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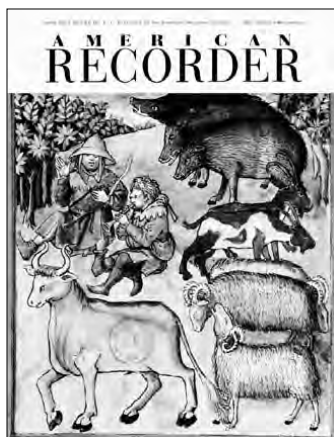


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ON THE COVER

Shepherds and their flocks. Tacuinum sanitatis. Taqwim es siha. c.1445-1451 (?). Ibn Butlân (c.1001-1066), an Iraqi physician, wrote the “Taqwim al-Sihhah” (The “preservation of health,” translated into Latin under the title “Tacuinum sanitatis”). Painting on paper. LATIN 9333 Folio 69. Bibliothèque Nationale de France, Paris, France. ©BnF, Dist. RMN-Grand Palais / Art Resource, NY. Cover: ©2021, American Recorder Society.



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Editor's Note • GAIL NICKLESS

It's been only a short time since some of us made New Year's resolutions. Is your goal to be a better player? Are you making progress?

With summer workshops more certain than in 2021, there are many options (in-person or online) for ways to improve. We've also saved up for this issue reviews of method books, from which you could choose whatever fits your goals.

Also geared to help improve your facility is Lobke Sprenkeling's Technique Tips. In this issue she gives practice advice and pulls in tools from past articles. For those aspiring to play in a master class, you can review past LEARN topics in the Baroque ornamentation series by Michael Lynn, this one covering notes inégales.

Our Spring FEATURES relate to a theme of improving, but also look at less familiar topics: Mario Duschenes and his method books, and music of the *ars subtilior*. These articles also provide a chance to thank these and other authors who have kept writing over the last two pandemic years: Sprenkeling and Lynn; Lucie McNeill, sharing articles here and in the *ARS Newsletter* (the final issue of which accompanies this AR); Beverly Lomer, Tom Bickley and other very dedicated reviewers who have creatively found ways to write about recordings and about music, even while not playing with others. Hearty thanks! ❁

President's Message • DAVID PODESCHI

I always feel the need to start these messages with: "I write this in (fill in month or season)." This is due to publication lead time and the exigencies of these days.

As I write this, it is a new year with a new variant, Omicron.

This fact prompted me to look back to my message for the **Spring 2020 AR**—which, of course, I wrote at about this same time of year. There is no mention of COVID or pandemic, yet by the time you received the issue we were in the thick of it. Those were innocent times.

Omicron could be a distant memory by March, so we will just have to remain resilient and play on in whatever manner possible.

Many chapters that considered starting up in person this year are perhaps reconsidering due to Omicron. Each chapter has to decide what is best for its members. As I mentioned in the **Winter 2021 AR**, the Dallas (TX) chapter started meeting in person plus hybrid in September, and is still doing so. It is an excellent solution: those who can and are willing, can get together; those who can't attend in person join in remotely, seeing and hearing their friends and playing along.

Every week I hear of additional chapters considering hybrid meetings, and I have fielded questions about the setup, which advice I give freely! Hybrid meetings are inclusive and grow our community.

On the theme of growing the community, the past two years on Zoom have inspired a new ARS chapter, the North American Virtual Recorder Society (NAVRS, www.navrs.org). All meetings are on Zoom with guest music directors, each with a varied curriculum. They charge annual dues and a modest fee per session. This new chapter is a way for those in areas without a physical chapter, or even members of physical chapters who just want to play more, to connect regularly with a community of players and to enjoy our instrument and its music. Many thanks to ARS members Mike Richart, Keith Griffith, Rachel Begley and Liz Yenetchi for their leadership, skills and time in bringing this idea to fruition!

A belated Happy New Year—and here's hoping for a variant so weak we don't notice it. ❁



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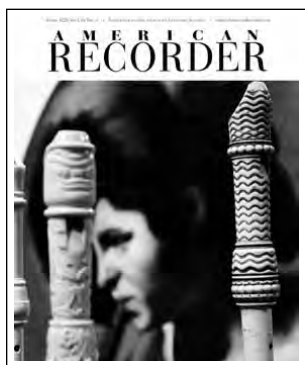
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VOICES

Readers' letters & comments about our content



▲ LETTER TO THE EDITOR
AR WINTER 2021 / "A World Class Col-
lection," cover/article by Michael Lynn

I am writing about [an article in] the [Winter 2021] American Recorder.... The author positions ivory instruments as completely praiseworthy objects but does not consider the problematic provenance of the material or how the material contributes to the instruments' meaning.

The author ... calls them a "pinnacle" of collecting. The photographs ... emphasize and even heighten this attitude.... Glamorous views ... dazzle the eye into seeing [only] glasslike outer finishes and carvings. I concede that the instruments are devastatingly beautiful, but tight angles ... prevent us from seeing the larger picture.

The main European importers of ivory [in] the 17th-18th centuries were slave trading companies. The Royal African Company of England and the Dutch West India Company of the Netherlands monopolized both markets and imported staggering amounts of ivory during the period. Ivory traveling to England often sailed parallel to slave ships ... and was sold at auction in plantation areas of the Americas; Dutch ivory went directly to the Netherlands. One article, [describing] the breadth of the African-European ivory trade, is ... "The

West African Ivory trade in the Eighteenth Century" (The International Journal of African Historical Studies, Vol. 15, No. 3). [The authors Harvey M. Feinberg & Marion Johnson] point out that the two trades were so closely related that, among other things, the slave trade is what allowed ivory to continue passing into England during its war with Spain at the beginning of the 18th century.... Ivory made its way throughout Europe ... to centers for ivory instrument making, like Nuremberg, where Johann Gahn carved the recorder pictured in the article....

It seems reasonable to assume that the physical labor of enslaved people was integral to transporting ivory within Africa and to the West Indies. At the very least, the 19th century ivory trade's exploitation of slave labor—which sustained the production of piano keys—is well documented....

This understanding should shade our opinion of what we are looking at when we examine these musical instruments. Perhaps it is not surprising that the same merchants who trafficked enslaved people are the ones who made it possible for the Netherlands to import the ivory of ... 12,298 dead elephants between 1706-20, and England to do the same to ... 4000 elephants a year (Feinberg & Johnson).

If we are interested in these recorders, and wish to learn about them fully in their capacity as objects, we should be interested in this disturbing history too.... We also risk preventing ourselves from learning how the use of ivory contributes to the meaning of these instruments. For instance, it is very possible that the context of colonialism and exploitation would have been *part* of the object's value in the 18th century. If anything, the intricate carvings ... testify that these record-

ers were meant to be seen publicly, and in the hands of a someone who wished to communicate ... far-reaching wealth and power.... The intended consumer of [a] carved recorder may even have been [an] individual who owned stock in ... these companies.

Glossy photos of carved ivory draw attention to immaculate, smooth textures, and encourage us to appreciate the carefully worked surfaces that testify to the European maker's skill. But that's not enough; good history should dig beneath the surface as well.

I acknowledge that there are no easy answers to problems such as this. I also wish to add that the author of the article is not particularly culpable on this issue, not more than myself or others who work with historical instruments and copies of them. It is probably possible to appreciate them in an ethical way, too; my concern is only that the article's tone left me feeling like the author's objective was only to appreciate, and not to understand.

Ultimately, I mostly want to emphasize how important it is *that* these objects are made out of ivory, and that our conversations about them could be more meaningful if we considered them more fully.... ❁

Edward Cipullo, cipulloeg@gmail.com
Full text of Cipullo's letter plus links to additional reference articles,
[https://americanrecorder.org/
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RESPONSES

It would be proper to note that the signage at the Sigal Museum associated with these recorders clearly brings up the darker side of the history of ivory as a material for human use. We acknowledge the troubling

aspects, and a visitor to the museum is hardly sheltered from that side.

The fact remains that we cannot sort between ivory harvested from elephant graveyards, and ivory taken from elephants killed for that purpose only.

As to the use of enslaved persons to carry the ivory, one could also point out that such labor made it possible to afford marvelous instruments in the first place—and indeed any fine painting, sculpture, or object has at its roots a class of humans who made it possible to exist, not only in Western culture, but across the world.

It is important to be aware that ivory has a troubled past, but if nothing can ever be appreciated because it has a darker side, we have become diminished as a species. ❁

Thomas Strange, Director,
Sigal Music Museum,
<https://sigalmusicmuseum.org>

One can hardly argue with the unfortunate aspects of ivory as a material—both in terms of slave labor used by the companies invested in supplying the ivory and the loss of the elephants. While maybe not quite so severe, this was really the situation with all the African hardwoods imported for the European furniture trade, as well as precious stones and valuable metals.

To suggest that the instrument owners were stockholders in the companies is not backed with hard evidence.

Despite these sad aspects of the ivory supply, I doubt that the small-shop instrument makers had much, if any, awareness of this plight. While we can all regret the original demand for these materials, the instruments made of ivory were often the pinnacle of the instrument maker's art, and possibly one reason they survive today. ❁

Michael Lynn

ON THE RECORD(ER)

News about the recorder

CHANGE

EMA hires publications director

Pierre Ruhe is now publications director and editor of EMAG, the publication of Early Music America (EMA). A 2021 search was launched to find an editor—with added duties, reflecting the digitally-oriented world, creating a staff position as publications director.

Dan Rosenberg had been EMAG editor since 2014, and planned his retirement as he approached age 70.

Ruhe's career—writer, editor, arts administrator, internet entrepreneur—includes winning two ASCAP Awards for Adventurous Programming while director of artistic planning for the Alabama Symphony Orchestra. Ruhe commented, "Like the rest of society, the early-music community is also coming to terms with the complex, often troubled history of its music and

cultural biases. I look forward to continuing to explore, uncover and discuss the many facets of this history." ❁

Pierre Ruhe,
pierre@earlymusicamerica.org

PLANNING AHEAD

What would you take if a fire threatened your home?

If a fire were approaching your home, where would your recorders be on the list of what you'd grab? Former ARS Board member Mark Davenport of Louisville, CO, faced that decision when he decided the smoke of the December 2021 Marshall fire indicated a serious situation. He and his wife grabbed their dog, some 85 recorders and a few irreplaceable items—no clothes, no toothbrushes. They picked



▲ Pierre Ruhe.

up his 98-year-old mother, the harpsichordist Patsy Davenport, and sought shelter with friends for the next week.

“Something told me to get out—now,” he recounted. As a second generation professional recorder player, his home holds some 8000 scores from his father, LaNoue; numerous books; and archival material for his own book in progress. His home is intact, with some exterior smoke damage plus continuing concerns about air quality. ❁

IN PRINT

It's Greek to me

Former ARS Board member Cynthia W. Shelmerdine recently completed *Introduction to Greek* (third edition, Hackett, 2020). She originally wrote an ancient Greek textbook in 2001 (revised second edition, 2008), after teaching beginning Greek for years and not liking available texts. Her collaborator on this revision was the author of a beginning Latin textbook, who had studied language pedagogy—and is her sister Susan. Reports are that they are still speaking! ❁

<https://smile.amazon.com/Introduction-Greek-English-Ancient/dp/1585109606>

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—Frances Blaker*

ARS DISTINGUISHED ACHIEVEMENT AWARD **Letitia Berlin and Frances Blaker to be honored**

The ARS Distinguished Achievement Award was set up by the Board of Directors in October 1986 to recognize and honor individuals who have made extraordinary contributions to development of the recorder movement in North America. All ARS award recipients are listed at <https://americanrecorder.org/honors>.

The award is intended to honor a person or a performing group with the following record:

- work with the recorder at a high level, over a long period of time, extending over more than one specific area of achievement
- high public profile
- significant influence in North America

Last fall the ARS Board chose Frances Blaker and Letitia (Tish) Berlin to receive the award in 2022.

Berlin received a Bachelor of Music degree in piano performance from University of North Carolina–Greensboro in 1982, studying piano with Inga Morgan and playing in the early music collegium with Carol Marsh. She earned a Master of Arts degree in early music performance practice from Case Western Reserve University in OH in 1992.

Blaker received her Music Pedagogical and Performance degrees from the Royal Conservatory of Music in Copenhagen, Denmark, where she studied with Eva Legêne. She also studied with Marion Verbruggen in the Netherlands.

Both perform with the Farallon Recorder Quartet, Calxstone and Tibia Recorder Duo. Berlin plays with the Bertamo Trio, and Blaker with Ensemble Vermillian. Both have served on the ARS Board, with Berlin as ARS President from 2006-08.

Berlin provides background

We met at a workshop in 1991 and, not long after, decided to make a life together. We recognized that together we would be able to make more impact than working alone. It was natural to help others enjoy the instrument that we loved. We have had great fun and satisfaction in starting and nurturing projects that could help recorder players in their own development.

Early on, in Atlanta, GA, with Martha Bishop and Pat Nordstrom, we were instrumental in starting the Atlanta Early Music Alliance, which still thrives today. Our goal then was to bring together local professional and amateur early musicians for the good of all.

Later, living in CA, we decided that amateur recorder players would make more progress if there were a multi-day workshop focusing on technique. This technique infusion could bring their playing to a new level, and so we started a five-day workshop called the Next Level Recorder Retreat.

Next Level has evolved to include two workshops each year—one in CA and one in the Southeast, currently in VA.

It was during the 2015 Next Level Southeast workshop that the Practice Challenge was born. It was a pity that students would spend days at a workshop, learning and playing intently, only to go home and practice less frequently. Frances mentioned her own personal Practice Challenge to a class, and the idea caught on.

The Six Week Practice Challenge was born as a sort of support group for practicing. The pandemic spurred us to ramp up our Practice Challenges, and we began making play-along videos—we play two voices of a trio, and a player at home plays the third voice.

For several years we ran a small workshop out in the country near Florence, AL. During a happy hour chat (a crucial part of workshop sched-

ules), someone asked, “If we can do this in Florence, AL, why not in Florence, Italy?” And why not? Out of that came our workshops in Europe. We have run workshops in Italy several times, as well as twice in Brittany, twice in Wales, once in Cornwall, twice in Scotland, and soon we hope (pandemic fingers crossed) to hold one in Spain.

Both of us have long been part of the organization team for the Amherst Early Music Festival (AEMF). Frances is Festival Director for AEMF, and I am the director of the AEM spring break workshop. During the pandemic, we began organizing online classes, which continue.

We both feel immensely honored by the bestowal of the Distinguished Achievement Award. So many of our colleagues have worked hard to contribute to the recorder community in North America, and the ARS itself has heroically stepped up to the plate during the pandemic, helping all of us—professionals and amateurs—make it through this extraordinary time. We have both served on the ARS Board, so we know not only how much fun it is, but how much hard work goes into being a Board member or staff member.

We accept this honor humbly, with gratitude for the ARS, our colleagues, and all the students who have brought joy to our lives.

ADDITIONAL WORDS BY:

David Podeschi

I first met both Tish and Frances one year after I began recorder, at the 2011 Fall Texas Toot, and was in awe of their recorder teaching ability, musicality and mastery. I’ve attended 10 of their workshops, including seven of their outstanding Next Level workshops on recorder technique, ensemble playing and repertoire (with a legendary happy hour). I’ve also

attended three of their destination workshops in Europe. In the 11 years I’ve been playing, Tish and Frances have been an integral part of my recorder journey.

Tish and Frances are also an integral part of the recorder and its music—they have both served on the ARS Board, Tish as President. They are involved in workshops and festivals on both coasts as instructors and performers, from Amherst to Berkeley and the Texas Toot in the middle. Frances wrote her Opening Measures series of 42 technique articles for *AR* magazine; these columns live on as a book available from ARS. She is also an accomplished composer for recorder—see her 2020 Play-the-Recorder Month piece.

As a response to the pandemic, Tish and Frances quickly moved to an online platform—for individual lessons, group playing sessions, instructional sessions, recorded tracks for play-

along (some of these available on the ARS web site), entire workshops online—and, of course, their famous daily practice challenges. They have helped us stay connected and play on, and they’ve done it with verve.

At the ARS Board meeting last fall, when the Distinguished Achievement Award discussion came up, we had to ponder for about five seconds before choosing Tish and Frances.

It is with such pleasure that I congratulate Letitia Berlin and Frances Blaker! We look forward to presenting their award in person during the 2022 Berkeley (CA) Festival & Exhibition. ❁

Practice Challenge, email

tibiarecorderduo@gmail.com

2020 Play-the-Recorder Month music by Frances Blaker, *Ice and Rain and Snow*, <https://americanrecorder.org/ptrm2020music>



▲ ARS Distinguished Achievement Award recipients.

Frances Blaker (left) and Letitia Berlin. Photo by William Stickney Photography.

Mario Duschenes

The man behind the methods

Background on the Canadian recorder teacher and author of the popular method books.



WRITTEN BY
LUCIE MCNEILL

Lucie McNeill is
vice-president of

the British Columbia Recorder Society and editor of its quarterly newsletter, *Toot Sweet*.

Born in Montréal, QC, and now living in Vancouver, McNeill is a retired journalist who learned the recorder as a child with Mario Duschenes. She stopped playing in her twenties, but three years ago, she started playing again and hasn't looked back.

A version of this article was previously published in *Toot Sweet* (free subscriptions at www.bcrecordersociety.com).

There is very little written about Mario Duschenes and his influence on our recorder universe—yet he is the person who, in the 1960s and '70s, introduced countless children in Canada and beyond to the joy of the recorder and music making.

His influence can still be felt today, thanks to his eponymous recorder method books still in circulation; to a generation of music lovers who got the bug at the children's concerts he hosted as far afield as New Zealand; and to the organization he co-founded in 1953—the Canadian Amateur Musicians/Musiciens amateurs du Canada (CAMMAC).

Angela Knock, former McGill University (Montreal, QC) flute and recorder professor, is unequivocal about Duschenes's impact. "He absolutely had a huge influence, through his *Method for the Recorder*, and through CAMMAC, on the number of people who are today amateur musicians, and especially recorder players. Mario was my mentor. He is the reason I play flute and have always played the recorder."

Montreal Symphony Orchestra (MSO) principal flute Timothy Hutchins concurs. He was also taught the recorder by Duschenes at CAMMAC as a child, and later hired by him to teach there. "He was our top guy in the '60s. Without him, we would not have what we have today." So many of us, one way or another, are indebted to Mario Duschenes. This tribute to an unsung hero celebrates the man behind the name on those method books.

Difficult early years: the chaos of World War II in Europe

The obituaries published in 2009, when Duschenes died following a stroke at age 85, celebrate the broad lines of a remarkable life. He was born in 1923 near Hamburg, Germany, and learned to sing and play the piano and the recorder at an early age.

Fleeing the Nazis just before the war, his father and three brothers scattered throughout Europe, while young Mario and his mother found their way to Gand, Switzerland. Mario was eventually admitted to the Geneva Conservatory to study flute, composition and conducting. He graduated in 1947, earning along the way a string of prizes and accolades.

Post-war Europe was a traumatized place of diminished opportunities, and in 1948, just after getting his degree, Duschenes emigrated to Montreal in Canada, where he was happily reunited with his family. Like so many who went through such an ordeal, he rarely spoke about the war, and he never referred to Germany as his country of origin.

The MSO's Hutchins has often thought about the impact the war had on his teacher. "He was a displaced person, of course. He was soft-spoken, reflective, very much a thinking person."

Montreal harpsichordist and music teacher Geneviève Soly, who met Duschenes as a child, has clear memories of him as a solitary figure, walking pensively in the woods near his cottage on Lake Macdonald. "Mario was not a man of many words," she says. "He was more introverted. He was often quite alone."

Creating a musical life in Canada

In contrast, in front of audiences, Duschenes was a lively and gregarious performer. Soon after arriving in Montreal, he made a name for himself as a gifted flutist and recorderist with

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Perhaps the greatest kudos to Duschenes as a recorderist came in the late '50s when renowned French flutist Jean-Pierre Rampal convinced his recording label Erato to sign Duschenes.

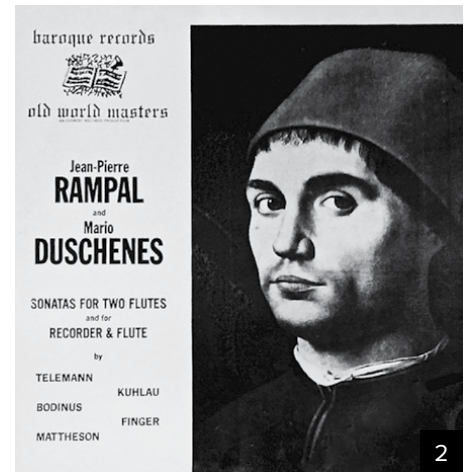
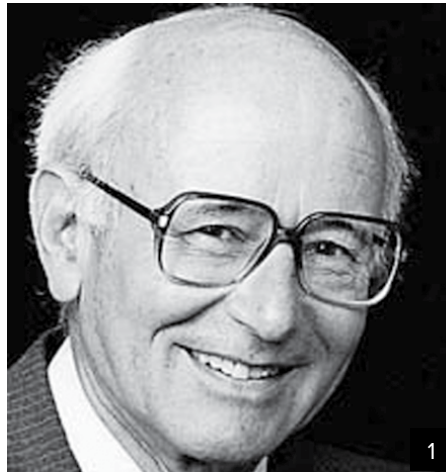
many of the era's leading orchestras and ensembles. He also created The Montreal Baroque Trio, touring and recording with the group extensively.

In the mid-'50s, he married child psychologist Ellyn Simmons. They would eventually have five children—quite a responsibility, for someone depending on that era's version of the gig economy.

Daughter Monica Duschenes, herself a violinist with Montreal's Orchestre Métropolitain, marvels at her father's drive and energy. “The music scene he found when he arrived in Canada was a little staid,” she says. “He didn't have a job at first, but he had a lot of initiative. He generated a whole career, starting all sorts of projects.”

Over the next decades, Duschenes would hold teaching positions with schools and universities, record with a number of ensembles, perform in live and broadcast concerts, as well as create, conduct and host a long-standing, well-attended classical music introduction series for children with the MSO—taking the formula to orchestras across Canada and as far as New Zealand.

Perhaps the greatest kudos to Duschenes as a recorderist came in the late '50s when renowned French flutist Jean-Pierre Rampal convinced his recording label Erato to sign Duschenes. “At the time, the recorder wasn't taken very seriously,” says daughter Monica, “but when



1: Mario Duschenes. One of the rare portrait images available of him.

2: Cover of a recording Duschenes made with Jean-Pierre Rampal.

3: An undated photo of Duschenes playing with Rampal.

Courtesy of Monica Duschenes.

Jean-Pierre Rampal heard him play in Montreal, he was totally wowed.”

Together, they would record several albums featuring works for flute, recorder, harpsichord and chamber orchestra, by Baroque composers G.Ph. Telemann, Giovanni Battista Sammartini, J.J. Quantz and Jean-Baptiste Loeillet. Some of the recordings have been reissued as part of a boxed set to celebrate Rampal's artistry, while other samples can readily be found on YouTube.

The CAMMAC ideal : “Let's make music”

Duschenes was at the center of a tight-knit group of Montreal professional musicians, who, for all their virtuosity, firmly believed that everyone can play and love music as an amateur. “That was the big philosophy,” says Montreal recorderist and teacher Knock. “It's the joy of teaching amateurs who take such pleasure in the music, even if they don't become advanced. And with the recorder, that can happen



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from the very first lesson.”

This vision led Duschenes and his friends to found CAMMAC in 1953. The idea was to gather teachers and students of all ages for annual summer music camps and seasonal workshops at the group’s property on Lake Macdonald, north of Montreal.

Ever since, CAMMAC has been a beacon to generations of amateurs and aspiring young musicians from Quebec, Ontario, the Atlantic provinces, and the U.S. The organization eventually established offshoots in Toronto, Ottawa and, for a time, Vancouver.

Central to CAMMAC for decades, Duschenes taught the advanced recorder classes and conducted countless ensembles. One of his early students was Hutchins of the MSO, whose family made the trek every summer from Nova Scotia to be part of the fun for a few weeks. He was soon among Duschenes’s more advanced students. “His group classes were held in this cool, downstairs room with 1930s murals,” he recalls. “Mario would be there at the piano, running us through our scales in shorts and t-shirt. We burned through a lot of fabulous music over the years.”

Knock, who shares memories of that era, says she so benefited from Duschenes’s teaching at CAMMAC that she has emulated his style ever since. “I remember him being very, very strict. He had a great sense of humor, but there was no fooling around,” she recalls. “You didn’t waste a second of your time. He wasn’t entertaining us, he was working us hard and making us practice. You could hear the recorders all over the camp, getting ready for his classes.”

By the mid-1960s, the early music revival was in full swing. European, and particularly Dutch, recorderists who were invited to CAMMAC shocked the traditionalists with their daring interpretations of Renaissance

and Baroque scores. Duschenes was not immediately enamored with what he heard, at times referring to the sound as wobbly, bendy. “His recorder playing was similar to how he played flute,” says his daughter, “beautiful, musical, very virtuosic and precise. He wasn’t keen on the new trend.”

Knock agrees, recalling: “He tended to use the vibrato in his playing, for example, whereas early music specialists play without any vibrato.”

Though a dedicated recorderist, there is no doubt Duschenes considered himself principally a flutist. He still played the recorder later in life, but it is to the flute that he turned for pleasure. “He played it until the last decade of his life,” says Monica.

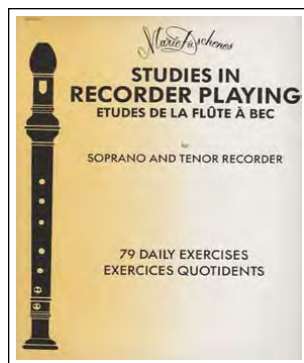
The recorder: key to a lifetime of music making

Still, there was no denying the advantage of the recorder as an easy-to-play, accessible instrument for music making. Duschenes himself had learned on the recorder as a child, and he admired the Orff-Schulwerk method, where the recorder is central to children’s music education. He chose the instrument to introduce a whole generation to music, playing the recorder and telling stories in his children’s broadcasts with CBC/Radio Canada, and during children’s concerts with symphony orchestras throughout Canada and beyond.

As a child, harpsichordist Soly loved attending these concerts, captivated by the gregarious, humorous Duschenes. “He really came alive on stage in front of an audience,” she says. “He exerted such an influence

over a whole generation.”

Monica also vividly recalls her father’s performances. “Music teachers prepared the students for the concerts, teaching them some of the pieces,” she says. “It was so moving. You would hear 3,000 kids play along with the Montreal Symphony Orchestra. Kids would learn by experiencing the pleasure of playing. They would leave the hall singing.”



About his recorder methods

Duschenes’s first *Method for the Recorder*, for soprano/tenor, has been in print since 1957 (published by BMI and later by Berandol). This first volume was soon followed by volume two, as well as a two-part *Method for alto* and a series of studies and exercises—all of which have been translated into several languages and are still widely distributed. His methods were part of the curriculum in Quebec’s public schools for decades.

Interestingly, daughter Monica says the *Method* was not her dad’s idea. “BMI approached him to write it,” she says. “It really became popular, because there was nothing like it at the time. He was amazed that children all over the world were playing,

thanks to his method.”

Hutchins was given Duschenes’s *Method for the Recorder* by his father in 1961, and he remembers playing his way through it. He still admires how it’s designed. “You can put it on your music stand and you get bite-sized portions you can work on,” he says. “He laid it out in a way that was conducive to solid progress.”

McGill music teacher Knock, who has reviewed and used a wide range of materials over the years, says Duschenes’s selection of pieces in his *Methods* was particularly apt. “In line with the Orff and Kodály approach, he used folk music, which is in the public domain,” she notes. “He was really ahead of his time in using folk music.”

For Montreal young virtuoso recorderist and teacher Vincent Lauzer, this is really the most durable of Duschenes’s legacies. “He left us a phenomenal quantity of interesting teaching materials,” he says

Yes, the spirit of Mario Duschenes lives on among us. His genial, quiet influence continues to ripple ever wider, from the happy few who were lucky enough to be his students and colleagues, to the thousands of children who have become lifelong amateur musicians because of those concerts, to the countless beginners of all ages who turn to his *Method for the Recorder* for its sure-handed initiation to the delights of the instrument. Perhaps you too will imagine his gentle, encouraging smile the next time you put his *Method* on your music stand—and practice a little bit harder to meet his exacting standards. ❁

LINKS OF INTEREST:

- CAMMAC: <https://cammac.ca/en>
- YouTube selection of one of Duschenes’s recordings with Jean Pierre Rampal: www.youtube.com/watch?v=cspk3GVXw3s&list=PLv-VuV9K0qfNmB-HNhetDpDtFx1kcmxfe

- Timothy Hutchins, https://en.wikipedia.org/wiki/Timothy_Hutchins
- Geneviève Soly, <https://cammac.ca/en/professeurs/soly-genevieve>
- Vincent Lauzer, www.vincentlauzer.com

HISTORY

MUSIC OF THE ARS SUBTILIOR

BY BEVERLY R. LOMER

This complex yet subtle art produced exquisite music for a short period in the late 14th and early 15th centuries.



Beverly R. Lomer is an independent scholar and recorder player. She holds a Ph.D.

in Comparative Studies, with a concentration on the intersections of gender, music and rhetoric. She is the author of *Hildegard of Bingen: Music, Rhetoric and the Sacred Feminine* and has contributed articles on music by early women composers to various journals and magazines. She is currently collaborating on a transcription of Hildegard's *Symphonia* for the International Society of Hildegard von Bingen Studies.

Her recorder interests include playing from original Medieval and Renaissance notation, and teaching. She lives in Lighthouse Point, FL, and plays with several local ensembles. Besides writing music reviews for AR, she is the author of a popular feature article on madrigals in the [Fall 2018 AR](#) and an extensive survey of historical articulations with musical examples in the [Fall 2020 AR](#).

The *ars subtilior* (more subtle art) is a supremely complex rhythmic and notational style that flourished between c.1375 to c.1420 in the south of France, the kingdom of Aragon, the court of Gaston Phebus, Count of Béarn and Foix, and on the island of Cyprus. According to Richard Hoppin, a modern scholar of music in the Middle Ages, its influence also extended to northern Italy.

The term *ars subtilior* was first proposed by German musicologist Ursula Günther in 1963 as a replacement for the previous designation, “mannerist,” which had connotations of excess, self-indulgence and decadence. Hoppin suggests that this style might be more appropriately called *ars subtilissima*, as it was not until the 20th century that composers reached the “subtle refinements and rhythmic complexities of the mannerist style.”

Noted German-American author Willi Apel, writing in the 1950s, was not quite so complimentary. He describes it as a phase of “unparalleled complication and intricacy” characterized by “rhythmic tricks” and the invention of notations to make them work. Notation, he says, exceeds its

role and becomes a “goal in itself and an arena for intellectual sophistries.” In fact, Apel doubts that the style was ever intended—or even possible—to be performed.

In a recent publication, *Capturing Music: The Story of Notation*, American scholar Thomas Forrest Kelly asks the questions: “How much can notation be made to do? How complex can music be and still be written precisely?” He goes on to say that it is “almost impossible to decipher this kind of music.” He does, however, acknowledge its beauty when performed.

Though the music of the *ars subtilior* can be incredibly challenging to read and to perform, it is by no means impossible. Not only have contemporary ensembles recorded it (including the New London Consort, Ferrara Ensemble, Mala Punica and others), it has even caught the fancy of small groups of non-professional and professional recorder players, for whom it is a calling.

While some scholars regard the *ars subtilior* as an extension of the *ars nova* (1310-70), others consider it distinctive enough to be considered a new style. The *ars subtilior* is based on the protocols of the *ars nova*, but its rhythmic and notational

66

While some scholars regard the ars subtilior as an extension of the ars nova (1310-70), others consider it distinctive enough to be considered a new style.

intricacies required innovations not possible under the existing system. The significant change in notational practice that was initiated by the *ars nova*, and which is identified primarily in the treatises of Philippe de Vitry (1291-1360) and Johannes de Muris (c.1290-c.1355), is the departure from the rhythmic modes of the 13th century and the development of a notational system in which the precise value/duration of notes is represented by specific note shapes. The composers of the *ars subtilior*, working from this paradigm, stretched its limits in amazingly creative and unique ways.

Sources and composers

The *ars subtilior* repertory is found primarily in the manuscripts Modena A M5.24 (see review of a modern transcription of this source in this issue), the Chantilly Codex, and the Turin Manuscript. The sources contain both secular and sacred compositions: Credos, Glorias, religious and secular motets, rondeaux (in the form ABaAa'bAB, with small and capital letters denoting the same musical section with a different text), ballades (AaB), and virelais (ABbaA). The secular texts deal with love, war, chivalry or stories from antiquity.

The style is refined and difficult to perform, and many of the works are composed as musical puzzles or riddles. Several are constructed in pictorial form: *La Harpe de Melodie* (Jacob Senleches) as a harp; *Tout par compas* (Baude Cordier) in a circle; and *Belle bon sage* (Baude Cordier)

as a heart (see page 16 for the original, and visit the ARS web site to play and hear a modern transcription).

Significant composers associated with the *ars subtilior* style include: Anthonello de Caserta, Johannes Cuvelier, Egidius, Galiout, Matteo da Perugia, Philipoctus de Caserta, Jacob Senleches, Trebor, Johannes Ciconia, Baude Cordier, Martinus Fabri, Paolo da Firenze, Guido de Lange, Johannes Symonis Hasprois, Matheus de Sancto Johanne, Solage, and Antonio Zacara da Teramo. Available biographical details are limited for most of them.

The style of the *ars subtilior*

Mensural notation (measured, as opposed to the rhythmic modes of the 13th century) in the late 14th century was a multi-layered system that encompassed triple and duple formats. It was organized by a complex set of rules that determined the values/durations of the note shapes. As the chart on page 18 illustrates, there are four mensuration signs that can be transcribed as modern time signatures and the notes rendered in contemporary format.

Transcription, however, fails to capture the underlying complexities of the original, which is based on a system of perfections (groups of three) or units. While the note shapes in this period have standard values/subdivisions, in practice, their durations can also be altered by context—that is, by what comes before or after.

The notes used in the *ars subtilior* repertory are black, but color is also employed. There are solid and void black notes as well as solid and void red notes. Coloration was used to either augment or diminish the duration of particular notes. While the notes are all black in the transcription of *Beauté parfaite bonté sovrayne* (page 19), in the original, measures 6-8 represent a series of red minims and semi-minims and illustrate how color-

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Baude Cordier, Belle bon sage, from the Chantilly Codex. The title appears in differing spellings, and translates to “beautiful, good and wise.” A transcription for ATB recorders by N. Nakamura is posted on the ARS web site (also on <https://imslp.org>); and is also played by Annette Bauer on the ARS web site. Performance note from Bauer: in the transcription of this rondeau, section A starts at the beginning, and section B at the end of measure 22. The instrumental recording is a shortened rondeau with the form ABAAB.

M. Baude Cordier

Belle bon sage plus sage et gen
 te de ce touz q' plus se renouuel
 Le bon sage
 Le bon sage chascun nouuel
 Le bon sage mon
 qui a vous se presente

Enoy Belle bonme
Onta Belle bonme

De reception ce don ne soies lente se vous suppli ma
 douce damoiselle. Belle bonme
 Car tant vous am q' ailleurs n'ay mon entente
 Et si s'ay q' vous estes seule celle qui fame
 aies que a raiun vous appelle. flour
 de beaute sur toutes excellence
 Belle bonme ..

ation can serve to increase note values. Notes with stems and flags abound, and they were sometimes combined with color to produce unique effects.

Composers of the *ars subtilior* were also known to use flagged/stemmed notes in idiosyncratic ways and to invent new ones to construct a rhythm that would otherwise not be possible. The treatise, *Tractatus figurarum*, attributed to Philipoctus de Caserta, addresses the inventive notes and the theoretical logic behind them. The inherent flexibility of the notation was stretched to its full potential during this era.

Rhythmic devices

Working within this system, composers employed a variety of devices to create the rhythmic intricacies characteristic of the *ars subtilior* style. The most commonly used were displacement syncopation, proportion changes, mixed mensurations, unusual note shapes and canons.

Displacement syncopation occurs when a passage is set off the

“beat”—by a single note, dot or even coloration. While syncopation was in use in the *ars nova*, the *ars subtilior* composers exploited it in innovative ways. Displacement syncopations in their works are often quite long, contain mixed divisions of the beat and overlap in more than one part.

It is also not uncommon to see what Jos Haring and Kees Boeke refer to as nested syncopation—that is, syncopations within syncopations. One of the most notorious examples of nested syncopation occurs in the superius (top voice) of Zacara’s ballade, *Sumite karissimi*, in which coloration functions to change the subdivision of the basic units, which creates nested syncopations that are a mixture of colored notes/altered division of the beat and standard values. While this passage is difficult to transcribe, it is easier to perform—that is, if one can keep track of multiple subdivisions of the beat at the same time.

Proportion changes represent another way in which composers of

the *ars subtilior* were able to create complex rhythmic effects. Proportion changes are familiar to players today. We often see cases where the meter shifts from 4/4 to 3/2 in which three half notes (3/2) are intended to occupy the space of two half notes (4/4).

Again, the *ars subtilior* took this to extremes. They created unusual numerical proportions, deployed multiple meter shifts following immediately after one another, and they created different/competing proportions among the parts. In addition, there are many compositions in which each part or one part is written in a different mensuration. The example from the ballade *Beauté parfaite bonté sovrayne* on page 19 displays both changes within and among the parts.

In this era, the term canon was understood to imply a rule, and it was used by the composers of the *ars subtilior* in two ways. Sometimes it gave instructions on how to create a canon in the traditional sense from one of the parts. It might give clues to

























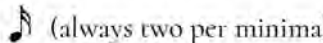


























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- Ferrara Ensemble: www.youtube.com/channel/UC8o1IOMvkvJ2qlzCKfzh-ng
- Mala Punica (including Beauté parfaite), www.youtube.com/channel/UC1Faxma_BqpOOSSt3pRqhg
- New London Consort: especially Ars Subtilior - late 14th-century chansons (LINN CKD039), www.youtube.com/channel/UCJPMZIX4MZwW18mFfDhTsKw; www.newlondonconsort.com
- Modern transcription of Belle, bonne, sage: <https://imslp.org/wiki/File:WIMA.266a-bellebon.pdf>, mp3 file played by Annette Bauer, https://americanrecorder.org/american_recorder_magazine_ex.php
- More about Annette Bauer and original notation classes. https://americanrecorder.org/docs/Annette_Bauer_bio.pdf, plus interview at <https://americanrecorder.org/docs/ARsum14body.pdf>; www.youtube.com/annettebauer; www.amherstearlymusic.org/online/early-notation-annette-bauer-de-tous-bien-plaine
- San Francisco Early Music Society, Medieval music classes, <https://sfems.org/sfems-workshops>

MUSIC TO PLAY AND HEAR

- Haring, Jos, and Kees Boeke. Modena Codex, Performer’s Edition, 2 volumes. Dordrecht and Arezzo: Olive Music, 2021. (reviewed in [Critique](#) of this issue); <https://o-livemusic.com>; transcription by Haring and Boeke of Beauté parfaite bonté sovrayne, plus charts of some note shapes: https://americanrecorder.org/american_recorder_magazine_ex.php

Partial list of note shapes used in the ars subtilior. From the modern edition of Mod A by Jos Haring and Kees Boeke.

Shape	Name	Transcription in the four mensurations				
		Θ (9/8)	O (3/4)	ϵ (6/8)	C (2/4)	
Common note shapes		Duplex longa (maxima)				
		Longa				
		Brevis				
		Semibrevis				
		Minima				
		Semiminima	 (always two per minima)			
Common note shapes in coloration		Longa				
		Brevis				
		Semibrevis				
		Minima				
		Semiminima				
		Semiminima				

the intervals or the place at which the second part should begin.

Riddle or puzzle canons also gave directions for the way to perform a given voice that were not apparent from the notated music. For instance, a part might be performed in retrograde, upside down or at a different speed.

Though one might expect this rhythmic and notational “trickery,” as Apel referred to it, to be audible

and unpleasant, the opposite is in fact true. The syncopations and proportional shifts actually serve to obscure the “beat” and thus to create a sense of free floating, intertwined melodies that can be stunningly beautiful.

Though this is vocal music, it works well on recorder, and as some scholars have suggested, it is possible that the untexted voices might have been intended for instruments or for

instrumental doubling. For those who do not read original notation and who might be interested in exploring this fascinating repertory further, there are several modern transcriptions, as well as classes available. Though challenging, the reward is well worth the effort. ✨

Ballade: Beauté parfaite bonté sovrayne. Chart and this selection used with the kind permission of Jos Haring and Kees Boeke, from Modena Codex, Performers' Edition. Note that assigning the modern note values to the note shapes is the transcriber's decision. For example, a semibreve can be transcribed as a half note, whole note or quarter note, depending on the time values the editor selects. Other note values would be transcribed relative to the initial one.

I—MOe5.24, f. 13r.

[Superius]

Teneur

Contre teneur.

(1. *b*E,
2. *Me*.)
Beaute parfaite.
Beaute parfaite.

5
1. Beau - té par - fai - te, bon - té so - lon -
2. me fait lan - guir en co[n] - tré - e lon -

Text cf. Ms Machaut C with 4 syllables:
v[ɛ]

12
vray - - - - - ne gra - ce sans
tay - - - - - ne en dé - si -

Text cf. Ms Machaut C:

CAS:

18
et dou - - - - - çour es - me - ré -
per ra[n]t ma da - - - - - me dé - si - ré -

Music moves the trees themselves and wild beasts

The annual look at upcoming workshops

Orlando di Lasso's six-part motet, *Musica Dei donum optimi*: Music, the gift of the supreme God, draws men, draws gods; music makes savage souls gentle and uplifts sad minds; music moves the trees themselves and wild beasts, affording solace to all.

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

classes in a variety of subjects for most of the day—repertory, notation, technique, ensembles.

www.amherstearlymusic.org

CONTACT:

Marilyn Boenau

781-488-3337

info@amherstearlymusic.org

May 29-June 4

SUMMER TEXAS TOOT (ARS)
 Schreiner University, Kerrville, TX

Director: Daniel Johnson;

Susan Richter, Administrator

The Summer Texas Toot offers a one-week program of classes at all levels, focusing on Renaissance and Baroque music, but also ranging from Medieval to Sephardic to 21st century. Expert instructors in recorder, viol, lute, harp, continuo and voice will teach technique classes, coach one-on-a-part groups, and lead larger ensembles, both mixed and whole.

<https://toot.org/SummerToot/2022/index.html>

CONTACT:

Danny Johnson

512-578-8040

info@toot.org

June 3-5

WHITEWATER EARLY MUSIC FESTIVAL

University of Wisconsin at Whitewater, Whitewater, WI

Directors: Laura Kuhlman &

Pamela Wiese

Faculty: James Chaudoir, David Echelard, Lisette Kielson, Laura Kuhlman, Mona Mann, Gayle Neuman, Phil Neuman, Patrick O'Malley, Katherine Shuldiner, Karen Snowberg

A weekend of recorder, viol, mixed consorts and vocal classes.

www.whitewaterearlymusic.org

CONTACT:

Pamela Wiese

708-860-0451

oprecorder@gmail.com

WORKSHOPS

May 22-28

BLOOMINGTON EARLY MUSIC FESTIVAL

Online & in-person, Bloomington, IN
 BLEMF 2022 is dedicated to celebrating women in early music, highlighting the presence, influence and artistry of women across seven centuries of musical culture and music making. From the convents of the Medieval period through the salons of the early 19th century, women participated in music as composers, performers, patrons and listeners; from positions of political, religious and social power; in front of audiences and behind the scenes. BLEMF 2022 aims to give such women the stage—those long-remembered and

those only recently rediscovered—to bring the music they made possible in their time to audiences today. This year we will be a hybrid festival, featuring events in person and online.

<https://blemf.org>

CONTACT:

info@blemf.org

May 27-30

AMHERST EARLY MUSIC MEMORIAL DAY WEEKEND WORKSHOP (ARS)

Wisdom House, Litchfield, CT

Director: Valerie Horst

Get the jump on summer with a weekend of small and larger chamber music in an idyllic retreat center in rural Connecticut.

The Amherst Early Music Weekend Workshops are smaller, more relaxed versions of the summer festival. Take

June 5–12

BERKELEY FESTIVAL & EXHIBITION
Berkeley, CA

Director: Derek Tam

Please save June 5–12 for the 17th biennial, in-person (!) Berkeley Festival & Exhibition. Over the course of eight days, you'll be treated to a stellar lineup of local, national and international artists.

You also won't want to miss the three-day Exhibition & Marketplace, featuring dozens of national and international makers and sellers of historical instruments, music scores, books and paraphernalia, as well as information for all early music lovers.

We are also excited to present the Fringe, a series of independently-produced concerts by soloists and ensembles from around the world.

We welcome the return of festival partner Early Music America, the service organization for historically informed performance in North America, and its Young Performers Festival and Emerging Artists Showcase.

<https://berkeleyfestival.org>

June 19–July 3

OBERLIN BAROQUE
PERFORMANCE INSTITUTE
Oberlin College Conservatory of
Music, Oberlin, OH

Director: Kenneth Slowik

Recorder/flute Faculty: Michael Lynn
Celebrating 50 Years of BPI: The Oberlin Baroque Performance Institute, the premiere summer workshop focusing on Baroque instruments and voice, marks its 50th anniversary season of preparing musicians to perform some of the great works on period instruments. Learn from faculty and resident artists; participate in master classes, recitals and student concerts to practice Baroque techniques and gain a fuller appreciation of this unique musical genre.

www.oberlin.edu/summer-programs/bpi

CONTACT:

Anna Hoffmann
440-775-8044
summer@oberlin.edu

June 26–July 2

MOUNTAIN COLLEGIUM
EARLY MUSIC & FOLK MUSIC
WORKSHOP (ARS)

Western Carolina University,
Cullowhee, NC

Director: Jody Miller

Faculty: Anne Timberlake, Pat Petersen, Gwyn Roberts, Shira Kammen, Erik Schmalz

Make music against the backdrop of the Smoky Mountains as you learn from some of the most influential recorder players in the country. The inviting atmosphere makes Mountain Collegium perfect for the experienced musician or for the novice who is looking for a first in-person workshop.

Known for its striking array of class topics, Mountain Collegium provides opportunities for recorder players of all levels. Open to recorders, viols, voices, brass, capped and open reeds, harps, penny whistles, and other historical and folk instruments. Modern, air-conditioned dorms, great meal options, plenty of nature to enjoy make this workshop the ideal getaway!

www.mountaincollegium.org

CONTACT:

Jody Miller
404-314-1891
info@mountaincollegium.org

June 26–July 2

SAN FRANCISCO EARLY MUSIC
SOC. BAROQUE WORKSHOP (ARS)

Berkeley, CA

One-week workshop, day classes, evening presentations.

<https://sfems.org>

CONTACT:

Stacey Helley
510-683-1674
workshops@sfems.org

ARS videos online

- Technique tip videos from recorder professionals, <https://americanrecorder.org/techniquetips>
- Topics on the ARS YouTube channel at www.youtube.com/americanrecordermag including recorder care, ornaments, technique and practicing

CDSS Early Music Week
Chaos and Creativity
Pinewoods Camp, Plymouth, MA
August 13-20, 2022



For players, singers, and dancers of every level, featuring the Advanced Ensemble Intensive for singers and instrumentalists.

Lisa Terry, program director,
with recorder faculty including
Miyo Aoki, Héloïse Degrugillier,
Eric Haas, Ben Matus, Emily O'Brien



Photos: Karen Hunter



Country Dance & Song Society
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community.

Registration will open in late January,
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website. Don't wait!

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RECORDER

sfems.org/classes

THE SAN FRANCISCO
EARLY MUSIC SOCIETY

Sfems

July 3-10

CAMMAC EARLY MUSIC WEEK

Lake MacDonald Music Center,
Herrington, QC CANADA

*Directors: Francis Colpron &
Marie-Nathalie Lacoursière*

This is your chance to explore and enjoy the early music repertoire under the guidance of some of Canada's most respected early music specialists. Reserve early, as this is always one of the most popular weeks hosted by Canadian Amateur Musicians/Musiciens amateurs du Canada!

Classes include: choir, recorder, viola da gamba, harpsichord, small ensembles, Medieval and Renaissance ensembles, voice master classes in song interpretation/vocal technique, dance, Feldenkrais, *commedia del arte*, music history, percussion.

Located on beautiful Lake Macdonald in the Laurentians, CAMMAC hosts participants of all ages from all over the world. Besides seven weeks of programming in the summer, a spring break camp, a celebration of Bach in May, and a Thanksgiving extravaganza, we also offer online classes.

<https://cammac.ca/en>

CONTACT:

819-687-3938; 888-622-8755 X25
communications@cammac.ca

July 10-16

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

Berkeley, CA

Director: Adam Gilbert

One-week workshop, day classes, evening presentations.

<https://sfems.org>

CONTACT:

Stacey Helley
510-683-1674

workshops@sfems.org

July 17-23

MIDEAST WORKSHOP (ARS)

LaRoche University, Pittsburgh, PA

Faculty: Stewart Carter, Majbritt Young Christiansen, Eric Haas, Danny Mallon, Martha McGaughey, Chris Ramsey, Chris Rua, James Young

Revel in a Renaissance of Playing Together after the Dark Ages of COVID! Friendly, welcoming staff and students will make you feel right at home.

The week includes technique classes at all levels; large and small ensembles and a variety of elective classes, with outstanding faculty. Morning technique classes on your main instrument are geared to specific levels in recorder, viol and Baroque flute. Worried that you are “just a beginner?” If you know basic fingerings on an alto recorder, we have a beginner's technique class for you!

The first afternoon class is consort music, also by level. Afternoons also include classes in secondary instruments like crumhorns, harps, sackbuts, percussion, more—or “Try A Viol!”

In Renaissance Band, Stew Carter's witty arrangements for winds, strings and percussion keep us on our musical toes. Danny Mallon's Road to Rhythm class is a fun and interactive way for you to improve rhythm and learn practical drumming techniques. The master class gives a chance to perform something you have worked on, with gentle coaching.

The much-loved evening all-workshop ensemble with Eric Haas features his rich arrangements for instruments and voices. English country dancing is also in the evening. Concerts include a much anticipated faculty concert; Ad Hoc concert, where students can choose what to present; and Friday evening workshop concert, followed by libations.

www.EarlyMusicWeekMideast.org

CONTACT:

EarlyMusicWeekMideast@gmail.com

July 17-23

SAN FRANCISCO EARLY MUSIC SOCIETY RECORDER WORKSHOP (ARS)

Berkeley, CA

*Directors: Rotem Gilbert &
Hanneke van Proosdij*

One-week workshop, day classes, evening presentations.

<https://sfems.org>

CONTACT:

Stacey Helley
510-683-1674

workshops@sfems.org

July 24-30

RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI

Director/Faculty: Pat Badger

The Clearing is a folk school founded in 1935 by landscape architect Jens Jensen (1860-1951). A “school of the soil” nestled within 128 acres of Door County forests and meadows, it overlooks the dramatic Green Bay shoreline. It was built as a place where ordinary people could, as the name implies, “clear one's mind” by reconnecting with nature and with one another.

Recorder ensemble is a longtime Clearing tradition. The week's focus is on group playing, with morning, afternoon and evening sessions. Daytime sessions center on rhythmic challenges, technique and ensemble blend. Evening sessions feature lighter fare, Renaissance to jazz. Emphasis is on growth, process and, most of all, enjoyment.

www.theclearing.org

CONTACT:

Kathy Swanson
920-854-4088

clearing@theclearing.org

July 24-30

BOXWOOD CANADA

Lunenburg, NS CANADA

Director: Chris Norman

Details about artists, program and registration will be posted soon.

<https://boxwood.org/canada>

August 7–13

SAN FRANCISCO EARLY MUSIC SOCIETY CLASSICAL WORKSHOP (ARS)

Berkeley, CA

Director: Kati Kyme & Bill Skeen

Faculty: Kati Kyme, Lisa Wiess,

Anthony Martin, William Skeen

One-week workshop, day classes, evening presentations.

<https://sfems.org>

CONTACT:

Stacey Helley

510-683-1674

workshops@sfems.org

August 7-14 and 14-21

AMHERST EARLY MUSIC FESTIVAL (ARS)

Northampton Community College, Bethlehem, PA

Director: Frances Blaker

Recorder Faculty: Aldo Abreu, Miyo

Aoki, Annette Bauer, Rainer Beck-

mann, Letitia Berlin, Frances Blaker,

Deborah Booth, Saskia Coolen, Naama

Lion, Patricia Petersen, Wendy Powers,

Jennifer Streeter

Classes cover a wide range—Medieval, Renaissance, Baroque, traditional music topics. You can take an easy ride, just for the fun of it; or improve your playing, singing or dancing; expand your knowledge; and enjoy being part of the friendly and stimulating Festival community. Classes run Monday-Friday each week. Tuition: \$675 per week for all programs.

www.amherstearlymusic.org

CONTACT:

Marilyn Boenau

781-488-3337

info@amherstearlymusic.org

August 10-17

RECORDER SUMMER SCHOOL

Bishop Burton College, UK HU17 8QG

Directors: Marion Scott & Helen

Hooker; Josée Beeson, Administrator

Faculty: Tom Beets, Sandra Foxall,

Helen Hooker, Sarah Jeffery, Emma

Murphy, Marion Scott, Bart Spanhove, Anna Stegmann, Moira Usher

The Recorder Summer School is a large course, with up to 125 students and eight faculty. The atmosphere is always friendly and encouraging. Recorder players—all levels, elementary to advanced—must be familiar with both C and F instruments. Players should be over 18 years of age (or 16, if accompanied by an adult course member). Although many of the players are from the UK, in recent years we welcomed players from America, Australia, Germany, Hong Kong, Norway, Netherlands, Spain and Israel.

www.recordersummerschool.org.uk

CONTACT:

Josée Beeson

admin@recordersummerschool.org.uk

18 Benbow House, 24 New Globe

Walk, London, UK SE1 9DS

August 13-20

COUNTRY DANCE AND SONG SOCIETY EARLY MUSIC WEEK AT PINEWOODS

Pinewoods Camp, Plymouth, MA

Director: Lisa Terry

Faculty: Tom Amessé, Miyo Aoki,

Anney Barrett, Michael Barrett, Karen

Burciaga, Héloïse Degrugillier, Jan

Elliott, Frances Fitch, Eric Haas,

Ben Matus, Sarah Mead, Dan Meyers,

Emily O'Brien, Jacqueline Schwab,

Niccolo Seligmann, Luanne Stiles,

Lawrence Zukof

Chaos and Creativity: after two years of out-of-balance disorder, we will come together in music and dance this summer, creating new order and new connections. Early Music Week offers joyful opportunities and challenges to players, singers and dancers of every level, from beginners to the highly experienced. As classes unfold through the week, 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,

listening and playing with deeper understanding—as well as dancing together and enjoying all that the Pinewoods community has to offer.

www.cdss.org/em

CONTACT:

Joanna Reiner Wilkinson

camp@cdss.org

September 2-4

BLOOM EARLY MUSIC WORKSHOP (ARS)

St. Matthew Lutheran Church,

123 Market St., Bloomsburg, PA

Faculty: Lisle Kulbach, Lawrence

Lipnik, Jody Miller, Phil Hollar

Return Fond Muse: this weekend

retreat near the Poconos brings

together early musicians who sing

or play recorder or viol (and other

instruments, too!) each year. With a

warm and inviting atmosphere, this

workshop offers a good bit of time for

impromptu playing sessions to com-

plement the top-notch instruction.

www.mountaincollegium.org/bloom

CONTACT:

Jody Miller

404-314-1891

recorder96@gmail.com

October 23-29 &**October 30-November 5**

ROAD SCHOLAR NATIONAL RECORDER/EARLY MUSIC WORKSHOP (ARS)

Carmel Valley, CA

Director: Letitia Berlin (recorder both weeks; week 2 dulcian consort coach)

Faculty: Frances Blaker, recorder,

orchestra; Lawrence Lipnik, viola da

gamba, recorder; others TBA

Revel in the lyrical sounds of the

recorder, viola da gamba and harp-

sichord as you share your musical

gifts during a week-long intensive

early music workshop. Enhance your

skills in small classes taught by expert

instructors with emphasis on im-

proving technique and playing with

ensembles.

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JUNE 19-JULY 3, 2022

GLORIES OF THE GERMAN BAROQUE

MICHAEL LYNN, RECORDER & TRAVERSO

go.oberlin.edu/bpi

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2022 Summer Texas Toot - in person!

May 29 – June 4, 2022 :: New Location!



Schreiner University in Kerrville, Texas is our new home! It's close to San Antonio, and offers loads of cultural and outdoor recreation opportunities.

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

Join us for a week of learning and fun in the beautiful Texas Hill Country. We are excited to be planning our first in-person workshop in 3 years! Stay tuned to our Website as the plans develop: Faculty list in early March 2022, full info and online registration in late April:

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

AMHERST EARLY MUSIC

Festival 🎻 Online Classes 🎻 Workshops
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SPRING BREAK WORKSHOP April 2-3, 2022

April 2-3, 2022, Arlington, VA *Classes for recorder, viol, lute, and chorus*

MEMORIAL DAY WEEKEND WORKSHOP

May 27-30, 2022, Litchfield, CT

AMHERST EARLY MUSIC FESTIVAL

August 7-14, and 14-21, 2022

Two weeks of classes on the campus of Northampton Community College, in Bethlehem, PA. Directed by Frances Blaker, with recorder faculty Aldo Abreu, Miyu Aoki, Annette Bauer, Rainer Beckmann, Letitia Berlin, Frances Blaker, Deborah Booth, Saskia Coolen, Na'ama Lion, Patricia Petersen, Wendy Powers, and Jennifer Streeter. See website for tuition & registration info.

AEM ONLINE classes continue in 2022! See website for the latest details on all of AEM's programs!

amherstearlymusic.org



John Blanke, trumpeter to Henry VII and VIII

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American Orff-Schulwerk Association

At Hidden Valley Music Seminars, an Institute of the Arts, nestled amongst oak and buckeye trees below majestic hillsides, enjoy a serene and inspiring place for playing music. This program is for intermediate to advanced recorder and viola da gamba players. Recorder players should be able to play at least two sizes. Week 2 includes dulcian and shawm.

www.roadsscholar.org/6254

CONTACT:

Peter Meckel

831-659-3115

info@hiddenvalleymusic.org

TRAINING

June 9-17

MEMPHIS SUZUKI INSTITUTE
Southwest Tennessee Community
College, Memphis, TN

Director: Samuel Sidhom

*Suzuki Recorder Trainer (Units 2 & 3):
Mary Halverson Waldo*

Are you a musician who would like to teach the recorder and work with young children? Do you have a genuine affection for children and an interest in helping them develop as human beings through the study of music? Are you interested in working in a cooperative atmosphere with children, parents and colleagues?

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CONTACT:

Samuel Sidhom

901-848-1955

info@suzukimemphis.com

Baroque ornamentation

An introduction to notes inégales

All notes are not created equal.



WRITTEN BY MICHAEL LYNN

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

Handel & Haydn Orchestra, Boston Early Music Festival Orchestra, Cleveland Orchestra, Houston Symphony, Cleveland Opera, Santa Fe Pro Musica, and many other ensembles.

Lynn serves on the faculty of Oberlin Conservatory as Professor of Recorder and Baroque Flute, and teaches each year at the Oberlin Baroque Performance Institute. He writes regularly for flute magazines around the world and is noted for his presentations and videos on History and Development of the Flute. An acclaimed collector of flutes, he has a web site where you can view them at: www.originalflutes.com. His music and videos are posted at: www.soundcloud.com/mloberlin and www.youtube.com/MichaelLynnFlute.

This is the fourth in a series of articles, with musical examples, describing ornaments and techniques that we might encounter in Baroque music.

PART 1: "An Introduction to the Trill and Appoggiatura" / AR Fall 2020

PART 2: "An Introduction to the Mordent/Battement" / AR Winter 2020 Examples included playing the mordent with the appoggiatura and trill.

PART 3: "Introduction to Flatttement" / AR Spring 2021 How to produce this expressive "finger vibrato" was covered.

Today when we learn to play music, one of the first things that we learn about is basic rhythm—eight eighth notes in a whole note, four quarters, two halves, etc. Part of gaining musical skills is learning to play eighth notes or quarter notes perfectly evenly, so that they fit into the prescribed time.

In the 18th century, I am sure one would have been trained in much the same way. Understanding the mathematical relationship between different rhythmic values keeps the music organized and understandable to the listener.

It is well documented, however, that rhythm was not always played as an exact reflection of the notation. This is similar to jazz performance, where the rhythm may be "swung," even though the notation shows straight, even notes. The most important historical convention

regarding this is "notes inégales"—or unequal notes. While this practice is a standard aspect of the performance of French music, it also has a place in other Baroque music.

Just what are notes inégales, and how and where do we play them? The basic idea is that, if the music has a pair of eighth notes, one would play the first slightly longer, borrowing time from the second note. If we have eight eighth notes in a melodic figure, each pair would be played in this manner. Using a shorthand where L=long, S=short, the rhythm would be altered to sound as LSLSLSL.

Whether inégale is applied to 16th or eighth notes depends on the musical context and tempo. Generally, in a movement where the beat is a half note, the eighths would be unequal; if the basic beat is the quarter note, the 16ths would be played unequally.

Composers seldom tell us when they want inégale—or for that matter, when they don't want it. We have to build up our musical taste through experience and by understanding the meaning of the music.

Terms to help us decide when to play notes inégales (or not)

In French music there are a couple of important terms used by the composer to say something about how the rhythm was conceived. Terms that mean *not* to play unequal include:

- *notes égales*
- *détaché* (short and equal)
- *mesuré*
- *marqué*

The composer may also use notes with dots or daggers over them. Large leaps and long slurred passages are also played equally.

Other terms lead us toward a more dotted unequal performance, such as *piqué* or *pointes* (both meaning short or dotted).

Words describing the character of the movement also help us to know if

Gracieusement

Allemande

4

1

Detailed description: This block contains the first musical example, 'Gracieusement', an Allemande in 3/4 time by Jacques-Martin Hotteterre. The notation is on a single staff in G minor. It features a series of eighth-note patterns with various ornaments (accents, mordents, and grace notes) and slurs. A first ending bracket is shown above the final measure. A small box with the number '1' is located below the staff.

Piqué

Allemande

2

Detailed description: This block contains the second musical example, 'Piqué', an Allemande in 3/4 time by Jacques-Martin Hotteterre. The notation is on a single staff in G minor. It features a series of eighth-note patterns with various ornaments (accents, mordents, and grace notes) and slurs. A first ending bracket is shown above the final measure. A small box with the number '2' is located below the staff.

Courante

3

Detailed description: This block contains the third musical example, 'Courante', in 3/4 time by Jacques-Martin Hotteterre. The notation is on a single staff in G minor. It features a series of eighth-note patterns with various ornaments (accents, mordents, and grace notes) and slurs. A first ending bracket is shown above the final measure. A small box with the number '3' is located below the staff.

▲ Three French examples by Jacques-Martin Hotteterre (1674-1763), from *Deuxième Livre*, 1715.

1. Allemande – Gracieusement. 2. Allemande – Piqué. 3. Courante

▶ 4. Gottfried Finger (c.1655/56-1730). A Division on a Ground, from *The Division Flute*, 1708

5. Another French example by Jacques-Martin Hotteterre, *Deuxième Livre*, 1715; Allemande – Gay

the inequality should be very smooth or perhaps more dotted.

This concept of French music, in particular, involving performance that differs from notation, is described by François Couperin in his *L'Art de Toucher*:

“The fact is we (the French) write a thing differently from the way in which we execute it; and it is this which causes foreigners to play our music less well than we do theirs. The Italians, on the contrary, write their music in the true time-values in which they have intended them to be played.”

Playing notes inégales

The first step is determining where we

“

Inégale is freedom within the beat; it is not a matter of speeding up or slowing down the music.

wish to play unequally. As we look at example 1 on the facing page, an Allemande by Jacques-Martin Hotteterre, we can choose to play most of the 16th notes in this example unevenly. The music itself gives us some indication specifically where inequality should or shouldn't be used. The most common place to play unequally is on stepwise 16th notes, such as what we see

in the first two measures of this example.

I have marked, with dotted brackets, where I would play inégale. As you can see, there are only a few places where I would play equally.

Sources tell us that notes that are in passages of skips or repeated notes on the same pitch would usually be played equally. I think this works beautifully in this selection. For example, in bar three, Hotteterre introduces a different type of figuration than in the first two bars. In bar eight, I would play the last 16th notes equally, and with a slightly more detached articulation.

Because this is marked *Gracieusement*, I suggest using a very relaxed

A Division on a Ground by Mr. Finger



4



5

LINKS OF INTEREST:

- Michael Lynn's videos demonstrating this series of articles: www.youtube.com/americanrecordermag
- Previous articles in this ornamentation series: https://americanrecorder.org/american_recorder_magazine_ex.php



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amount of inégale—using note values
just less than a triplet rhythm.

The next big question is always how
uneven the notes inégales should be.
Inequality could actually change the
rhythm to a dotted note, or to a triplet
or something less unequal. It can also
be more complex in theory, but more
free-sounding in practice.

In my own playing, I can't imagine
many situations where I would go
all the way to using a dotted rhythm,
unless the piece is marked *piqué* or
pointes. I find the triplet to be a better
starting point. Original sources do
make comments about how inégale
should be played, and it can include
almost any proportion of long to short.

Start by playing the Hotteterre
example with the 16th notes in a
triplet rhythm. I often find that the
most beautiful and interesting inégale
is made by playing just slightly less
unequal than a triplet—once you can
play it easily as a triplet, try making it
slightly less unequal, but clearly not
equal. This can be difficult to do at
first because we tend to want to think
in simple ratios. Instead, just try to
think of the sound of it, rather than a
mathematical proportion.

Another general concept is that the
faster the music, the less likely that it
is going to be inégale.

Other factors, such as playing a dotted quarter note

The 16th note following the dotted
note in the first Hotteterre example
should be shortened, as you have been
doing with the stepwise notes. This
means holding onto the dotted note
longer than notated. The goal is not
to make a jerky, double-dotted sound,
but to feel the stress and importance
of the dotted note and then just pass
through the 16th note.

I will mention one other thing to
consider in figuring out how our in-
égale should sound. Hotteterre marks
example 2 as *Piqué*. Words like this

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attached to a particular movement help us understand the character of the piece, rather than telling us what tempo the composer wants. *Piqué* is used to signify “short,” and I would argue it could lead one to make the inégale notes slightly more unequal, maybe almost dotted, and the equal notes more detached and lively. I notated the *piqué* in example 2 as in the original, and then applied a dotted inégale rhythm.

Another way that composers indicate this is with the word *pointes*.

In example 3, a Courante, the inégale might be a little stronger than in a typical Allemande – Gracieusement. Again, we see a contrast between the stepwise and skipping parts of the phrase. One can use both articulation and rhythm to make a nice musical statement. Here it is the eighth notes that are inegalés, rather than the 16ths.

Music not from France

Inegalés are useful in other music besides that from France. English music from the late 17th century and early 18th was heavily influenced by French musicians. Example 4 by the Moravian composer Gottfried Finger shows a piece that will benefit from inégales at the eighth note level, when the notes are moving stepwise.

The final example (number 5, also from Hotteterre) is an Allemande marked Gay. There is very little opportunity for inégale in this movement; however, it works well to make a fairly strong and lively inequality in the short groups of notes.

It is very important to realize that in Baroque music, rhythm is one of the performer’s tools of musical expression. Remember that inégale is freedom within the beat: it is not a matter of speeding up or slowing down the music.

Learning to use rhythm to help tell your musical story will greatly improve the quality of your music making! ❁

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Technique Tip: Daily study habits & how to work on a new piece of music



WRITTEN BY
**LOBKE
SPRENKELING**

Lobke Sprenkeling
obtained her

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

This article builds on a series of four that cover basic technique tips for the recorder.

PART 1: "Use of Air and Breath Control: The Respiratory System" / AR Spring 2021

The first installment covered use of air in everyday breathing and in producing good musical tone, with exercises aimed at solid breath support and correct breathing techniques.

PART 2: "More on Breathing plus Posture and Hands" / AR Summer 2021

The second article added more breathing exercises, plus delved into good posture, embouchure and hand position.

PART 3: "Articulation" / AR Fall 2021 built on previous skills to work on articulation.

PART 4: "A Toolbox for Coordination of Air, Fingers and Articulation" / AR Winter 2021 pulled together all skills previously learned.

Playing a musical instrument has something in common with high-level sports: we use specific muscles over and over again, while trying to prevent overuse and injuries in the long term. Whether we practice every day or a few times a week, it's important to be conscious of the strain we might put on certain muscles through tension, poor posture, repetitive movement and—especially with the bigger recorders—asymmetric gestures. Just as any sport requires us to warm up and cool down, practicing our instrument also requires the same. In our warm-up, we combine stretching and exercises to maintain flexibility.

Recorder players have a great advantage: our general posture can stay quite natural, as opposed to the transverse flute or the violin, which require an asymmetrical posture that can soon be detrimental. However, those of us who play tenor recorders and bass recorders are well aware that they make us stretch our fingers in a more artificial way, which can lead to a less natural angle in the right wrist. We need to prepare and tone the correct muscles in order to prevent contracting certain muscles (yes, I'm talking about those painful knots in tensed areas of the neck, shoulder and arms).

Warming up

Let's have a look at how to warm up best for playing the recorder. Our warm-up will consist of two phases:

- General mobility exercises and stretches
- Warming up with the instrument in a gentle and progressive way.

PHASE 1 OF WARMING UP

Mobility exercises work on elasticity and muscle tone, plus joint mobility and coordination. They prepare the muscles for stretching and performance, thus preventing injuries. Great as a warm-up, they can also be done

when you are feeling stiff. While taking a short break from playing. Don't forget to breathe while doing these exercises. Go through the movements in a slow and smooth way, never forcing or causing any pain.

Stretches are definitely necessary after playing, but gentle stretching also is good before playing, after you've done the mobility exercises. Stretches prepare the muscles to better perform and tolerate the effort of playing.

In order to stretch, it's important to relax and breathe. It should always feel like a pleasant tension, never painful. The stretch should be held for 20-30 seconds per side.

A third type—toning exercises—is essential to be done by musicians, but recommended to do a couple of hours before or to do after playing—about two or three times a week, but not heavily. Toning exercises maintain general muscle condition, which is strength and endurance. They help to keep the muscles balanced, improve posture and prevent injuries, and are necessary for all musicians. These can be the typical exercises used in Pilates, yoga or other gentle strengthening exercise programs. There are also toning exercises for hands and fingers.

PHASE 2: EXERCISES

In your warm-up, start from general movement of the biggest muscle groups and end with smaller movement. An example for warming up could be:

- Rotate the hips
- Stretch your arms above your head
- Mobilize the spine: for example, cat-cow in yoga or dolphin/tortoise from Qigong
- Rotate your shoulders, elbow joints and wrists (in both directions)
- Stretch from side to side
- Gently rotate the torso, while keeping good lower back posture
- Stretch your neck gently by moving it in straight movements (never in

“

Practice in the most conscious way possible ... in order for the correct movements to become automatic.

circles): move as if you are saying yes, saying no, side to side

- Open and close your hands
- Move your fingers: for example, as if playing castanets while flamenco dancing
- Gently stretch your back: in yoga, downward facing dog; or face the wall, placing the hands on the wall as high as possible
- Open up your chest by clasping your hands behind your back and gently pulling them downward
- Finish with other gentle arm, wrist and hand stretches

Of course, if you have any specific injury, consult a doctor before doing these exercises. Always listen to your body: if it hurts, it's not good for you.

Daily practice program

Let's move on to our daily practice program, which includes the next phase of the warm-up, based on gentle and progressive work on the instrument. We begin with long tones, slow scales, etc., that allow us to warm up without tensing up unconsciously. The more difficult our repertoire, the more important, and the longer this progressive warming up should be.

The keys to a good warm-up on your instrument are:

- gentle movements
- variety
- moderate speed
- neutral position of the joints
- good posture

We can establish three blocks during our daily practice:

- A: specific warm-up on the instrument and technique
- B: repertoire
- C: improvisation



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PRACTICE BLOCK A

Until we have internalized the practice of finding the center of each note—where your instrument resonates best and is most “comfortable”—we start with long tones. At a minimum, this should include a low note, a middle note, and a high note. However, if you have more time, the ideal is to play a chromatic scale using all the notes of the recorder.

Next we play slurred scales by heart. By playing slurred, we can focus on the air, the fingers and their coordination. It’s a great way (like playing long tones) of warming up the abdominal muscles needed for our breath support. The air is the basis of everything: articulation is added, just as consonants are added to our spoken phrases, so this is a great way of working right from the beginning and maintaining continuity.

When playing scales by heart, we don’t have to focus on reading: we focus on listening to the sound and to our own body. If you’re at a level of beginner/intermediate, playing scales by heart means that scales are not yet natural to you, so this is a fantastic exercise that trains the analytical part of your brain, your memory, your listening, and your knowledge of the different keys. I would first choose to work with scales that have simpler key signatures, such as C major, F major, G major; then continue to two flats or sharps—B^b major, D major; and so on.

Intermediate/advanced players can travel along the entire range of the recorder, leaving out more advanced scales if they prefer (remember that this part of our study has to be comfortable!). For example, on an alto recorder play: F major, G major, A^b major or A major, B^b major, C major, D major, E^b major or E major.

For more advanced players, I recommend playing major scales moving up the entire chromatic range of the recorder—for the alto recorder: F ma-

jor, F[#] major, G major, G[#] major, etc.

For all levels we can also add minor scales or other types of scale patterns.

The point here is that these scales are a melody that the mind already knows, so we don’t have to think too much about notes and can focus instead on posture (relaxed shoulders, straight head, fingers, etc.); breathing; relaxing the muscles as much as possible while they remain highly efficient, just like the mechanism of a Swiss clock. We tend to want to do too much, so this is an excellent moment to focus on the relationship between minimum effort and maximum efficiency.

As an extra step, you can go through the study book, *Three Exercises* by Kees Boeke, slurring all the notes that you can. This focuses entirely on the coordination among the fingers, in all possible combinations. The goal is to do it with precision in rhythm and coordination, just as with the scales—but here we work on specific and deliberate combinations of fingerings.

Next, we add articulations. We want to choose exercises that are not too difficult, so that we can work on different combinations of articulations while staying as relaxed as possible. For those at a beginner-intermediate level, there are several publications with easy studies. For intermediate and advanced players, I recommend working on the different groupings of articulations of *T* and *D* with the study book *The Complete Articulator*, also by Kees Boeke, which works on shifting the combinations of *T* and *D* throughout a measure.

It would also be good to work on double articulations: *lere*, *did’l* or *dege/teke*, using a pattern that is comfortable for you and that can also serve as a warm-up, such as repeated notes; or for more advanced players, easy arpeggio patterns.

At this point, if you’d like to work on specific technical things and you

have the time, you can work on étude books. A wonderful example for more advanced players is the *Caprices* by J.J. Quantz, or the exercises in *Advanced Recorder Technique* by Gudrun Heyens and Peter Bowman. For beginner/intermediate players, there are many great and fun study books out there. Personally I still think that *Das Tägliche Pensum* (*The Daily Lesson*) by Hans Ulrich Staeps is a great study book, as well as Hans-Martin Linde’s *Neuzeitliche Übungsstücke für die Altblockflöte* (*Modern Exercises for Treble Recorder*). We can also use this time to work on improvisation and ornamentation. Think of improvising a prelude, or perhaps you want to improvise diminutions for your Renaissance cadences.

PRACTICE BLOCK B

Now we come to our musical pieces! I highly recommend making a weekly plan for the repertoire on which you want to work. In this way, you structure the process, and you motivate yourself. If you can plan a specific time every day for your practice, it will prevent any stress about practicing and about feeling that you don’t have the time. Try to study at least a part of each musical work every day that you practice. Approach this time with focus and attention: never play over your music to simply “comply” with the obligation.

PRACTICE BLOCK C

Finally, it’s time to improvise. Even if you don’t have much time or don’t feel like it, this is the perfect cooling down moment on your instrument. Take it easy, play some music that you enjoy, be curious—you can even improvise on music from your repertoire.

Improvisation should not be underestimated: it strengthens our listening, the relationship among fingering, our internal hearing of the music,

our creativity, and even the analytical part of our mind. It frees us from the limitations of musical studies and the written repertoire.

For those of us who play early music, improvisation is a necessary part of our studies. We can work on it directly when studying musical pieces, or separately. It depends on the type of improvisation as well, of which there are several, such as:

- improvisation on an ostinato bass
- improvisation of variations on a theme (usually of a melody consisting of several phrases, on a much longer set of harmonies and the associated bass line, which is more complex than an ostinato bass)
- improvisation while developing a melody (the art of diminution)
- improvisation of a Baroque prelude or a Renaissance recercata (a free form in a certain historical style)
- improvisation of a second voice to existing music; as a child I used to sing a second voice to all the pop music that my family listened to—that was excellent practice!

What has your practice inspired in you? Remember that you need to cool down, so don't strain too much at this point—or, if you do, remember to slow it down afterwards.

Don't forget to stretch or do some mobility exercises in the middle of your practice, to give yourself a break if you need it.

Cooling down

Like warming up, active cooling down also has two phases.

The first is to gradually reduce the intensity, difficulty and speed of the pieces played. If the activity has been

short or light, it will be enough to dedicate about five minutes to this phase. If it has been longer or more intense, it may take 10 to 20 minutes. This will allow the activated muscles and the body in general to eliminate metabolic waste and accumulated tension more effectively.

Second, we do specific stretching exercises for the muscles with which we've been working most. Personally, I like to get back to mobility exercises as well, thus applying my muscles in ways different from those I used while practicing.

I strongly recommend that you stretch after practicing. Start with the most tense or painful side. (Unconsciously, we tend to spend more time on the side where we begin our stretches.) Do the stretches consistently: it's easy to remember to do them when you feel pain or tension, but we tend to forget them if we don't feel anything specific. Again, the stretch should be held for 20-30 seconds, before going to the other side. If necessary you can repeat.

How to work on a new piece

Having broken down our practice program into several elements, I would like to include ideas about ways to approach a new piece, when working on your repertoire in Block B.

The first time we study a work, it has to be perfect. The reason for this is that the first time is when we create muscle memory, which is the relationship between the brain and the muscles. A signal from the brain to the muscles is formed as a consequence of what those muscles have been doing from the start. This is why it's so

important that those muscles don't do anything counterproductive the first few times you play the piece. Not only does this apply to what the fingers do, but the whole body: the abdominal muscles that form your breath support, your posture, the presence or absence of tension, etc.

This is why you have to practice in the most conscious way possible: everything has to be under control. The brain has to be able to follow what the fingers are doing, in order for the correct movements to become automatic.

Therefore we play slowly, and then we continue to practice slowly but rhythmically—a detail that shouldn't be overlooked. If we practice everything slowly, but not with the correct rhythm, then the brain won't assimilate the correct rhythm. For this reason, if we have a musical piece that is rhythmically complex, we isolate the rhythm.

Practice the rhythms first with clapping or even verbalizing. "Narrating" the music is a very good study tip—as done in the Kodály method, which uses syllables (*ta* for quarter notes, *ti* for eighth notes, *tiri* for 16th notes, *ta-aa* for half notes, *tam tidam* for dotted rhythms, etc.).

Finally, it is also important that we learn to look a measure or two ahead, so that we're not surprised when reading what comes up next. When we are playing music, a lot is happening simultaneously in the brain. In the case of reading ahead, it means we are training ourselves to have a bigger overview of the music in general, while being focused on—and listening to—what we are actually playing in the moment. ❁

LINKS OF INTEREST:

- Lobke Sprenkeling's web site: <https://lobke.world>
- Previous articles in this series on recorder technique: https://americanrecorder.org/american_recorder_magazine_ex.php
- Videos for this entire series of articles: www.youtube.com/americanrecordermag
- Kodály Method, https://en.wikipedia.org/wiki/Kodály_method

Music

A few method books to prepare for summer study plus the significant Mod A performer's edition

01	A Study Program for the Recorder and Woodwind Instruments	by Ricardo Kanji
02	"In C": A Guide to Playing the Recorder for Adults, Volume I	by Manfredo Zimmerman and Felicitas von Schierstaedt, translated by Gail Schwarz
03	Recercada 1 & 2	by Diego Ortiz, edited by Maria Dorner-Hofmann
04	Exercises for the Alto Recorder, Mostly	by Héloïse Degrugillier
05	Slow Movements: Große Studie No. 3; Something New: Große Studie No. 7	by Umberto Bombardelli
06	Awake with the Birds: Studies for Recorder Solo or Ensemble	by Benjamin Thorn
07	Classic Remix for the Recorder	by Damon Carter
08	The Manuscript a.M.5.24/ Modena Codex, Volumes I and II	edited by Jos Haring and Kees Boeke

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

A Study Program for the Recorder and Woodwind Instruments
by Ricardo Kanji

*Self-published, 2021. Alto. 39 pp.
\$15+S&H.*

Email ricardokanji@gmail.com,
www.honeysucklemusic.com

REVIEWED BY:

Beverly Lomer

Ricardo Kanji's *A Study Program for the Recorder* is a unique approach to developing facility with the instrument; it is based on the premise that the serious player will develop greater facility and be able to play given pieces without excessive practice, if each of certain basic skills are internalized.

The author has extensive experience as a performer, conductor and teacher. For 25 years he resided in Holland, where he studied with Frans Brüggem at the Royal Conservatory of The Hague. After his studies, he accepted a teaching position there, remaining from 1973 to 1995. While in Holland he performed with a number of early music ensembles and was a founding member of the Orchestra of the 18th Century. In 1995, he returned to Brazil, where he created the orchestra and choir Vox Brasiliensis as part of a television documentary on the history of Brazilian music. He has also been active as a conductor and teacher, and is associated with the music school of the State of São Paulo.

The recorder study program consists of two sections: the exercises/patterns and an appendix that addresses various aspects of recorder technique. Part 1 comprises 31 configurations of scales, arpeggios and chords that the student will play in the given key of F and then repeat (extemporaneously) and master in all keys. This is both a memory task and one that simulta-

neously expands one's facility with all keys, including the difficult ones.

The first section opens with scales and arpeggios played in long note values. These are followed by exercises in which the scale is played in the full range of intervals from seconds to 10ths. There are also what Kanji calls "filled up" intervals in which various stepwise arrangements occur within the boundaries of the given interval. Arpeggios are presented in root position, inversions and other formations. There is one etude based on seventh chords, several chromatic scale options and a page on trills.

The topics covered in the appendix include advice on the way to produce a strong, resonant tone; a detailed discussion of articulation, with many examples in which articulations are applied to music; a description of the use of slurs; rules for playing dotted notes; and a step-by-step guide to practicing difficult pieces.

This method from Kanji can appeal to players on all levels, with the caveat that patience and perseverance are essential. For beginners and others with less experience, it is possible to work through the studies slowly and, over time, to expand to the more difficult tasks. Advanced players who follow the protocol of rotating each piece through all of the keys will find it to be quite a challenge. However, the end result—significantly expanded musical flexibility that comes from moving off the "page"—will be well worth the effort.

Read Kanji's words about how he wrote this book at https://americanrecorder.org/american_recorder_magazine_ex.php. ❁

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on

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This method from Kanji can appeal to players on all levels.... For beginners and others with less experience, it is possible to work through the studies slowly.

the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies.

02

"In C": A Guide to Playing the Recorder for Adults, Volume I

by Manfredo Zimmerman and Felicitas von Schierstaedt, translated by Gail Schwarz

Music-Ornaments, 2021. S (T). PDF, 94 pp. Piano or harpsichord accompaniment, 75 pp. mp3 files, 190 tracks. Prices: Complete (PDF for "In C," keyboard accompaniment, mp3 files), abt. \$56. Method book PDF, abt. \$25; method book paperback, abt. \$32-40. Keyboard accompaniment, abt. \$15.65. mp3 files, abt. \$17.

<https://elopage.com/s/music-ornaments/blockfloetenschule-in-c>, also <https://smile.amazon.com/english-Guide-playing-Recorder-Adults/dp/3752660570>

REVIEWED BY:
Beverly Lomer

The recorder guide "In C" by Manfredo Zimmerman and Felicitas von Schierstaedt is a comprehensive method for soprano or tenor recorders that is specifically designed for adult learners, including seniors. According to the authors, the adult focus is manifested in a repertoire that is oriented toward adults (no children's songs). The inclusion of

short segments on history, art, culture and so forth in each chapter, and the accompaniments, are also suited to adult players.

While the authors advise that the best progress will be made if a student has a competent teacher, this inclusive and well-ordered approach can also be effectively utilized by students who have some musical background and are studying alone.

Both authors have extensive teaching and performance experience. Manfredo Zimmerman was born in Buenos Aires, Argentina, and moved to Austria while in high school. He began studying engineering and later transferred to the University of Music and Performing Arts Graz, where he passed the concert examination in recorder with distinction and obtained a teaching diploma. Subsequently he studied at the Schola Cantorum Basiliensis in Switzerland, graduating in 1980 with a major in traverso.

He has held positions as a lecturer at the conservatory in Bern, Switzerland, as well as posts in Germany as professor of recorder, transverse flute, chamber music and performance practice at the Cologne University of Music; lecturer at the State Music University in Trossingen; and instructor at the Robert Schumann Conservatory in Düsseldorf.

He has recorded a number of CDs and has offered master classes and training sessions for recorder players. He is also the author of several other pedagogical books, including a recent one from 2019 entitled *The Ornamentation of Baroque Music* (review forthcoming).

Felicitas von Schierstaedt was born in Germany and worked toward her music teaching diploma with Ulrike Mauerhofer at the Music University of Karlsruhe. She did post-graduate work at the Zürich University of the Arts in Switzerland. From 2002 to 2014, she taught recorder at the

Baden Conservatory in Karlsruhe. In 2013 she established an independent teaching studio and has also served as a juror for the *Jugend musiziert*, a competition for young musicians.

“In C” is constructed as an ebook and contains the following items: the instruction manual in PDF format, PDF score for piano or harpsichord, recorder score, and mp3 files for all of the repertoire that is included in the method book. The components can be purchased together or separately.

The book’s foreword details the rationale behind the method, offers advice on selecting a recorder and explains the choice of examples, which are taken from the standard repertoire and do not include complex modern techniques or popular music. It is followed by the Overture, which covers the essential aspects of recorder playing: posture, holding the instrument, finger position, mouth and lip position, breathing, sound and articulation. These are thorough, detailed and well-written explanations.

Each of the six chapters covers a variety of topics. Several new notes are introduced in each chapter, which are accompanied by very clear fingering charts. The music examples offer sufficient repetition and variety to help fix the fingerings in the player’s memory.

In addition, every unit includes an excellent explanation of common musical fundamentals that students are likely to encounter as they advance. Some examples are trills, hemiola, grace notes, scales, arpeggios, ties and double tonguing. Advice is also given on how to play expressively, and articulations are specified on selected pieces.

There are many examples, which are all in duet format. This is a positive feature, as it introduces beginners to ensemble playing from the outset. Having to play with another part encourages listening skills and rhythmic precision, which can counteract a

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This inclusive and well-ordered approach can also be effectively utilized by students who have some musical background and are studying alone... “In C” ... can be highly recommended for adult students.

singular focus on notes and fingerings toward which beginners gravitate.

The second line of each duet is intended to be played by the teacher, but the student can effectively practice the first voice alone, as well as with the recorded accompaniments. While the initial pieces are in common time, further into the book are selections in which the beat is the half note; also eighth notes are introduced.

There is a final section called Music Theory Basics, which covers the staff, treble clef, measures, bar lines and note/rest values.

The accompaniment scores include the score for piano or harpsichord plus an *ossia* staff with the recorder part. There is also a separate recorder score. The music is very clearly printed and easy to read.

The mp3 files give two versions for each piece—only piano, or recorder and piano—which are nice options.

An initial drawback to this publication was that there was only a PDF format; this has been solved by adding a paperback version. While online resources are gaining traction in today’s recorder world, many adults would want to print the pages of the PDF rather than read from a computer or tablet screen. On the other hand, having a PDF means always owning a clean copy of the book to use, and being able to take it anywhere you have your tablet available.

“In C” is an excellent and comprehensive method that can be highly recommended for adult students. ❁

03

Recercada 1 & 2

by Diego Ortiz, edited by Maria Dorner-Hofmann

Schott Student Edition SE102, 2017.
Alto, piano. Sc 4 pp, rec pt 4 pp.
\$10.99.

<https://en.schott-music.com/shop/recercada-1-2-no345656.html>

REVIEWED BY:

Valerie Hess

This is music from Southern Italy in the 16th century, when the large Spanish-Hapsburg empire had taken over Naples. Diego Ortiz (c.1510-c.1570) was a composer and gamba player of Spanish descent who came to this area of Italy to help spread Spanish culture. In the introduction, the editor notes that the Catalan Spanish word for *recercar* (*ricercare* in Italian) translates as “seek” or “research.” Originally, these were gamba pieces, but they work well on other melody instruments as evidenced here.

The accompaniment for keyboard is a repetitive ostinato pattern. In addition, likening Renaissance and Baroque ostinatos to modern day rock/pop or jazz music, improvisation is encouraged in both recorder and the accompaniment, so that it is possible to have a slightly different version of the piece each time it is performed.

Simple harmonic frameworks like this are good improvisation practice tools, even as they can be used by less experienced players in their basic forms. In fact, five pages of the score are devoted to teaching improvisation with very helpful exercises clearly laid out. (The book cover states that, in difficulty, this is a level 3 out of 5.)

The final page of the score shows the notation from the original composition. I would buy this collection just for the teaching on improvisation! ❁

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

04

Exercises for the

Alto Recorder, Mostly

by Héloïse Degrugillier

Self-published, 2019. Alto. Sc 24 pp. \$25+S&H (\$5 in the U.S.).

Email heloise.degrugillier@gmail.com

REVIEWED BY:

Beverly Lomer

Héloïse Degrugillier was born in France, where she played the recorder “for as long as she can remember.” She received her Master of Music degree from the Utrecht Conservatory in the Netherlands and has studied with Saskia Coolen, Heiko ter Schegget and Pedro Memelsdorff. She currently lives and teaches in Boston, MA.

She has performed with the Boston Camerata and Tempesta Di Mare, among others, and has served as a faculty member for a number of early music and recorder workshops.

This set of 20 exercises for the alto recorder was inspired by observations of some common difficulties exhibited by her students. The topics include fingering, articulation, air flow, difficult note combinations, and rhythm, as well as one study on Renaissance cadences and one that entails changing instruments.

The first piece focuses on finger control, and it is composed as a series of intervals that are to be played using different articulations. The next one is called “Thumb position,” and again uses intervals that involve careful attention to the placement of the

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While Degrugillier’s students considered a million exercises to be a lot, perhaps she will be inspired to create additional ones, as this set is excellent.

thumb. Etudes number 9 and 10 work the finger movements of the left and right hands respectively. “Low F, high F,” “Octave jumps and arpeggios” and “Super high notes” combine attention to finger control, thumb placement and air management. Finally, there is one exercise specifically designed to extend breath capacity and one on alternative fingerings.

Difficult note combinations are addressed in number 12, titled “A major,” and numbers 15 and 16, which contain a variety of chromatic combinations and leaps.

Four of the etudes deal with rhythm. There is one exploring hemiola. Two are concerned with rhythmic accuracy: coming out of a tie on time, and correct playing of various subdivisions of the beat. Number 18 is called “Fast notes” and combines 32nd notes with some extreme high notes.

These exercises have a bit of something for everyone. While they would be too advanced for beginners, intermediate players will find most of them to be accessible; working toward the mastery of the others would be a worthwhile goal. The more technically demanding studies will appeal to advanced players, who would also find the finger and breath control work useful.

The overall approach is not comprehensive, but rather a more loosely organized collection that addresses a variety of issues. She explains that she initially wrote four and “gloriously thought that I could write another million.” While Degrugillier’s students considered a million exercises to be

a lot, perhaps she will be inspired to create additional ones, as this set is excellent, absolutely worthwhile and highly recommended. ✨

05

Slow Movements:

Große Studie No. 3; Something

New: Große Studie No. 7

by Umberto Bombardelli

No. 3: Edition Walhall FEA119, 2016. SSAA. 4 sc, 4 pp ea. Abt. \$15.30.

No. 7: Edition Walhall FEA141, 2019.

TTTT. Sc 4 pp, 4 pts 5 pp ea.

Abt. \$15.50.

www.edition-walhall.de/en/woodwind-/37-recorders/bombardelli-umberto-1954-slow-movements.html and www.edition-walhall.de/en/woodwind-/37-recorders/bombardelli-umberto-1954-something-new.html

REVIEWED BY:

Victor Eijkhout

Umberto Bombardelli is a contemporary composer who has written for various instruments, including some pieces for recorder. As may be expected from a composer who does not primarily write for our instrument, his music is not exactly idiomatic for the recorder. In *Slow Movements: Große Studie (Grand Study) No. 3*, this means that players are expected to play such scales as B^b minor or F[#] minor at high speed (32nd notes at ♩ = 60).

The primary notion of this piece is that these spurts of velocity alternate with long held chords. This alternation forms the main structural design of the piece; only towards the end do voices start playing slower lines together. Neither the fast parts nor the chords use traditional harmony—but, played with conviction, it creates a

great effect.

However, to get there takes considerable effort. Besides the tricky fast runs, players are expected to employ flutter-tonguing, and both accelerando and ritardando vibrato. This piece really requires four advanced players.

The music for no. 3 has four scores. Unfortunately, since they are all double sided, this does not prevent page turns: players will have to pair up, sharing two scores on two stands. Having parts would make this easier.

Study no. 3 is an excellent show piece for a technically advanced quartet.

Bombardelli's study no. 7, *Something New*, makes even fewer concessions to traditional playability than does his study no. 3. There are a small number of measures of "ordinary" notes, often making for tricky jumps—but in this piece, the emphasis is really on the advanced playing techniques.

First there is, of course, *Flatterzunge* (flutter-tonguing) and singing into the recorder. Then there are glissandos, multiphonics, howling noises, key clicks, and various ways of blowing into the labium. Altogether this is a very challenging piece to play well.

The question then is: does all the effort pay off? Here I have my doubts. Regularly there are several special effects going on at the same time—and since they can have wildly varying volume levels, I don't find the sum total to be convincing.

The same holds for the couple of passages where the four tenors play relatively "normal" material. Rhythmically and harmonically, I cannot discern any unifying idea in them.

The music for no. 7 is clearly typeset, with duplicate scores provided and extra pages to prevent page turns.

The explanations of the special effects are written directly in the score where they occur (as opposed to in a preface, as is often done), which I greatly appreciated. This is definitely for advanced players. ❁

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



06

Awake with the Birds:

Studies for Recorder Solo or Ensemble by Benjamin Thorn

Loux Music Publishing RS10, 2018.
A solo, SA one player, alto and voice one performer. Sc 12 pp. \$10.

www.recordershop.com

REVIEWED BY:

Beverly Lomer

Benjamin Thorn was born in Canberra, Australia, and studied at the Canberra School of Music and the University of Sydney. He is both a composer and a performer, mostly on the recorder.

This collection, which is appropriately themed *Awake with the Birds*, consists of eight pieces that are played with specific modern techniques.

Four are solos for alto. Two are duets for soprano and alto (played by one person), and there is one work for alto and voice. Some examples of the titles include "Chirp Tricks," "Fluttering By" and "An Exaltation of Voices."

The techniques and the signs that indicate them are explained on the back cover. They are as follows.

- Bubbles are created by blocking the

thumbhole and stroking the palm over the other holes.

- Glissando is used here as typically understood, a slide between two notes.
- Slap tonguing involves slapping the tongue against the hard palate.
- Multiphonics are produced by adjusting the breath so that two notes are heard.
- Some of the standard fingerings have to be modified, and the adjusted fingerings are given.
- A headjoint trill requires removing the headjoint, and blowing while trilling with the palm over the bottom of the joint.
- Higher pitch indicates overblowing.
- Flutter-tonguing is done by rolling an *rrrr* or gargling in the throat.

One piece, "and then there were multitudes," only uses multiphonics. The others involve various combinations of the extended techniques.

The duets for soprano and alto are to be played by one player, and the alto and voice is performed as one generally does by singing into the instrument while playing.

Obviously this is not a set of studies for everyone. The notes of the etudes are not difficult. The challenge lies in mastering the extended techniques featured there.

Given that, and the fact that the techniques are explained clearly, this could be a useful edition for players who are experienced with contemporary music and special effects, as well as those who are interested in exploring them. ❁

07

Classic Remix for the Recorder by Damon Carter

DC Music Lab, 2021. S (T).
Sc 26 pp. \$14.

www.dcmusiclab.com

REVIEWED BY:

Beverly Lomer

As a reviewer for *American Recorder*, I have occasionally come across some rather different publications. Damon Carter's *Classic Remix for the Recorder* is one of the more unusual.

The author is a pianist, composer and educator in the public school system. He holds a Bachelor of Music degree in Performance from Berklee College of Music in Boston, MA, and a Master of Education from Cambridge College in Cambridge, MA.

DC Music Lab is an online source for a diversity of classes and educational resources. This book is scored for soprano and contains 11 excerpts from well-known classical works. Some examples include: *Moonlight Sonata*, *Eine Kleine Nachtmusic*, *Barber De Seville*, *Dance of the Sugar Plum Fairy*, and the *1812 Overture*. The pieces are graded from easy to more challenging, but even the more advanced ones are not especially difficult on their own.

On their own is the key, as they are intended to be played to a recorded accompaniment in a diversity of popular music styles. A sampling of the genres includes jazz ballad, reggae, soul, funk and hip hop.

The introduction gives basic instructions for the fingering of the soprano recorder, and each of the songs is accompanied by a picture chart showing the fingerings for the notes in that piece.

The recordings are accessed with a QR code in the book. The play-along instruction requires use of a metronome. There are two versions of each recording—one with the recorder part played, and one without. The recording begins immediately, with no metronome beat, and there are several measures of rest in the recorder parts. Therefore, it is necessary for the player to sound the metronome according to

the tempo given and to begin to count immediately. For those who are not rhythmically solid, it would be best to begin with the recordings in which the recorder part is played.

As far as the difficulty level for which this edition would be appropriate, the recorder parts are beginner/intermediate. However, the level of musicianship is more advanced. It is an interesting and unique approach that might appeal to those who enjoy playing popular music, and perhaps would also be inviting for school instruction. ❁

08

**The Manuscript a.M.5.24/
Modena Codex, Volumes I and II**

edited by Jos Haring and Kees Boeke

Olive Music, 2021. Performer's spiral bound edition. Vol. I, 170 pp; vol. II, 243 pp. Abt. \$200 for both.

www.modenacodex.com

REVIEWED BY:

Beverly Lomer

The Modena Codex (Modena, Biblioteca Estense, a.M.5.24), often referred to as Mod A, is currently held in the Biblioteca Estense in Modena, Italy. This 15th-century manuscript of late Medieval music is one of the primary repositories of works of the *ars subtilior* period (see article in this issue).

The transcription of the manuscript was initiated by Jos Haring, out of curiosity about the notation of the *ars subtilior* and a desire to explore it further. He describes the *ars subtilior* as the intriguing period between Guillaume de Machaut (1300-77), a central musical figure of the *ars nova*, and Burgundian early Renaissance composer Guillaume Dufay (1397-1474). The project, which Kees Boeke later joined, involved a uniquely modern collaboration of scholars,

performers and others, facilitated through the Facebook group, Ars Nova: Group for the Study of 14th and early 15th c. Music.

Most of the editing was done digitally. Members of the review group had Cloud access to the manuscript, and software that made it possible to also listen to the transcriptions as they were being constructed.

Haring comes from Dordrecht, Netherlands, and is an information security consultant. He is a life-long early music enthusiast, who studied recorder with Jeanette van Wingerden and harpsichord with Richard Egarr. He is a founding member of the Merwe Consort and has performed this music in a variety of venues.

Boeke is an internationally acclaimed recorder and Medieval fiddle performer, teacher and director. He has performed with Syntagma Musicum, Sour Cream, Little Consort Amsterdam and Mala Punica; in 2003, he founded the Medieval ensemble Tetraktys. He has also served as a professor at the Institut für Alte Music in Trossingen, Germany, where he directed the Medieval/Renaissance program; and the Hochschule für Musik und Theater in Zurich, Switzerland. Currently, he is director of the Settimana musicale del Trecento in Arezzo, Italy. He is author of a number of recorder publications, including technique books, and has recorded over 80 CDs. Olive Music is his own label, <https://o-livemusic.com>. More about Boeke is at [https://en.wikipedia.org/wiki/Kees_Boeke_\(musician\)](https://en.wikipedia.org/wiki/Kees_Boeke_(musician)).

According to best knowledge of the editors, this is the first complete edition of the entire Modena A manuscript. Although many of the works have been published in other anthologies, having all of the music collected in one publication is a great contribution to the available repertory from this period.

The Mod A manuscript comprises

51 parchment folios (pages) that are divided into five gatherings (sections), as well as flyleaves and later additions. Altogether there are 104 works in the manuscript, including standalone contratenor parts and incomplete fragments. While many of the songs are representative of the complexities of the *ars subtilior*, there are also less elaborate pieces as well as selections in the Italian Trecento style of the 14th century.

The codex contains a variety of forms: ballades with French text, ballades with Latin text, ballate, caccias, canons, hymns, madrigals, mass sections, motets, rondeaux, virelais, virelais with Latin text, isolated contratenors, and one unknown.

There are approximately 28 composers represented. Some of the better known include Matteus de Perusio, Jacob Senleches, Johannes Ciconia, Philipoctus de Caserta, Anthonello de Caserta, Egardus and Egidius.

The edition being reviewed here was preceded by a hardcover original that is beautifully done, but difficult to utilize on a music stand. Hence, the editors made the decision to also create a more user-friendly spiral bound version for playing.

The performer's edition consists of four parts. Part 1, "The Codex and Its Music," is a comprehensive introductory overview that contains extensive explanations of the musical forms found in the manuscript plus biographies (such as are available) of the composers. There is also a section on performance, in which guidelines are offered for such topics as text underlay, instrumentation and transposition.

The editorial conventions are explained in detail. They include, among other things, note values and reduction, dots, ties, bar lines, accidentals, part names, coloration and isorhythm. The final section is Reference: bibliography, editions consulted, online databases, and a discography.

Part 2 is made up of a variety of indexes—general, by composer, by composition and compositional style. Part 3 contains the transcriptions, and the last section is an appendix of works from other sources that provide additional insights into some of the works in Modena A.

The transcriptions in the performer's edition are very clearly laid out with neat, easy to read fonts. Each one is labeled as to form, and there is an incipit that gives the first few perfections (type of metric measure in mensural notation) and the names of the parts as they are noted in the manuscript. In those that contain canons (as a rule for how to perform a specific part), the original instruction is provided.

Also found there are the references consulted and a brief discussion that includes specific considerations relative to the piece, historical information and/or explanations specific to transcription decisions.

The original notation in this era does not employ bar lines, and the edition follows that convention. Only small ticks are placed on each line to unobtrusively indicate bars. The editors explain that the use of certain modern notational devices obscures the intended flow of the lines. For this reason ties are also avoided when possible.

Though measures and mensurations (time signatures) do not appear in the source, the transcription includes both measure numbers and modern time signatures. As is typical of this style, meters often change, and note equivalences are given when this occurs. In some pieces, fragments from the original notation are also included, and there are occasional cross-references with other manuscripts in which the work also appears.

Editorial *ficta* are placed above the staff, while signed sharps or flats are

placed within the line on the staff. The question of *ficta* in modern editions is a vexing one, to which my colleagues who perform regularly from original sources will attest. Sharps and flats often went unsigned in the manuscripts. This was because performers of that time were familiar with modal conventions and would know where to add them—either to comply with the rules of harmony or more freely in the cause of beauty. The additions in the edition are suggestions only and informed performers might interpret the lines differently.

The only downside to the performing volumes is that many of the selections are quite long and thus require multiple page turns. Haring explained to me that this situation was partly related to time considerations and would involve a major revamping of the pagination in the hard copy—the importance of putting out a performing score overrode such an overhaul.

That said, this complete edition of the Modena A manuscript is a tremendously valuable contribution to modern recorder players and others. The music contained in this manuscript is astoundingly beautiful. Though rhythmically complex in many instances, performing it on recorder is not only a challenge but an exhilarating experience as well.

For players who do not read original notation, works that were not previously available in modern editions are now accessible. For the notation aficionados, a modern transcription can enable an expansion of group playing to a wider/mixed audience—and might also inspire some converts!

The well-researched and amazingly detailed commentary is an excellent reference source, and the transcriptions can shed light—or at least another viewpoint—on interpreting the oftentimes tricky peculiarities found in this intriguing repertoire of the *ars subtilior*. ❁

Recording

Debut release by Ensemble La Notte and a tenth CD by Stefan Temmingh

01 **La Folia:**
UK-based Ensemble La Notte's recording embraces unrest, but also exhibits potential to move to a state of rest.

02 **Leipzig 1723:**
South African recorder player Stefan Temmingh joins with the Capricornus Consort Basel to examine music composed by candidates applying to replace the deceased Johann Kuhnau at the Thomasschule. Spoiler alert: J.S. Bach got the job.



01

La Folia

Kate Allsop's recorder playing on Ensemble La Notte's release *La Folia* sparkles! This album brings together excellent musicianship and creative choice of repertory. Allsop's website provides information on her studies and work in this early stage of her career, plus a glimpse into her range of interests in recorder music. Lest you get the impression that Ensemble La Notte is merely a vehicle to show off Allsop's talent, I assure you that all of the performers are up to her high standard.

Given that Ensemble La Notte seeks to bring "less well-known early repertory to a more mainstream audience..." it seems fitting that I encountered them first in a live performance in September 2021 on BBC Radio 3's program *In Tune*, which spotlights live music from a broad array of musicians.

La Notte was formed as a trio in 2018. This recording uses six players, a rough subset of 10 listed on their website. Like many groups, a flexible roster of performers allows appropriate personnel for a variety of repertory.

The title, *La Folia*, refers not only to the familiar ground bass pattern (presented here in Vivaldi's *Trio Sonata in d minor, Op. 1, No. 12, RV63*, track 16), but also to the concept of folly in reference to the challenges of these times of the COVID-19 pandemic.

Guided by the meaning of the term "baroque" as irregular, extravagant, ornate and even bizarre, this leads to a concept of Baroque music that conveys chaos and madness (especially as



REVIEWED BY TOM BICKLEY

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

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

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

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

compared to Renaissance music). The ensemble selected works either explicitly about chaos and madness, or that evince vigorous, manic energy.

The album opens with the famous “Le Chaos” movement from the ballet *Les Éléments* by Jean-Féry Rebel (1666-1747). The ensemble’s bassoonist Mark Wilson devised a compelling arrangement of this orchestral score, which is program music depicting the chaos at the beginning of creation.

Works following the madness theme are Nicola Matteis’s (c.1670-c.1720) *Diverse bizzarie Sopra la Vecchia Sarabanda à pur Ciaccona* (track 7); two by Nicholas L’Estrange (1603-55), *The Furies*, with especially exciting playing by Allsop, and *The Apes Dance at the Temple* (tracks 8 and 9); Henry Purcell’s (1659-95) “Dance for the Green Men” from *The Fairy Queen*, Z.629 (track 14); and Jean Philippe Rameau’s (1683-1764) “Les Sauvages” from *Les Indes Galantes* (track 15).

When I listen to the whole album, I find music providing incredible energy of unrest and potential as opposed to madness. I offer that to encourage listening in depth to these works, rather than dismissing them as anomalies or parlor tricks. This approach, either by listeners or by people in general adopting a concept of craziness induced by the global pandemic, reflects the tenor of these times.

Recording engineer Ben Weatherill’s work gives us a beautiful sonic image in this recording made in April 2021 in St. Francis of Assisi Church in Hertfordshire, UK. The option to download audiophile formats is one of the great reasons for releasing recordings on Bandcamp. The CD sounds great, and it’s likely the .wav or .aiff files would sound even better.

I recommend buying the digital album and listening in the highest audio quality that you can. The concise commentary that comes with the CD is helpful; perhaps notes could be

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The title, *La Folia*, refers not only to the familiar ground bass pattern..., but also to the concept of folly in reference to the challenges of these times....

added to the recording’s Bandcamp page. I look forward to hearing more from Ensemble La Notte. ✨

FOR MORE INFORMATION:

La Folia. Ensemble La Notte (Kate Allsop, recorders; Maxim Del Mar, violin; Mark Wilson, bassoon; Mary Walton, cello; Jonatan Bougt, theorbo; Callum Anderson, harpsichord). 2021, 1 CD, 60:46. Available via Bandcamp, <https://ensemblelanotte.bandcamp.com/releases> (free streaming or download as mp3, FLAC, ALAC, AAC, Ogg Vorbis, WAV and AIFF files for abt. \$21; or as compact disc by contacting ensemblelanotte@enl.com. Information, <https://ensemblelanotte.co.uk>. Videos, www.youtube.com/channel/UCZPXOZpJzGZFB_uCCDaQ/ featured; album launch video, <https://youtu.be/LuUw9oabufk> Kate Allsop, <https://kateallsop.com>



02

Leipzig 1723

In *Leipzig 1723*, virtuoso recorderist Stefan Temmingh and colleagues propose an intriguing concept: what insights do we receive by listening to

recorder concertos composed by the top contenders to replace the deceased Johann Kuhnau (1660-1722) as cantor of the Thomasschule?

The search process to fill German composer Kuhnau’s position in Leipzig took nine months, and there was no lack of candidates. The four luminary composers on this recording are Christoph Graupner (1683-1760), Johann Friedrich Fasch (1688-1758), Georg Philipp Telemann (1681-1767) and Johann Sebastian Bach (1685-1750). In the booklet, Domen Marinčič describes the torturous selection and hiring process that will seem too familiar to many of us in academic life. His excellent notes remind us also that the cantor position was much more involved than being a music director for a congregation. The work was more of a municipal musician, guiding the music not only for four churches, but also for civic occasions (and also teaching Latin).

The Leipzig city council first hired Telemann, who rejected the offer; Fasch then withdrew his application, as did Graupner eventually. Bach was the third choice, and did accept the position, which he held for 27 years, until his death in 1750.

The six works on this recording provide ample evidence of how strong all four of these musicians were as composers and candidates for the Leipzig position. This presentation further supports current academic conversation, where the idea is to view the “great” composers of the European canon, not as giants who tower above their barely talented contemporaries, but rather as exemplars of the high level of achievement in their communities of musical practice. For more on this idea, and consideration of deeply problematic cultural and racial assumptions, I recommend the work of music theorist and cellist Philip Ewell, especially his April 2020 essay, “Beethoven Was an Above Average

Composer—Let's Leave It at That" (<https://musictheoryswhiteracial-frame.wordpress.com/2020/04/24/beethoven-was-an-above-average-composer-lets-leave-it-at-that/>).

Certainly the most widely-known work of the six recorded here is Bach's *Concerto in F major, BWV1057*, an arrangement of *Brandenburg Concerto No. 4, BWV1049*. Temmingh and Wiebke Weidanz sound wonderful on the recorder parts (tracks 8-10).

Next in familiarity are the two Telemann pieces. The Graupner *Concerto in F major* and the Fasch *Concerto in F major* and *Sonata in D minor*, while not obscure, are not as widely known. In this context, they sound familiar.

Temmingh's articulations, particularly in the first Allegro movement of the Fasch concerto (track 14) really stand out. Capricornus Consort Basel, as also shown on their 2017 Vivaldi collaboration, provides a strong en-

semble sound, combining strength of timbre and clarity of line.

These recordings, made in August 2020 in the Church of St. German, Seewen, Switzerland, give a satisfying listening experience, with credit due to recording engineer Christian Sager and producer Michael Sawall. The booklet is attractive, featuring a comprehensive essay (in English, French and German), list of instruments used, track details and photographs.

The insight I gain from this recording is that Bach's music emerges from a vital musical culture. We are fortunate to have creative musicians of the caliber of Temmingh and colleagues performing this music so very well. The booklet, as well as the sound quality, lead me to recommend purchase of the CD. ✨

FOR MORE INFORMATION:
Leipzig 1723. Stefan Temmingh, recorders; Sebastian Wienand,

solo harpsichord (tracks 8-10); Capricornus Consort Basel (Péter Barczy, Éva Borhi, Baroque violins; Sonoko Asabuki, viola; Daniel Rosin, cello; Michael Bürgin, violine; Julian Behr, theorbo & guitar; Wiebke Weidanz, continuo harpsichord and recorders. 2021, 1 CD, 66:15. Accent ACC24375. www.andreasjanotta.com/en/leipzig1723 (with sample tracks). Available via <https://naxosdirect.com/items/leipzig-1723-bach-and-his-rivals-566526> (CD abt. \$17+S&H); iTunes (mp3 download \$9.99); streaming via Spotify, Apple Music, Quobuz, Idagio, other services. CD trailer: <https://youtu.be/LJLMiizhy4> Review of 2017 Vivaldi CD, recorded by Stefan Temmingh and Capricornus Consort Basel, <https://americanrecorder.org/docs/ARsum18body.pdf>



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