teke], whereas the reversed syllables are hardly articulated at all, like in the third basic form [lere]. Actually in rapid repetition, the stroke of the tongue is lost and is therefore called reversed.*

Though Ganassi does not explain what is meant by reversed tonguing, Bruce Dickey and David Lasocki, in an article on recorder tonguing in *Grove Online*, speculate that it might have involved shifting the **le** from the first syllable of a pair of notes to the second (**rele**).





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*Ganassi advises the recorder player to choose the vowel that is most comfortable and that allows him to play with the utmost speed.*

---

As far as the vowels are concerned, Ganassi identifies the following combinations; though he indicates that there are others, he does not explain.

*Teke, taka, tiki, toko, tuku  
Daka, deke, diki, doko, duku*

*Tere, tara, tiri, toro, turu  
Dara, dare, dari, daro, daru  
Kara, kare, kari, karo, karu*

*Lere, lara, liri, loro, luru*

Ganassi advises the recorder player to choose the vowel that is most comfortable and that allows him to play with the utmost speed. Unlike later writers, he does not offer examples in which he applies his articulation syllables to music.



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*Portrait of J.J. Quantz,  
probably by Francesco Solimena*



### ***On Playing the Flute***

**J.J. Quantz** (1697-1773) was born and educated in Germany, where he gained proficiency on most of the stringed instruments, oboe and trumpet. He studied counterpoint; traveled to Italy and France, becoming familiar with both French and Italian styles; and later developed a serious interest in the flute. For a time he served as the flute teacher of Prince Frederick of Prussia. In addition to his performance activities, he was a composer and writer on music.

Perhaps the work most familiar to recorder players today is Quantz's classic book of Baroque musical instruction, *On Playing the Flute*. In this comprehensive manual (published in 1752), he covers all aspects of flute playing. Articulation/tonguing is given extensive treatment. His starting position on articulation is that the syllables to be pronounced into the flute must conform to the nature of the notes. He sets out to create a set of general rules that match his articulation syllables with specific types of notational configurations.

The following syllables are identified: **ti** or **di**, **tiri** and **did'll**. The first three are used in single tonguing, and **did'll** is employed in double tonguing. **Ti** is applicable to short, equal, lively and quick notes, while **di** is suited to melodies that are sustained, whether slow or "gay."

Quantz refers to **ti** as a **tongue stroke** because the sides of the tongue are placed firmly against the palate and only the tip of the tongue moves close to the

teeth. The tongue's movement stops the air and is therefore the articulation of choice for short and separated notes. Using **ti** to articulate a sharper attack (short or separated notes, or those with a stroke above them) is referred to by Quantz as **tipping**. On the other hand, **di** permits the tongue to remain free in the middle of the palate and hence does not stop the airflow, which creates a *legato* sound.

Though Quantz delineates the differences between **ti** and **di**, he also adds that there are a number of gradations in between. Players are instructed to shape the articulation according to the effect they wish to produce.

Quantz also notes that there are other situations that affect the choice of articulation—in particular, pitch and the shape of the mouth cavity. **Low notes require a gentler articulation and an enlarged mouth. High notes take a stronger tongue stroke and a compressed mouth cavity** to sound properly.

Quantz offers numerous illustrations or examples of how the various articulations are to be applied to common musical situations. In general he advises that **ti** be used for **skips** and **di** for **stepwise motion**. A **stroke above a note** (') indicates that it must be **tipped** (with **ti**, the tip of the tongue just behind the front teeth) and its duration shortened, somewhat like a staccato note.

With regard to slurred passages, Quantz prefers **di**. If a stroke appears on the note before the slur, that note and the first note of the slur must be tipped—played with **ti**—and the other notes of the slur have no articulation.

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**Players are instructed to shape the articulation according to the effect they wish to produce. Quantz also notes that there are other situations that affect the choice of articulation—in particular, pitch and the shape of the mouth cavity.**

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**Tiri** is deployed when one wishes to create a bit of unevenness in passagework at moderate speed. For **tiri**, Quantz uses **ri** as the long syllable and **ti** as the short one. Thus, with the exception of the first note in a passage, which is always tipped (using **ti**), **ri** falls on the strong beat and **ti** on the weak.

Dotted notes also require **tiri**. **Ti** is always used to begin a run of dotted notes, in which it comes on the first two notes. After that the pattern becomes **ri** on the dotted note and **ti** on the short one. For extended episodes of dotted figures, both **tiri** and **diri** can be used. **Tiri** is the appropriate choice when the speed is moderate. **Diri** works better for quick tempos because **ti** creates a separated sound that does not strike the ear agreeably when playing fast.

For very rapid notes he recommends slurring the first two of a group of four and articulating the last two with **ri ti**. He treats this particular articulation in great detail. The examples below illustrate the basic applications of **tiri** and **diri** only.

Double-tonguing with *did'll* is needed in *presto* tempos. The vowel does not appear in the second syllable, so *didel* or *dili* would be incorrect. Quantz describes the way in which *did'll* is formed as follows:

*To articulate did'll, first say di, and while the tip of the tongue springs forward to the palate, quickly draw the middle portion of the tongue downward a little on both sides, away from the palate, so that the wind is expelled on both sides obliquely between the teeth. This withdrawal of the tongue will then produce the stroke of the second syllable d'll but it can never be articulated without the preceding di.*

With *did'll*, the accented note is on the beat and articulated with *di*; *d'll* is used on the unaccented one. *Di* always goes on the downbeat because it produces the stronger sound. In cases where the opening note is repeated or a passage begins with a rest, *ti* and *tid'll* are used on the opening figure. Quantz gives numerous illustrations, similar to the ones below.

di did'll di did'll di did'll did'll did'll did'll did'll di did'll did'll di

did'll did'll did'll did'll did'll did'll did'll did'll

Quantz's treatment of articulation is comprehensive and offers rules for a wide variety of musical situations. His book includes a great many examples. Although these are isolated cases rather than entire pieces, they are nevertheless quite useful as study and practice guides.

**His book includes a  
great many examples...  
quite useful as study  
and practice guides.**

*An excerpt from a longer piece by Quantz, with articulations added by María Esther Jiménez Capriles, appears later in this article.*

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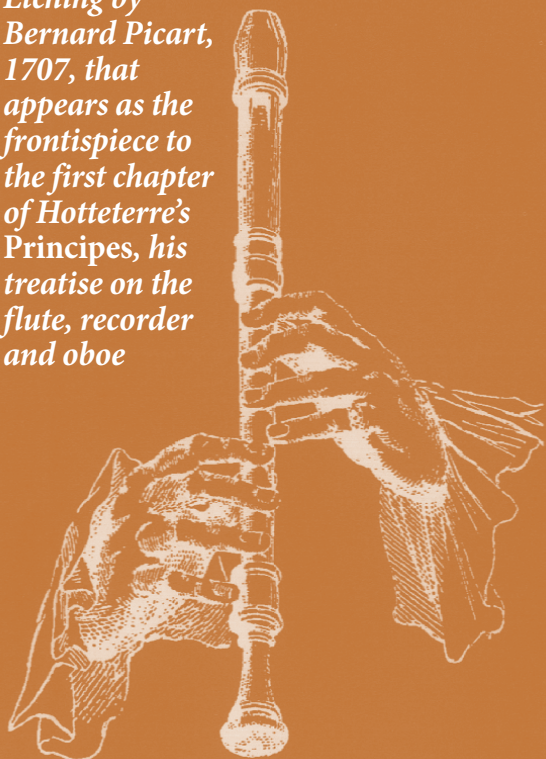
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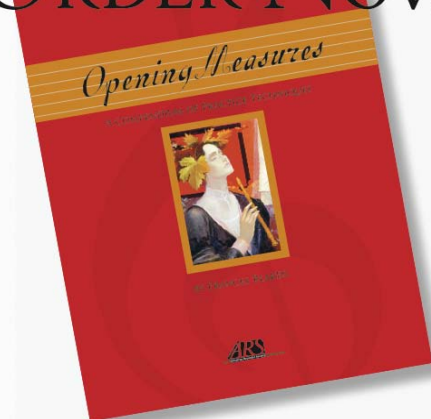
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- Frederic Palmer**, *Entrevista* (SATB, Level II). 2 sc & 4 rec pts, 16 pp. \$8/\$14
- Sally Price**, *Dorian Mood* (SATB, Level II). Sc & pts, 10 pp. \$10/\$18
- (PDF version of all pieces also available at Member pricing.)*

**Principles of the Flute, Recorder and Oboe**  
**Jacques-Martin Hotteterre** (1674-1763) was the best-known member of the French Hotteterre family of musicians and instrument makers. He was a performer, teacher, composer and author. While his primary interest was in the transverse flute, he encouraged his contemporaries to play his music on other

*Etching by Bernard Picart, 1707, that appears as the frontispiece to the first chapter of Hotteterre's Principles, his treatise on the flute, recorder and oboe*



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 —Frances Blaker

instruments, so as to generate interest in it. His works for transverse flute significantly extended the repertoire for that instrument, including solo works for flute with bass.

Unlike the detailed manuals by Quantz and Tromlitz, in Hotteterre's *Principles of the Flute, Recorder and Oboe* (published in 1707 or thereabouts) the discussion of articulation is relatively brief. **Hotteterre identifies only two syllables, *tu* and *ru*.**

***Ru*** is always combined with ***tu*** and does not function independently. ***Tu* is most commonly used** and is found almost everywhere: whole notes, half notes, quarter notes and most eighth notes, either when they move by a skip or are repeated. We assume that notes in passages like the one below are to be played evenly.



With regard to uneven notes, he offers two scenarios: explicitly dotted notes; and ascending and descending passages of eighth notes that should be played somewhat unevenly, which he also refers to as **dotting**. These examples show the articulation to be used for uneven or dotted notes.

Three-four time



Six-four time



When choosing the articulations for stepwise chains of eighth notes that are to be played unevenly, Hotteterre gives some simple rules. ***Tu* is always used to start.** Like Quantz, Hotteterre employs ***ru*** on the strong beat. When ***tu*** alternates with ***ru*** in this manner, the placement of each

**Examples on these two pages, from Jacques Martin Hotteterre, Principles of the Flute, Recorder and Oboe, used with the kind permission of Dover Publications.**

is determined by the number of notes. “When the number is odd, use **tu, ru** immediately... [w]hen it is even use **tu** on the first two notes, and then **ru** alternately.”



All slurs take **tu**.



Hotteterre states that his rules apply generally, but not always. He illustrates a number of exceptions, but does not include explanations for them.

*An excerpt from a longer piece by Hotteterre, with articulations added by María Esther Jiménez Capriles, appears later in this article.*

*For those readers interested in delving deeper into the intricacies of the fascinating topic of articulation, a resource list is below.*

### **Historical Sources Summarized in this Article**

Ganassi, Silvestro. *Opera Intitulata Fontegara* (Venice 1535), edited by Hildemarie Peter, translated by Dorothy Swainson. Robert Lienau Musikverlag, 1959.

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Tromlitz, Johann George. *The Virtuoso Flute Player* (Leipzig 1791), edited and translated by Ardal Powell. Cambridge University Press, 1991.

### **Other Writings about Articulation**

**Renaissance:** Girolamo Cardano (1501-76), *De musica*, c.1546; Girolamo Dalla Casa (died 1601), *Il vero modo di diminuir*, 1584; Riccardo Rognoni (c.1550-1620), *Passaggi per potersi esercitare nel diminuire*, 1592; Francesco Rognoni Taeggio (died c.1626), *Selva di varii passaggi*, 1620

**Baroque:** Jean-Pierre Freillon-Ponçein (1655-1720), *The True Way of Learning to Play the Oboe, the Flute and the Flageolet*, 1700

### **Modern Resources and Collections**

Blaker, Frances. *The Recorder Player's Companion*. PRB Productions, 1997.

Dickey, Bruce and Lasocki, David. “Tonguing,” *Grove Online*. January 20, 2001. [www.oxfordmusiconline.com/grovemusic](http://www.oxfordmusiconline.com/grovemusic) (by subscription).

Engelke, Ulrike. *Melodie als Klangrede In der Musik des 17./18. Jahrhunderts (Melody as Musical Speech in the 17th and 18th Centuries)*. Agenda Verlag (Münster), 2018.

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### **Technique**

Abreu, Aldo. *Articulation Etudes*, Parts 1 & 2. Self-published, 2002.

Boeke, Kees. *The Complete Articulator: for Treble Recorder and other Wind Instruments*. Schott Music, 1985.

Heyens, Gudrun and Bowman, Peter. *Advanced Recorder Technique: The Art of Playing the Recorder, Volume 2: Breathing and Sound*. Schott Music, 2005.

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*Tromlitz has chosen the vowel a, because the throat and mouth cavity expand when saying this, and consequently the tone is rounder, brighter and more pleasant.*

---

*Examples on these two pages are taken from The Virtuoso Flute-Player (Leipzig 1791), by Johann George Tromlitz, ed. and transl. by Ardal Powell; Cambridge University Press (London), 1991. Reproduced with permission of the Licensor through PLSclear.*

**The Virtuoso Flute-Player**  
Johann George Tromlitz (1725–1805) was a German writer, instrument maker, composer and teacher who espoused high standards of performance. He served for a time as the principal flutist for Leipzig’s Grosse Konzert orchestra; after it disbanded he devoted his time to teaching and flute making. He represents a somewhat later period in terms of musical style, but his advice on articulation remains practical.



**Johann George Tromlitz, depicted by Daniel Caffé, 1803**

The *Virtuoso Flute-Player* (1791) by Tromlitz devotes two chapters to articulation, one for single tonguing and the other for double tonguing. Like Quantz and Ganassi, Tromlitz considers singing to be the model for instrumental performance, and the usual advice is given: instrumentalists should always seek to closely imitate the voice, and the character of the piece should inform technical choices, particularly articulation.

Tromlitz argues that a system or model is needed to produce beautiful and expressive sounds upon the flute, noting that random guesswork results in poor performance. In addressing the use of syllables, Tromlitz acknowledges Quantz’s work. However he disagrees with Quantz on two points.

First, because Quantz’s examples are isolated bars and not whole pieces, they require the assistance of a teacher to be properly understood. Tromlitz, on the other hand, aims to offer **advice based on an entire piece** so as to give the student studying alone a model to imitate.

Second, he disagrees with the use of the vowel *i*. Instead, **Tromlitz has chosen the vowel a**, because the throat and mouth cavity expand when saying this, and consequently the tone is rounder, brighter and more pleasant. **He gives the basic syllables ta, da and ra** for single tonguing. Tromlitz’s articulation system is elaborate, with a great number of complex rules accompanied by examples, including entire pieces. It is far too intricate to describe in detail here, so we will briefly cover some of the key points.

While **ta** can stand alone in many contexts (single notes, those with strokes, dotted notes, leaps), **da** and **ra** are always used in combinations: **tara, dara. Da** and **ra** facilitate a more *legato* effect, often found in faster and/or longer passages of small note values. For single tonguing, **ta, ra** and **da** can be expanded to use both a long **ā** and short **ă**: **tāă, rāă** and **dāă**. The short **ă** sound is produced from the chest and is intended to produce a sound akin to slurring; this chest articulation is used more by flute players than by recorder players.

**Tromlitz emphasizes the importance of accenting the “good”/strong notes and of appropriately articulating the “bad”/passing.** His aim is to produce clarity and evenness within these parameters. For example, **ta** is applied to the note that begins a figure, and then various combinations of **ta, rā\_ă\_dā\_ă** are given for a host of musical figurations.



## Contemporary Views on Articulation

Frances Blaker received her degree from the Royal Conservatory of Music in Copenhagen, Denmark, where she studied with the Dutch-born virtuosa Eva Legêne. She subsequently studied with Marion Verbruggen in The Netherlands. A member of several ensembles including Tibia, Farallon Recorder Quartet and Ensemble Vermillian, Blaker teaches privately and at summer workshops and is currently the director of the Amherst Early Music Summer Festival. Also a composer (with works published by PRB Productions and Lost in Time Press), she is the author of *The Recorder Player's Companion* (PRB), and of *Opening Measures—A Compendium of Practice Techniques* (available from the ARS).

Blaker identifies both consonants and vowels used in articulation syllables. Typical consonants are **d, t, r, g, k, h**, **any vowel is possible**. In *The Recorder Player's Companion*, she gives the English pronunciation of the vowels as: **a (aw), e (eh), i (ee), o (oh)** and **u (oo)**. This is important information, since these vowels are not pronounced the same way in all languages.

She also reminds us that any letter of the alphabet may not feel the same way in musical articulation as it does in speaking articulation. She explained in an e-mail conversation that this is why she now teaches with more **emphasis on the way the tongue needs to feel in an articulation**, rather than on the specific consonant used. **Blaker considers i or u to be the default vowel and advises players to choose the one that feels most comfortable**. As far as the use of vowels to create tone colors and effects, she says:

---

***...a player can choose a vowel that will compensate for the sharpness of louder playing or the flatness of quieter playing.***

---

*I find that a narrower vowel (ee, for example ti di di di) makes faster air speed, and thus somewhat higher pitch, while a broader vowel (oo, for example tu du du du) makes a slower air speed and thus a lower pitch. This means that a player can choose a vowel that will compensate for the sharpness of louder playing or the flatness of quieter playing. If I want to play a measure or two quietly, I will blow less while articulating with the vowel i (ti di di di).... I would use the u vowel when playing forte. Of course, one can also use anything in between i and u or even progress from one to the other over the course of a crescendo or decrescendo.*

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Anne Timberlake holds degrees in recorder performance from Oberlin Conservatory and Indiana University and is a founding member of the award-winning ensemble Wayward Sisters, which specializes in the music of the early Baroque. Timberlake is known for her stylish performance, technical prowess and teaching skills. She is a sought-after clinician for ARS chapters across the U.S. and also teaches at many of the early music summer festivals including San Francisco Early Music Society, Amherst Early Music Festival, the Country Dance and Song Society's Pinewoods Early Music Workshop, and Mountain Collegium, among others.

Timberlake is a speech language pathologist as well as a professional recorder player and teacher. She says that her approach to articulation has been shaped by this training as a speech language pathologist and differs somewhat from the mainstream. In an e-mail interview, she tells us that she thinks less in terms of vowels and more in terms of the **shape and openness of the mouth cavity**. She advises that it is important to **keep a feeling of spaciousness around the tongue**, as that improves resonance and prevents articulation from becoming too heavy.

Timberlake also regards vowels as shortcuts to produce airstream velocities and suggests an open **ahhhh** as a starting point for most playing, as it creates a larger oral cavity and thus a rounder tone.

---

***Timberlake also regards vowels as shortcuts to produce airstream velocities and suggests an open ahhhh as a starting point for most playing, as it creates a larger oral cavity and thus a rounder tone.***

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**Aldo Abreu** was born in Caracas, Venezuela. He received diplomas in performance and teaching from the Royal Conservatory at The Hague, The Netherlands, and a Master of Arts from Indiana University. He has toured widely as a soloist and chamber player, and is currently on the faculty of the New England Conservatory of Music, Boston University and Amherst Early Music Festival. He is known for his technical expertise and has published three books of exercises, in addition to the *Articulation Etudes for the Recorder (AER) I and II*. These manuals are *Finger Exercises for the Recorder*, *Warm-Ups & Technical Exercises for the Recorder* and *4 Vibrato Exercises and 4 Sound Control and Silent Breathing Etudes*.

A well-respected expert on technique, Abreu primarily uses the vowel **u**. During an online class for Amherst Early Music in April 2020, he explained that vowels such as **u**, **e** and **i** work best for fast notes. The vowel **a** forces the jaw downward and thus interferes with rapid performance.

**Abreu employs an abundance of consonants and combinations of consonants, with the u vowel implied** in his published studies. One of his most effective suggestions is the stopped **Tt**, in which the tip of the tongue immediately and quickly returns to the palate to stop the air. While **t** is generally suggested for staccato playing, and some players advise that the tongue naturally stops the air in fast passagework, thinking in terms of **Tt** is a helpful tip, especially for those who are less experienced. **Speaking Tt makes it somewhat easier to create a very clean articulation and a sharp, short sound** (shown here in #1 from his AER I).

**Excerpt from Aldo Abreu, Articulation Etudes for the Recorder I, 2002. Examples on this page and the following page are used with the author's kind permission.**

♩ = 80

Tt Tt Tt Tt Tt Tt Tt Tt

The small **k** (as in *etude 3 on the following page*) produces a similar effect, and he presents a variety of combinations of sharp and soft consonants that are not generally found elsewhere, such as **Dt, D'Lt, Kk, Kt, Rt**, among others. The examples on these two pages demonstrate the options, as well as how they can be applied in combination (as in #3, #12 and #13 from his AER I on the following page; all are played at a tempo of ♩ = 80).

The two books of etudes by Abreu employ a wide range of keys and patterns in conjunction with variable speeds plus metric groupings such as seven or five notes to a beat, with the beat often falling somewhere in the midst of the figurations. These etudes can be quite challenging, but they cover a broad spectrum of important articulation techniques.

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**Abreu primarily uses the vowel u. One of his most effective suggestions is the stopped Tt, in which the tip of the tongue immediately and quickly returns to the palate to stop the air.**

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***Because her native language is Spanish, Jiménez Capriles thinks of the vowel u. Also, since we should completely surround the mouthpiece of the recorder with the lips in order to avoid allowing air to escape, the mouth naturally creates a u sound.***

According to this article’s co-author, **María Ester Jiménez Capriles**, every person needs to find his or her own way to articulate while playing the recorder. Like other professionals, she considers it to be a completely individual and intimate process. **An individual’s choices will depend not only on the language one speaks, but also on the shape of the mouth, lips, tongue and teeth.** Each player should experiment, trying many different articulations, and find which one works better for each moment.

Because her native language is Spanish, Jiménez Capriles thinks of the vowel **u**. Also, since we should completely surround the mouthpiece of the recorder with the lips in order to avoid allowing air to escape, the mouth naturally creates a **u** sound.

Another crucial factor is to **relax the tongue**, which should not make any sound. In addition, there should be **no visible movement of the throat from the outside** while playing.

Correct management of the air is also essential. The air stream needs to be strong and steady. If the player does not blow enough, does not concentrate on **maintaining a clean stream of air**, articulation can be affected. For example, interrupting the air stream can negate the *legato* effect of a soft articulation.

It is also important to note that articulations like **d-g** (for fast-smooth passages) and **t-k** (for fast-short note passages) and **d-g'l** (for very fast passages) are extremely important and useful, and should be combined with the vowel with which the player is most comfortable. Sometimes, one can even **focus on the consonant sound and the vowel choice can be automatic.**

***More applications of historical articulation in music excerpts follow the madrigal article by Wendy Powers, “Articulating Arcadelt’s Swan.”***

# Articulating Arcadelt's Swan

A short article that ran in the February 2020 *ARSNova* e-magazine ([https://americanrecorder.org/ars\\_nova\\_e-mag\\_archive.php](https://americanrecorder.org/ars_nova_e-mag_archive.php), "Playing an Italian Madrigal on Recorders") outlined how I would coach an ATTB quartet of recorders playing Jacques Arcadelt's famous madrigal *Il bianco e dolce cigno* (The white and sweet swan). I stated that I did not have the space in ARS's monthly brief e-mag to outline my approach to articulation. The writers of the present article on articulation thought this was the place to do it, so here goes!

Before proceeding, those reading this article may want to follow along on the reduced-size score on the next pages—or download and print a full-size version of Allen Garvin's elegant modern edition of Arcadelt's madrigal from the Choral Public Domain Library web site (including a translation of the lyrics) at [www1.cpdlib.org/wiki/images/o/04/01-il\\_bianco\\_e\\_dolce\\_cigno---o-score.pdf](http://www1.cpdlib.org/wiki/images/o/04/01-il_bianco_e_dolce_cigno---o-score.pdf).

As a preliminary exercise, members of the quartet could begin by slurring phrases together. The point is to listen for a steady, in-tune rich tone. I recommend an **ah** vowel for the lower register, graduating towards **eux** (as in the French *deux*) as you get higher. Without tonguing, an ensemble must very sensitively communicate tempo and intonation.

To illustrate how I might apply articulation in this piece, I will describe excerpts of the cantus part, playable on alto recorder. At moderate speed, this madrigal ought to be played mostly *legato*. Connecting the notes of each phrase is best achieved with a basic paired or combination tonguing such as **TDTD**. Matching paired tonguing with the poem's diction is a musically rewarding approach, but requires **close attention to the text**, to the **phrasing**, to **melodic contour**, to **rhythm**, and to other details. Here are a few guidelines; accented syllables are underlined>.

1. Legato **stepwise** motion will, in general, benefit from **TDTD** articulation.
2. A note that **repeats** or **leaps** an interval larger than a third (I think of thirds as honorary steps in this music) will need a fresh **T** that breaks the basic paired articulation: for instance, **TDTTDTD**.
3. The articulation **T** should coincide with an **accented text syllable** and **D** with an **unaccented syllable**.
4. **Syncopated** notes should be highlighted with a **T**, even if this breaks the **TDTD** pattern.
5. **Pickup notes** that begin a phrase should be tongued **T** and will likely be followed on the beat by another **T**.
6. **Longer-than-usual individual notes** might be played with **T**.

All of these suggestions are merely that—not iron-clad rules that must never be broken! **Context is important, as is individual taste, training and ability.**

Arcadelt has set the poem—variously attributed to Giovanni Guidiccioni (1480-1541) or to Alfonso d'Avalos (1502-46)—syllabically (mostly one note per syllable), so the text and its musical treatment give a window into how to approach

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**Members of the quartet could begin by slurring phrases together. The point is to listen for a steady, in-tune rich tone. I recommend an ah vowel for the lower register, graduating towards eux.**

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By Wendy Powers

*Wendy Powers is a historical musicologist specializing in music of the 15th and 16th centuries, particularly in Italy and France, and is adjunct assistant professor at the Aaron Copland School of Music at Queens College, City University of New York, where she has taught music history, early music notation, and has directed the Collegium Musicum.*

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*She is a former book reviews editor of AR, to which she has contributed articles and reviews, and currently serves on the ARS Board of Directors.*

## Il bianco e dolce cigno

Arcadelt, Jacques (c.1507-1568)

*Il primo libro di madrigali d'Arcadelt à 4 voci* (Venice, 1539)

Cantus      T   T   D T D T      D T T   D T   5D      T T D T

Altus

Tenor

Bassus

D      T   D T   D T   D T   10D      T T T T   D      T   D T T

do giun-go al fin del vi-ver mi-o Ed io pian-gen-do giun-go al fin del

do giun-go al fin del vi-ver mi-o, Ed io pian-gen-do giun-go al fin del

do giun-go al fin del vi-ver mi-o, Ed io pian-gen-do giun-go al fin del

do giun-go al fin del vi-ver mi-o ed io pian-gen-do giun-go al fin del

D T   D 15T      T T T T D T D      T T D T D T D T

- vi-ver mi-o Stran' e di-ver-sa sor-te ch'ei mo-re scon-so-la-to ed

vi-ver mi-o Stran' e di-ver-sa sor-te ch'ei mo-re scon-so-la-to

vi-ver mi-o Stran' e di-ver-sa sor-te ch'ei mo-re scon-so-la-to

vi-ver mi-o Stran' e di-ver-sa sor-te

20 T D T D T   D T D T   D T   D T      T   25D T D T T D

io mo-ro be-a-to mor-te che nel mo-ri-re

ed io mo-ro be-a-to mor-te che nel mo-ri-re

ed io mo-ro ed io mo-ro be-a-to mor-te che nel mo-ri-re

ed io mo-ro be-a-to mor-te che nel mo-ri-re

recorder articulation. In Garvin's edition of *Il bianco e dolce cigno*, the beat is on the whole note, and a straightforward scalar line of half notes or quarter notes begins on the beat, such as found in measures 18-19 over the words "*mo-re scon-so-la-to*." This series of alternating stronger and weaker tonguings, **TDTD**, is suitable here because it matches the stresses of the Italian words. The rest of the piece's articulation requires a bit more nuance.

In the opening phrase of the cantus, the first three notes of measures 1-2 are all F<sub>3</sub>, setting the words "*Il bian-co*." The first note of any phrase will nearly always be a **T**. The second note repeats the F—a strong syllable, a long note, a new word—so another **T** is in order. The third note is on an offbeat and sets the weak syllable "*-co*"; I suggest **D** as the articulation.

Moving from measure 2 into measure 3, the alternating **TD** pattern can continue over the words "*dol-ce ci-gno*," highlighting the Italian word stresses. At the word "*can-tan-do*," the player might mix things up a little by tonguing

T T D T D T D T D T 30D T T D T T T D T T T  
 - m'em-pie di gio-ia tut-to e di de-si-re. Se nel mo-rir' al-tro do-lor non sen-  
 m'em-pie di gio-ia tut-to e di de-si-re. Se nel mo-rir' al-tro do-lor non sen-  
 m'em-pie di gio-ia tut-to e di de-si-re. Se nel mo-rir' al-tro do-lor non sen-  
 m'em-pie di gio-ia tut-to e di de-si-re. Se nel mo-rir' al-tro do-lor non sen-  
 D 35 T T D T D T T T D T D T  
 to di mil-le mor-te il di sa-rei con-ten-to,  
 to di mil-le mor-te il di, di mil-le mor-te il di, di mil-le mor-te il di, di  
 to, di mil-le mor-te il di, di mil-le mor-te il di sa-rei con-ten-to, di mil-le mor-te il  
 to, di mil-le mor-te il di sa-rei con-ten-to, di mil-le  
 40 T T D T D T T T D T D T 45  
 di mil-le mor-te il di sa-rei con-ten-to.  
 mil-le mor-te il di, di mil-le mor-te il di, sa-rei con-ten-to.  
 di, di mil-le mor-te il di sa-rei con-ten-to, di mil-le mor-te il di sa-rei con-ten-to.  
 mor-te il di sa-rei con-ten-to, di mil-le mor-te il di sa-rei con-ten-to.

Typeset by Allen Garvin, [aurvondel@gmail.com](mailto:aurvondel@gmail.com) (orig. 2012-12-22/ver.2019-01-15).

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a *T* (“can-”) on that pick-up note, then a fresh *T* on measure 4 downbeat “-tan-,” then proceeding *DTD* until the cadence at measure 5. The phrase’s last syllable (“-re”) is unstressed, as are the majority of final syllables in Italian; even though it is on a down beat, I recommend finishing on a weak *D* articulation. This might be a good moment for the reader to say in rhythm the cantus’s first 12 notes with the articulation, *TTDDTD, TTDDT*.

The phrase “*giun-go-al-fin del vi-ver mi-o*” (cantus, from the pick-up to measure 13 through the first note of measure 15) includes three syncopated notes on the syllables “*fin del... ver.*” Each one deserves a strong *T*, helping those notes to pop a little out of the regular meter. That translates to the following articulation for this phrase: *TDTTDDT*.

Jumping to the last section of the piece, 14 overlapping repetitions of the phrase “*di mil-le mor-te il di,*” begin by looking at measure 34 in the altus part (to be played on tenor recorder). The motive’s first few iterations—altus, tenor, bassus, cantus entries—begin with half-note pick-ups on the syllable “*di.*” Pick-up notes often infuse a phrase with forward-moving energy, especially if played more lightly than the on-beat note that follows. I recommend using a short *T*, followed by a fresh *T* on the syllable “*mil-*” setting off the basic paired articulation pattern. The phrase will then be tongued *TTDDT*.

With the amount of repetition, as well as Arcadelt’s slight altering of the rhythm of this phrase, players may want to vary slightly the amount of *legato* with which they treat this figure—perhaps starting lighter on the pick-up, with a little separation at the dotted rhythm, and increasing the phrase’s connection by the end of the madrigal.

There are certainly many other ways to approach the articulation of this piece and others like it. My hope is that players will further explore making Italian madrigals (and their swans!) speak with eloquence.



several suggestions. First, **make an actual dynamic change**. Doing so would change the pitch, making the echo slightly flat. This could work because it is solo music, so slight pitch changes would not clash with other voices. It is also possible to **use alternative, softer fingerings**, at least for the terminal or held notes. Finally, in some places, the recorderist could **play the notes shorter**, while keeping as close to the articulation as possible. This effect, in which shorter notes give the illusion of being softer, is one that recorder players often adopt.

**J.J. Quantz, Fantasier og Capricier af Quanz (first page), page 72, Soprano Recorder Solo Book: Music from the 13th to 21st Centuries (used with the kind permission of Eric Haas, editor)**

Due to the *Presto* tempo, Jiménez Capriles has chosen to use double-tonguing articulation to create a fast and *legato* sound in the mostly scale-based passagework. The texture continues without much variation, and departures from *did'll* generally relate to phrase breaks or longer notes. For example, the strokes above the eighth notes in measure 18 indicate a sharp attack and therefore require *ti*. *Di* is placed on the slower moving stepwise notes, such as the half notes in measures 19-21 and the quarter notes in measures 58-62.

The ornamental figure on beat 1 in measure 58 takes *di*, as the motion is downward by step. The trill on D# in measure 68 likewise is articulated with *di* for the same reason, descent by step.

Skips are usually given *ti*. In measure 6, *ti* is used on the jump from B to F (*last two pitches of the 16th-note figure on beat 1*). The G#, however, receives *di*, as it represents the phrase ending.

The next phrase begins on the high F that follows, with the descending 16th notes of that short figure articulated with *tid'll* to remain consistent with the *ti* on F. *Did'll* returns for the duration of the next segment.

The articulations used here are applied as Quantz would have, in *On Playing the Flute*. However, as we have said throughout, the choice of articulation is ultimately up to the individual; experimentation is always possible.

**Fantasier og Capricier af Quanz** Johann Joachim Quantz (?)  
(1697-1773)

Det Kongelige Bibliotek, Copenhagen, Gieddes Samling

**Presto**

6 di did'lldid'lldid'll did'lldid'll did'lldid'll di ti di ti tid'll did'lldid'll did'lldid'll did'lldid'll

11 di ti di ti tid'll di did'll did'll did'll did'll did'll did'll di did'll did'll did'll did'll did'll

16 did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll di di

23 did'll did'll did'll did'll did'll did'll did'll did'll ti ti ti ti di di di did'll did'll did'll did'll

28 did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll

33 did'll did'll did'll did'll did'll did'll did'll did'll di ti tid'll did'll did'll did'll did'll did'll did'll did'll

38 did'll did'll did'll did'll did'll did'll did'll did'll di ti di ti tid'll did'll did'll di ti tid'll did'll did'll did'll did'll

43 did'll did'll di ti tid'll did'll did'll di ti tid'll did'll did'll did'll did'll did'll did'll did'll did'll

50 di di did'll did'll did'll did'll did'll did'll did'll did'll di di did'll did'll did'll did'll

57 did'll did'll did'll did'll di di did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll

64 di ti di ti tid'll di di di di di di di di di di did'll did'll did'll did'll

72 did'lldid'll did'lldid'll did'll di di di di did'll did'll did'll did'll did'll did'll did'll did'll did'll

did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll did'll

**Gottfried Finger, Prelude by Mr. Finger, page 32, Advanced Recorder Technique: The Art of Playing the Recorder (used with the kind permission of Schott Music Co.)**

Musically this prelude (playable on alto recorder) by Gottfried Finger (c.1660-1730) is not especially exciting—but it really demands careful attention to articulation to be played musically, and offers many opportunities for articulation study.

Like much of the music of this period, it is built around repetitive patterns. Performed the same way each time, it can be monotonous and thus not interesting. **Changing the articulation for some of the repetitions** creates a more pleasing effect.

We offer two versions of this work: one at a moderate tempo with single-tonguing articulation, and one at a fast speed that requires double-tonguing (available at [https://americanrecorder.org/american\\_recorder\\_magazine\\_ex.php](https://americanrecorder.org/american_recorder_magazine_ex.php), with sound files at [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag)). Our discussion on these pages focuses on the slower single-tongued version.

The prelude is divided into three sections, of which the first and third are characterized by similar thematic material. The shorter second part introduces a change of pace, as the character there is more lyrical.

The first phrase (measure 1 extending to the first note of measure 2) introduces the primary theme, which will recur with variations throughout the prelude. The articulations we use on the opening figure are intended to demonstrate an effective way to phrase this short segment and to perform the *staccato* notes. The figure begins with *t*, as the historical authors advise, and the stepwise motion is assigned *d*, giving a connected sound to the short ascending run that ends on the first G of the next beat. While it may be tempting at first glance to group the four repeated instances of G into one unit, here that is not the case. The first 16th note of the second beat is the final note of the mini-progression that begins on beat 1. We preserve the *legato* feel, but end that note with *Dt*, to create some separation before beginning the *staccato* on the repeated pitch G. ***Tt* gives these repeated notes a very short, crisp sound.**

**Prelude by Mr. Finger**

Gottfried Finger

Measure 1: *t d d d Dt Tt Tt Tt t d t t t d d d d t d d Dt Tt Tt Tt t d t t t d d d*

Measure 3: *d t d d d d d d t t t t t d d d t t d d d d t d t d d Dt Tt Tt Tt*

Measure 5: *t d d t t d d t t d d t t d d d d t t d d Dt Tt Tt Tt*

Measure 7: *t Dt t Dt t Dt t Dt t t d d Dt Tt Tt Tt t Dt t Dt t Dt t Dt t t d d Dt Tt Tt Tt*  
*or Tt Tt Tt Tt Tt Tt Tt*

Measure 9: *t Dt t Dt t Dt t Dt t t d d Dt Tt Tt Tt t Dt t Dt t Dt t Dt t d d d t d d d* *Legato*

Measure 11: *Tt Tt Tt Tt Tt Tt Tt t t d d d d d d d t t t t d d d d t t t t d d d* *Staccato*

Measure 13: *t t t t t d d d d t d d d d d d t t t d d t t t* *tr*

Measure 15: *t t t t t d d d d d t t t t t d d d* *or continue slur-two*



For the four-note figure that follows on the next beat, *t-d* is applied to the two stepwise notes, and *t* or *Tt* is used for the interval of a third to separate them. A similar figure occurs in measure 5; to create some interest we decided to play it differently. We group the first three notes together for a connected sound, and the last note is given a short iteration with *t*.

A variation is introduced in measure 7 in the form of the repeated four-note figure that is made up of ascending small intervals. They first appear on beats 1 and 2 and continue for a number of repetitions. We offer two options: one in which the two-note pairs are connected (*Dt* articulation on the second of each one creates this effect); and another in which an equal *Tt* staccato is used for all. Try playing this figure both ways. The same figure returns in measure 10 and can be done similarly to or different from the way one might have played it earlier.

Starting on the second half of measure 14, the second part is perhaps better described as an interlude than a full section. It requires a bit of contrast, which we attempt to create by using a mix of slurs, separated notes for the upward arpeggios, and

alternations of *d* and *r* for the longer 16th-note passages.

In the third section (measure 22), the theme, which is extended by one note, returns in the original key of C. The same happens when it repeats.

As the prelude moves toward its end, it is characterized by repeated iterations of a two-beat motive (beats 3-4 in measure 29). Our choice there is for a separated sound, with *t* for the first appearance of the figure in measure 29. We use *t-d-d-d* in measure 30 to make the repetition *legato*.

The same material returns to conclude the piece. Our choice in measure 31 is to use a bright *staccato* (*Tt*) for the first statement, ending with *t-d-d-d*.

Other options are possible. We hope this rendering shows how this seemingly straightforward work offers a wealth of creative choices.

17  
d t d d t d d d t t d d t d r t d r

19  
d t d r d r d r t t t t t t d r d r d r Dt t t t

21  
t d d d t t d d d Dt Tt Tt Tt t t d d Dt Tt Tt Tt

23  
t t t t t d d t t t t t d d d t t t t t t t t t d d Dt Tt Tt Tt

25  
t Dt t Dt t Dt t Dt t t d d Dt Tt Tt Tt t Dt t Dt t Dt t Dt t t d d t

27  
t d d d t t t t d d d

29  
Staccato Legato  
d t t t t t d d t t t t t t t t t d d d t d d d d t d d d d d

31  
Staccato Legato  
d t t t t t d d Tt Tt Tt Tt Tt Tt Tt Tt t d d d t d d d t

To hear the pieces on pages 28-32 played, visit [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag).

**Tommaso Antonio Vitali, Prelude by Signr. Vitali, page 35, Advanced Recorder Technique: The Art of Playing the Recorder (used with the kind permission of Schott Music Co.)**

This piece in G minor (playable on alto recorder) by Tommaso Antonio Vitali (1663–1745) has a pleasant and lively character that is best brought out when played at a faster tempo. It is organized into two distinct sections—the tuneful first part, and a second that is made up primarily of large interval jumps. Melodic motives and variations typically begin on off beats.

The articulations in the first part generally follow the advice of the historical writers: **t on larger intervals** and **d for stepwise motion and a legato effect**. Several things are noteworthy. In measures 2–3, there are two occurrences of a three-note figure that consists of a dotted eighth note, a 16th note and an eighth note. The dotted eighth note takes **t**, and two articulations

are possible for the next two notes—producing different, if subtle, effects.

If one uses **t** for the 16th note, the effect is to separate it from the dotted eighth and to connect it by means of **d** to the next eighth note.

Articulating the 16th with **d** and **r** on the third note creates a wholly *legato* rendition, in which all three notes form one unit (measures 2–3).

The second section begins with the pickup to the last beat in measure 12, a short melody that gives way to a succession of wide leaps. While it is possible to play these entirely *staccato*, here we choose to create some variety by using different articulations.

**Prelude by Signr. Vitali**

Tommaso Vitali

The musical score is presented in a single system with six staves. Each staff contains a line of music with articulation letters (t, d, r, Tt) written below the notes. Measure numbers 1, 3, 6, 9, 12, 15, and 18 are indicated at the beginning of their respective staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece concludes with a double bar line at the end of measure 18.

Beginning with the high E<sup>b</sup> in measure 13, *t* and *Tt* are used initially. *Tt* enables a very short *staccato* on the high pitches, while the open *t* on the lower note of each pair allows the player to dwell longer on the low point, thus giving it a bit of prominence (*as in measures 13-14*). (*Note that various editions of this piece place notes in different octaves. One spot is marked as an ossia.*)

As the large intervals give way to less dramatic ones (*in measures 15-16, and in the last three measures of the piece*), we change the articulation to *t*, to create a slightly softer character and some variety. We replace the two-note pairs with four-note segments. The same treatment is applied to the last line, but if more difference is desired, the *t-Tt* pattern could be continued a bit longer and/or a more *legato* articulation could be used on the final four-note configurations.

To hear the pieces on pages 28-32 played, visit [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag).

*Examples by Gottfried Finger and Tommaso Vitali, excerpted on pages 28-30, are taken from Gudrun Heyens and Peter Bowman: Advanced Recorder Technique, The Art of Playing the Recorder; Volume 2, Breathing and Sound, Schott edition 9762. Copyright © 2005 Schott Music GmbH & Co. KG, Mainz, Germany. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.*

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**they danced by the light of the moon**  
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**Three Dutch Folk tunes from Hollantse Boeren-**  
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 Victor Eijkhout  
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**Sören Sieg, Darkness, #6 from Ukuvalelisa: Ten Miniatures for Recorder Solo**  
*(used with the kind permission of the composer)*

*Ukuvalelisa* (excerpt shown here for C recorders) was commissioned by ARS member Laura Faber of Seattle, WA, after the death of her son. The preface states that each of the pieces expresses one of the multiple and ever-changing aspects of grief and loss. In this unique interpretation of darkness, the very quick bursts of *staccato* 16th notes contrast with the lyrical ascending triplet figures.

♩ = 80

517

520

524

527 *poco accel.*

530 *rit.*

534 ♩ = 80 a tempo

536 *rit.*

The composer Sören Sieg (born 1966) marked the 16ths with a *t* articulation. Because the tempo is quick, *t* works well for the *staccato*. The accent naturally falls on the highest note of each figure, so no special articulation or accent is required.

The mood suggested by the triplets is quite different, and they can be played more *legato*, even when the intervals are large. *T* is placed on strong notes in each.

This piece provides an excellent example of the point that was made by Jiménez Capriles in her earlier comments regarding airflow: to achieve a *legato* articulation

for the triplet figures, which include wide intervals combined with high pitches, one must **maintain a strong/focused air stream.**

While keeping within the parameters of the character of the two motives, the player should feel free to individualize his/her own performance, as the composer advises in the edition's notes.

*I can plan an articulation one day, and the day after I could do a different thing.*

### *Making articulation your own*

In covering a broad spectrum of views, historical to contemporary, on the complex subject of articulation, our goal has been to give readers an informed starting point for personal practice and performance. For this reason, the examples included are intended not as definitive interpretations, but rather as suggestions for how one can creatively apply different articulation syllables to produce a diversity of effects.

As co-author Jiménez Capriles has observed, articulations aren't rigid and can vary from day to day and performance to performance. "For example, I can plan an articulation one day, and the day after I could do a different thing.... I could vary the way I articulate even on the day of a concert or during a concert."

Our individual choices, therefore, are ultimately going to be based on **each player's level of experience, expert advice, what works for each one of us, and a personal interpretation** of a given work at a particular moment.

Visit [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag) to hear the pieces on pages 28-32 played. Articulations used by the performers there may vary from examples in this article, but are possibilities to try.

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# RECORDING REVIEWS

Reviewed by Tom Bickley, [tbickley@gmail.com](mailto:tbickley@gmail.com), <http://tigergarage.org>



An impressive collection of commissioned works written for **Seldom Sene**, a recorder group founded by five women in 2009 in Amsterdam, The Netherlands, **NOT A SINGLE ROAD** is skillfully played and recorded. In a customarily charming episode ([www.youtube.com/watch?v=nKFjBGl7c5I](http://www.youtube.com/watch?v=nKFjBGl7c5I)), the **Consort Counsellors**, Seldom Sene members **María Martínez Ayerza** and **Hester Groenleer**, discuss the meaning of the title of this CD, after inviting subscribers to weigh in on the choice of title. (Read on for the simple answer, but the video is entertaining and perhaps thought-provoking.)

While this recording documents a specific set of compositions for a specific ensemble, it also provides a sample of prominent trends in composition for recorder ensembles in the second decade of the 21st century. This is accomplished over the course of four scores and a total of 18 tracks. Listening to this disc on shuffle play is quite a bracing experience!

Aspasia Nasopoulou's *Ten dipoles* (2015) are 10 miniatures, each of which is a sonic consideration of pairs of opposites (thus the "dipoles"), such as Good-Bad, Dark-Light, etc. Along with the witty writing for recorder quintet are emissions from sound-producing sculptures, the *Ten Free Aerophones* created for this project by Horst Rickels and Ernst Dullemond. The result is a conversation between the human musicians and the automata ([www.facebook.com/SeldomSene/videos/349125679254400](http://www.facebook.com/SeldomSene/videos/349125679254400) and [www.youtube.com/watch?v=Eo28Y94dkLA](http://www.youtube.com/watch?v=Eo28Y94dkLA)).

German composer Sören Sieg wrote his first *African Suite* in 1993 and *Mathongo Amnandi* (his *African Suite No. 24*, 2018) continues that tradition via its immediately appealing major tonalities and dance rhythms, so evocative of musical idioms of several cultures in humankind's mother continent. This suite's title means "sweet dreams" in Xhosa, with each of the four movements reflecting an aspect of the experience of dreaming. Of note are the lyrical lines for soprano

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## **NOT A SINGLE ROAD: MUSIC WRITTEN FOR SELDOM SENE.**

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**[leh5KV7risZWoaX8hoRvsLolFHtxB23Po](https://www.youtube.com/watch?v=pI-OrnFTH3Y&list=OLAK5uy_leh5KV7risZWoaX8hoRvsLolFHtxB23Po), Spotify, other platforms.**

*All roads lead to these recordings*

## **Listening to this disc on shuffle play is quite a bracing experience!**

in track 13, *Blue Earth*, and the percussive use of Paetzold contra basses in track 14, *Awakening*.

From Paul Leenhouts, now on the University of North Texas music faculty and formerly of the Amsterdam Loeki Stardust Quartet, we hear *Quo quondam victa furore* ("where once, overcome by madness," referring to Cadmus's daughter Agave). A dramatically vigorous narrative work, depicting a story from a poem traditionally attributed to Roman author Virgil (70-19 BCE), the 2015 piece is episodic and action-packed—a marked contrast to the dreamy work of Sieg.

The disc concludes with Thanasis Deligiannis's 2017 *A bit unfair*. In this three-movement work, the musicians sing as well as play, articulating in a stunning array of vocal and instrumental timbres the words of poet Iacovos Camhis. Deligiannis employs many bright, major chords, enhanced by his adept use of micro-tonality. In several passages, the major chords seem to expand as we listen. It is in the text of the first poem, *January*, that the line "not a single road" appears.

The notes in the CD booklet, as well as the illustrations, make it an essential guide for deep enjoyment of this recording. The CD audio quality is very nearly matched by the sound from the iTunes stream, and the availability of the booklet there makes that a viable option. By whatever platform you choose, I recommend this recording very highly.



Across 17 tracks of *ALWAYS ABOUT LOVE*, **BRISK RECORDER QUARTET AMSTERDAM** and soprano singer **Amaryllis Dieltiens** survey aspects of love: Love as a guiding principle, Longing & Happiness, Earthly Love, Heavenly Love, Sadness, and Transcience & Farewell. You can sense their rationale for this approach at <https://youtu.be/tuauJIU7N4>, (you may wish to use the YouTube

auto-translate feature). The resulting hour-long program compellingly weaves together music from the 15th, 16th, 17th, 20th and 21st centuries. As I listen, I imagine this recording appealing to almost everyone who reads this review.

Eleven of the 17 tracks include singer Dieltiens, whose vocal quality blends well with the recorder ensemble. The groupings of works in each section bring music with sung text into conversation with vocal pieces played instrumentally.

In the booklet, **Bert Honig** encourages listeners to hear the instrumentally performed scores as songs without words (thus to try to sense the meaning of the text represented in these wordless songs). The lyrics for the sung pieces appear in the booklet; I wish the text (or a summary of the text) for the instrumental tracks did, as well.

Many of the instrumental tracks are well-loved pieces, substantively conveying the themes and also forming frames for lesser known early and new works. A particularly effective example is the grouping of works reflecting Longing & Happiness (tracks 3-7).

A strength of this project is the inclusion of newer works. Honig notes, "...the sound of more recent times should not be lacking on a BRISK CD." The pieces by Hans Koolmees (tracks 10 and 12), Max Knigge (track 7), a folk song originally set by Benjamin Britten and adapted for BRISK by Cecil Sharp (track 16), and Walther Stuhlmacher (track 17) share much of the aesthetic of lyrical lines and elegance in setting text that characterizes the early repertory.

Of this thoroughly enjoyable collection, my favorite tracks are Bartolomeo Tromboncino's *Ostinato vo seguire* (track 2); Thomas Simpson's *Bonny Sweet Robin* (track 15); Knigge's *Octendbede* (track 7); Koolmees's *Love song—Visioen* (track 12); and Stuhlmacher's *Abschied* (track 17).

Of the CDs reviewed in this issue, the prize for elegant packaging goes to *ALWAYS ABOUT LOVE*. **BRISK RECORDER QUARTET AMSTERDAM** has set a high standard in its choice of Marcel van den Broek's design work. The impact is highest on listeners who enjoy the physical CD package, but the care and creativity for the visual elements also affects the reception of the music by those who only encounter the package image on the web.

This recording is issued as a run of 600 discs (I reviewed 121/600). The excellent sound of the CD combined with the information in the booklet leads me to strongly recommend purchase of the physical CD. It is well worth the investment.

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*Of the CDs reviewed in this issue, the prize for elegant packaging goes to*  
**ALWAYS ABOUT LOVE.**

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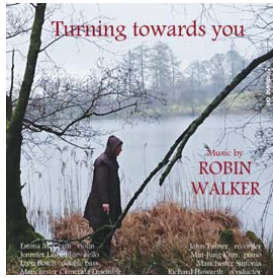
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**ALWAYS ABOUT LOVE: A COLLECTION OF LOVE SONGS. AMARYLLIS DIELETTIENS, SOPRANO VOICE; BRISK RECORDER QUARTET AMSTERDAM (MARJAN BANIS, SUSANNA BORSCH, ALIDE VERHEIJ, BERT HONIG, RECORDERS).** 2020, 1 CD, 65:00. Globe Records GLO5275. [www.globerecords.nl/products/15768565571304](http://www.globerecords.nl/products/15768565571304) (CD abt. \$22.50 + abt. \$5.65 S&H); [www.brisk.nl/shop/product/always-about-love](http://www.brisk.nl/shop/product/always-about-love) (listening samples, CD abt. \$14 + S&H); <https://smile.amazon.com/Always-About-Love-Amaryllis-Dieltiens/dp/Bo833VRH8Q> (CD \$16.99 + S&H, mp3 downloads \$11.49); iTunes download \$10.99. Stream via [www.youtube.com/watch?v=kcwg1kfvDZQ&list=OLAK5uy\\_kUvHQHggtrOnrkkfTeWo7S1Ye1Toyatjw](https://www.youtube.com/watch?v=kcwg1kfvDZQ&list=OLAK5uy_kUvHQHggtrOnrkkfTeWo7S1Ye1Toyatjw), Spotify, other platforms.



Recordings by English recorder virtuoso **JOHN TURNER** cover diverse aesthetic and idiomatic approaches—and here I refer primarily to his work with newer compositions. Much of the music he has recorded fits into a very solidly musical, thoroughly well-crafted repertory

that is both listenable and satisfying to perform. Examples are Robin Stevens's 2017 *Balmoral Suite* (see *Recording Tidbits on next page*) and David Beck's 2006 *Concerto No. 2* (Tableaux) for recorder, strings, harp and percussion.

Some of Turner's CDs consist entirely of works featuring the recorder. As appealing as those are, I think his most significant contributions are recordings in which compositions for the recorder reside in the context of a composer's

broader repertory. **TURNING TOWARDS YOU**, music by Robin Walker (born 1953), is a striking example of the latter.

Walker's name is not familiar to many American listeners. The works on this disc will resonate well for those who enjoy music of Ralph Vaughan Williams (1872-1958) and other English pastoralists like Gustav Holst (1874-1934), George Butterworth (1885-1916) and Edmund Rubbra (1901-86). Walker's aesthetic draws on melodic contours and rhythmic gestures evocative of English folk song. While that applies to all of the pieces on this disc, those melodic and rhythmic features are exemplified in the two tracks (of eight total) on which Turner takes his turn.

*A Prayer and a Dance of Two Spirits* (Concerto for recorder, violin and string orchestra, 2007) emerged from Walker's grief at the death of his parents and from the comfort he found in a dream of them "... together in a small boat on a tranquil and glistening lake." The music is

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### The Texas Toot

We are still here! And we hope you are staying safe and healthy in this most stressful of times.

Although we couldn't hold the Summer Toot, we were able to pay our faculty a partial fee to

make up for the devastating loss of all music income. We will not have a Fall Toot, either – but we're looking forward to better times and more music-making in the future. Please keep playing or singing as you can; music is one of the best ways to keep yourself healthy, both mentally and emotionally. All best wishes to you Tooters! And keep up with us at

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**The unaccompanied soprano solo, A Rune for St. Mary's (track 7), merits not only repeated listening, but study for technique development and performance.**

tranquil and glistening indeed, and is a satisfying *tour de force* for recorder soloist playing both soprano and sopranino, as well as for violin soloist (instrumentation suggested to Walker by Turner).

The unaccompanied soprano solo, *A Rune for St. Mary's* (track 7), merits not only repeated listening, but study for technique development and performance. (Among several sources for the sheet music is <https://orpheusmusic.com.au/descant/2621-a-rune-for-st-mary-s-1530783939000.html>.)

*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, listening/composition with Pauline Oliveros); and came to California as*

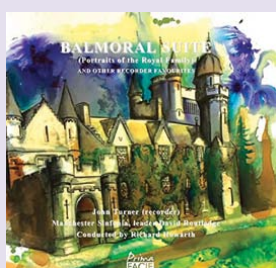


*a composer-in-residence at Mills College. A frequent workshop faculty member and leader at chapter meetings, he teaches recorder at the Bay Area Center for Waldorf Teacher Training; Deep Listening at Rensselaer Polytechnic Institute; and is on the faculty as Performing Arts Librarian at California State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

*Cornelius Cardew Choir. His work is at <https://soundcloud.com/tom-bickley>, and on CD with Koberecs, Quarterstick and Metatron Press.*

*Bickley recently wrote a two-part series on "The Recorder in the Streams"—in the **Winter 2019 AR**, the recorder on YouTube; and in the **Spring 2020 AR**, recorder music on streaming services. As a follow-up, his article on researching recorder music on Wikipedia will appear in the **Winter 2020 AR**.*

**TURNING TOWARDS YOU: MUSIC BY ROBIN WALKER. JOHN TURNER, RECORDER; EMMA McGRATH, VIOLIN; JENNIFER LANGRIDGE, 'CELLO; LEON BOSCH, DOUBLE BASS; MIN-JIUNG KYM, PIANO; MANCHESTER CHAMBER ENS.; MANCHESTER SINFONIA; RICHARD HOWARTH, CONDUCTOR. 2019, 1 CD, 75:16. Divine Art dda25180. <https://divineartrecords.com/recording/turning-towards-you-music-by-robin-walker> (CD \$17 + S&H; HD 24-bit download \$20.29; FLAC 16-bit/44K download \$14.79; mp3 320Kbps download \$12.49; digital booklet available for free download); [www.arkivmusic.com/classical/album.jsp?album\\_id=2288851](http://www.arkivmusic.com/classical/album.jsp?album_id=2288851) (CD 17.99 + S&H); [www.prestomusic.com/classical/products/8617803--robin-walker-turning-towards-you](http://www.prestomusic.com/classical/products/8617803--robin-walker-turning-towards-you) (CD \$14 + S&H; mp3 download \$10; FLAC 44.1 kHz, 16-bit download \$12; Hi-Res FLAC lossless 96 kHz 24-bit download \$17.50; downloads include digital booklet; individual tracks purchasable as downloads). Streamable via YouTube (search for Robin Walker and the track title), Spotify, other platforms.**



**Recording Tidbits: More Turner pieces**

**Elis Pehkonen. *Twilight and Evening Bell*, track 22, 7:43, on *BALMORAL SUITE (PORTRAITS OF THE ROYAL FAMILY) AND OTHER RECORDER FAVORITES*. JOHN TURNER, RECORDER; MANCHESTER SINFONIA, RICHARD HOWARTH, CONDUCTOR. 2019, 1 CD, 70:56. Prima Facie PFC101. [https://ascrecords.com/primafacie/balmoral\\_suite.html](https://ascrecords.com/primafacie/balmoral_suite.html). Streamable via YouTube, Spotify, other platforms.**

Among other fairly recent CDs by **John Turner**, two pieces in particular stand out, and seem fitting to mention in this issue along with Robin Walker's tuneful music on **TURNING TOWARDS YOU**. In *Twilight and Evening Bell* (2012) for recorder, string orchestra and bells, British composer **Elis Pehkonen** (born in the UK of Karelian extraction) employs a musical language akin to that of composer Arvo Pärt (his near neighbor in Estonia). The music takes on a quality of stateliness throughout. The work takes as its title a line by Alfred, Lord Tennyson; in his poem *Crossing the Bar*, Tennyson uses that line to foreshadow his own death.

An historical note: the bells in this recording belonged to English recorder virtuoso **David Munrow** (1942-76). For an additional connection, see the review in the **Summer 2019 AR** of a number of Turner's CDs—including *Translations: early chamber music by Peter Dickinson*. Munrow, with gambist **Oliver Brooks** and harpsichordist **Christopher Hogwood**, commissioned Dickinson's *Translations* (1971). On track 5 on the 2018 CD of the same name (Prima Facie PFNSCD009, <https://primafacie.ascrecords.com/translations.html>), we hear Turner, recorder; **Richard Tunnicliffe**, gamba; and **Harvey Davies**, harpsichord.

It reminds us of the forward-looking musical vision of that earlier generation of early music specialists. This work begins with a rich multiphonic from the alto recorder and moves through five sections in which we hear lyrical passages, plus influences from jazz as well as 20th-century mainstream art music.

# EDUCATION



## *Ornamentation: An Introduction to the Trill and Appoggiatura*

By Michael Lynn,  
[Michael.lynn@oberlin.edu](mailto:Michael.lynn@oberlin.edu)

For those of us who enjoy playing Baroque music and who want to work toward an historical approach, there are many subjects about which we need to learn. One of the most important, and one of the most fun aspects of Baroque music, is **ornamentation**.

In any music from before the 19th century that we play on recorder, ornamentation plays a part. Whether it is making a trill at a cadence in a Handel sonata or adding beautiful ornamentation to a slow movement, there are guidelines to help us do this convincingly, and with appropriate style.

This is the first of a series of short articles about Baroque ornamentation and its use on the recorder. There is no difference in how one would ornament when playing a Baroque flute, Baroque oboe or other wind instrument. I will also make a short video to demonstrate each topic and the music included. I urge you to watch the video to help get the sound of the ornaments in your ear—visit [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag).

One of the reasons that ornamentation is such a large subject is the variation inherent in Baroque music and the styles of playing ornaments—early Baroque, mid-Baroque, late Baroque—and to make things more complicated, there is variation from country to country. Luckily, there are a lot of things that remain similar through these different styles.

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### **Types of ornaments**

Ornamentation is often broken down into two groups. The first are **ornaments that are indicated by a sign in the notation of the music**. This includes **trills**, **appoggiaturas**, **mordents**, and many lesser-known ornaments like *tour de chant* or *schleifer*. Many of these ornaments have different names in different languages, and even different signs to depict the same ornament.

The other type of ornamentation is often called **Italian Ornamentation or Extempore Ornamentation: adding extra notes in an harmonic or melodic fashion**. This is what you would use to ornament a Handel or Corelli slow movement. For this series of articles, we are going to discuss only the first type—an ornament represented by a sign in the music.

Ornaments are not really so difficult to add, but there are many ways to make ornaments more beautiful and expressive—and of course we want to use them appropriately. The two most common ornaments are the **trill** and the **appoggiatura**. In fact, as we will see, these two ornaments are related to one another.

### **Rules to help when playing an appoggiatura**

An **appoggiatura** is written as below. It is very clear what notes to play, but just how to play them is not really indicated by the notation. The most common notation is a small note tied to a regular note—but there are also cases where a sign is used.



The upper note of the appoggiatura ornament is usually a dissonant note, and something that we want to bring out in the harmony. If you are playing recorder with someone who is playing the bass line, just have the bass player hold the note while you hold the upper note of your appoggiatura. You will hear that it often creates a sense of tension in the harmony.

Why didn't the composer just write this ornament as regular notes? If the two notes of an appoggiatura were written out, you might think they were just passing notes. Instead, one fits into the composer's harmony (the big note) and the smaller note creates a **dissonance**. Performers knew that it is good Baroque practice to stress that upper note and then relax to the lower note, like a sigh.

In Baroque music the **appoggiatura** is **executed on the beat except in special circumstances**. Try not to play it early, as that tends to de-stress it instead of showing the special quality of the dissonant note.

What should the rhythm be? In most cases the upper note will be notated as an eighth or 16th note, and it will be slurred to the second (regular) note. The appearance as an eighth note, however, doesn't really tell us how long it should be. J.J. Quantz, who provides us with lots of useful specifics in his flute treatise, *On Playing the Flute* (which also appears in the article in this AR on articulation),

tells us that the **upper note should take up half of the time of the larger note**. Thus, if we have an eighth-note appoggiatura with a quarter note, the upper note and the regular note should each be roughly an eighth note. If the larger bottom note is a half note, each note would be a quarter note.

If instead the note is dotted, Quantz tells us that the upper note should receive two-thirds of the value. Thus, a dotted quarter with eighth appoggiatura would be played as a quarter resolving to an eighth.

The French used the terms *Coulement* and *Port de voix* for a downward and upward appoggiatura respectively. The *Coulement*, filling in the third, would be short and the *Port de voix* would be long. Note the two different signs.



One of the concepts of Baroque music, with which it is often difficult for us to become comfortable, is that rhythmic groups don't have to be played in a metronomic way. This means the upper note can be almost an eighth note or almost a quarter note. **The overall beat needs to stay in time, but the smaller values can be played with more freedom.**

Experiment with the length—I often find that making an ornament just slightly shorter than the “rule” is more musically interesting, but it depends on the context. Often in Baroque music, a rhythm that would be difficult to write down easily, is a good thing—especially within an ornament.

There is one special type of appoggiatura that needs to be mentioned. The French called this the *Tierce de coul * and it usually consists of one or more descending thirds filled in with a “little note” slurred to the second “big note.” In this special case the “little note” is played quickly and before the beat. It gives a very light feeling as opposed to a long appoggiatura, which is meant to be more serious.

Below are some examples of music using short appoggiaturas in the French style. Very often in Baroque music, especially in French music, this figure of a descending third with the quick note between indicates the end of a phrase or figure. The last note should always be very light and somewhat short, with a short silence before what comes next.

### Trills of varying lengths

There are many types of trills, but we will start with the most common ones: **long trills** and **short trills**. Some composers actually use a different sign for these two types of trill.

An example that recorder players often come across is in music by J. B. de Boismortier (1689-1755); an excerpt by him is included on page 41. Seeing how he tells us which ornament to use will help you learn to identify the right sort of trill in other music—where this may be just one symbol used for trill. The most common symbols are shown below:



Dieupart - Gavotte

Mancini - Largo (long appoggiaturas)

Charles Dieupart (c.1667-1740), Gavotte from Suite No. 3, available at <http://conquest.imslp.info/files/imglnks/usimg/o/o4/IMSLP336264-PMLP11438-Dieupart-3.pdf>;  
 Francesco Mancini (1672-1737), Largo from Sonata IX (XII Solos for Flute); view the 1724 score by John Walsh at [https://imslp.org/wiki/12\\_Recorder\\_Sonatas\\_\(Mancini%2C\\_Francesco\)](https://imslp.org/wiki/12_Recorder_Sonatas_(Mancini%2C_Francesco))

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long trill



### Long trill

If we look at our Boismortier example on the next page (which I transposed up a minor third to play on alto recorder), we can see that **the + sign is generally used on longer notes.** This allows the trill to have a longer appoggiatura note—leaning on that upper note, lengthening it, and gradually starting to trill. The notes of a long trill should never all be played as fast as possible. Instead the idea is that they **start slowly and gradually increase in speed.**

Various wind sources—including Quantz plus the J. M. Hotteterre treatise of 1707 (*which also appears in this issue's articulation article*)—also make it clear that the overall speed of a trill should be in context with the character and speed of the movement. This means **we play an overall slower speed for a trill in a slow movement, and a faster, more lively speed in a fast movement.** You will find that trying to do this greatly enhances the character of the music—and makes music with a lot of trills interesting rather than repetitive.

For the time period we are examining here, there is no tonguing in the trill. The upper note is slurred into the trill, and the next note we tongue is the note following the trill. People often acquire the bad habit of also slurring into the note after the trill. This is not good, as the placement of that note must be very clear unless the composer indicates otherwise.

Many composers, especially towards the beginning of the 18th century, didn't bother to notate a trill: they assumed that players of the era would add one in the proper situation. The main spot where we should always add a trill is at a **cadence.** In the example below, G.F. Handel has no trill markings, but we should add them at the two parenthetical spots. Many modern editions add them for the performer. There are also more complicated signs that tell us to put a "turn" at the end or beginning of the trill. These are seldom notated in wind music, but are much more common in keyboard music.


The first and most important rule in Baroque music is that **the trill starts from the upper note.** If your music shows an A with a trill sign above (as in the Handel example below), it means you start the trill by playing a B. This is very important—there are exceptions to this rule of thumb, but they occur mostly in music before 1680 or after 1760 and are thus not part of the ornamentation "language" we are most concerned with here. Why the upper note? It is because **a trill is really an ornament that starts with an appoggiatura.** That upper note at the beginning of the trill is just like the upper note of the appoggiatura, and we generally want to stress it in the same way.

Handel - showing trills that should be added


G. F. Handel (1685-1759), Sonata in G minor, Op. 1, No. 2 (*end of movement 1*), [http://imslp.org/wiki/Sonatas\\_for\\_an\\_Accompanied\\_Solo\\_Instrument%2C\\_Op.1\\_\(Handel%2C\\_George\\_Frideric\)](http://imslp.org/wiki/Sonatas_for_an_Accompanied_Solo_Instrument%2C_Op.1_(Handel%2C_George_Frideric))

## The first and most important rule ... is that the trill starts from the upper note.

### Short trill

Looking again at our Boismortier example, we see that the short trill is shown with a  sign (sometimes incorrectly called an upper mordent sign). The amount of time available in the music to play this trill is often very short, so even though we still always start from the upper note, we don't lengthen it as we would when playing a normal appoggiatura.



We also usually can only play a couple of iterations of the trill—unlike a long trill notated with a , which can continue for a beat or two. A short trill creates more of a rhythmical device—rather than an expressive device, as with the long trill. Because of its rhythmical nature, it is important that the short trill starts exactly on the beat, never early. The short trills in this example are unusual in that the first note of each trill isn't tongued, since it is under a slur.

Most composers leave it up to the performer to figure out exactly how a trill should be played, rather than using special notation to make it clearer. Adding ornaments was an essential part of the musical language in the Baroque, when everyone was expected to understand how to play a trill—and we can learn to do likewise. Ideas in the Boismortier example will help you identify how trills should be played in other music.

In my next article on ornaments, I'll introduce the mordent/batement/pincé.

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](http://www.originalflutes.com). His music and videos: [www.soundcloud.com/mloberlin](http://www.soundcloud.com/mloberlin); [www.youtube.com/MichaelLynnFlute](http://www.youtube.com/MichaelLynnFlute).



J. B. de Boismortier (1689-1755), Allemande, Gravement from *Sonates a Deux Flûtes Traversieres sans Basse*, Op. 2, [https://imslp.org/wiki/6\\_Sonatas\\_for\\_2\\_Flutes%2C\\_Op.2\\_\(Boismortier%2C\\_Joseph\\_Bodin\\_de\)](https://imslp.org/wiki/6_Sonatas_for_2_Flutes%2C_Op.2_(Boismortier%2C_Joseph_Bodin_de))

# MUSIC REVIEWS

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**DUETS PUBLISHED IN SEPARATE EDITIONS FOR TWO ALTO OR TWO SOPRANO RECORDERS, COMPILED/ARR. BY DEBORAH GREENBLATT, GREENBLATT & SEAY;**

<http://greenblattandseay.com>

**HOLIDAY TUNES.**

2019. Sc 67 pp. \$15.

**FRENCH FIDDLE TUNES.**

2019. Sc 61 pp. \$15.

**PLAYFORD ENGLISH COUNTRY DANCE TUNES.** 2019. Sc 63 pp. \$15.

The above editions are recent offerings for recorder by Greenblatt & Seay. As is typical of Deborah Greenblatt's work, the arrangements of pleasing tunes are well done and accessible to a diverse audience of recorder players. While the types of music are different in each, the editions share some editorial and musical characteristics.

They continue the publisher's practice of printing with unpretentious colored covers (pink for the *Holiday*, orange for *Playford*, red for fiddle songs); the table of contents is printed on the outside front cover. Again, the binding is a nice spiral, enabling the music to lie flat on the stand.

In all three editions, both the soprano and alto versions of each piece have the same key signature. Therefore, the alto volume consists of the same music as the soprano but is, for the most part, written up an octave. There are a few exceptions in which the alto parts are given on the same pitch level as the soprano. The practical effect is that much of the alto music is set in the upper register of the instrument, which offers something of a challenge even for more experienced players. The intention is to enable groups

*Music for the holidays, including some canons, and more ideas for music to play during isolation*

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***The intention is to enable groups with both soprano and alto players to work together.***

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with both soprano and alto players to work together (from an e-mail conversation with Greenblatt).

Page turns are generally avoided by the insertion of blank pages. Spacing on the pages and between staves makes for overall clarity with regard to pitches and other markings. (It is a pet peeve of mine to play from crowded staves that make it difficult to identify pitches that involve ledger lines—no problem with that here.)

In addition to engraving similarities, the musical treatment is consistent in all three editions. Chord symbols are included for every song. There are, however, no tempo markings, mood suggestions (cheerful, melancholy, etc.) or lyrics, which would help with musical interpretation and phrasing. If one is not familiar with the tune, it is necessary to make an educated guess as to its character.

The arrangements are marked with slurs; according to the editor, these are intended as phrasing assists that signify which notes should be grouped together (from my e-mail conversation with Greenblatt). This is not immediately obvious, however, and inexperienced players might read them literally. My duet partner, Kim Rich, and I tested this out and found some of them to be a bit confusing. When treated literally, they sometimes disrupt the musical sense. For recorder, breath marks to demarcate phrases might be a clearer solution, leaving the choice

of articulation/interpretive effects to the players.

There are no difficult keys. Chromatic notes are found, and in a few cases, they are a bit challenging. For example, in the alto part of *In the Hall of the Mountain King* in *Holiday Tunes*, we find successive G# and A# as well as E#. There are also sharps in the grace notes in several measures.

My duet partner and I tried a number of different combinations of SS/AA/SA/AS instrumentation, some of which produced quite nice results. Others involved some really tricky tuning. This type of arrangement does produce some awkward keys and notes for one instrument or the other, but in reality it is good practice to master, rather than avoid, tricky notes.

These editions are accessible to intermediate players. Rhythms are generally straightforward. The textures are a mix: artfully arranged polyphony or homophony, and some in which one line carries the melody and the other serves an accompaniment function.

While some tunes are short and simple, others are longer and more elaborate. Some are composed of a melody and variations, in which the voices cross registers and trade the melody back and forth. While most of the pieces are not difficult, there are several that present more of a challenge, and thus can appeal to more experienced players. Because of the skillful arrangements, they would be very effective in concert performances.

The *French Fiddle Tunes* volume includes some notable songs, such as *Au Clair de la Lune*, *Alouette* and *Frère Jacques*. There are a number of dances, such as *Shawl Dance*, a lively tune in

6/8 time, *French Polka* and the waltz-like *Ma Grand-Mère Quand Je Danse*.

The *Holiday Tunes* volume contains a mixture of songs that represent many different holidays. Some of them include *La Adelita* for Cinco de Mayo, Passover in *Adir Hu*, plus *America the Beautiful*, *Auld Lang Syne* and *Easter Sunday Jig*. *Over the River and Through the Woods* serves for Thanksgiving and *The Virgin Mary Had a Baby Boy* celebrates Christmas.

The *Playford English Country Dance Tunes* set has a number of familiar songs: *All in a Garden Green*, *Chestnut*, *Gathering Peascods*, *Parsons Farewell* and *Selling Round*, to name a few. Less familiar offerings are *Green Sleeves and Yellow Lace*, which is a variation on the tune to *Greensleeves*; *Oranges and Lemons*, a simple fun song; and *A Trip to Paris*.

These editions would make for great additions to one's recorder library. Because they contain a mix of easier and a bit more challenging pieces that are pleasingly arranged, they offer less and more experienced players both a challenge and an opportunity to play simply for the enjoyment of the music.

**UKUVALELISA: ZEHN MINIATUREN FÜR BLOCKFLÖTE SOLO (TEN MINIATURES FOR RECORDER SOLO), BY SÖREN**

**SIEG.** Self-published ([www.soerensieg.de](http://www.soerensieg.de)), 2019. Versions for alto (or bass) or C recorder solo. Sc 23 pp. Abt. \$17.

*Ukuvalelisa*, which means "Farewell" in Xhosa, was commissioned by Laura Faber of Seattle, WA, who had lost her son and was looking for music that reflected that tragedy. She wrote, "What I have experienced so intensely since my son died is that life is not divided out neatly into separate episodes. There is joy amidst the deepest sadness, a wistful longing at times of joy, and a marvelous and bewildering jumble quite often." The 10 vignettes in this collection reflect her sentiment. Four of them were originally composed as part of a suite enti-

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## **Ukuvalelisa represents a blending of the European and African aesthetics.**

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tled *Umbalisi mabali* (The Storyteller) and have been modified for this set. They were a tribute to the composer's late father, a musician and storyteller.

Sören Sieg (born 1966) learned to play recorder, violin and piano as a child, and later saxophone, trumpet, guitar and drums. He studied at the University of Music and Theatre in Hamburg, Germany, and has been commissioned to write for a number of ensembles and chamber groups, including the Amsterdam Loeki Stardust Quartet and the Flanders Recorder Quartet, among others. He works as a composer in Hamburg.

Sieg became interested in African music after first hearing it; he only later traveled to Africa and became immersed in the culture. In his words from a 2020 e-mail dialog, "When I first encountered Black African Music it lit my heart on fire—finally I found something I could fully subscribe to. In this aspect I feel closer to the African culture than to the European." As he explained, African culture is strong and vivid, very assertive and not as full of doubt as are Europeans and Westerners in general.

The European emphasis on perfection, refined and "seriously worked" art are not part of the African concept of music. "Instead it is ritual and celebration, making music and dancing altogether, no separation of artist and audience, improvising spontaneously, playing with patterns for hours, living it in the moment."

As Sieg explains, he also loves the refinement of European music, the art of working on something until it is perfect and presentable. "I try to bring this thoroughly positive spirit and rhythmic drive and power and complexity and harmonic simplicity into our Western classical concert music."

*Ukuvalelisa* represents a blending of the European and African aesthetics. Stylistically, it combines the repetitiveness and rhythmic gestures of African music with Western tonality and melodic form, without the extreme abstractness and dissonant harmony that is characteristic of certain modern music for recorder.

The edition contains 10 pieces, divided into two sections of the same music—but one is set for F and the other for C instruments. Keys are changed so that fingering patterns stay the same. The collection was originally intended for bass recorder, but was shifted to alto as being more accessible to most players.

Notes in German, English, Japanese and Spanish offer suggestions for interpretation of the individual pieces. The edition is very nicely laid out, with clear printing, no page turns and a high quality paper cover. Metronome markings are included for all pieces, and note equivalences are given when meter changes occur.

Certain characteristics appear throughout. Rhythms are often syncopated; duple note groupings alternate with triplets; melodic fragments repeat in different pitch ranges, often reaching into the uppermost and lowest registers.

Most of the pieces have meter changes, but the quarter note is almost always the *tactus*. As Sieg explained, the different meters are intended to suggest flow rather than tempo/speed changes as would be typical of the historical repertoire.

The level of difficulty varies from intermediate to advanced, tending toward advanced. While some of the rhythms appear to be more difficult than they are, others present a challenge. These generally involve syncopations that are sometimes combined with tricky register extremes and small note values. Because of the wide ranges and large skips, solid breath control and careful attention to accent and articulation are essential.

The collection opens with an *Overture*, and each of the nine pieces that follows is themed in accordance with the multiplicity of feelings involved in loss and

grief, like *On Your Own*. Others appear to have more personal connections, such as *The Storyteller* and *At the Beach*.

Despite most motives being based upon repeated melodies and rhythms, these pieces do not sound repetitive. Rather they are intriguing. For example, a title of *Darkness* (which appears in this issue's article on articulation and can be heard at [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag)) generally evokes the expectation of slow speed, low pitches, somber melody. Instead, the tempo is brisk, using 16th-note groups of four divided into 3+1, with the accent falling on 1, which is also the highest pitch. Staccato is indicated. Brief melodic interludes appear between the pulsating rhythms.

*Hidden Surprises* is quick and light with triplet figures and tempo changes that do indeed reflect its title. The contrast between the initial theme and the lyrical triplet figures in *Her Beautiful Eyes* translates to a hauntingly beautiful melody. *Lullaby*, *A New Start* and *Farewell* present a similarly compelling and expressive lyricism. Sieg explains in the notes that these pieces are to be played freely and with *rubato*, so as to bring out the emotional content.

In this current moment in the midst of a pandemic, the theme of this collection is particularly apt. The quarantines and limitations on performance have had an upside in the surge of interest in solo music. *Ukuvalelisa* is a highly recommended option. The music is both incredibly beautiful and challenging, thus offering players an opportunity for serious practice and technical focus.

*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 teaches recorder and plays with several local ensembles in Florida.*

#### **WEIHNACHTLICHE STRASSENMUSIK, ARR.**

**UWE HEGER.** Heinrichshofen/Noetzel N4727 ([www.stretta-music.com/en/heger-weihnachtliche-strassenmusik-nr-664213.html](http://www.stretta-music.com/en/heger-weihnachtliche-strassenmusik-nr-664213.html)), 2015. 2-3 C recs, guitar chords. Sc 33 pp. Abt. \$13.50.

The full title in translation is: "Christmas street music: Swinging Christmas songs in Canon or for Ensemble—for two or three soprano or tenor recorders." Opening the book, it takes a second or two to match this title to the contents.

First, I looked for the "canon or ensemble" features. Each of the 50 pieces in this book is presented as three consecutive sections. These might be played by three players simultaneously, as if it were a part book—but that is likely to sound somewhat messy, since the parts have no clear top-middle-bottom relationship. The songs are really meant to be played in canon—first the melody, then two variations.

Since the variations are considerably more difficult than the melody—no simple second and third voices here!—it would be possible to play this with three players of very different skill levels. The beginning player might play the melody three times, as the more advanced players come in with variations for the second and third times. It would even be possible to start with the swinging variations, and have the melody come in only near the end, as the cherry on top.

The three voices have been arranged in such a way that playing in three parts works quite well, but these pieces are performable equally well with two players, where a combination of teacher and student suggests itself.

Then, looking again, I tried to identify the "street music" aspect. Here the book gives no indication other than a suggestion for heterogeneous ensembles. Since neither of the variations provided for these pieces is a clear bass voice, I don't think using lower instruments is a workable idea, at least with this volume (although other versions of this volume, which I haven't seen, are set for other combinations including some lower instruments like bassoon or tuba).

On the other hand, having a recorder play the variations over something like a violin melody seems feasible. Another thought I had here is that these pieces work quite well with three sopranos, normally a combination that would make people run screaming—which is of course a penetrating enough sound for outdoor or street music performance.

The melody has guitar chords, but the harmonies were too quick and dense to try out myself. They could add a lot of interest, sometimes changing on every single beat.

Finally, about that "swing": the pieces are written in straight eighths, with an occasional triplet, but the suggestion is to play all eighths "swung" (in other words, a loose triplet rhythm typical in jazz). However, I see no overwhelming reason to do this consistently, apart from the pieces that have clear triplets. In fact, playing songs such as *The First Noel* with swing feels forced to me.

Of the 50 pieces presented here I estimate that 1/3 are well-known to an American audience (think *Jingle Bells*). Using only these, or inserting the German ones in a program for variety, this book is quite valuable for its fresh approach to holiday songs.

*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](http://imslp.org/wiki/Category:Eijkhout,_Victor) and you can support his work through [www.patreon.com/FluteCore](http://www.patreon.com/FluteCore).*

KEY: rec=recorder; S<sub>o</sub>=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. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: 7770 S. High St., Centennial CO 80122 U.S., [editor@americanrecorder.org](mailto:editor@americanrecorder.org).



**MARIAN ANTIPHONS, BY GREGOR AICHINGER, TRANSCR. CHARLES NAGEL.** Cheap Trills TR98 (<http://cheaptrills.com>), 2019. TTB (+T viol). Sc 11 pp, 4 pts 4 pp ea. \$7.50.

Marian antiphons are hymns to be sung in honor of the Virgin Mary, mother of Jesus, in Roman Catholic religious communities during one of the evening services, such as Vespers or Compline. This set includes the four major antiphons: *Alma Redemptoris*, *Ave Regina Coelorum*, *Salve Regina* and *Stabat Mater*. The choral pieces have been transcribed by Charles Nagel for recorders and/or viols and include the Latin text underlay.

Gregor Aichinger (1565-1628) was a German organist and composer who was also a priest in the Roman Catholic Church. He studied at the University of Ingolstadt, Bavaria, and also in Italy with Giovanni Gabrieli in Venice, as well as at the University of Siena and the University of Perugia. Karl Proske (1794-1861), a collector and preserver of Renaissance polyphonic music, wrote that Aichinger “combined the solid features of German art with the refined forms of Italian genius” and that he “distinguishes himself by a warmth and tenderness of feeling bordering on mellowness, which is everywhere imbued with deep devotion.”

The first antiphon, *Alma Redemptoris*, is sung from the first Sunday of Advent (the month of preparation for Christmas) until the Feast of the Purification on February 2. It begins with the incipit, a chant on the beginning word *Alma*, played in unison on the recorders. *Alma* means “loving,” with the opening text translating to “Loving Mother of the Redeemer.”

Starting with the next word, *Redemptoris*, the top line continues with the chant, while the lower two parts play together in gently moving lines of polyphony. This polyphony continues until measure 35, on the word *Genitorem*, or “creator,” when the structure becomes more homophonic until the end of the piece. A recorder performance (not this transcription) of this antiphon can be found at [www.youtube.com/watch?v=hlwTLnvfV4M](http://www.youtube.com/watch?v=hlwTLnvfV4M).

*Ave Regina Coelorum*, translated as “Hail, O Queen of Heav’n enthroned,” is used from the Feast of Purification until Wednesday of Holy Week. It begins in cut time in the first tenor line, imitated by the second tenor a half-note later, with the top line entering in measure three. The polyphony continues until measure 28 when all three parts come together to proclaim *Gaude gloriosa*, or “Rejoice!” for six measures in 3/4 time.

Returning to cut time in measure 24, *Ave Regina Coelorum* also returns to polyphony for the rest of the piece. The editor notes that this piece has been transposed up a fourth for recorders. A choral performance of this antiphon can be heard at [www.youtube.com/watch?v=foFtHsqhwI8](http://www.youtube.com/watch?v=foFtHsqhwI8).

*Salve Regina* is sung in religious communities from Trinity Sunday, which is the first Sunday after Pentecost (50 days after Easter; in 2020, May 31) until the beginning of Advent—most of the year. It is translated as “Hail, Holy Queen, Mother of mercy,” which is also the final prayer of the Rosary. This setting frequently pairs two of the parts, with the third part starting slightly before or after the paired parts. It has trickier rhythms than the other pieces. A choral performance of this antiphon is at [www.youtube.com/watch?v=4HGfx-467XM](http://www.youtube.com/watch?v=4HGfx-467XM).

The first verse of the *Stabat Mater* captures the grieving Virgin Mary with “At the cross her station keeping, stood the mournful mother weeping.” Aichinger uses five of the original 20 verses for his setting in separate sections, with the last section’s music duplicating the first section. The music conveys the aching sadness of the words in its close harmonies. Throughout, the bass is in the upper part of its range, so the three parts are equal. No YouTube recording could be found of this segment.

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***Very few arrangements of Aichinger’s music are available for recorders and viols. Nagel is to be commended for providing these gorgeous pieces.***

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Very few arrangements of Aichinger’s music are available for recorders and viols. Nagel is to be commended for providing these gorgeous pieces.

The indications of the ranges at the beginning of each piece are sometimes not correct. These versions are appropriate for intermediate or higher level players, and sound particularly lush on Renaissance instruments.

With a separate part for tenor viol, and word underlay for the vocal lines, this music could be used with a mixed instrumental and vocal ensemble.

*Bruce Calvin started playing recorder in college some unspecified number of years ago, and has reviewed videos and books for professional library publications over the years. He and four others meet weekly in the Washington, D.C., area to play recorders. The group enjoys Renaissance through contemporary music, performing occasionally for special church events.*

### **THREE CHRISTMAS CAROLS FOR THREE RECORDERS IN C, ARR. VICTOR EIJKHOUT.**

Self-published (<https://tablatur.com/en/sheetmusic/three-christmas-carols-adam--speyer--gruber>), also for supporters on [www.patreon.com/FluteCore](http://www.patreon.com/FluteCore)), 2020. 3 C recs. Sc 5 pp, 3 pts 2 pp ea. \$5.45.

Make no mistake: these settings of *O, Holy Night*, *Lo, How a Rose* (a version from the *Speyer Hymnal*), and *Silent Night* for three C recorders (all sopranos or all tenors) are not for reading around the Christmas tree, nor for playing as a church prelude. Nor, despite the fact that the first part

**CAROLS FOR RECORDERS OR VIOLS, VOL. II, COMPILED/ED. BY WILL AYTON.** Allyon Wit Publications (<http://allyonwit.com>), 2019. SATB. Sc 141 pp. \$28.

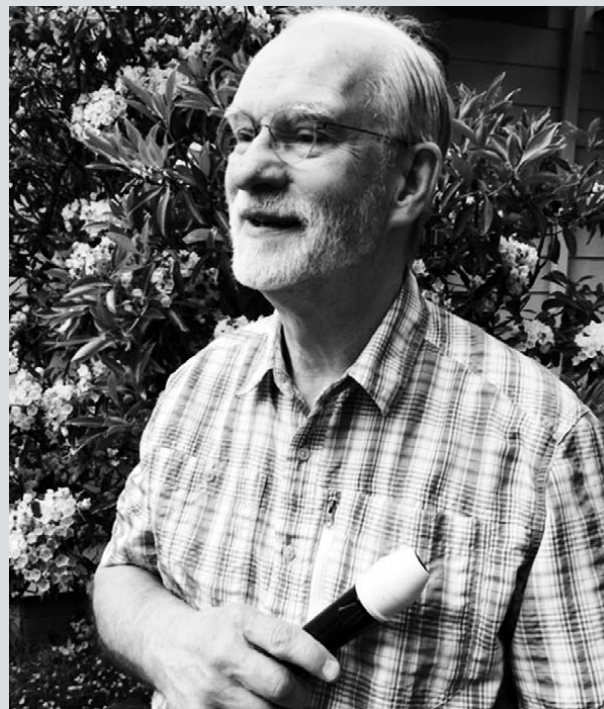
Many of us have enjoyed playing Will Ayton's original compositions for recorder or viol ensemble over the years, and in recent years we've looked forward to his beautiful and interesting settings of the Christmas pieces, published by Charles Nagel's Cheap Trills Publications in several collections as *Christmas Letters* (reviewed in *AR* in [Fall 2017](#), Vol. III; [Fall 2018](#), Vols. II and IV; and [Winter 2012](#), Vol. I). His recently issued collection of 135 four-part instrumental settings of carols—widely ranging and easy to play—puts him in a class of his own as a compiler and arranger for recorder consort. (Note: no texts are included.)

Put simply, *Carols for Recorders or Viols, Vol. II*, is a treasure for anyone who enjoys the special delights of the music written over many centuries to celebrate the birth of Jesus, regardless of whether we are believers or just humans living in hope for the world.

Volume I, collected over a number of years but first published in 2002, comprised over 90 out-of-copyright pieces—all but three in four parts, some in their original harmonies and some harmonized from traditional tunes by Ayton for his local chapter of the ARS, the Rhode Island Recorder Society (RIRS). They include the most commonly sung English carols plus a selection of older German and French carols. There are also some even older pieces, a few spirituals, and just one Sacred Harp piece.

Volume II, now out from Ayton's own Allyon Wit Publications, represents his collecting since 2002. In this gathering are half a dozen American Sacred Harp and other "Harmonie" pieces; eight chorales from J.S. Bach (1685-1750) cantatas, all in Bach's harmonizations; multiple pieces from Giovanni Palestrina (c.1525-94), Heinrich Isaac (c.1450-1517), Hans Leo Hassler (1564-1612), and more Michael Praetorius (1571-1621), who was well represented in Volume I; carols from Galicia and the Basque region of Spain; from Scandinavia, including Finland; from Poland; a Christmas motet by Orlando Gibbons (1583-1625); and a couple of Hanukkah pieces. Where the original harmonizations (sometimes polyphonic) are playable using recorder quartet, those versions are how they are rendered here (if it ain't broke, Ayton doesn't fix it). Where only one or two parts existed, Ayton supplies harmony—in some cases drones, and in others simply appropriate realizations of parts for consorts. In this second volume, Ayton also supplies first lines (in English) for the less well-known carols.

Interestingly, the pieces that have found their way into his *Christmas Letters* compositions here appear in their "plain" versions, certainly an invitation to more advanced consorts to interpolate the more elaborate ones for perfor-



mance. While the harmonizations in the collection are clearly produced for groups—even large groups—to play together, with or without singers (who must have their own texts), they can give pleasure to any ensemble. These days, if you don't have enough players for four parts, start with treble and bass, then fill in with one of the middle parts, depending on which addition sounds best.

Since Ayton has given us so much musical pleasure for many years, I wrote to ask him more about himself and his composing/arranging of carols for recorders.

*How did your carols for Christmas come about?*

The first collection was for our RIRS's December meeting, just before we settled down to munching on potluck holiday goodies. I finally started to do some serious gathering and re-harmonization for the first complete version of Volume I, which was originally just in manuscript. Over the years most of the RIRS members have purchased that volume, but I always bring extra copies.

I did not have any plans to put together a second volume until two or three years ago. For Volume II, I decided to ask the folks in our RIRS to suggest carol tunes and other carol settings that were not under copyright, so Volume II is a combination of carols that I collected as well as settings of these suggested tunes. Included in both sets are pieces that are perhaps not technically carols (whatever that technical definition is), but all are pieces that might be fun to play at seasonal gatherings.

*What impelled you to collect carols?*

Ah, carols. I wish that I had the words to describe what I

feel about carols.... Although not usually considered part of the elite of musical literature, I feel that carols represent a deep-seated and essential part of human expression. They are, in their diminutive form, an expression of hope, sadness and joy as well as an overwhelming desire to “let loose” and sing with all one’s heart (perhaps stimulated by a mug of Wassail).

My parents were missionaries and pastors, and my father was a musician who played and sang, by memory, a large repertoire of hymns. I too carry many of these tunes in my memory, but I always loved the season of the year when we sang Christmas carols in place of the hymns. I think that these early years of singing hymns and carols, standing next to my mother in church while my father led the congregation, left their mark. (I usually slept through the rest of the service.)

For many years I have made more elaborate settings of my favorite carol tunes. Charles Nagel (Cheap Trills Publications) has published some of these settings since about 2005, calling these sets *Christmas Letters*.

*How did you get into music, especially the recorder?*

Back in my undergraduate days I was a voice and piano major. From high school, I enjoyed playing the recorder, and later I always carried my soprano recorder with me as I hitchhiked around, not being able to afford a car. After graduating from Shenandoah Conservatory [in Virginia], I started to meet up with other recorder players and began some serious study as well as starting to write for ensembles that I played in. In the ’70s I started to study the viol, but never gave up playing the recorder, and many of my compositions since then are intended to be played by either recorders or viols.

*Are you retired now from your career as a professor of music theory and composition at Roger Williams University?*

I am indeed retired. However, it is rather silly to say that I am retired since I don’t have enough hours in the day to devote to composing and other musical activities. I think that perhaps I just have another job, one that does not pay as much as my old job.

*Will, thank you for talking with us, and for your devotion to Christmas carols, which enriches us all.*

*Mailed with this AR is The Huldafólk, another work by Ayton, featured as the Fall Members’ Library Edition and giving additional information on Ayton.*

*Music Reviewer Suzanne Ferguson is active as an early musician in Tucson, AZ. She served on the ARS Board in the 1980s and is past president of the Viola da Gamba Society of America.*

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***No individual line is difficult in itself...  
It’s putting them together that takes  
great accuracy and faith that it will  
all turn out well in the end (it does).***

---

of each one is an exact reproduction of the melody line of each carol, are they for beginning players.

Even though the parts proceed at a stately pace, these settings will take serious, concentrated work by upper intermediate and advanced players to achieve a quality reading and a meaningful balance of parts. First of all, the top line goes into the upper reaches, including high B and high C (in *Silent Night*); yet these must not sound at all strained. (One member of our tryout group played *Silent Night’s* top line on sopranino and found it felt more relaxed there.)

Second, parts two and three have extensive chromaticism in which, for example, D# must be differentiated from E<sup>b</sup> (*enharmonics*—or notes with the same pitch but different functions, the first tending upwards musically, the latter wanting to move downwards). There are also numerous major seconds or 11ths in the harmonies—like clusters of B/C/D on a strong beat in *Silent Night*, followed a measure later by E/F/G, then later F#/C/D. Performers will have to decide whether to “lean in” to these accented passing tone dissonances, or let them move by on their own.

Nor does Eijkhout shy from the “devil in the scale,” the tritone that was the “forbidden” augmented fourth interval from Renaissance times (think C with F# sounding above it). There are also, in *O, Holy Night*, rhythmic passages of two against three trading off between the second and third parts—and in one case, four against three—as the melody soars serenely above.

No individual line is difficult in itself, if you know the fingerings for the accidentals and have instruments that play their lowest notes clearly. It’s putting them together that takes great accuracy and faith that it will all turn out well in the end (it does).

Victor Eijkhout is a computer specialist in Austin, TX, and a Dutch-American composer who writes Music Reviews for *AR* and also has two titles in the *ARS Members’ Library Editions*. He provides a program note: “These pieces have somewhat non-traditional harmonies that come [at you] denser than normal. Accordingly they need to be performed not at the normal singing speed, but at a speed that makes the changes in harmony audible....”

Players tired of the “same old, same old” settings of Christmas carols may welcome the astringency and challenge of these pieces.

The online score and parts are well laid out and inexpensive. Reading from the score the first few times is advisable for keeping the ensemble together.

*Suzanne Ferguson*



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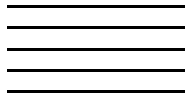
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can find each other*

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