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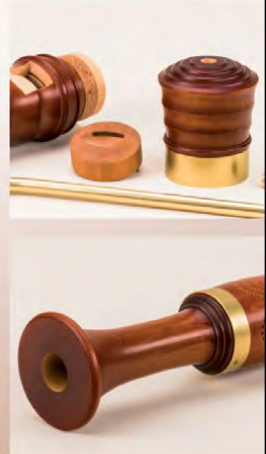
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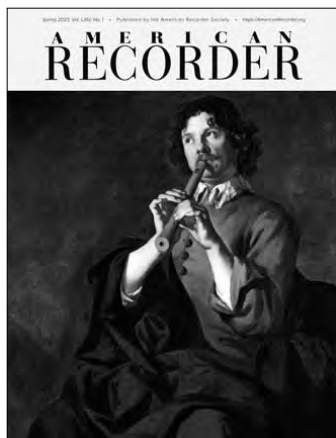
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ON THE COVER

Man Playing a Pipe, c.1648.
Lely, Peter (1619-1680). Oil on
canvas. Presented by the Art Fund
(Eugene Cremetti Fund), 1966
(T00885). ©Tate, London /
Art Resource, NY. Cover ©2023,
American Recorder Society.



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Editor's Note • GAIL NICKLESS

I met the late Wini Jaeger in November 1997 during a Seattle (WA) chapter meeting. A Seattle member picked me up to take me there from Bellevue, where I was attending an American Orff-Schulwerk Association conference. Wini and I stood in the kitchen and chatted about her life and our Honorary President Erich Katz, especially his music. When we joined the playing session, I shared her music stand: a piece of masking tape on it read "Erich Katz." My playing felt a little inadequate, as I was sleep deprived from travel and conference sessions!

In the years after that, Wini helped with future projects, like republishing the *Suite of Jewish Folk Tunes* by Katz, a set of trios in the ARS store and one of my favorites. Inside you'll read more about Wini and how she has helped all of us.

This is an anniversary year that will be reflected in *AR* articles: in an upcoming issue, Mark Davenport will reveal more about the later years of Erich Katz (1900-73); and in this issue, Peter Seibert writes on William Byrd (c.1540-1623).

It's encouraging that the pages of upcoming workshops (summer, plus a bit before and after) are more numerous than in the past several years! It meant cutting back in Critique to make enough space; those departments will be back to their usual numbers in future issues. ✨

President's Message • CAROL MISHLER

In fall 2023 I participated in a panel sponsored by Early Music America on what early music organizations are doing to retain their members. (See related article on the Future of Early Music on pages 4-5.) The panel got me thinking about what the ARS needs to do in this area.

Now that that many are returning to playing in person, ARS membership is declining slightly. We are no longer at the high point we were during the pandemic. However, there are things every ARS member can do to keep our membership strong.

1. If you enjoyed something the ARS provided, tell fellow players about it. Word of mouth is powerful. You can recruit other people for membership in the ARS simply by commenting on an article you read in this magazine or by telling how you have expanded your playing by using the ARS Play-along Library or the *Members' Library* music. It will make people aware of ARS membership and its benefits.
2. You can renew your own membership when it comes due. Unlike a lot of our chapters, the ARS does not have the same renewal point in the year for everyone. Rather, our software knows your personal renewal date (a year from when you joined, if you are new one-year member). You get an email notice to renew. You should be able to renew using the ARS website. If you get a renewal notice, please renew promptly.
3. Give to the ARS. When you donate, your money works to provide ARS services like the magazine, music included with it, the riches on the website, scholarships and outreach, online recorder classes, and more. The ARS has so many ways to donate now—see <https://americanrecorder.org/donate>. Our fall President's Appeal went well, and we hope our spring appeal will also generate support.
4. Send us your ideas about how to increase ARS membership. We are always listening for good ideas! Send your suggestions to me at mishlercarol@gmail.com.

Thanks, everyone, for your help in keeping the ARS going strong! ✨



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ON THE RECORD(ER)

News about the recorder

CHANGE

Gene Murrow retires as GEMS executive director

Former ARS President Gene Murrow has retired from his position as executive director of Gotham Early Music Scene (GEMS) in New York City, NY. Commenting on the 15 years since the founding of GEMS, Murrow said, “Together, we built an organization that changed the dimensions of the early music scene in New York...”

The GEMS board has selected John Thiessen, the GEMS director of education and concert production, to be its next executive director—now the second person to hold this post since its founding. Thiessen, a highly respected administrator and musician on natural trumpet, is enthusiastic about this transition in his own career. Murrow continues with GEMS as its board president.



From 1994-2000, Murrow held the office of President of the ARS. He joined the ARS Board in 1991 and served as its treasurer from 1992-94. He has been a frequent leader of workshop sessions and chapter meetings. ✿

Gotham Early Music Scene, video message from Gene Murrow upon his retirement: <https://gemsny.org/66-articles-of-interest/858-gene-murrow-retires>

Annette Bauer is new SFEMS Recorder Workshop director

The San Francisco (CA) Early Music Society (SFEMS) has announced that recorderist and multi-instrumentalist Annette Bauer has been chosen to lead the SFEMS summer Recorder Workshop. She brings a significant amount of experience in both music



pedagogy and performance.

Bauer has been profiled in the pages of *AR* about her years as a performer with Cirque du Soleil. She is active across the U.S., both leading chapter meetings and performing with groups such as Farallon Recorder Quartet, Ensemble Cançonier, Les Grâces Baroque Ensemble, Piffaro, Texas Early Music Project, and her own crossover project The Lost Mode.

Bauer joins another new workshop director, string player Lindsey Strand-Polyak (Baroque Workshop) and returning directors: wind specialist Adam Gilbert (Medieval & Renaissance); harpsichordist Yuko Tanaka (Music Discovery); and string players Kati Kyme and Bill Skeen (Classical). ✿

<https://sfems.org/2023-baroque-recorder-workshop-directors-announcement>

EMA adds staff member

Early Music America (EMA) has hired Blake Ginet as development associate. In addition to her part-time work at EMA, Blake is development operations manager for the Memphis (TN) Ballet. Her love of music started at a very young age and led to a Bachelor of Music in Vocal Performance (University of Memphis) and later a Master of Arts in Performing Arts Administration (Roosevelt University, Chicago, IL). ✿

www.earlymusicamerica.org/about-ema/staff-and-board

▲ Gene Murrow (left) and Annette Bauer.

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A LOOK AT THE FUTURE The Future of Early Music: Keynote panel at the Early Music America Summit

What does the future look like for organizations whose mission is early music? Leaders of six early music membership organizations opened the virtual Early Music America (EMA) Summit in October with a keynote panel that addressed that topic. Karin Brookes, Administrative Director, Historical Performance, The Juilliard School in New York, moderated the discussion. Panelists included:

- Carol Mishler, President, American Recorder Society (ARS)
- Derek Tam, President, EMA
- Nancy Carlin, Administrator, Lute Society of America (LSA)
- Steve Lundahl, Technical Director and Board Member, Historic Brass Society (HBS)
- Kathryn Cok, Vice President, Historical Keyboard Society of North America (HKSNA)
- John Moran, President, Viola da Gamba Society of America (VdGSA)

After the panelists introduced the six organizations, Brookes summarized three commonalities; we all:

- provide resources to people from beginners to professionals
- offer print publications like journals, newsletters and magazines
- credit online programming for gains in new members during the pandemic.

Brookes then posed several questions (in capital letters below).

HOW HAS YOUR PROGRAMMING EVOLVED IN THE LAST TWO YEARS TO HELP DEVELOP MEANINGFUL RELATIONSHIPS WITH YOUR MEMBERS?

Several panelists said their societies initiated online programs during the pan-

demical that they felt had strengthened their organization's relationship with its members. Moran discussed the success of the online conference "Nonclave" that replaced the VdGSA's in-person Conclave. Cok noted that, when the HKSNA went online in 2021, the move enriched membership relations with her organization, as well as increasing geographical diversity. Mishler noted the creation of a virtual recorder society that is now the largest ARS chapter.

HOW DID YOU PULL YOUR MEMBERS UP THE TECHNOLOGY CURVE?

Panelists did not think getting their members up the curve had been a huge problem because they were already moving toward greater use of technology. EMA had been having Board meetings on Zoom even before the pandemic. Lundahl said the HBS had fewer issues with technology in the pandemic than 23 years ago when their members were still sending in paper membership forms. Carlin observed that, even before COVID-19, the LSA had moved to a digital membership option that has been so popular that they have only 179 "paper members" left. Postage costs drove them to use technology, as much as the pandemic did.

ARE YOUR PUBLICATIONS DIGITAL NOW? ARE ANY OF YOU 100% DIGITAL?

None of the panelists reported that their organizations were 100% digital in their publications, but several had moved to convert print publications to PDFs with live links or to e-books. Tam commented that EMA realizes that some members like the "tactile feel" of a paper magazine, although EMA no longer mails it overseas. Panelists agreed that there is still a place for print publications, which can be a work of art, passed on, and displayed in music conservatories.

WHAT ARE YOUR ORGANIZATION'S ACCESS POINTS FOR PEOPLE WHO ARE YOUNG? HOW DO YOU BRING THEM IN? SOME ORGANIZATIONS WITH THE NAME "GUILD" OR "SOCIETY" ARE CHANGING THEIR NAMES TO SUGGEST A NEW OPERATING MODEL AND A SENSE OF OPENNESS AND WELCOMING. No panelist reported a name change; all except EMA still carry the word "society" in their organization's name. Cok said the HKSNA has revamped its website, added "new blood" to its Facebook page, and pursued young composers by running competitions. The HKSNA offers financial support to young technicians for harpsichord work and piano tuning. Mishler commented that the ARS's beginning recorder lessons increased access to the ARS for younger recorder players. Moran said VdGSA moved to programming on the weekend at rotating locations and that work study is offered at the Conclave.

Tam described the EMA's Young Performers Festival online, EMA scholarships for attending workshops, and the EMA Emerging Professional Leadership Council for people under that age of 35. He also noted that their Diversity Equity and Inclusion Task Force skews young. Cok discussed how her organization provides expensive instruments in places like the Harpsichord Room in New York City, NY, where people can practice without having to buy a harpsichord.

WHAT HAPPENS NOW AND IN THE FUTURE? WE'VE LOST PEOPLE. WE HAVE FINANCIAL CHALLENGES ... SOCIETAL CHANGES ... SYSTEMIC RACISM. Each panelist talked of the need to diversify membership. Lundahl cited the complete overhaul of the HBS to revitalize the organization, which included setting term limits for the

Board, new bylaws, and new committees to find ways of engaging younger people. Tam wants to make EMA a "microcosm of the U.S." and is willing to redefine the meaning of early music. He noted that virtual formats have allowed increased frequency of contact with members. ❁

ARS President Carol Mishler wrote this summary of the panel discussion.

Early Music America:

www.earlymusicamerica.org

Lute Society of America:

<https://lutesocietyofamerica.org>

Historic Brass Society:

www.historicbrass.org

Historical Keyboard Society of North America:

www.historicalkeyboardsociety.org

Viola da Gamba Society of America:

www.vdgsa.org

PASSING NOTES

Colin Touchin (1953-2022)

English composer, conductor and educator Colin Touchin died from pancreatic cancer at age 69 on September 30 in his home in Warsaw, Poland. He was a Musical Adviser to the UK's Society of Recorder Players, and founder in 2002 of the National Youth Recorder Orchestra. In the U.S., he was primarily known for his works for recorder orchestra. He is credited with conducting the first regular recorder orchestra in the world at Stockport Recorder College.

Touchin studied at Keble College, Oxford, and taught at Chetham's School of Music and the University of Warwick. He was composer-in-residence at institutions such as Warwick School and King Henry VIII School, Coventry. Touchin led workshops for students and teachers in 20 countries. In 2005, he founded the Spires Philharmonic Orchestra and Chorus, made up of pro-

fessional and amateur musicians from areas near Coventry and Warwickshire; the group recorded his works in 2012. He also conducted groups in Germany (including the Lufthansa Staff Orchestra) and Hong Kong. ❁

Colin Touchin:

<https://composersalliance.com/composers/index.cfm?composer=178>

Emma Murphy (1972-2022)

The English recorder player Emma Murphy died in August 2022, a few days short of her 50th birthday, of Systemic Scleroderma, from which she had suffered for most of the last year.

A soprano singer as well as recorder player, Murphy graduated Birmingham University in 1994, going on to Trinity College of Music to earn a master's degree. She was one of the youngest people, at only age 19, ever to be awarded the conservatory-level Fellow of Trinity College, London.

Murphy performed and recorded music from the Medieval period to the present day with the Gabrieli Consort, King's Consort and Ex Cathedra. Besides commissioning new works, she stretched the limits of early music with projects like arranging and recording a Jimi Hendrix hit, *Purple Haze*, on Medieval instruments for the BBC. She also researched, wrote and presented features on the recorder and early music on BBC Radio 3's Early Music Show.

She was a regular faculty member at British workshops. Her compositions are published, including one in Eric Haas's *Solo Tenor Recorder Book*. ❁

Emma Murphy:

www.emmamurphyrecorders.org,

www.youtube.com/

[@emmamurphyrecorders4330](https://www.instagram.com/emmamurphyrecorders4330)

BBC4 Medieval Season, Purple Haze:

<https://vimeo.com/13844867>

APPLAUSE

**Belladonna at 30:
a personal perspective**

Ran Blake, a jazz improvisation teacher of mine, once told me that when we meet the right people to play with, we should never leave them. I am so fortunate to have had many musicians, friends and musical partners throughout my life and career, but one is very special—Belladonna.

I moved to Minnesota in 1992, and soon after looked for a harpsichordist to play a recital with. To my surprise, I found an amazing Baroque opera company in St. Paul called Ex Machina, with artistic director James Middleton and music director Barbara Weiss. Soon after meeting Barbara, we planned a recital; she suggested inviting two very talented sisters who also lived in Minneapolis to join us—Margaret and Rebecca Humphrey, Baroque violin and Baroque cello respectively.

Our love and musical trust for each other developed immediately. After that first concert in January 1993,



▲ **Belladonna.** Left to right: Barbara Weiss, harpsichord; Margaret Humphrey, Baroque violin; Cléa Galhano, recorder; Rebecca Humphrey, Baroque cello.

30 years later we are still going strong. Our lives have changed, and some of the members moved to other countries or states, but our profound trust and love for each other has never waned.

In our three decades of beautiful music making, discoveries, and friendship, the quartet has toured all over the U.S., Brazil, Canada and Europe. We recorded two CDs on Dorian and Ten Thousand Lakes labels. Composers have written for us; we have had musical collaborations with a pipa player, with singers, actors and theater directors. Belladonna was also ensemble-in-residence at the prestigious Schubert Club in Saint Paul for 11 years.

Some of our reviews express better than I can say what we have felt for each other and what we have worked together to achieve. The *Milwaukee Journal Sentinel* in Wisconsin wrote, “Belladonna’s success is due in great part to an unfailing attention to detail. Every aspect of their performance is united. The musical character of a piece is expressed in the phrasing, dynamics and even in the character of the articulations, which they execute in perfect unison...” The *Boston (MA) Globe* described us like this: “The four-woman chamber ensemble Belladonna presented a program of 17th century folias in witty arrangements ... in performances that were high profile, fantastically colored and just plain hot. Their flashy rhythmic play and daredevil divisions drove the audience into fits. Belladonna reminded us that early music, however historically informed, is as quirky, improvisatory and fresh as jazz.”

Now when I see my recorder students developing their careers all over the world, and I help many college and university students to start

their own musical journeys, I always advise them to expose themselves to new musical opportunities and trust their intuition. Sooner than they think, lifelong musical partners will come their way. ✨

Written by Cléa Galhano

Belladonna’s 30-year anniversary celebration includes performances in Florida, New York and St. Paul, MN, where the journey started: www.belladonna-baroque.com

**Scholarship endowment
created to honor Peter Seibert**

On November 16, Peter Seibert was honored at a luncheon at The Lakeside School in Seattle, WA. The event was attended by several members of the school’s classes of 1970 and 1971, whose alumni had raised money for an endowed music scholarship in his name. Seibert taught various music classes, ranging from brass choir and glee club to tonal counterpoint, from 1965-93 at the independent school (whose students included during those years the young Paul Allen and Bill Gates of Microsoft).

The Peter Seibert Endowment for Music Education supports private lessons for students; as incoming fifth-graders, all are required to take either violin or cello lessons for a year, even if they play other instruments.

The former ARS Board member and *American Recorder* author (whose article on William Byrd appears in this *AR*) is also the 2012 recipient of the ARS Presidential Special Honor Award. ✨

The Lakeside School:
www.lakesideschool.org/arts/arts-overview

Alan Karass earns Oxford residency

Former ARS President (2002-06)

Alan Karass will be the Columbus State University (GA) faculty-in-residence at Spencer House of the UK's Oxford University during Trinity Term 2023 (mid-April to mid-June). He is Dean of Libraries/professor at Columbus State and faculty member of the Schwob School of Music.

Karass's research at Oxford will serve to prepare an article on the life and legacy of Tunisian scholar,

historian and folklorist Muhammad al-Marzūqī (1916-81), who is virtually unknown outside Tunisia. Karass had previously written a paper about al-Marzūqī for a conference that was set for 2020 and then subsequently canceled.

Karass's research on the relationship between politics, identity and music festivals in Tunisia started in 2006. He completed his Ph.D. in ethnomusicology through the Open University in 2015, writing about Tunisia's International Festival of the Sahara in Douz,

which honored him in 2017.

He contributed the chapter, "Identity, Music, and Festivity in Southern Tunisia," to Oxford University Press's *Handbook of Musical Identities*. ❁

Alan Karass: <https://alankarass.com>

Alan Karass. "My Trip to Tunisia and Award at the Douz Festival," AR Spring 2017: <https://americanrecorder.org/docs/ARspring17body.pdf>

London International Festival of Music competition winner: Ensemble Pampinea

London International Festival of Music (LIFEM) announced that the first prize winner of the 2022 Early Music Young Ensemble Competition was Ensemble Pampinea.

LIFEM was held November 9-12, the first fully in-person event since 2019. This was the third biennial Early Music Young Ensemble Competition.

A Switzerland-based early music trio, Ensemble Pampinea includes Slovenian recorder player Maruša Brezavšček. The group received £1,500 as a result of winning the young ensemble award. The group is also invited back to give a full concert at the 2023 festival. ❁

Ensemble Pampinea:

www.fionakizzielee.com/

[ensemblepampinea,](https://www.youtube.com/@FionaKizzieLee)

www.youtube.com/@FionaKizzieLee

London International Festival of Music: <https://lifem.org>,

www.marquee.tv/series/london-international-festival-early-music

Currently the 2022 LIFEM concerts are available on Marquee TV. Use the code LIFEM50 when signing up for a free seven-day trial, in addition to 50% off an annual subscription.



▲ **Ensemble Pampinea.** left to right: Vojtěch Jakl, Baroque violin; Fiona Kizzie Lee, recorder, pipe and tabor, organetto; Maruša Brezavšček, Medieval recorder.

AMERICAN RECORDER SOCIETY

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The following generous donors contributed between July 1 and December 31, 2022. With these funds, we are able to create a beautiful and informative magazine; offer scholarships and grants; offer helpful resources to our chapters, consorts and recorder orchestras; continue to add valuable content to our website; and much more. We can't offer all of these valuable educational and community-building programs without you. Thank you for your support! ❁

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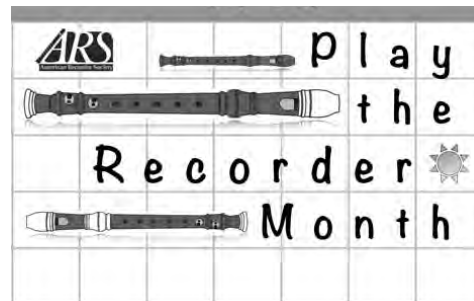
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- Celebrate Play-the-Recorder Day on March 18 (2 p.m. Eastern/ 1 p.m. Central/12 noon Mountain/ 11 a.m. Pacific) with a special recorded interview in which ARS President Carol Mishler talks with Victor Eijkhout, composer of the 2023 Play-the-Recorder Month (PtRM) piece, *Quo Vadis?*—mailed with the Winter 2022 AR and also downloadable.
- After the interview, hosted by ARS Board member Phil Hollar, participate in a live Q&A session with Eijkhout and ARS Board host Greta Haug-Hryciw, then a play-along via Zoom of *Quo Vadis?*
- Videos, with all the parts played and conducted by recorder player and teacher Emily O'Brien, or play-along versions, are posted at: www.youtube.com/watch?v=6qfN39hCcYY&list=PPSV.

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HISTORY

WILLIAM BYRD (c.1540-1623), *Brittanicæ Musicæ Parens*

BY PETER SEIBERT

In the 400th anniversary year of the death of Byrd, who is called by some the “father of British music,” Seibert takes a look at the late Renaissance composer’s life and music.



Peter Seibert started to play recorder with his parents over 70 years ago, and that led to a career in music. He has degrees in music from Amherst College, and Harvard and Rutgers universities and he taught music history at Rutgers before settling in Seattle, WA, in 1965.

He was music director of the Seattle Recorder Society (1970-2015) and served on the ARS Board (1976-1984), for which he was architect of the ARS Personal Study Program. In 2012, he received the ARS Presidential Special Honor Award.

Since 1968, he has been on workshop faculties in the U.S., Canada and England, and he taught recorder at the University of Washington School of Music for two decades, and music at The Lakeside School (1965-93).

Seibert is an active composer and conductor. His recorder and viol works have now appeared on five continents. He has also written music for chorus, orchestra, jazz ensemble and Off-Broadway theater. His setting of Deep Blue Sea was the 2007 Play-the-Recorder Month special selection.

He founded the Northwest Chamber Chorus in 1968, the Port Townsend Early Music Workshop in 1983, and the Recorder Orchestra of Puget Sound in 2006.

In the [Winter 2021 American Recorder](#), Seibert wrote a 500th anniversary article about Josquin, with accompanying music examples and playing editions.

William Byrd was born into the tumultuous world of English secular and religious politics of the 16th century. Although his birth year is unknown, he apparently came into the world around 1540 during the last decade of the rule of Henry VIII, a world that saw the English church torn from that of Rome. This year, we observe the 400th anniversary of his death.

During his lifetime there were five English monarchs, as well as 14 different popes. Over 80 years of age at the time of his death, Byrd was born before—and outlived—such artistic luminaries as El Greco, Anthony Holborne, Thomas Morley, Giovanni Gabrieli, Christopher Marlowe, William Shakespeare and Caravaggio.

“

“He was always doing something unexpected.”

When Byrd was a small boy, the Anglican Church became fully established under Edward VI (ruled 1547-53), but there was a harsh reversal to Roman Catholicism during Byrd's teenage years under the rule of Mary I (ruled 1553-58). Once Elizabeth I ascended the throne in 1558, the pendulum again swung toward (Protestant) Anglicanism. By about 1577, Roman Catholics needed to worship privately in secret or risk punishment.

Such was the religious and political environment in which William Byrd, who would remain Roman Catholic throughout his life, became the greatest and most prolific English composer of his era.

Byrd and his music

Byrd had many contemporary admirers. Henry Peacham, in *The Compleat Gentleman* (1634) says, “For motets and music of piety and devotion as well for the honor of our nation as the merit of the man, I prefer above all other our phoenix, Mr. William Byrd, whom in that kind I know not whether any may equal.” Another period source describes him as “a Father of Musick”; and to yet another he was “*Brittanicae Musicae Parens*.”

Twenty-first century conductors and scholars speak effusively about the music of Byrd.

Markdavin Obenza, music director of the touring Byrd Ensemble of Seattle, WA, writes, “For me, Byrd's versatility is what makes him a genius.” He adds, “By the end of Byrd's life, we are left with a beautifully varied oeuvre filled with masterpieces. No other composer writes as well for the voice.

The phrases are manageable, not too long, but incredibly effective. Each line seems to come out of the texture naturally.”

Richard Marlow, Trinity College Cambridge in the UK, and faculty of the annual Byrd Festival in Portland, OR, writes: “As the conductor..., I feel not only a sense of privilege and delight but also a sense of awe and humility. Byrd is a composer of such immense stature. The more one gets to know his music—be it motet, consort song or keyboard fantasia—the more one is astounded by his versatility and imagination, his sheer technical skill, his ability to color, project, move.”

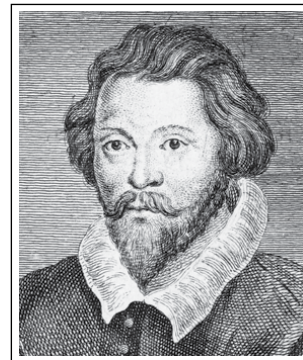
For musicologist Joseph Kerman, Byrd “belonged to the pioneer generation that built Elizabethan culture. In music Byrd did this alone, for, unlike Tallis before him and Morley after, he had no immediate contemporaries of any stature.”

“He was always doing something unexpected. He is probably to be regarded as one of the more intellectual of composers.” And in commenting on specific forms, Kerman adds, “With his motets, first of all, he achieved nothing less than the naturalization of the high Renaissance church style. The true power and expressiveness of imitative counterpoint had never been channeled in native composition before his motets of the 1575 *Cantiones*.”

Early years and church music

Byrd's early life is a mystery. His family lived in London, and his two older brothers were boy choristers at St. Paul's Cathedral (the Gothic structure that was destroyed in the great London fire of 1666). There is no record of William having sung there, but some sources have conjectured that he must also have done so.

Among other things, many of those boys were taught to play the viol as part of their training. In addition, the



▲ William Byrd, in an 18th-century posthumous engraving by Gerard Vandergucht, after Niccolò Haym. www.britishmuseum.org/collection/object/P_1927-1008-351

boys acted in plays to entertain the aristocracy. Was William part of this?

Other sources have him instead as a chorister in the Chapel Royal, in which the names of the boy choristers were not recorded. An argument for this point of view is that Thomas Tallis, with whom Byrd is known to have studied, was organist for the Chapel Royal, and that perhaps Byrd could have remained there after his voice broke as an assistant to Tallis. But, again, Byrd's activities as a boy cannot be verified.

What is known is that in 1563 he obtained the important post of Organist and Master of the Choristers at Lincoln Cathedral, where he flourished—until he was offered the even more lucrative and prestigious position as Gentleman of the Chapel Royal in 1572, both singing and sharing the organ duties with Tallis. Significantly, Lincoln Cathedral still kept him on a monthly stipend to provide new music for some years after he was with the Chapel Royal. (Rather than a specific building, the Chapel Royal was a performing institution that traveled with the court. It had a dean, priests and singers, but had no edifice.)

Laetentur coeli

Recorder arr. Peter Seibert

Isaiah 49:13 "Ye heavens praise, and earth rejoice..."

William Byrd (ca. 1540-1623)
from ...Cantiones I 1589

♩ = 90

1. Soprano
2. Alto 8vo
3. Tenor/
Alto 8vo
4. Tenor
5. Bass

1

Deo Gratias

(from Gradualia ac cantiones sacrae, Liber 1, 1605)
(Original a 4th lower)

Recorder arr. Peter Seibert

William Byrd (ca. 1540-1623)

♩ = 78

Soprano
Alto
Tenor
Bass

2

**1: Musical example of a melisma.**

In *Lætentur cœli* by William Byrd.

2: Deo Gratias. A work from *Gradualia*, William Byrd's musical settings for the Mass Proper.

In 1575, not long after Byrd's affiliation with the Chapel Royal, he and Tallis obtained a joint license from Queen Elizabeth to print music for 21 years, and they published several volumes of sacred music and secular music. Their first publication was the *Cantiones* mentioned above.

By this time, Anglicanism was in full bloom at English cathedrals—and with it came the expectation that music be sung in English. Gone were the days when large ecclesiastical congregations could experience the glorious melismatic Latin polyphony that enriched Roman Catholic worship in cathedrals and churches. (See *example 1*.)

A melisma is an extended series of notes on one syllable. The motet *Lætentur cœli* opens with a splendid and beautiful example of melismatic writing, in which all of the voices have extended melismas on the second syllable of *lætentur*. With the exception of part 2, the first syllable of *cœli* is also melismatic. In contrast, the word *exultet* in part 2 (bars 5-6) is an example of syllabic writing.

The Roman Catholic service remained in Latin, which was understood by very few, and it favored the more abstract beauty of melismatic music. Protestants, by contrast, preferred syllabic musical writing, which helped clarify the English text and enhanced the congregation's understanding of the gospel or whatever other sacred text was set to music. However, some graceful melismas did



A melisma is an extended series of notes on one syllable.... The Roman Catholic service remained in Latin ... and it favored the more abstract beauty of melismatic music. Protestants, by contrast, preferred syllabic musical writing, which helped clarify the English text....

continue to appear in Anglican music.

Byrd was to excel at writing music for both Anglican and Catholic worship, no matter the compositional restrictions. Unfortunately, the large volume of later works that he composed for Catholic worship was performed and heard by only small numbers in secret gatherings for worship, due to the danger of practicing Catholicism in Elizabethan England. His florid Latin choral music from the early volumes of *Cantiones* (published in 1575, 1589 and 1591), using Psalm verses as their text, had been accepted at the time they were composed. However, his later Latin works in the volumes of *Gradualia* (1605, 1607)—music for secret Catholic services—were more restrained.

Byrd was also a prolific composer of secular music. He wrote in many forms including polyphonic music for three, four, five and six voices (some now referred to as madrigals); part-songs for solo singer with four viol players; a substantial number of three-to-six part fantasias, *In nomines*, and dances for viol consort; and extensive, seminal works for keyboard—especially for the virginals.

Byrd's ability to move comfortably among these mediums displayed his intellectual flexibility. Kerman comments, "Byrd's musical mind is as hard to characterize in a few words as that of any of the great composers...."

A look at two pieces of church music

Let us look at two examples of "Byrd's musical mind" at work.

Deo Gratias (*example 2*) is from the first volume of *Gradualia*, which is made up entirely of musical settings for the Mass Proper—works for specific feast days in the Catholic calendar. Perhaps because these works were used only in the clandestine services in private homes, the musical settings are concise. (These services could be dismantled quickly, should the authorities arrive suspecting a Catholic service was taking place; a "priest hole" was often available to hide the priest if such a visit occurred.)

The phrase, *Deo gratias*, "Thanks be to God," is a response usually spoken at the very end of the Mass, and, as well, at certain other places in Catholic and other Christian services. It is so basic that a polyphonic setting hardly seems necessary; it could be chanted or simply spoken. Yet Byrd chose to do so, and his setting displays, in microcosm, how he created imaginative polyphonic settings for even the most slender of text fragments.

The alto introduces the first motive, an ascending scale, and it is immediately imitated by the tenor. This motive then appears in bar 4 in the bass and tenor, in bar 5 in the soprano, in bar 7 in the bass, and in bar 8 in the soprano.

A second motive can be seen clearly in the soprano part in bar 3; in whole notes, it is simply C–B–C–A–G. However, this motive offers several possibilities of elaboration. It appears in bar 6 in the alto with decorative interpolations starting after the third note. And there it is again in the alto (transposed) in bar 9, again decorated.

Now let us look at the bass part in bar 2. There is the motive with a long-short-long-short-long rhythm; this anticipates the "simple" basic statement we saw in the soprano part a bar later. The bass restates the mo-

tive in bar 5 (beat one) as an extension of the first motive.

In *Psallite Domino* (example 3), Byrd makes use of high drama. The opening is declamatory with part 1 intoning in Latin, “Sing to the Lord,” immediately answered by a throng of the other parts together, an idea that is immediately repeated.

With the text, *qui ascendit super caelos...*, Byrd uses scales to create the idea of ascending to the heaven of heavens. The clearest use of this text is in the bass part; it starts on a low F (bar 6) and moves all the way up to middle C, an unbroken scale



Sixteenth century polyphony was essentially interchangeable between vocal and instrumental music.

spanning a 12th.

Byrd uses the rising motive to a greater or lesser extent in all the parts. “Word painting” is especially associated with the Italian madrigal, but clearly Byrd draws upon it when he seeks dramatic effect.

To sing, or not to sing

Sixteenth-century polyphony was essentially interchangeable between vocal and instrumental music. Byrd’s early part-songs for solo voice and four viols were later reissued with words added to the viol parts. He writes in his 1611 preface to *Psalms, Sonnets, and Songs*, “If thou delight in music of great compass, here are diverse songs, which being originally made for instruments to express the harmony and one voice to pronounce the ditty, are now framed in all parts for voices to sing the same.”

Example 4 on page 16, *Farewell false*

Psallite Domino

Recorder arr. Peter Seibert

Sing to the Lord, who ascends above the heaven of heavens, to the east. Alleluia.

William Byrd (ca. 1540-1623)

♩ = 90

1. Soprano/
Alto 8vo
Psal - li - te Do - mi - no, , Psal - li - te Do - mi - no, Do - mi - no,

2. Soprano/
Alto 8vo
Psal - li - te Do - mi - no, Psal - li - te Do - mi - no, Do - mi - no,

3. Tenor
Psal - li - te Do - mi - no, Psal - li - te Do - mi - no, Do - mi - no, qui

4. Tenor
Psal - li - te Do - mi - no, Psal - li - te Do - mi - no,

5. Bass
Psal - li - te Do - mi - no, Psal - li - te Do - mi - no,

6
qui a - scen - dit, qui a - scen - dit su - per coe - -
qui a - scen - dit, qui a -
a - scen - dit su - per coe - - los, coe - lo - rum, coe - lo - -
qui a - scen - dit su - per coe - los coe - lo - rum ad - o - ri - en - -
3
qui a - scen - dit su - per coe - los coe - lo - rum.

▲
3: Psallite Domino. The ascending motives demonstrate William Byrd’s accomplished use of word painting as a device to represent ascending to heaven.

“

In Elizabethan England it was a challenge to be a Catholic.... The fact that Byrd was able to flourish despite being a Catholic reflects both his reputation as a composer and his adroitness at politics.... The Queen herself appears to have provided for him to live safely.

Love, is the later version of such a part-song, with the indication in the score of the original solo part labeled the first singing part. (This first singing part was not always the top line.) The four viol parts now have words for singing in Byrd's updated version.

Scholar and conductor Philip Brett points out that Byrd was fussy about what people did with his music. In his 1611 preface, Byrd admonishes: “Only this I desire; that you will be but carefull to heare them well expressed, as I have been in both the Composing and correcting of them. Otherwise the best Song that was ever made will seeme harsh and unpleasant, for that the well expressing of them, either by Voices, or Instruments, is the life of our labours, which is seldome or never well performed at the first singing or playing.” So much for sight-singing or sight-reading; he hoped his music would be rehearsed.

More religious restrictions

As has been noted, in Elizabethan England it was a challenge to be a Catholic.

Following about 1577, attendance at Anglican services eventually became expected of everyone, and those who did not—referred to as “recusants” (from the Latin *recusare*, “to refuse”)—were subject to paying a

fine for each missed service.

Nonetheless, the fact that Byrd was able to flourish despite being a Catholic reflects both his reputation as a composer and his adroitness at politics. He had influential friends among the aristocracy, some of whom were also Catholic. The Queen herself appears to have provided for him to live safely, despite his continued recusancy, but his wife, Julian, was often cited and fined.

Byrd's music for the Anglican Church has been in constant use over the centuries and serves as a kind of backbone for the evolving world of Anglican music ever since his lifetime. In contrast, aside from some early Latin Psalm settings, the large body of works for Catholic services—his three Mass Ordinary settings and the extensive body of music for the Mass Proper in the two volumes of *Gradualia*—fell into obscurity until the 20th century.

Following the Gunpowder Plot of 1605 (in which a group of Catholics tried to blow up Parliament), there was an anti-Catholic outcry—and when the 1605 volume of Byrd's *Gradualia* came out, it had to be withdrawn. A second edition of it was brought out in 1610, when the climate seemed somewhat less threatening. But after Byrd's lifetime, these Catholic works were simply unknown.

The real revival of this music did not start until there was a movement in the 1950s and 1960s to record all of this splendid music.

Instrumental works by Byrd

As we have seen, the polyphonic language (that is, the linear and vertical relationship of musical elements) was essentially identical between vocal and instrumental ensemble music in Byrd's England. However, there was some difference between the two, simply because vocal music had a text and instrumental music did not. The text mattered first, because of its

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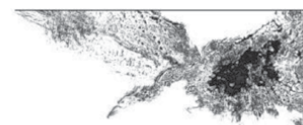


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meaning, and second, because each syllable had to be accounted for musically.

In his instrumental pieces, Byrd could just address the relationship of the notes. This led to consideration

of rhetoric (shaping phrases, motives and individual notes), unencumbered by the underlying words.

According to conductor Brett, Byrd was “arguably the most ambitious and accomplished composer of

purely instrumental music of his age.” Evidently, he reworked some of his instrumental pieces over the years; he might have been dissatisfied with what he had written, or perhaps he saw new ways of solving musical problems.

Farewell false Love

Sir Walter Raleigh (1552-1618)
Recorder arr. Peter Seibert

William Byrd (ca. 1540-1623)
Psalms, Sonets, & songs of sadness and pietie (1588)

The first singing part

1. Soprano/Alto 8vo
2. Alto
3. Tenor
4. Tenor
5. Bass

Fare - well false love, the o - ra - cle of lies, the o - ra -
Fare - well false love, the o - ra - cle of lies, fare - well
Fare - well false love, the o - ra - cle of lies, fare -
well false love, the o - - ra - cle of lies,
fare - well false love, the o - - ra - cle of lies, a
cle of lies, the o - ra - cle of lies, a
false love, the o - ra - cle of lies,
well false love, the o - - ra - cle of

5

4

Fantasia No. 1 à 4

William Byrd (ca.1540-1623)

Soprano
Alto
Tenor
Bass

96 100

5

4: Farewell false Love. A part-song, performed with or without words—but always rehearsed carefully.

5: Fantasia No. 1 à 3, originally for viols.

The body of music that now comes down to us shows facility at increasing musical interest throughout a composition. In his fantasias, he increases rhythmic activity over the course of each piece; notes pile up, building toward a final cadence. He achieves this effect through the use of repetition of melodic elements over and over—sometimes overlapping and interrupting another voice—before bringing the voices together at a cadence point. In example 5, the bass chases the tenor a quarter note behind in tight canonic writing. The effect is repeated between the alto and soprano three bars later, then broadens out in all voices.

A delightful three-part work for viols, the *Fantasia No. 1 à 3*, is an example of his earlier writing for viols, but it also becomes an effective and idiomatic work for recorders. On the ARS website are two versions of this piece, for SAT recorders or in a different key for ATB. The lines flow easily and the work is quite accessible. See the list of resources on page 18 for other pieces available on the ARS website.

Splendid examples of increasing activity and tension occur in the *Fantasia No. 2* for six instruments (arranged for recorder sextet on the ARS website.) In this magnificent lengthy fantasia, the two soprano parts duel at several places, leading to points of resolution. Here, Byrd went well beyond the usual fantasia form. The extended opening section comes to full cadences at several places, in effect creating several small movements. But he then introduces a complete three-strain galliard—again with dueling sopranos. The work finishes with a stately coda, in slow duple meter, an ending that exudes grandeur. This work anticipates the fantasy suites that became popular both in England and on the Continent in following decades.



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Byrd's final years

From 1593 until his death, Byrd lived in Stondon Massey in Essex, about 25 miles northeast of London. Here he was close to fellow Catholics who had rank and power—in particular, Sir John (later Baron) Petre, whose manors were venues where Catholics could worship, largely undisturbed. Living in this situation, he was able to compose prolifically. It also kept him away from close scrutiny at court.

During these nearly three decades, much of the music he composed for voices comprised settings of Latin texts for Catholic services, and his second volume of *Gradualia* is dedicated to Petre. However, Byrd's last publication was *Psalms, Songs and Sonnets* (1611), which contained English language texts, some of which were sacred and could be used in

“

England would not see another composer of Byrd's stature until the last quarter of the 17th century.

Anglican services.

When Byrd died in the summer of 1623, it was nearly the end of the Jacobean period (roughly the years 1601-25, defined by the reign of the Protestant King James VI of Scotland, who also inherited the crown of England in 1603 as James I). In Kerman's assessment, “although he composed steadily throughout Elizabeth's reign and well into that of James, he was essentially an early Elizabethan figure.” During the Jacobean years,

there were a number of gifted English composers, and in the decades following Byrd's death, the English school of madrigal composition flourished, as did a school of viol writing. Both sets of repertoire continue to nourish amateur musicians to this day.

However, well before Byrd's death, changes were in the wind on the Continent. Claudio Monteverdi's opera *Orfeo* was produced in 1607, the same year that Byrd's second volume of *Gradualia* was published. The Baroque style with its omnipresent basso continuo was in full swing and slowly made its way across the Channel.

England would not see another composer of Byrd's stature until the last quarter of the 17th century, when the English Baroque came into full bloom in the hands of another musical genius, Henry Purcell. ✨

INFORMATION AND LINKS OF INTEREST:

MUSIC:

In connection with this article, recorder editions (score and parts) of the following works have been arranged by Peter Seibert and posted on the ARS website. To access these, sign in at <https://americanrecorder.org>. Scroll down to Resources, choose Music Libraries—Search and Download and type William Byrd In the Composer/Arranger box.

- Assumpta est Maria (SAATB)
- Ave verum corpus (A/S T/A TB)
- Deo Gratias (SATB)
- Fantasia No. 1 à 3 (SAT or ATB)
- Fantasia No. 1 à 4 (SATB)
- Fantasia No. 2 à 3 (SAT or ATB)
- Fantasia No. 2 à 4 (SATB or ATBgB)
- Fantasia No. 2 à 6 (SSATT B/gB)
- Farewell false Love (S/A ATTB)
- Lætentur coeli (SA T/A TB)
- Look Down, O Lord (S/A S/A TB)
- O quam gloriosum (S/A S/A ATB)
- Psallite Domino (S/A S/A TTB)

There are a number of other arrangements of music by William Byrd on the ARS website, as well as many pieces (some playable on recorders) posted at https://imslp.org/wiki/Category:Byrd,_William.

READINGS:

- William Byrd, https://en.wikipedia.org/wiki/William_Byrd.
- Motet, <https://en.wikipedia.org/wiki/Motet>.
- Bacon, Ariel Foshay. William Byrd: Political and Recusant Composer. Cedarville University, 2012.
- Brett, Philip, with editors Joseph Kerman and Davitt Moroney. William Byrd and His Contemporaries. University of California Press, 2007.
- Harley, John. The World of William Byrd, Musicians, Merchants, and Magnates. Routledge: London and New York, 2010.
- Kerman, Joseph, revised by Kerry McCarthy. William Byrd. Grove Music Online/Oxford, 2014 (by subscription or via a library), www.oxfordmusiconline.com.
- Poetry Foundation, anonymous online article on William Byrd, www.poetryfoundation.org/poets/william-byrd.
- Lectures at the William Byrd Festival, Portland, OR, 1998–2008 (authors include Kerry McCarthy, Philip Brett, Joseph Kerman, William Peter Mahrt, Richard Marlow, David Trendel, Richard Turbet and Mark Williams), www.byrdfestival.org/pages/lectures.html

TRIBUTE

WINIFRED JAEGER (1926-2022)

Honorary Vice President of the American Recorder Society

Winifred Jaeger, the American Recorder Society's Honorary Vice President, passed away in February 2022 at the age of 95. Her contributions to the early development of the ARS, her unwavering assistance and support to her lifelong companion, Erich Katz (our Honorary President), and her selfless efforts to establish an archive in his name, have left an endearing legacy. Her work with Katz was indicative of a woman who spent her life in service to others.

A Brooklyn, NY, native, "Wini" (as most of her friends and colleagues called her) was first-generation American. Her German-born parents had immigrated to the U.S. two years before her birth on September 29, 1926, but did not become naturalized citizens until the early 1930s. Citing an illness of Wini's mother, however, the family then moved back to Germany. In fact, Wini did not return to the U.S. until 1948.

"I was penniless, having lived through the war," Wini told Peter Seibert in a 1989 interview for *American Recorder*, "and I was very, very hungry." Wini managed to settle in New York City, despite her financial challenges, eventually finding work as a legal aid. Intent on pursuing her music education, Wini studied piano under Ilse Wunsch, a faculty member at the New York College of Music. Among Wunsch's colleagues (and her

former professor) was the composer and musicologist Erich Katz.

Wunsch suggested Wini take classes with Katz, which she did, beginning in the 1950 fall term. Appreciating Wini's musicality, Katz quickly recruited her to play harpsichord and to sing in his Musicians' Workshop, "sort of a study group," Wini recalls. "We had perhaps 12, maybe as many as 15 members.... We did a lot of singing.... We also used instruments,

but more than anything else it was a singing group. We did early and also contemporary music, mostly for our own enjoyment and edification."

Throughout the 1950s, Wini regularly performed with the Musicians' Workshop—at first singing and playing harpsichord, and then becoming a competent recorder and viol player. She also made and published several of her own early music arrangements.

In the Musicians' Workshop, Wini



▲ Winifred Jaeger and Erich Katz. Santa Barbara, CA (circa early 1960s). Photographer unknown. Courtesy of Mark Davenport.



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"Wini's kitchen table and Erich's studio apartment on East 85th Street alternated as the ARS 'office.'"

met my parents, Patsy and LaNoue Davenport, and other students and colleagues of Katz, many of whom would go on to become early leaders of the recorder world (among them Martha Bixler, Joel Newman, Bernard Krainis, Bob Dorough and composer Tui St. George Tucker). Through Katz's interest in rejuvenating the ARS, a then fledgling and disparate company of recorder players, Wini and other members of the group became early and eager proponents.

The first ARS meetings, Wini remembers, "were held once a month at a branch of the New York Public Library. The people who came there were a motley group—all they had in common was that they played recorders.... We usually had a short performance by a small ensemble, and the rest of it was group playing."

"An important event for the development of the ARS," Martha Bixler recognized in her memoir, "was the arrival of Winifred (Wini) Jaeger upon the scene." A natural organizer, Wini quickly contributed her administrative skills to help Erich with the day-to-day operations of the Society. "Wini's kitchen table and Erich's studio apartment on East 85th Street," Bixler reminisces, "alternated as the ARS 'office.' Erich and Wini, in a 'complete reorganization,' set out to make the American Recorder Society a viable organization for recorder players."

As the ARS grew in membership, they moved its meetings over to the recital hall of the New York College of Music. Wini never missed those monthly meetings or the Society's an-

nual concerts. While Katz became the outward face of the ARS, Wini quietly kept the engine running, working for almost the entire decade on the unincorporated "Board of Directors," serving as the Society's treasurer and, when needed, its secretary.

Move to Santa Barbara

After Katz suffered a stroke in 1959, he resigned as "Musical Director" of the ARS. He and Wini moved to Santa Barbara, CA, shortly after, but not before they laid out the blueprint and paperwork for the Society's incorporation. It took six people to replace them on the newly incorporated Board, Bixler recounts. By then the ARS had grown to 10 chapters, with "two publication series—the *Newsletter* and 40 ARS editions of music—600 members in the United States and foreign countries including Norway, Turkey, Vietnam, England, Canada and Australia, and a yearly budget of \$1,150."

In recognition of their contributions to the ARS, Erich Katz and Wini Jaeger were named "Honorary President" and "Honorary Vice President," respectively. Thanks to their heroic efforts, Bixler acknowledged, the ARS "embarked upon its third decade full of hope for becoming at last a truly national organization worthy of the name."

Katz continued to stay active in CA, despite his declining health, forming and directing the Santa Barbara Collegium Musicum and teaching recorder classes in adult education at the City College. Wini, in her indefatigable way, continued to support those activities, taking over as conductor when Katz became too frail to do so.

"Years before Erich's death," Wini wrote, "I sensed that some day I would have to deal with his legacy, to carry on his work, to see that his music and writings were made accessible." In 1973, following a second stroke that left Katz partially para-

lyzed, Wini began organizing his vast collection, consisting of hundreds of technical articles, arrangements and publications of music for recorder and other instruments, original compositions, recordings, countless letters of correspondence, artwork and ephemera. “When Erich died,” Wini recalls, “his materials were everywhere in our house, since they had been a living part of him. There was no separation of ‘his’ music or mine. Now I had fallen heir to the riches and the burden.”

Remembering Erich Katz

Wini is credited with gathering much of the material together for the notable memorial issue about Katz and his life in the November 1973 edition of *American Recorder*. In 1979, when Wini and her friend and companion Mary K. Whittington moved together to Kirkland, WA (just outside of Seattle), Wini continued to compile and organize Erich’s materials.

“It was years later that the idea of an archive occurred to me,” Wini remembers. Her efforts led to the donation/acquisition and establishment of the Erich Katz Archive at the University of Colorado (CU) Boulder in 1985. Subsequently, the ARS Board made the decision to deposit its own historical papers there “for the convenience of Early Music scholars and performers.”

The materials became the focus of an article by former ARS President Connie Primus (“Erich Katz: The Pied Piper Comes to America,” *American Music Research Center Journal*, Volume I, 1991). Through Primus’s article, I became acquainted with the Katz Archive at CU. In fact, her work facilitated my decision to pursue a doctorate in music there, and I wrote my master’s thesis on Katz’s early years in Freiburg, Germany.

I mention this connection because it was through my research work that I



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Her support in my efforts were recognized in 1995 when Wini became the recipient of the American Music Research Center Service Award.



1: Musicians' Workshop Singers, directed by LaNoue Davenport (circa mid-1950s). Front row, left to right:

Martha Bixler, unidentified, Winifred Jaeger, Patsy [Lynch] Davenport, Lucy Swift, and LaNoue Davenport conducting with his back to camera. Back row: Richard Bond, Stanley Buetens, unidentified, George Sinclair. Photo by Chuck Lilly. Courtesy of Mark Davenport.



2: Winifred Jaeger (center) with the Musicians' Workshop Singers (circa mid-1950s). With Martha Bixler (front left) and Bob Dorough (between Bixler and Jaeger). Other two figures unidentified. Photo by Chuck Lilly. Courtesy of The Erich Katz Collection, ARC 19, Recorder Music Center, Regis University Archives and Special Collections, Denver, CO.



3: A concert at the New York College of Music in the early 1950s.

Left to right, seated: three unknown women, Carl Cowl (ARS Secretary in the 1950s), Rod Evans. Playing, left to right: LaNoue Davenport, Winifred Jaeger, Herbert Kellman (who performed and recorded with the recorder consort of the Musicians' Workshop). Courtesy of The Erich Katz Collection, ARC 19, Recorder Music Center, Regis University Archives and Special Collections, Denver, CO.

tracked down over 100 letters of correspondence between Erich Katz and the German composer Carl Orff—letters providing important insights into their relationship and mutual interests in music education and composition. When I realized the amount of time and expertise it would take to translate all of them (each in German and many handwritten), I reached out to Wini for help. Thus began my own lengthy and intimate working relationship with Wini Jaeger that extended many years past my graduate work there. Her support in my efforts were recognized in 1995 when Wini became the recipient of the American Music Research Center Service Award.

During the process of writing this brief biographical sketch of Wini, I reviewed some of the voluminous letters of correspondence between us during that period, which are quoted throughout this article. Though I was very appreciative of her support at the time, it is only now, some 30 years later, that I realize she did for me just what she had done for Erich Katz, and for so many others, in her tireless devotion to any endeavor she undertook—and all while she was employed fulltime, a true testament to her generosity.

In one letter, I was pleased to see that Wini found her own measure of personal gratification. “It is true that there is pain involved in going over the late letters of Erich, and many tears,” Wini shared with me in 1995, when working through the final letters of correspondence between Katz and Orff, “but it also brought him very close,” she added, with some insight into those last months when she was Erich’s primary caretaker.

It was a terrible time for both of us, Erich being paralyzed and unable to do anything. What I need to emphasize is that Erich was not capable of doing any reading or writing during that time, even though he dictated a few short letters. He was too weakened and constantly tired. We [Wini and Mary Whittington] had him sitting up in a wheelchair only for meals, but otherwise he was bedridden. It is almost inconceivable how he managed to write these letters by hand, being the only writing Erich produced during that whole time....

It is amazing to see how these two men [Katz and Orff], whose lives took such different turns, remained true to the spirit they had shared, and how they were able to cut through the earlier

outward formality and continue their relationship on a purely human level.

The Erich Katz Collection

A decade later, and with Wini’s blessing, the Erich Katz Archive was transferred to the Recorder Music Center (RMC), at Regis University in Denver, CO, along with the ARS papers. The RMC continues to serve as the Society’s official repository. I am humbled and gratified that the RMC has since then become the resting place for the music libraries and archival materials of many dignitaries in the early recorder movement in America: Martha Bixler, David Goldstein, Shirley Robbins, Constance Primus, Friedrich von Huene, Anthony Rowland-Jones, and many others. So much of this is the result of work begun by Winifred Jaeger and achieved through her many years of service to our great organization. Thank you, Wini—such a true friend and steadfast advocate for all of us. ❁

Mark Davenport is the founder and director of the Recorder Music Center at Regis University in Denver, CO, where he is a professor of music and directs the Collegium Musicum.

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- Bixler, Martha. *The American Recorder Society and Me ... a Memoir*. Hebden Bridge, UK: Peacock Press, 2014, Free PDF download at https://americanrecorder.org/the_ars_and_mea_memoir_mar.php.
- Seibert, Peter. “Remembrances of Erich Katz: Interviews with Winifred Jaeger and Hannah Katz,” **AR May 1989**.
- Memories of or interviews with people mentioned: Martha Bixler (1927-2020), **AR Spring 2021**; LaNoue Davenport (1922-99), **AR November 2009**; Bob Dorough (1923-2018), **AR Fall 2018**; David Goldstein (1918-2003), **AR May 2004**; Bernard Krainis (1924-2000), **AR November 2000**; Joel Newman (1918-2014), **AR Spring 2015**; Shirley Robbins (died 2008), **AR September 2008**; Anthony Rowland-Jones (1926-2020), **AR Summer 2020**; Tui St. George Tucker (1924-2004), **AR September 2005**; Friedrich von Huene (1929-2016), **AR Fall 2016** and also www.youtube.com/americanrecordermag/videos.
- Haiku Northwest, www.haikunorthwest.org/poems-by-haiku-northwest-members/winifred-jaeger-1926-2022
- MacDonald, Margaret Read, and Winifred Jaeger. *The Round Book: Rounds Kids Love to Sing*, North Haven, CT: Linnet Books, 1999. <https://amazon.com/Round-Book-Rounds-Kids-Love/dp/0874837863>
- Erich Katz, *The Eternal Day: A Cycle of Songs for Mezzo Soprano, Alto Recorder and Tenor Viol*, <https://americanrecorder.org/extra>.

ADDITIONAL WORDS BY:

Suzanne Ferguson

My memories of Wini are from 1967-71, while I lived in CA. Wini was always “there,” with and for Erich Katz, who was always frail. In California, she took care of their tiny house on one of the Santa Barbara hillsides, and did the cooking and driving.

While Erich (always with cotton in his ears) taught the weekly “beginners” class in an amphitheater room of the evening Adult Ed program offered by Santa Barbara High School, Wini taught an intermediate class in another classroom. I began in Erich’s class in spring 1967 and went into Wini’s that fall. After the first hour, those of us who were able were combined with the “advanced” students, usually a dozen or so altogether, in the amphitheater. We played music Erich conducted—including many of his own works, but also his edited collections of some fairly advanced Renaissance polyphony (*Music of the Renaissance for three recorders—Dufay to William Byrd*, Marks Music, 1967; or *Dances of Three Centuries—Attaignant to JKF Fischer*, Anfor, 1968).

Before they came West, Wini herself had edited some volumes in the old *ARS Editions*: #15, *Three Canzonettas* by Johann Hermann Schein, 1954; and #22, *Five Canzonettas* (Luca Marenzio, Giovanni Gastoldi and Valentin Hausmann), 1956.

My recollections are less of Wini as a recorder player than as the tenor viol and only string player in Erich’s Christmas Concerts every year at the Santa Barbara Art Museum. She had a sweet tone that fit in well with the recorders, the radiant soprano singer, and occasional harp or other plucked strings. The programs were early music Erich had arranged, such as *Christmas Music from Many Lands* (Anfor, 1969) and *Old Christmas Music* (Carl Van Roy, 1951), which

we learned in class. Wini was always pretty quiet, but also determined that things should be correct and musical.

Erich took me under his wing a bit, and as a result I got to do special things, like play the alto recorder for a performance of his song cycle based on 14th-century texts and tunes, *The Eternal Day*, with a soprano singer and Wini playing tenor viol. I think it was her playing that encouraged me to take up the viol a decade later.

Before I left Santa Barbara in 1971, Erich persuaded me to take the ARS teachers’ certification exam (now defunct), so I could teach wherever I was. (I later did start the ARS Chapter in Columbus, OH, and taught a few students there.) One of the elements of the test was to teach some students, so Erich and a friend of mine, who was also taking the exam, took the role of the “students.” Erich would

make absurdly droll but typical errors—I was expected to keep a straight face to “help” the wayward “student.”

I stayed in touch with Erich and Wini until Erich’s death in 1973, but after that our contact was sporadic.

Wini had become friends with Mary Whittington, who taught remedial English at the University of California Santa Barbara. After they moved to Kirkland, WA, I visited Wini and Mary on one of my RV trips across the country after I retired from teaching, during the ‘oughts. During Wini’s years with Alzheimer’s, Mary was a faithful carer at home and visitor later. They were comfortable, and very active both in music and with writing groups. ✨

Suzanne Ferguson is an early musician in Tucson, AZ. She served on the ARS Board in the 1980s, and reviews music for *American Recorder*.



▲ Erich Katz and Winifred Jaeger at their home in Santa Barbara, CA (December 1970). Photographer unknown. Courtesy of Mark Davenport.

ADDITIONAL WORDS BY:

Curtis Manley

It took several months, but we learned details of the death of Winifred (Wini) Jaeger, on February 10, 2022, at age 95, after a long illness. The information came primarily from one of the sisters of Mary K. Whittington (Wini's companion [who died in July 2022, complicating the search for details]) and, through her, Wini's niece in Virginia.

Wini and Mary had been living in the same assisted living center in Redmond, WA, with Wini in the section devoted to memory care. Mary went every day to memory care to have lunch with Wini. The day Wini passed, she ate her lunch and was singing in German. They returned her to her room for a nap and she peacefully passed away.

With Erich Katz, Wini had moved to Santa Barbara, CA, in 1959. Around 1969 she met Mary. They became good friends and in 1979—after Erich's death in 1973—moved to Kirkland, WA, outside Seattle. Wini worked as a legal secretary, taught music from their home, and led the Moss Bay Recorder Society (MBRS) [which Wini and Mary had founded in 1980]. For many years Wini led the MBRS in a Christmas program at the Kirkland library. The public was invited to sing classic and less well-known carols—often hand-transcribed settings by Erich Katz or Wini.

Wini and Mary became very involved with writing groups: they both wrote longer poems, and Wini was a member of Haiku Northwest. Wini co-authored *The Round Book: Rounds Kids Love to Sing*, and Mary wrote and published several children's picture books. They shared multiple cats and dogs over the years, and enjoyed traveling and exploring the Northwest. ❁

Curtis Manley is a Board member and treasurer for Haiku Northwest.

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The annual look
at upcoming workshops

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

▲
Headline quote from Letitia Elizabeth Landon (1802-38),
The Troubadour, Canto 4.

▼
Image from the British Library. Harley 4375 f. 151v, detail of
a miniature depicting a trio of musicians, a “soft consort” playing
a lute, a recorder, and a harp. Origin: France, Central (Paris).



WORKSHOPS

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Marilyn Boenau

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June 25-30

SAN FRANCISCO EARLY MUSIC SOCIETY MUSIC DISCOVERY SUMMER CAMP (ARS)

Pacific Boychoir Academy

215 Ridgeway Ave., Oakland, CA

Director: Yuko Tanaka

Music from the Silk Road.

Day camp: 9 a.m. to 4 p.m. Early bird registration through March 31.

<https://sfems.org/classes>

CONTACT:

Stacey Helley

510-683-1674

workshops@sfems.org

June 25–July 1

SAN FRANCISCO EARLY MUSIC SOC. BAROQUE WORKSHOP (ARS)

Location TBA

Director: Lindsey Strand-Polyak

One-week workshop, day classes, evening presentations. Early bird registration through March 31.

<https://sfems.org/classes>

CONTACT:

Stacey Helley

510-683-1674

workshops@sfems.org

2023 Summer Texas Toot

May 28 – June 3, 2023 :: Back in Kerrville!



Our first Summer Toot at Schreiner University was a rousing success, and we're ready to make it happen again! Featured recorder faculty:

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Summer Texas Toot offers a week of classes, in music Medieval to Baroque to 21st century. Technique and ensemble playing classes for recorder, viol, louts, and more.

Join us for a week of learning and fun in the beautiful Texas Hill Country. Stay tuned to our Website as the plans develop. Full info, faculty listings and online registration will be posted in late April 2023:

<http://www.toot.org> or email info@toot.org

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Spring Break Workshop

April 22-23, 2023, Arlington, VA

Memorial Day Weekend Workshop

May 26-29, 2023, Litchfield, CT

AMHERST EARLY MUSIC FESTIVAL

July 2-9 and 9-16, 2023

Two weeks of classes on the campus of Muhlenberg College in Allentown, PA. See website for tuition & registration info.

AEM ONLINE Classes continue in 2023!

See website for the latest details on all of AEM's programs! *We hope you'll join us!*



Detail from a manuscript by Guillaume Machaut

amherstearlymusic.org

June 25-July 1

MOUNTAIN COLLEGIUM
EARLY MUSIC & FOLK MUSIC
WORKSHOP (ARS)

Western Carolina University,
Cullowhee, NC

Director: Jody Miller (also faculty)

Faculty: Gwyn Roberts, Anne Timberlake, Barb Weiss, Pat Petersen, Phil Hollar, Joan Kimball, Valerie Austin

The backdrop of the Smoky Mountains provides an idyllic setting for a workshop that is both intensive and fun. Classes in Renaissance, Baroque and contemporary music for recorder players—there are offerings to suit musicians of all levels and interests.

Besides four classes each day, there are nightly large-group playing sessions, concerts, English country dancing, and so much more! One can even branch out into capped reeds, folk music and more. Work-study awards are available.

www.mountaincollegium.org

CONTACT:

Jody Miller
404-314-1891

director@mountaincollegium.org

June 25-August 20

CAMMAC MUSIC CENTER
SUMMER MUSIC RETREATS AND
MUSICAL SUNDAYS CONCERTS
Herrington, QC CANADA

Director: Guylaine Lemaire

Faculty: Mathias Maute, Francis Colpron, Vincent Lauzer, Alexa Raine-Wright, Caroline Tremblay, Marie-Laurence Primeau

Early music, Baroque, contemporary, jazz, Celtic, world music and more.

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Recorder workshops and master

classes for all levels of players are taught by world-class faculty in an intimate setting. Our programs take place in a relaxing, non-competitive environment, where you can play, meet people who share the same passions, learn from dedicated teachers, and discover new repertoire. Activities and workshops include choir, orchestra, chamber music, small ensembles, master classes, Broadway, jazz, early music, world music, Orff, dance, yoga, drawing, arts and crafts, outdoor activities and more.


Vegetarian meals are available, and the range of accommodations includes private rooms, family rooms, camping and all-inclusive packages.

The Musical Sundays Concert Series welcomes internationally renowned artists to CAMMAC. A wide variety of genres is showcased, including classical, jazz, Celtic, chamber music, world music, choir/vocal and more.

Miyo Aoki, *recorder, renaissance consort*
Vicki Boeckman, *recorder, renaissance consort*
Mark Davenport, *recorder, mixed ensembles*
Cléa Galhano, *recorder orchestra, mixed consorts*
Eva Legêne, *recorder masterclass, mixed consorts*

David Morris, *viol, mixed consorts*
Jonathan Oddie, *collegium, mixed consorts*
Ellen Seibert, *beginning viol*
Peter Seibert, *music of William Byrd*
Mary Springfels, *viol, viol consorts*

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website www.seattle-recorder.org
e-mail workshop@seattle-recorder.org
phone (206) 932-4623

July 9–15, 2023

Port Townsend Early Music Workshop

At the beautiful University of Puget Sound, Tacoma, WA
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<https://cammac.ca/en>

CONTACT:

888-622-8755 X25

communications.duhaime@cammac.ca

July 2-9 and 9-16

AMHERST EARLY MUSIC FESTIVAL (ARS)

Muhlenberg College, Allentown, PA
Director: Frances Blaker (also faculty)

Recorder faculty: Annette Bauer, Rainer Beckmann, Letitia Berlin, Saskia Coolen, Valerie Horst, Daphna Mor, Patricia Petersen, Gwyn Roberts, others

Music of the British Isles: two weeks of classes for most early music instruments, with music ranging from Medieval to Baroque. Evening events include concerts, lectures, drop-in playing sessions and socializing with early music enthusiasts from all over the U.S. and beyond.

www.amherstearlymusic.org

CONTACT:

Marilyn Boenau

781-488-3337

info@amherstearlymusic.org

July 9-15

PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

Univ. of Puget Sound, Tacoma, WA

Director: Vicki Boeckman (also faculty); Jo Baim, Administrator

Faculty: Eva Legêne, Mark Davenport, Miyo Aoki, Cléa Galhano, Jonathan Oddie, Malachai Bandy, David Morris, Peter Seibert, Ellen Seibert, Mary Springfels

We are thrilled to be back in person for our 40th anniversary year of the founding of the Port Townsend Early Music Workshop. Join our splendid faculty for an exciting week of classes for recorders, viols and early winds with music and topics ranging from the Renaissance to present day.

www.seattle-recorder.org

CONTACT:

Jo Baim

206-932-4623

jobaim@msn.com

July 16-22

MIDEAST WORKSHOP (ARS)

LaRoche University, Pittsburgh, PA

Faculty: Stewart Carter, recorder, sackbut; Majbritt Young Christensen,

Baroque flute, recorder; Ellen Delahanty, recorder, voice; Eric Haas,

recorder, all-workshop ensemble; Patty Halverson, viola da gamba, recorder;

Danny Mallon, percussion; Chris Ramsey, staff harpsichordist; Christine Rua,

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Revel in the joy of playing early music! Friendly, welcoming staff and students will make you feel right at home. Bring recorder, Baroque flute or viola da gamba for your main instrument. Then fill up the car with all your other early music instruments, like crumhorns, harps, sackbuts, percussion and more. This is your opportunity as an early music enthusiast to work with an outstanding faculty. The week includes technique classes at all levels; large and small ensembles

and a variety of elective classes.

and a variety of elective classes.

www.EarlyMusicWeekMideast.org

CONTACT:

Karen Parsons

724-444-4784

EarlyMusicWeekMideast@gmail.com

July 16-22

SAN FRANCISCO EARLY MUSIC SOCIETY MEDIEVAL/ RENAISSANCE WORKSHOP (ARS)

Location TBA

Director: Adam Knight Gilbert

One-week workshop, day classes, evening presentations. Early bird registration through March 31.

<https://sfems.org/classes>

CONTACT:

Stacey Helley

510-683-1674

workshops@sfems.org

July 23-29

SAN FRANCISCO EARLY MUSIC SOC. RECORDER WORKSHOP (ARS)

Location TBA

Director: Annette Bauer

One-week workshop, day classes, evening presentations. Early bird registration through March 31.

<https://sfems.org/classes>



Cléa Galhano leads the Port Townsend recorder orchestra.

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FESTIVAL OPERA

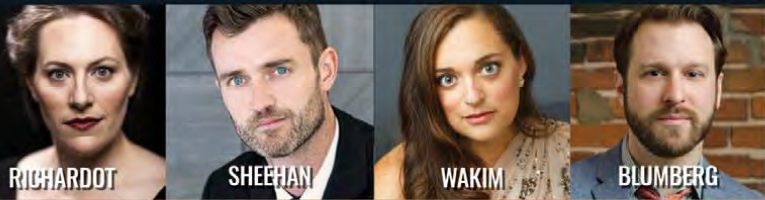
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After the divine sorceress Circe welcomes Ulisse and his companions to her island home, the forces of love, magic, and fate clash and threaten to ensnare them all. First performed in 1694 at the Paris Opera, *Circe* features a libretto by renowned poet Louise-Geneviève Gillot de Saintonge. Be captivated as this epic adventure from Homer's *Odyssey* comes to life on stage with opulent, period-inspired costumes, elegant Baroque dance, breathtaking sets, and utterly gorgeous music.



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BOSGRAAF & CORTI



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SUNDAY, JUNE 11 AT 12:30PM | Tribute to Anne of Hanover: Music of Handel, Leclair, van Wassenaer, and others

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CONTACT:

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August 12-19

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Pinewoods Camp, Plymouth, MA

Director: Lisa Terry

Recorder faculty: Emily O'Brien (also advanced ensemble), Miyo Aoki, Héloïse Degrugillier; other advanced ensemble faculty includes Lisa Terry, Michael Barrett, Frances Fitch

Early Music Week offers joyful opportunities and challenges to players, singers and dancers of every level. As classes unfold, we will explore and discover the innovation and creativity that lie behind some of the world's most vibrant and compelling Renaissance, Baroque and Medieval music. We will listen and play with deeper understanding, as well as dance together and enjoy all that the Pinewoods community has to offer.

www.cdss.org/em

CONTACT:

Joanna Reiner Wilkinson
413-203-5437 x101

camp@cdss.org

August 7-14

RECORDER SUMMER SCHOOL
Bishop Burton College, UK HU17 8QG

Directors: Tom Beets, Helen Hooker; Josée Beeson, Administrator

Faculty: Tom Beets, Sandra Foxall, Helen Hooker, Sarah Jeffery, Anne-marie Klein, Miriam Monaghan, Bart Spanhove, Anna Stegmann, Philip Thorby, Moira Usher

The Recorder Summer School is a large course, with up to 125 students. The atmosphere is friendly and encouraging. We welcome recorder players at all levels from elementary to advanced who are familiar with both C and F instruments. Players should be over 18

years of age (or 16, if accompanied by an adult). Although many of the players are from the UK, in recent years we have welcomed players from America, Australia, Germany, Hong Kong, Norway, The Netherlands, Spain and Israel.

www.recordersummerschool.org.uk

CONTACT:

Josée Beeson

admin@recordersummerschool.org.uk

September 1-3

BLOOM EARLY MUSIC WORKSHOP (ARS)

St. Matthew Lutheran Church,
123 Market St., Bloomsburg, PA

Directors: Lisle Kulbach, Lawrence Lipnik; Susan Schwartz, administrator
Faculty: Lisle Kulbach, Lawrence Lipnik, Patricia Halverson

Spend a weekend playing, singing and learning with old and new friends, at a church nestled in the heart of the beautiful and historic town of Bloomsburg, PA. Classes for recorders, viols, mixed ensembles of early instruments and voices (all levels), with time for spontaneous breakout groups. All participants will join together nightly for faculty-directed playing and singing *en masse*. Work study scholarships available.

www.bloomearlymusic.org

CONTACT:

Susan Schwartz
570-416-2597

director@bloomearlymusic.org

October 29-November 4 & November 5-11

ROAD SCHOLAR NATIONAL RECORDER/EARLY MUSIC WORKSHOP (ARS)

Hidden Valley Music Seminars, An Institute of the Arts, Carmel Valley, CA

Director: Tish Berlin, Larry Lipnik
Faculty: Tish Berlin, Larry Lipnik, Frances Blaker; others

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www.roadsscholar.org/6254

CONTACT:

Renee Babcock
831-659-3115

info@hiddenvalleymusic.org



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June 7-15

MEMPHIS SUZUKI INSTITUTE

Online and Southwest Tennessee
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Director: Samuel Sidhom; Mary Halverson Waldo, Suzuki Recorder Trainer

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musicians, teachers and human beings.

<https://suzukimemphis.com>

CONTACT:

Samuel Sidhom

901-848-1955

info@suzukimemphis.com

FESTIVALS

June 4-11

BOSTON EARLY MUSIC
FESTIVAL (ARS)

Boston, MA

Directors: Paul O'Dette, Stephen Stubbs

Recorder guest artists: Erik Bosgraaf;

Douce Mémoire with Denis Raisin

Dadre; other recorder-related events

After a successful 2021 Virtual Festival, the biennial Boston Early Music

Festival (BEMF) returns in person for

“A Celebration of Women” — events

honoring the work of women and the

role they have always played in great classical music. The centerpiece is the fully-staged North American premiere of Henry Desmarest's *Circé*, with a libretto by renowned poet Louise-Geneviève Gillot de Saintonge.

The schedule includes the BEMF Chamber Opera Series (first opera by a woman composer, Francesca Caccini's *Alcina*); 17 Festival concerts including *Douce Mémoire*, *Les Délices*, and recorder virtuoso Erik Bosgraaf with a “Tribute to Anne of Hanover: Music of Handel, Leclair, van Wassenaer,” plus his lecture-demonstration.

Every Festival features an array of fringe events by dozens of artists and ensembles, some involving recorder. And since 1981, the heart of BEMF has been its famous exhibition.

<https://bemf.org/2023-festival>

CONTACT:

Kathleen Fay

kathy@bemf.org

Viola da Gamba Society of America

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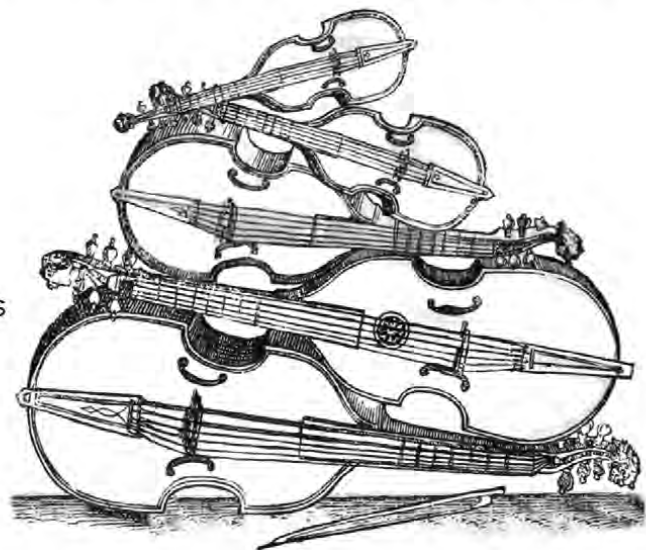
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Technique Tip:

How to use double tonguing and apply it to music

This piece follows Sprenkeling's ongoing series.

PART 1: "Use of Air and Breath Control: The Respiratory System" / [AR Spring 2021](#)

Use of air in everyday breathing and for good musical tone, with exercises for correct breathing.

PART 2: "More on Breathing plus Posture and Hands" / [AR Summer 2021](#) Additional breathing exercises, posture, embouchure and hand position.

PART 3: "Articulation" / [AR Fall 2021](#) added articulation to previous skills.

PART 4: "A Toolbox for Coordination of Air, Fingers and Articulation" / [AR Winter 2021](#) covered all skills learned so far.

PART 5: "Daily study habits & how to work on a new piece of music." / [AR Spring 2022](#) applied skills in daily practice.

PART 6: "How to play air and finger vibrato." / [AR Fall 2022](#) added an expressive element.

PART 7: "How to apply articulations to music." / [AR Winter 2022](#) Basic rules, and when to break them.

Your single tonguing has reached its limit and can't keep up with your fingers. The next step is double tonguing—but how do you employ good double tonguing in fast passages? It must sound the same as your single tonguing, to keep you from going back to single tonguing.



**WRITTEN BY
LOBKE SPRENKELING**

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

She currently teaches recorder at the Real Conservatorio Superior de Música de Madrid. She recently released a CD, and taught in February at Lyon National Conservatory in France, in an Erasmus Program collaboration with recorder pedagogues Pierre Hamon and Sébastien Marq. Info: <https://lobke.world>.

Starting with double tonguing means taking a step back temporarily. (You may want to review the articulation article in [AR Fall 2021](#).) Even though with single tonguing you can go faster right now, working on good double tonguing will take you much further over time.

There are three syllables used in double tonguing: *lere*, *did'l* and *dege/teke*. They all aim to alternate two parts of the tongue, so that while one part of the tongue is working, the other one gets a (very short) break. *Lere* and *did'l* only work with the front area of the tongue, whereas *teke/dege* uses the back and front of the tongue. Right now we will focus on this last type of articulation.

Double tonguing using dege/teke

Teke/dege is a great double articulation because of its versatility, a continuum from the softest *dege* (almost *rehe*) to the most crisp articulation using *teke*. It allows the front of the tongue to rest and prepare while the back of the tongue articulates, and vice versa, creating a really fast articulation.

At one end of this spectrum is the gentlest articulation—close to *legato*, but the tongue softly touches the palate. At the other end of the spectrum is *teke*, which separates the airstream in a clear way. Remember that *T* and its counterpart *K* are both just a way for the tongue to temporarily cut off the air. The articulation is not heavy or hard.

For both ends of the spectrum, the most essential element is the airstream acting as a motor that keeps the tongue running smoothly. Without a steady airstream, *dege/teke*, like any other articulation, will become extremely heavy and noisy.

In this article we will look at some of the major problems you can correct in order to get great, fast double tonguing: a heavy tongue, irregular rhythm and lack of speed.

How to fix a heavy tongue

Everything is interrelated: posture and air are the foundation for all other factors when we play. If your body is tense, especially in the neck and shoulder area, it can affect the way you articulate. Observe whether there's any tension in your jaw (it should be in a neutral, relaxed and still position) and if your embouchure is nice and loose (U-shaped mouth).

Your breath support should come from your core and not your chest muscles, because the latter also can cause tension in the neck. Are your shoulders, neck and throat relaxed? Are you using breath support from your abdominal muscles?

Using the airstream as a motor, the tongue “floats” on top. Remember that air is essentially the singing of our notes and musical phrases, while the articulation just makes it speak one way or another. This is why the tongue has to be as light as possible, with the airstream carrying it.

Although this is easier to imagine for *T* or *D*, it also applies to *K* or *G*.

What makes a huge difference is to move the *K* or *G* as far forward as possible—that is, the spot where the tongue touches the soft palate. Pronounce the *K* several times: first as deep in your throat as you can, then working your way up and forward. Do you feel and hear the difference?

Do the same with *teke*. Start with a really low, guttural *K* and end up bringing it forward. Notice how it feels. What is more comfortable, and why?

In general, the more guttural your *K* is, the heavier and noisier the sound, because you tense the base of your tongue and throat. On the other hand, if you try imagining your *K* as far forward as possible, using the air as the motor and imagining a very light tongue, you will see how your *Ge* and *Ke* will improve drastically!

Your *D* or *T* should also be light and effective. The energy should be

“

Teke/dege is a great double articulation because of its versatility.

away from the palate, not towards the palate—like a cat's paw as it touches water and immediately draws it back.

Another thing that makes a difference is to focus on the fingers as the “leader”: the tongue follows the fingers. This helps to take the focus off the tongue and make it lighter. Of course, your fingers must be rhythmic for this to work. My advice is to always practice a difficult section slurred before articulating it.

Last, think about the vowel you form with your tongue. If it's “oo,” that will make your tongue heavier, because the tongue sits low and bowl-shaped within the mouth. Instead use “i” (as in the word “still”) or “e” (as in the word “yes”), but with good embouchure in a U-shape or “kissy mouth” (like the German sound of “ü”). This will make a world of difference, eliminating extra noise your tongue might make.

How to avoid irregular double tonguing

When we practice *dege* or *teke*, the rhythm may become a bit irregular, like a dotted rhythm. A highly effective exercise is to reverse the order of the consonant, like this: *keteketekete* or *gedegedegede*. This is not easy at first, but you will soon get used to it. Practice it on repeated notes (*example 1*).

A *K/G* on a strong beat tends to be too heavy, so try to focus on keeping it light, even on a strong beat.

A second exercise is to play triplets. Although *tekete tekete* and *degede degede* are an option, it means repeating *T/D*, so that the front part of your tongue gets less rest than the back part. That's why I prefer to play *tekete ketete* and *degede degede* (*example 2*).

1 Te - ke - te - ke Te - ke - te - ke Te
 Ke - te - ke - te Ke - te - ke - te Ke
 De - ge - de - ge De - ge - de - ge De
 Ge - de - ge - de Ge - de - ge - de Ge

2 Te - ke - te Ke - te - ke Te - ke - te Ke - te - ke Te
 De - ge - de Ge - de - ge De - ge - de Ge - de - ge De

1: Practice teke/dege on repeated notes, both normal and reversed,

3 De - ge - de Ge - de - ge De - ge - de Ge De - ge - de Ge - de - ge De - ge - de Ge
 Ge - de - ge De - ge - de Ge - de - ge De Ge - de - ge De - ge - de Ge - de - ge De

2: Alternate syllables in triple meter.
 Tekete keteke or degede gedege.

3: Scalelike motion in triple meter.
 Again alternate the syllables.

4 De - ge - de - ge - de De - ge - de - ge - de De - ge - de - ge - de De - ge - de - ge - de
 De - ge - de - ge - de De - ge - de - ge - de De - ge - de - ge - de De - ge - de - ge - de

4: More scalelike motion.
 Up a mini-scale and down.

5: Arpeggios. Again alternate the syllables.

5 De - ge - de - ge De - ge - de - ge De - ge - de - ge De - ge - de - ge De - ge - de - ge De - ge - de - ge etc...
 Te - ke - te - ke Te - ke - te - ke Te - ke - te - ke Te - ke - te - ke Te - ke - te - ke Te - ke - te - ke

6: A few measures from an Allegro.
 G.Ph. Telemann, Sonata, TWV41:C5, Essercizii musici.

7. Another excerpt. Frescobaldi's Canzona detta la Bernardina

6 Ge - de - ge - de - ge - De Ke - te - ge - te - ge - te - ge - te - ge - te - ge - te - ge Te - ge - te - ge - te - ge - te - ge - te - ge - te - ge - te - ge - te - ge - te - ge - te Ke - de - ge - de - ge - de - ge

7 Te - ge - de Te - ge - de Te - ge - de - ge - de - ge - de Te - ke - te - ke - te - ke - te

7 Te - ge - de Te - ge - de Te - ge - de - ge - de - ge - de Te - ke - te - ke - te - ke - te

How to correct double articulation that's too slow

Make sure you work on your single tonguing, to make it as light and fast as possible. This is muscle training, so it's recommended to do it regularly: you will see that the tongue becomes more agile and can go on for longer.

Normally, when the syllables *teke/dege* are too slow, the tongue is still doing too much. You should work towards minimal movement of the tongue. Practice both slow and fast: on the one hand, slow and aware; on the other hand, from time to time, as fast as possible while still being relaxed, in small sections of three, five, seven and nine notes.

The trick is to think of the final note as if you were already there, focusing on that “breeze“ of air that takes you to the end. Of course, for this you have to be able to play your notes fast enough: that's why it's good to work with small groups of notes.

This means that when you play it:

- slowly, you really think about blowing through the notes, as if they were one long note.
- rapidly, think about getting to that last note: don't put too much emphasis on the notes in the middle. Remember that the tongue follows the fingers!

If it's a difficult section, you may want to make sure you can play the passage slurred. Very important: tell yourself to relax in difficult and fast passages.

Getting to the actual music

Let's first do some exercises before using double tonguing in your music.

- As we saw before, the first step is to practice *teke/dege* on repeated notes, both normal and reversed, as in example 1 and example 2.
- The next step is to play mini-scales that are easy for your fingers, as in example 4. Don't forget to find a pattern of groups of three, as shown

in example 3.

- Now you can move on to arpeggios that are comfortable for you to play and memorize, as in example 5.

This is also a great warmup routine!

Next let's look at a G.Ph. Telemann sonata (example 6). As you can see, we start with *Ke*, since it starts on a weak beat, the upbeat. It is not *Ge*, because it's the beginning of a phrase, so *Ke* is a better articulation. The first scale is articulated softly, with *dege*. After the high C, the scale is broken, so this new section begins with *Ke*.

What comes next is a simulation of two voices: a higher voice as a drone on a G; and a lower voice playing the actual melody line. That's why I divide these notes in groups of two (a melody note and a drone note), articulating the notes of the melody line with *Te* and the drone notes with *Ge*.

In the third measure, this is interrupted by another scale, so I start the scale with *Ke*, to clearly divide it from what came before. The same thing is done for the scale after that—then we're back to the melody line with the drone, although this time the melody line is above the drone notes.

This is a good example of how to apply double tonguing to a piece, just like I would apply *T* and *D* with single tonguing. (In my last article, in [AR Winter 2022](#), I listed some helpful rules of thumb.)

Example 7 is a fragment from Girolamo Frescobaldi's *Canzona detta la Bernardinia*. Although no staccato is written in the score, I've added it here for illustration. To make the volume level *piano*, apply *teke* as small and

short as possible. The *forte* therefore is played with *dege* and a broad airstream; instead of trying to blow louder, always try to find the center of the note and make it resonate as much as possible. Keep the *teke* light and staccato. This is a great example of how *teke* doesn't automatically mean *forte*, nor does *dege* automatically imply *piano*. They are tools of speech, floating on that wonderfully subtle airstream that makes the music sing.

Some final tips

- Don't go faster than what your brain can handle! The only way to create muscle memory is for your brain to follow what your body is doing—and, in this case, especially your fingers.
- In difficult sections, always think of playing small (except your full airstream) and relaxed.
- Work with short sections, and think of relaxing your shoulders and having minimal movement. Your articulation can be really soft because the air is the one carrying the music (and your tongue)!
- Continue knitting together *teke/dege*.
- Think of very light articulation, but don't forget your sound. Play as if the music were a beautiful Adagio.
- The airstream is spacious, but the fingers are as small as we can get them. Think of it as one long line, as if it were one long note.

As you repeat the short sections, make your repetitions very relaxed. Observe by feeling everything you do. Little by little you'll get closer to coordination. Relaxation is key! ✨

LINKS OF INTEREST:

- Lobke Sprengeling's web site: <https://lobke.world>
- Previous articles in her series on recorder technique: <https://americanrecorder.org/extra>
- Videos for this series of articles: www.youtube.com/americanrecordermag

Music

Etudes to help you prepare for workshops, plus solo to recorder orchestra and in between

01	Etudes on Seconds & Thirds for Alto Recorder & Other Treble Instruments	by Angela Salvaggione
02	15 Solostücke für Blockflöte solo	by Karl Friedrich Abel, edited by Johannes Fischer
03	Out and About (Part Two)	by Inés Zimmermann
04	Elegy	by Alan Davis
05	Partita for solo recorder	by Steve Marshall

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

01

Etudes on Seconds & Thirds for Alto Recorder & Other Treble Instruments

by Angela Salvaggione

2022. Alto. 32 pp.

PDF \$15, book \$20+P&H.

<https://angelapiano.com/etudes-on-seconds-and-thirds>

REVIEWED BY:
Beverly R. Lomer

Angela Salvaggione's *Etudes on Seconds & Thirds* represent an enjoyable and noteworthy contribution to the intermediate etude repertoire for alto recorder. The publication is available in both book and PDF formats. This review is based on the PDF version of the etudes for alto recorder. A similar book for soprano/tenor recorder (or other treble instruments) also exists, and the author mentions the possibility of sound files for each in the future.

Salvaggione holds a degree in music education from DePaul University (IL) with a concentration in bassoon and piano. She has over 40 years of experience teaching these instruments as well as clarinet, recorder and saxophone. The notes to the edition indicate that she has composed many solo works and etudes for her students, as well as part music for instruments and voice.

The etudes in this collection are aimed at the early intermediate level, and their goal is to assist players with difficult and/or tricky fingerings on seconds and thirds. Some examples of the intervals include: F-B^b, A-B, A[#]-B, B-D[#], E^b-G. While the emphasis is on the combinations specified in the titles, other tricky notes and intervals are also included in a number of the etudes. This not only expands the technical value of the individual pieces, but adds interest as well.

The introduction explains that the

studies should be practiced mindfully—with an awareness of the placement and motion of the fingers in a relaxed and patient manner—and to enjoy the journey. They are enjoyable, for sure.

Most are not especially difficult, with inviting melodies and rhythms. This is an important consideration for less experienced students, as technique studies can often be difficult and not so musically interesting—factors that might discourage technique work.

There are few indicators for tempo or articulation, which the composer explains is intentional, to leave room for experimentation and creativity. It also broadens the appeal from intermediate to more advanced levels. For advanced players, there is considerable value in these works if one varies the tempi and the articulations.

The collection's 32 studies are mostly written in easy keys that are typical for the alto recorder. Several contain three to six flats. As they are not intended to be practiced in any specific order, players are advised to choose those that correlate with their individual technical needs and/or with music they are working on at the time.

I have reviewed a good number of technique studies for *American Recorder* over time, and I must say that this one stands out—not only for its unique focus on working difficult intervals, but also as a truly pleasing and gratifying journey. ❁

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations. She is currently collaborating on the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. Her upcoming feature article will reflect some of that work, as it relates to playing Hildegard's music on recorder. Her other recent features

have covered madrigals ([AR Fall 2018](#)) and articulation ([AR Fall 2020](#)).

02

15 Solostücke für Blockflöte

solo by Karl Friedrich Abel, edited by Johannes Fischer

Edition Walhall FEB001, 1995. Alto. 28 pp. About \$17.65.

www.edition-walhall.de/en/woodwind-/37-recorders.html

REVIEWED BY:
Beverly R. Lomer

Karl Friedrich Abel (1723-87) was a renowned German gamba player and composer in the Classical style. In his youth, he was a student of J.S. Bach.

The 15 solos in this edition were taken from a collection held in the New York Public Library, *27 Pieces for Solo Viola*, and were probably written for a student. The editor's note advises that they are to be primarily regarded as etudes/study pieces. The editor also comments that they are improvisational and of a virtuoso character.

At first glance, one is mystified as to how they are to be performed, as many of them contain chords, double stops (two notes on a beat) and two staves with different music on each. Because the preface notes are only in German, it is not obvious how they are to be realized.

On close inspection, the music on the second staves represents a guide of sorts as to how the double- and triple-note configurations are to be interpreted, but they are not all rendered the same way. This is consistent with the improvisatory character.

In general these multi-note groupings can be broken down into arpeggios or variants of chords and intervals. The rhythmic configuration is apparently up to the performer. Some

of the examples divide quarter notes into eighth notes, while others change grace notes into larger note values, etc.

Most of the etudes are contained on one or two pages with no turns required. One complaint I have is that the printing is very dark, and a number of the pitches that fall on ledger lines are very difficult to read.

Musically, the selections are difficult. They require proficiency with the highest registers of the alto recorder. The rhythms, while mostly straightforward, also include less common combinations (five and seven notes to a beat), plus 32nd and 64th notes. Because of their prelude character, these etudes require careful attention to phrasing and articulation in order to make them musical. Some are melodic in a way that is more straightforward than others.

This is not a collection for the casual player. It requires at least an advanced intermediate skill level. While I don't find most of them compelling as solo or concert pieces, they can be recommended for improvisation and technical study, especially work with arpeggios and high notes. ❁

03

Out and About (Part Two)

by Inés Zimmermann

Moeck ZfS 835/836, 2014. 8 pp. AA. About \$6.50.

www.moeck.com/en/publishing/sheet-music

REVIEWED BY:
Victor Eijkhout

Inés Zimmermann (born in 1965) is a German recorder performer and teacher whose compositions are often intended for use by her students, and aimed at keeping even tricky parts enjoyable to practice. *Out and About*

is a set of seven duets for two alto recorders. (This is a second volume, but I have not seen the first.)

These are all fresh sounding pieces in a modern tonal idiom, lasting about a minute each. None of them adheres to any traditional form, though each one has roughly an ABA structure.

The last two pieces are interesting for their formal aspect.: “Take Five Add Two” is in 7/4 time, using an elongated form of the famous Dave Brubeck *Take 5* rhythm. “Last Round” is based on a 12-bar blues progression.

Some of the pieces have both voices in the same range, and of equal technical interest, but a couple feel more like alto-plus-tenor duets with the lower voice a little simpler. The other titles in English are: “Snaky,” “Nordic,” “Dance,” “Waves” and “Move it.”

While it is noted that these works are composed with rhythmic interest in mind, I still wonder just how many transgressions against standard notational practices are allowed. For instance, the composer seems fond of the division of the 4/4 measure in 3+3+2 eighths. While writing that as “dotted quarter, dotted quarter, quarter” is reasonably clear, “quarter, eighth, dotted quarter, two eighths” becomes a reading challenge. Even if this is defensible, surely writing “eighth, half note, ...” is usually considered inadvisable. These are not necessarily duets that can be sightread.

While I found the pieces not terribly “deep,” their sound is appealing. I can easily imagine an intermediate level student performing a favorite three pieces with a teacher or another student at a student recital. ✨

Victor Eijkhout plays recorder in the early music ensemble The Austin (TX) Troubadours. His compositions can be found on the ARS web site (including for Play-the-Recorder Month 2023) and at <https://victorflute.com> and you can support his work through

www.patreon.com/FluteCore.

See and hear samples of some of the music that Eijkhout reviews, posted at www.youtube.com/americanrecordermag.



04

Elegy by Alan Davis

Peacock Press P521, 2015.
ninoSSAATTBBgBcB. Sc 24 pp.
About \$16.

www.recordermail.co.uk

REVIEWED BY:
Victor Eijkhout

The term “elegy” is defined as a poem, typically a lament for the dead. Alan Davis’s *Elegy*, dated 2014, has a dedication indicating that it is indeed an *In Memoriam*, in this case for “DAB and CHM,” referring to Dennis Bamforth and Colin Martin, pioneers of the recorder movement in the UK.

Both Bamforth and Martin died in the early 2000s, ending respective careers of over 40 years each spent providing high-quality playing opportunities for recorder players all over the UK, plus some from the U.S. and Europe. They founded Stockport Recorder College near Manchester, England, and the Northern Recorder Course. Bamforth is further credited as founder of the modern recorder orchestra, having established groups in the UK—including the Manchester Recorder Orchestra, arguably the UK’s largest and oldest regular ensemble. As early as 1969, Bamforth wanted to form a National Youth Recorder Orchestra (which was finally achieved by his student Colin Touchin in 2002).

As in at least one other piece written for one or the other of them, the piece memorializes the dedicatee by using a recurring motive of notes indicated

by each one’s musical initials—here including a descending motive in a robust unison D-A-B^b-C-B-E theme, a little before halfway through.

The initial motives undergo some amount of development, but equally important are passages in the piece that seem to consist mostly of big tone clusters. Some of these can be analyzed as chords with an added seventh and ninth (such as the final chord), but others defy easy analysis, such as C-A-B^b-D or B-E-B^b-D-A-C. Surprisingly, the overall effect is sonorous and mournful, with the dissonances contributing to the mood, rather than being experienced as unpleasant.

When considering fingerwork and other capabilities, this piece ought not to be difficult, since there are no fast passages. However, lower level players may find that the chromatic melodies require some practice.

Running a good five minutes, this elegy offers no particular technical challenges to players who are not afraid of chromatic passages. For recorder orchestras looking for a modern composition that strays outside of tonality, but is still accessible, this should be an attractive choice. ✨

05

Partita for solo recorder

by Steve Marshall

Peacock Press May Hill Editions
MHE20206, 2006. Tenor.
1 sc 7 pp. About \$6.20.

www.recordermail.co.uk

REVIEWED BY:
Victor Eijkhout

Steve Marshall is a composer who has been amply reviewed in *AR*, and who contributed a *Members’ Library* Edition in 2003. In England he is popular as a composer for, and conductor of,

recorder orchestras. Playability counts for much in his works: tonal sense is strong, with the result not too “far out.”

Since 2019, the catalog of pieces by Steve and Ann Marshall has been sold by Peacock Press. Sound files are still on their previous web site—for this solo partita, at www.mayhill.co.uk/mhe_wp/index.php/one-recorder.

His partita reviewed here is the original for tenor, but soprano and bass recorder versions are available. It comes from the same sound universe described above, in tonal terms. The web site describes it as “six varied movements which will challenge even a good player.” The movements are “Pastoral,” “Blues,” “Triptych,” “Theme & Variations,” “Chant” and “Calypso.”

The time signatures are traditional, and each measure looks like it could be in G, or E^b, or another traditional key. However, on a larger scale the pieces are not in any clear key, and the melodies switch quickly between both registers and tonalities. To me, these changes in tonality and register make it hard to see the overall architecture of these pieces. Note values are limited to eighth and quarter notes for long stretches, giving a certain impression of uniformness.

In the most extreme case, the theme and variations movement, it is hard to discern where one variation ends and the next begins. The lack of phrasing or explicit designations of sections certainly does not help.

“Calypso” starts with a rhythmic motive that is in a clear A^b tonality. It reappears several times, but not with an obvious end to the previous phrase leading into it. Also, the structure of the sections in between theme appearances is unclear.

Out of the six movements, I would likely perform the quite lyrical first one and the upbeat last—but only after I had spent quality time with a pencil, annotating the structure of the piece. ❁



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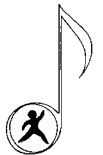
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Recording

Bach arranged for recorder by Bosgraaf

01 **Johann Sebastian Bach Concertos for Recorder, Vol. 2**
The 21st CD from Erik Bosgraaf is (as Frans Brüggen might say) inspired, and technically impeccable.



REVIEWED BY TOM BICKLEY

American Recorder Recording Reviews Editor Tom Bickley is a multi-instrumentalist/composer/teacher in Berkeley, CA. He grew up in Houston, TX; studied in Washington, D.C. (recorder with Scott Reiss, musicology with Ruth Steiner,

and listening/composition with Pauline Oliveros); and came to California as a composer-in-residence at Mills College.

A frequent workshop faculty member and leader at chapter meetings, he teaches recorder at the Bay Area Center for Waldorf Teacher Training; and Deep Listening for Rensselaer Polytechnic Institute. His academic library career included service with the Smithsonian Institution Libraries, the National Endowment for the Arts, and California State University East Bay (as their Performing and Visual Arts Librarian). He performs with Three Trapped Tigers (with recorder player David Barnett), Gusty Winds May Exist (with shakuhachi player Nancy Beckman), Doug Van Nort's Electro-Acoustic Orchestra, and he directs the Cornelius Cardew Choir.

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



01

Johann Sebastian Bach Concertos for Recorder, Vol. 2

Based on the items in Erik Bosgraaf's own discography, his recording of *Johann Sebastian Bach Concertos for Recorder, Vol. 2*, is his 21st CD release. The prodigious output of recordings reflects the very active concertizing of this Dutch virtuoso.

On Bosgraaf's website appears this quote from Frans Brüggen: "This man can do anything! so inspired, and technically impeccable." I have confidence in Brüggen's assessment. Bosgraaf's work is primarily in Baroque and newly-composed music. These genres are characterized by a wide variety of styles and a great deal of creative effort.

The music-making life Bosgraaf leads involves him in applying his significant technique and musicality to expanding the repertory of the recorder. This disc is clear evidence of his success in these endeavors.

A listener may have the sense that these pieces sound very familiar. One might also ask: did Bach write that for recorder? Thiemo Wind (known for his scholarship about that transcriber supreme, Jacob van Eyck) provides a three-page essay in the CD booklet describing the precedents in Bach's milieu for Bosgraaf's work in creating recorder concertos from other works.

This effort is clear in the subtitle of the disc, *Concertos • Arias • Sinfonias • Partita • Chorale arrangements by Erik Bosgraaf*. The 10 works on this disc include an *Aria Concerto in G Major* (BWV74/5, 12/1 and 81/3), *Aria in G major, Cantabile*

(BWV120/4), *Adagio (Sinfonia) in B minor* (BWV249/2), *Aria Concerto in D major* (BWV18/5, 29/5 and 66/3), *Sinfonia in C minor* (BWV21/1), *Partita in C major* (arranged by Thiemo Wind, after BWV816), *Concerto in A minor* (BWV104), *Sinfonia in E minor* (BWV4/1), *Sinfonia in D major* (BWV29/1) and *O Mensch, bewein' dein' Sünde groß* (BWV622). This is quite an extraordinary labor of (re)arranging.

Less compelling source material, handled less well, would likely yield a disappointing pastiche. (I'm recalling easy listening versions of rock and roll hits!) The thoughtful transcription and dynamically expressive playing by Bosgraaf, Māris Kupčs, Agnese Kanniņa and the Collegium Riga come together to create an engaging recording. The surprise likely will be in hearing the original versions the next time and recalling how good they sound with the recorder as a solo

instrument with the ensemble.

The ensemble recordings made in the Mārtaņa baznīca (St. Martin's Church in Riga, Latvia), and the solo recorder performance of the *Partita* (tracks 10-13) recorded in the Kirche zum Heiligen Kreuz, Berlin, Germany, sound great, giving a beautiful spatial image of the performers, and an appropriate focus on the recorder. The booklet is helpful (and available with the CD, the iTunes download and the Naxos Music Library stream); it has the essay by Wind, details on the personnel and instruments used.

The sound is top priority. For that, I recommend you listen at the highest resolution available—the good CD sound or the better quality from Tidal or Quboz, etc. In case you would like to hear Bosgraaf play more Bach concertos, I suggest his first volume, *J.S. Bach: Concertos with Ensemble Cordevento* (Brilliant Classics 94296, 2011). ❁

FOR MORE INFORMATION:

Johann Sebastian Bach Concertos for Recorder, Vol. 2. Erik Bosgraaf, recorder & direction; Māris Kupčs, harpsichord & organ; Agnese Kanniņa, concertmaster/solo violin; Collegium Musicum Riga. 2022. 1 CD, 66:00. Brilliant Classics 96394. www.brilliantclassics.com/articles/b/bach-concertos-for-recorder-vol-2 (audio excerpts and links to purchase). Available from <https://arkivmusic.com/products/bach-concertos-for-recorder-vol-2-5028421963945> (CD \$12.99+S&H). Streaming and downloads available from many services, including iTunes/Apple Music (includes digital booklet), Amazon Music, Tidal, Spotify, Naxos, etc. Promo video at <https://youtu.be/zkYS8VTgkx8>. Erik Bosgraaf is the featured recorder recitalist for the 2023 Boston (MA) Early Music Festival, June 4-11, <https://bemf.org/2023-festival>.



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The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes newsletters, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2019, the Society celebrated 80 years of service to its constituents.

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- Submit articles
- Send chapter news
- Submit photos for covers and articles

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