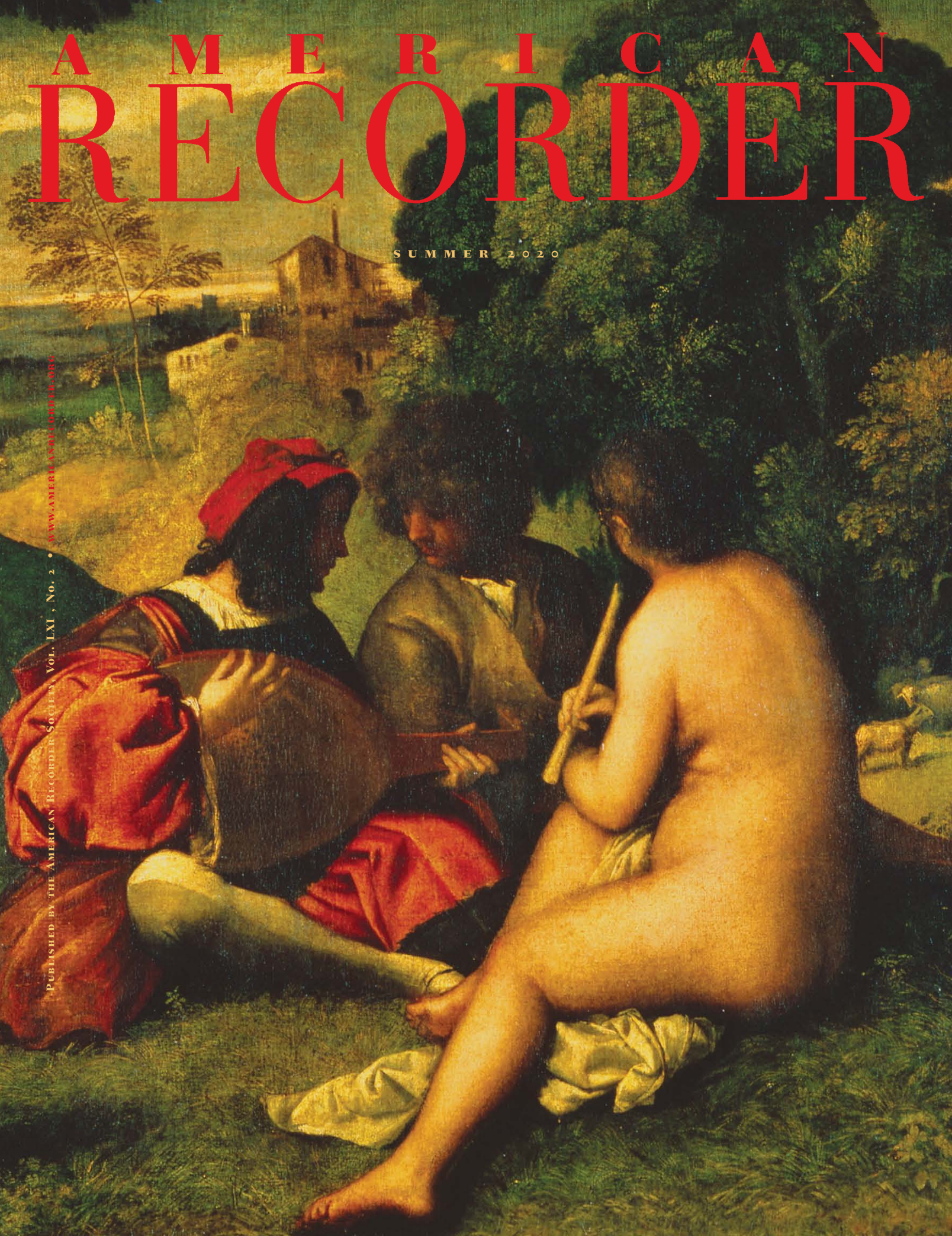


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SUMMER 2020

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EDITOR'S NOTE

As this issue has gone from ideas to words on a page, we have opened our eyes each day to a world changed: our social musical activity must reinvent itself, a process that doesn't happen overnight. If you are like me, you may receive e-mails every day asking for your understanding and support as one event or activity after another is canceled or moved online, recorder or otherwise. We are creating ways to be together in spirit, even when caution keeps us apart physically.

The article on **Adaptive Solutions** (page 16) was conceived quite some time back as an example of ways to help recorder players of any age continue to play, even with physical challenges like hand problems.

Little did we know that unexpected adaptations are now routine rather than rare. It's impossible to chronicle all the ways in which musicians now sustain themselves. A few are listed inside (page 12); see more at <https://americanrecorder.org/playitsafe>.

This issue says goodbye to our friend **Anthony Rowland-Jones**, whose generous and cheerful approach to life and music make a good blueprint for us to use to find harmony now. Try a few of his **practice ideas** (page 7 and in his *many writings*) and think of the glass as half full; he did.

I hope that each of you can stay well, and take strength and solace from music.

Gail Nickless

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

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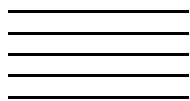
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Please contact the ARS office
to update chapter listings.


PRESIDENT'S MESSAGE



In the stressful and uncertain times when I write this, I am glad we are connected by our music, a recorder society and dedicated, talented teachers. During a period of isolation I am starting Skype lessons with my first recorder teacher, **Jennifer Carpenter**. There is so much we can learn from our recorder teachers, even remotely.

I've had the benefit of jazz guitar lessons where I learned some jazz music theory, enough to be dangerous in an early music workshop setting. Being the curious sort who wants to know how things work, I really need to learn about the interweaving of lines in a Machaut trio. Why are they like that? I can hear and identify the arpeggios' chords in one of my favorite solo pieces, Telemann's *Fantasia No. 10*, so I have my own phrasing based on what I hear—but what is really going on in this piece? I want to know.

Have you Skyped a lesson? The recorder gives me so much to work on even without the benefit of in-person lessons.



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—Frances Blaker

Greetings from David Podeschi, ARS President
dpodeschiars@gmail.com



There is the joy of just playing.

There is the joy of just playing. I am restarting my practice regimen with a renewed commitment to a daily time set aside, goals and a journal. I find a calm respite in blocking out the distractions and practicing. I start with a few minutes each of blowing, breathing and articulation exercises as outlined in Frances Blaker's *The Recorder Player's Companion*. Next I do one or two scale exercises from *Advanced Recorder Technique, Volume One*, by Gudrun Heyens/Peter Bowman. I like how the scales and arpeggios are written out and go from bottom to top of the range.

Then I switch gears and do a few etudes—but the real switch is to thoughtful practice that doesn't just focus on technique or difficult passages, but works on musicality in its entirety: the phrasing, the lines, the dynamics, the arpeggios. There is music in those etudes!!! Who knew?

One of my favorite etude books is Hans-Martin Linde's *Modern Exercises for Treble Recorder*. The etudes range from approachable to devilish. I thought I had pretty much nailed the first etude marked *tempo giusto*, which I interpret as "the correct time" for me. I recorded it and found I was *typing* the notes. For me, an amateur, getting musicality out of it means I must lose myself in it. I have to listen to myself as I play, thinking more about the line and not focusing on technique—rather relying on the technique I've developed. I record and listen and change and record again, and get lost in the process and the music. It's a beautiful thing.

We have many members who live in more isolated areas. I wonder how they approach playing alone and if they could add any know-how to maximizing the solitary joy of our instrument and its music. Please let me know.

By this time, you may have seen and donated to the **ARS Recorder Artist Relief Fund**, which the ARS seeded with \$10,000—hoping our generous membership would match that amount. This special, and we hope one-time, use of our spring fund drive will go first to help our ARS professional members replace lost income. If you haven't already, please donate at <https://americanrecorder.org/relief> (link at the bottom).

I hope everyone has stayed and is staying safe, and is coping with these extraordinary times.

*Memories of Anthony Rowland-Jones
and early musicians adapt during a COVID-19 pandemic*

Anthony Rowland-Jones (1926-2020)

The author, scholar and pedagogue **Anthony Rowland-Jones** died peacefully in his sleep on January 17. He was one month shy of his 94th birthday.

He was born in London, England, on February 17, 1926, to parents who were not particularly musical.

An independent-minded clergyman, his father was variously a Methodist minister (as had been his Welsh father before him) and a Church of England vicar—but he also wrote novels, as well as weekly magazine articles with advice on how to live (which he may not have followed himself). When Anthony was six months old, his father became vicar of St. Hilda's Church near Manchester.

His mother contracted tuberculosis, moving to a sanatorium in Italy and leaving Anthony to live with relatives—his grandmother in Smethwick when he was about three, then an aunt in Lowestoft. When his mother was discharged, she took him to live with her by the sea at Worthing. Later, when his school was evacuated due to possible enemy air attack, he attended secondary school near Chichester, where she was a nurse during World War II.

Despite the family's reduced circumstances, Anthony's mother firmly guided his education and encouraged his interest in music. Since finances would not allow them to buy a piano (which he wanted to learn), he began studying violin at age six. His private teacher also directed a fife band, and introduced Anthony to wind instruments.

At age 12, he took up the penny whistle. His brother, some five years older,



had a natural facility on instruments. He gave 13-year-old Anthony his first recorder (which Anthony at that time thought to be “a silly instrument,” since it had two more holes than a penny whistle, yet could only produce the same notes!).

Faced with choices in how to help the war effort, 17-year-old Anthony decided to work in the coal mines in Derbyshire, an occupation cut short by a knee injury. While convalesc-

ing he took his Oxford University entrance examination and was admitted to New College to study English and French. His preferred pairing of English and Music was not an option.

He was not allowed to go straight to Oxford, but instead was recalled to serve in the Royal Air Force (RAF) from 1945-48. Because he had taught school briefly while his knee injury healed, he was sent into the Education and Vocational Training program to teach geography (despite having no background) in Lincolnshire, eventually being put in charge of evaluating suitability of teachers who had finished requirements at a teachers' training college at RAF Station Kenley.

When he finally arrived at Oxford, Anthony thought it was time to learn a “real instrument.” The recorder was entering the realm of respectability, so he bought a plastic Dolmetsch alto, and taught himself using Walter Bergmann's Handel sonata transcriptions. He was soon good enough to join the Oxford branch of the **Society of Recorder Players (SRP)**, even occasionally conducting them. He began to give lessons—he taught the wife of an Oxford English faculty member, Lord David Cecil; she owned a wooden recorder with ivory rings, which she sometimes loaned to him for concerts.

When Anthony graduated from Oxford, there were few jobs in the aftermath of World War II. He worked as an assistant in the post office room at the University of London Senate

Anthony Rowland-Jones during a break from practicing on his Albert Lockwood rosewood voice flute (tenor in D) on an October 2003 Scotland holiday with his wife Christina, who took this photo.

In 2007, then-ARS President Alan Karass presents the Presidential Special Honor Award to Anthony Rowland-Jones, as Joel Newman (2007 Distinguished Achievement Award recipient) applauds. Although the two awardees had never met, they were so engrossed in conversation that they had to be interrupted to come in to the ceremony.



House Central Office—a job that gave him an inside look at university administration. His period in London was not wasted musically, either. He played in Walter Bergmann’s advanced recorder class at Morley College and joined the London branch of the SRP.

He continued to apply for jobs, affixing to the office’s wall a map showing locations of his 66 applications—two were successful. He turned down a job in Sweden, as a British Council teacher in English, and became one of two assistant registrars at King’s College Newcastle upon Tyne.

The duties in Newcastle worked in his favor. Of the two assistant registrars, he was the one in charge of the arts and humanities, and thus in contact with those students as well as with music activities in both city and university. Anthony soon became assistant conductor of the local SRP branch, and he formed a recorder consort that regularly performed.

This work meant that Anthony collaborated with the Senior Tutor in Arts, Clement Whittick, lecturer in Latin and Roman History. Anthony met his then-20-year-old daughter Christina, a singer and flutist. He used to say that he had to wait while she grew up; they were married a few years later in 1957.

In London, and later in Newcastle, he wrote articles on recorder technique for the SRP newsletter. Those articles were also reprinted in the *ARS Newsletter*, precursor in the 1950s to *AR*. They were compiled as his 1959 book, *Recorder Technique*, which Oxford University Press (OUP) asked him to write in its series on wind instruments. John Turner remembers that it dwarfed in length those for flute, oboe and clarinet. The dedication reads, “To Christina, my best pupil,” his wife also being a tenor recorder player.

From 1958-63, Anthony was senior assistant registrar for the University of Leeds, overseeing a substantial campus facility expansion. He also developed an interest in the budding use of computers in university administration (writing an article on the subject in *The Computer Journal*). He became known as an expert on university planning.

While in Leeds he co-founded the West Riding SRP branch, joined the editorial board of *The Recorder Magazine* (then published by Schott), and played in many concerts. His *Practice Book for the Treble Recorder* saw print (OUP, 1962).

In 1963 he became the youngest university registrar ever appointed in England, assuming duties at the new University of Essex in Colchester. His musical life there included organizing a concert series (once hosting David Munrow and the Early Music Consort of London), and teaching recorder at the Colchester School of Music. Student unrest created tensions at many universities, including Essex in 1968-69, so he took a five-year consultancy with the Inter-University Council for Higher Education Overseas. He traveled the globe, as a short-term troubleshooter in locations from Bangkok, Thailand, to Ghana, Nigeria, Biafra, Ethiopia and Malawi. Anthony’s young family accompanied him for six months in Mauritius, as well as in Hong Kong, where he advised both areas on developing a university.

Returning to the UK in 1972 he was appointed vice-principal of the Cambridgeshire College of Arts and Technology in order to guide it to university status as Anglia Ruskin University (where he subsequently became an Honorary Fellow in Music). He also taught music there, and at Cambridge University’s Homerton College. He eventually became president of the Cambridge SRP branch.

His *Introduction to the Recorder* came out in 1978, and a second edition of *Recorder Technique* (often sold as a pair with the *Practice Book*).

When Anthony began to have health issues, he took early retirement in 1984 at age 58—but didn’t sit still, diving into research on the recorder and its iconography, and lecturing in the UK and abroad. The research made its way into articles in *The Recorder Magazine*, *AR*, *Early Music* and other periodicals, often with gorgeous photographs that he took himself on his travels to museums around the world.

OUP published the concluding volume of his recorder technique resources, *Playing Recorder Sonatas*, in 1992. He continued teaching, with his students including Rebecca

Austen-Brown and Adam Dopadlik—as well as many who were inspired at a distance by reading his books. (Dan Laurin recalls going through Anthony's books as a young man to try to improve skills and to understand the recorder. Anthony had requested Laurin's latest CD just before Christmas 2019—Christina thinks that could have been the last CD to which he listened.)

Unfailingly modest, Anthony seemed surprised to receive the 2007 **ARS Presidential Special Honor Award**. He was always willing to share his vast knowledge about the recorder, and to explore its appearances in art of the Medieval, Renaissance and Baroque periods. Besides his technique books, his research and elegant writings about recorder iconography have added a new dimension to knowledge of the recorder in history. His final article for *American Recorder*, wrapping up his years of historical research in "The 'Invention' of the Recorder, and Considering when a Recorder is not a Recorder," was in the **March 2018 AR**.

Much of the background in this piece is drawn from John Turner's article written for The Recorder Magazine in 2006 for Rowland-Jones's 80th birthday. Some technique information also can be gleaned from a discussion between Sue Groskreutz and Rowland-Jones in the November 2003 AR.

During research travels years ago in the Medieval French city of Bourges, Anthony posed at an old shop (likely a music shop in past years) with a porch supported by huge carved wooden recorders



I first came across **Anthony Rowland-Jones** when, as a teenaged flute and recorder player, I bought a copy of his 1959 book *Recorder Technique*.

I got to know him and his wife Christina much later on. We shared a great love of the recorder's repertoire—particularly the instrument's modern, but not avant-garde, repertoire. Christina very kindly arranged for the commissioning of the *Recorder Sonata* by Nicholas Marshall, which I premiered in 2005 at Downing College in Anthony's home city of Cambridge. If I were playing in that city, Anthony and Christina were always sure to come to my concerts.

I was very privileged to be asked to write a substantial article about Anthony for the *British Recorder Magazine* to celebrate his 80th birthday, in 2006. He, Christina and their son Charles spent a very happy day at my house, while Anthony photographed several of my recorder-themed pictures. I for my part gleaned a dizzying amount of information about his interesting life.

In particular, I recall on that occasion our visit to the church in Audenshaw, near Manchester, where his father had been a vicar—this was quite an emotional experience for him. Neither of his parents was musical, but he obviously inherited from his father—who wrote electrifying sermons, articles on successful living, and several novels—a compulsion to write.

Anthony took up the recorder enthusiastically while studying English at New College at Oxford University, but then went into academia as an administrator. He served respectively at the universities of Newcastle, Leeds and Essex, before globe-trotting for several years. Eventually he returned to the UK as vice-principal of what is now Anglia Ruskin University in Cambridge.

Following his retirement in 1984, his writings about the instrument started to flood out at a great speed, and his work on the iconography of the recorder is of the greatest international significance. He told me that it would be too expensive to compile all his groundbreaking articles and discoveries into a book, bearing in mind the prohibitive costs of licenses for reproduction. It would be the most wonderful tribute to this erudite and delightful ambassador for the

recorder if we could find some recorder-loving millionaire to take that on, in Anthony's memory...

Anthony and his knowledge and enthusiasm are quite unforgettable. I and my wife miss him greatly.

*John Turner is one of the leading recorder players of today, having premiered well over 500 pieces for recorder. His initial career was in law, acting for many distinguished musicians and musical organizations. Alongside his legal career, he continued his many musical activities until finally devoting his efforts entirely to music. A number of his recordings and musical editions have been reviewed in these pages over the years, most recently in the **Fall 2019 AR**. Turner was interviewed in the **Winter 2013 AR** on the occasion of his 70th birthday.*

Technique Tips

After a stray comment was relayed to **Anthony Rowland-Jones**—a complaint that strategies to improve counting skills would greatly help less experienced players in chapter meetings—it turned out that Rowland-Jones had successfully dealt with this problem with students. The result was his article that appeared in the **Spring 2014 AR**, “Some Thoughts on Keeping Time.” His initial suggestion was a **solo activity, to play along on a drum with recordings of certain pieces of music that exhibit strong and identifiable rhythms**. The article ends with his advice for playing in a group:

Stick to dance-type music for a good length of time, and *practice it assiduously between meetings*.

As we have seen, dance music (and much other music besides) is nearly always arranged in eight- or 16-bar sections, with or without a double bar at the end of each section, equivalent to four or eight quatrains in lyric poetry. As in your drumming, a conductor should **stress the downbeats following each four-bar phrase**. After each double bar, the conductor should give a particularly strong downbeat to start the next section.

Try to recognize this recurring pattern—and if you get lost, listen carefully to the progress of the music so as to know where you are, and then come back in at the start of the next section. If you can find your way back in time to re-enter on the downbeat following a four-bar phrase, so much the better. Do not count aloud or tap your feet. Setting the time is the conductor’s business. Feel yourself immersed in the conductor’s beat—and, through it, the music of the ensemble as a whole.

At this point, it becomes as if the pulse of the music is keeping time for you.



Anthony’s Five Ps (from an interview with Anthony Rowland-Jones in the **November 2003 AR**):

My very crowded formula for a worthwhile 60 seconds before a sight-reading exercise is called the “Five Ps.” Practice the “Five Ps” procedure by talking aloud over a timed minute. A professional faced with a new piece would probably cover all this ground in a few seconds. I used to make my students “talk a piece through” in this way, aloud, in one minute. Consider the music from the following aspects:

Personality

What is the style of the music? Title? Speed-word (e.g., “Andante”)? Major or minor? Key? Lively or sad? Bold or calm? Dance-like or song-like?

Phrasing

Look for one or more places to breathe, or just to phrase (as if the music had words). Is the start upbeat or downbeat? Cadences? Rests? Phrases at half-way places?

Pulse

Time-signature. Choose speed—not so fast as to make reading more difficult—not so slow as to make the music drag or sound dull. Music played with conviction, good phrasing and expression will sound good even if played slowly

Problems

Look for:

- Accidentals—in key signature and elsewhere in the piece.
- Unexpected rhythms, dotted notes, triplets, ties, syncopations.
- Speed changes (ritardandos, etc). Rit. at end?
- Dynamics. If unsure, start *mf*.
- Slurs, staccato, etc. (slight emphasis to show awareness).
- High notes, unexpected intervals.

Pre-hear

Imagine the whole piece. Pre-hear opening phrase at chosen speed before starting to play.



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The Recorder Magazine and
Books by Anthony Rowland-Jones

Anthony Rowland-Jones: A personal tribute

It was sad news for our international recorder community to learn of the loss of **Anthony Rowland-Jones** on January 17, 2020. He is survived by his wife of 63 years, Christina, and sons Charles and Matt.

Born in London in 1926 and educated at Oxford University, Anthony spent his life in many areas of England and other parts of the world, including the Far East and Africa. He became an exceptional authority on the recorder in every aspect and was the author of many articles, in addition to his books: *Recorder Technique* (1959), *A Practice Book for the Treble Recorder* (1962), *Introduction to the Recorder—a Tutor for Adult Beginners* (1978) and *Playing Recorder Sonatas* (1992). All were originally published by Oxford University



*Anthony Rowland-Jones
in a bucolic moment
during a 1991 workshop
in Fittleworth,
West Sussex, UK*

Press (although some are now available from Ruxbury Publications or Peacock Press in the UK).

Anthony is arguably best known in the U.S. for receiving the **ARS Presidential Special Honor Award** at the Boston (MA) Early Music Festival in 2007, by which time he had also become an important contributor to the Australian-based academic Nicholas Lander's web site, on the subject of recorder iconography.

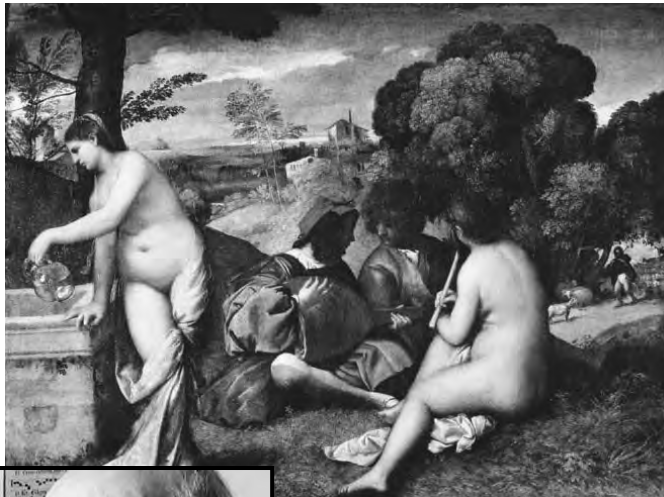
It was during the early '90s that I became personally acquainted with Anthony while attending several of the annual workshops that he presented in the village of Fittleworth, West Sussex, in the south of England. Situated in the idyllic countryside known as The Weald between the North and South Downs, the workshops took place at The Old Rectory, which had been constructed during the 17th century. Anthony's tuition and enthusiasm turned out to be as fascinating and interesting as the perfect environment in which these events took place.

He was an enthralling and infinitely knowledgeable lecturer with a marvelous sense of humor. It was also during this time that I had the pleasure of meeting Anthony's charming wife Christina and his dog Polly, a delightful Bedlington Terrier. With his typical wit, Anthony informed us that Polly enjoyed listening to "a little Bach."

A few years later, in July 2001, as a member of the Recorder Orchestra of New York, I was able to organize a tour for us to travel to England. We were immensely proud when Anthony arranged a concert for us to perform at the beautiful, historic Tudor mansion Hengrave Hall, located near Bury St. Edmunds in Suffolk. Conducted by our leader Ken Andresen, we performed a program that included the *Fantasia à 6* composed by John Wilbye—the famous madrigalist whose patron had been Sir Thomas Kitson, the owner of Hengrave Hall from 1525-40. While this concert was perhaps the highlight of our tour in England, Anthony also treated us to a lecture on recorder iconography and organized a private visit for us to study original manuscripts by Handel and others at the Fitzwilliam Museum in Cambridge. The entire trip was an unforgettable experience for all of us.

During more recent years, Anthony and I continued to keep in touch. I enjoyed receiving his holiday cards, whose subject was always guaranteed to contain an example of recorder iconography. I am so grateful to have known Anthony, to have learned so much from him and will look forward to maintaining my ongoing relationship with Christina.

Amanda Pond served on the ARS Board from 2004-08, chairing Special Events/Professional Outreach, and since then continuing to serve as a non-Board member on several committees. Starting in 2011, she also began to volunteer as a line editor for AR, proofing articles and other magazine content.



(clockwise from top left) In a 2001 photo for his 75th birthday, Rowland-Jones plays a low-pitch Albert Lockwood alto given to him by his students as a retirement gift in 1984. (above) Several images related to articles by Anthony Rowland-Jones have graced AR covers over the years; this issue's cover harks back to his article, "The Recorder in the Art of Titian," in the March 2002 AR (photograph ©Scala/ Art Resource; full credits, page 1). Bottom, Rowland-Jones in his study, showing an iconography image. This pensive photo and the close-up on page 10 appear in Daniël Brüggén's video interview with Rowland-Jones; view it at www.youtube.com/watch?v=oYcjbXwLW6c.

(clockwise from top left) In a 2001 photo for his 75th birthday, Rowland-Jones plays a low-pitch Albert Lockwood alto given to him by his students as a retirement gift in 1984. (above) Several images related to articles by Anthony Rowland-Jones have graced AR covers over the years; this issue's cover harks back to his article, "The Recorder in the Art of Titian," in the March 2002 AR (photograph ©Scala/ Art Resource; full credits, page 1). Bottom, Rowland-Jones in his study, showing an iconography image. This pensive photo and the close-up on page 10 appear in Daniël Brüggén's video interview with Rowland-Jones; view it at www.youtube.com/watch?v=oYcjbXwLW6c.

Especially impressive to me was his research related to the recorder's iconography.

I first encountered **Anthony Rowland-Jones's** work through the first edition of his book *Recorder Technique* (1959)—which, unlike other books in that technique series, included some valuable historical material about the instrument. The 1986 edition was even more impressive. But, especially because I moved from my native England to the U.S., I didn't meet him—for the one and only time—until 1993, when I visited England on a kind of Small Tour of Europe with my daughter.

He was most hospitable and took me out to lunch at a restaurant on a boat moored on the River Thames. We started to get to know each other and our backgrounds. I had had no idea beforehand that he had worked as a university administrator, but I suppose that fit with his encyclopedic mind and his ability to marshal vast amounts of evidence.

Soon after we met, after he retired from the university, he started to pour out stimulating and original research on the recorder at an amazing rate. He didn't type, so he wrote everything out in beautiful cursive. His wife Christina typed out a final manuscript for all his books and articles.

Especially impressive to me was his research related to the recorder's iconography (depictions in early works of art), which neatly combined his enthusiasms for the recorder, art, and travel. The fruits can be found on Nicholas Lander's www.recorderhomepage.net/recorder-iconography as well as in Anthony's own articles.

We agreed to differ on some aspects of research, but he was always gracious in conceding the existence of alternative points of view. I will always remember him fondly: courteous, urbane, cultivated, curious, industrious, generous, and keen to share his work with others.

David Lasocki writes about woodwind instruments, their history, repertory, and performance practices. Until he retired in 2011 as Head of Reference Services in the Cook Music Library at Indiana University, he wrote annual reviews (1985–2012) in AR of research on the recorder, as well as other topical articles. In 2011 he received the ARS Distinguished Achievement Award. Since he retired, he has devoted himself to unfinished writings and editions (some now available through Edition Walhall); to his own publishing company; and to the practice of energy medicine. See his web site, www.instantharmony.net.

“Anthony Rowland-Jones Collection” finds a home at the Recorder Music Center

I met **Anthony Rowland-Jones** in June 2007 when, as a member of the ARS Board, I was at the popular Boston (MA) Early Music Festival where we awarded him with the **ARS Presidential Special Honor Award**. Later in the week, he and I took the opportunity to chat more informally over lunch, accompanied by his lovely wife Christina, and we recalled many happy memories of the recorder movement.

He and my late father, LaNoue Davenport, shared an even longer history that went back over half a century. In fact, 50 years earlier, Rowland-Jones’s 10-part series of articles on recorder technique appeared, starting with the April 1957 *ARS Newsletter*, after it had appeared first in *The Recorder News* in the UK. LaNoue was the editor of the publication at the time, editorializing that Rowland-Jones’s series was “the most detailed study of recorder technique that we have seen so far, and it is offered to our readers in the hope of stimulating interest and discussion in these finer points of recorder playing.” Published from April 1957 through October 1959, the topics included tone production, breath control, tonguing, intonation and tuning, alternative fingerings, high notes, and ornamentation.

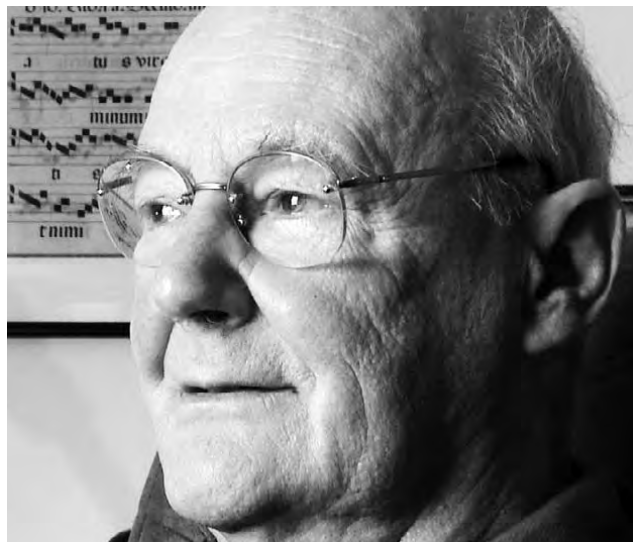
Interspersed with the progression of instructive tutorials, Rowland-Jones occasionally balanced his text with a discernible dry sense of humor. Among my favorites, concerning the production of “high notes,” is this good advice that appeared in the October 1958 issue, *Newsletter 34*:

Readers of these articles may have developed the good habit of following them recorder in hand. If this is the case, windows should be shut and neighbors warned before this article is embarked upon, for it is inevitable in introducing oneself to the highest notes on the recorder that loud and unpleasant noises are perpetuated before they become softer and sweeter through familiarity and a growing command of tonguing and thumbing.

(The newsletters are posted on the ARS web site at https://americanrecorder.org/ars_newsletters_1950-1959.php.)

Rowland-Jones’s 10-part series of articles on recorder technique appeared, starting with the April 1957 ARS Newsletter.

The articles provided the basis for Rowland-Jones’s first major publication, *Recorder Technique* (Oxford University Press, 1959; now available through Peacock Press), that quickly became one of the most essential books on recorder technique, adored by recorder players around the world. His



thorough revision of the book, as well as *Playing Recorder Sonatas, Interpretation and Techniques* (Clarendon Press, 1992), his contributions to *The Cambridge Companion to the Recorder* (Cambridge, 1995), and his numerous articles on the history and iconography of the recorder, round out an impressive and enduring contribution to the field (visit the ARS web site for a list of his publications posted at https://americanrecorder.org/docs/AR1803_ARJ_SelectedpubsALL.pdf).

That’s why, some 18 months after our meeting in Boston, I was so excited to hear of Anthony’s plan to bequeath his music library to the **Recorder Music Center (RMC)** at Regis University in Denver, CO. I eagerly accepted his offer for his materials to join our large collections of music, papers and other original source material from Erich Katz, Gordon Sandford, David Goldstein, Martha Bixler, Shirley Robbins, Constance Primus, Joel Newman and Friedrich von Huene. “Delighted,” he wrote back on February 17, 2009. “I’ll get going on a catalogue ... but not just yet, today being my 83rd birthday!”

Of course, as life differs from ideas, plans can change in an instant. Soon after Anthony and I corresponded, he suffered kidney failure and became very ill, a diagnosis complicated by the flu. As serendipity often dances in and around our lives, I received an alarming e-mail from Christina on November 4, 2009, exactly 10 years to the day after my father LaNoue died. Anthony had “suddenly deteriorated ... the young doctor I spoke to is not sure quite why but he appears to have ‘shut down,’” Christina wrote. Less than a week later I was hesitant to open Christina’s follow-up e-mail, only to read with relief that “Anthony has suddenly started to make a remarkable rapid recovery and they are actually hoping to discharge him from the hospital by the end of this week.”

His life spared at that moment, he held onto his health well enough for another decade. “It’s been over five years

since I wrote to you,” he e-mailed me in 2015, “and sadly my problems of old age—now in my 90th year—worsen ... but at least I have managed to sort out my papers; throwing away seven large bags of those unsuitable for an archive; and retaining four filing cabinet drawers of things which could be useful to a researcher in my field.”

Over the next several years, we continued to correspond, with Christina stepping in to type or respond when Anthony was unable. “I’m in no hurry to send things just yet,” he wrote to me in early 2018, “as I am using references to re-model some articles for Gail [Nickless and *AR*], although she is doing most of the hard work.”

Finally, in the summer of 2018, we came to consensus on what materials would actually make their way to the RMC. His music library included 200 files of music we had originally planned on accepting—but, by 2018, the RMC had already received some 18,000 scores, so we altered our plans for that part of the collection. Many of the books were deemed too costly to ship across the Atlantic—and, of those relating to the recorder, most had actually been acquired by the RMC in the 11 years since he initially told me of his plans.

For his part, Anthony sold those portions of his library and additionally contributed his large collection of scanned pictures and photographs of recorder iconography to Nicholas Lander and his Recorder Home Page. They can currently be accessed there at www.recorderhomepage.net/recorder-iconography.

In the end, we settled on five important boxes that focused on his research, organized by subject areas with article papers grouped with relevant publications. Also included was a complete run of *The Recorder Magazine*, and the Spanish recorder magazine *Revista de Flauta de Pico*, which includes several significant articles by Rowland-Jones (in English).

Shipping and receiving the materials from the UK to Denver proved to be another challenge—an eight-month endeavor that began with locating an appropriate overseas transport, securing funding to ship the boxes, legal guidance, signing the appropriate power of attorney papers, and a Customs delay in Los Angeles, CA, that required additional payment. “The five boxes start their journey from my study via Los Angeles to Regis University next Tuesday,” Anthony wrote on September 21, 2018, signing off with “Best wishes and bon voyage!” Over a month later we heard that “the goods have still not been loaded.” In fact, the crate was not actually shipped until November 5—and then the unsettling notice of a delay at Customs in Los Angeles in December. Wouldn’t you know the crate finally arrived five days before Christmas, when Regis University was largely shut down?

When I returned from winter break in January 2019, we found out that our library archivist of 20+ years was retiring, which meant further delay in going through the boxes and cataloging the materials. The search for a new archivist was concluded successfully over summer 2019, and I updated Anthony. In his final e-mail to me in June, he replied, “You are quite right in holding off on opening the boxes—I hope the waiting will make it all the more exciting!”

In August I finally met our new archivist and curator, Jesse de la Cruz. She expressed strong enthusiasm for the continued development of the RMC and its special archival collections, and we both talked about best steps with the Rowland-Jones Collection. Before classes even got underway, however, Regis University was assaulted with an international cyber-attack that completely disabled our online system—e-mail, phones, web sites, and library functions. I didn’t have access to e-mail files until December; as of February 2020, the library was still not fully functional. I don’t have to recount what happened shortly after that—a virus of a

very different kind that affected much of the world, including Regis (at this writing, at least through the end of the Spring 2020 semester).

In the midst of it all, Anthony sadly succumbed on January 17, 2020. “So many things were wrong for a long time,” Christina wrote me, “although no pain, and he had become terribly frail and ready to go. He died peacefully in his sleep, just the way he would have wanted.... Anthony was so pleased that you were able to receive his material for the [RMC], where it can be appreciated and used by scholars.”

Yes, Anthony, that is my pledge to you. We all look forward to a return of normalcy and to exploring the treasures that await us in your amazing collection. We are faithfully making a new home for it at the Recorder Music Center. Rest in Peace.

*Mark Davenport served on the ARS Board from 2004–12, chairing the Education Committee. He is the founder and director of the Recorder Music Center at Regis University, where he is a professor of music, and organized Recorderfest in the West there in 2014. His most recent report on the holdings of the RMC appeared in the **Fall 2018 AR**.*

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Early Music in the Time of COVID-19

It was thought that Washington state (WA) had the first case of COVID-19 in the U.S. on January 19, as well as the first death and the first epidemic outbreak. Later reporting put the first case and subsequent death earlier, in the California (CA) Bay Area. Hardest hit states soon became New York, New Jersey, and the expected WA and CA—all areas with many ARS members.

Starting in March, we all practiced **social distancing** (a 2006 public health strategy) and wore masks (a lesson from the 1918 Spanish flu pandemic). On March 13, ARS Board president David Podeschi wrote by e-mail to chapters, consorts and recorder orchestras, encouraging them to cancel meetings in the name of safety. Playing seasons for most ARS chapters were called off—which also affected **Play-the-Recorder (PtR) Month** events, unless they were held in early March. By April the embargo on social gatherings and in-person participation began to have a positive effect. The month of May saw businesses begin to reopen, at least with curbside pickup of goods.

Many iconic events were called off: Spain's Running of the Bulls in July; Germany's Oktoberfest; the Scripps National Spelling Bee, continuous since 1945. Likewise the early music world was affected. The **Berkeley (CA) Festival** was canceled, as was the **Stockstadt Recorder Festival** in Germany. With meetings and workshops halted for months to come, recorder professionals (and anyone working in the gig economy) suddenly lost income. The **ARS relief fund drive** that began in March has helped provide temporary support to some of these professionals (see box at right). Other organizations—early music or music in general—did likewise (for instance, www.amherstearlymusic.org and www.earlymusicamerica.org/support/weareearlymusic).

Humans adapt well. How has the COVID-19 pandemic affected you? Here is a glimpse of what some in the early music community are doing.

When ARS member Jitka Konecna, from the Czech Republic, received her April ARS Nova e-mag (titled "Preparing for your first online lesson," with instructions and links to find online teachers), she wrote: "I am a recorder player and teacher and very much admire your work in the U.S. I just want to thank you for this great activity and for sending me the American Recorder magazine directly to my home. After visiting the Amherst Early Music Festival in 2018, I can recognize many friends in the articles. :) During these days I appreciate it very much."



From the ARS in the Erich Katz Music Series

Suzanne M. Angevine,
A Short Tale for two basses
(Level II). 2 sc, 8 pp.
\$5 PDF or Member price/
\$8 Others. Order music
and download mp3 play-
along files at [https://
americanrecorder.org/
katzeditions](https://americanrecorder.org/katzeditions)



Recorder players have taken to the air—online, that is. After canceling meetings, ARS chapters are hosting Zoom sessions. A Denver (CO) chapter Zoom, opened up to a few others on April 19 and led by **Jennifer Carpenter**, filled two screens with players from six states. Philadelphia (PA) members (<https://philadelphiarecordersociety.org>) held a synchronized at-home playalong on **PtRDay**, March 21; plan Zoom meetings through July; and gathered for a Piffaro concert online watch party. ARS chapters and musicians in general now play **Zoom duets**—where a "leader" plays live, with the other player(s) muted. (Visit <https://americanrecorder.org/playitsafe> for Carpenter's Zoom tips. Similar tweaks may work on Facetime, Google Hangouts or other online meeting tools.)

On different air waves, musicians serenade from porches (while others howl or applaud at a daily set time, honoring first responders). A TV report showed musical residents of a Berkeley (CA) street (including *AR* Recording Reviews Editor **Tom Bickley**, https://americanrecorder.org/docs/AR202006_Bickley_IMG_0923.m4v). Virtual choirs and orchestras perform online. Spearheaded by **Sarah Cantor** in Brookline (MA), a **Global Community Recorder Orchestra** of over 100 players in 27 countries offered "Lascia Ch'io Pianga" (Let me weep) from G.F. Handel's opera *Rinaldo* (follow the link to Cantor's channel from www.youtube.com/americanrecordermag; play along at home with a PDF from www.cantornote.com/downloads.html).

Recorder professionals, workshops and others have adapted to offer online lessons or webinars—or, on YouTube or Facebook, share ideas for what to play, practice or watch while at home alone. **Team Recorder's** Sarah Jeffery posted a Pachelbel *Canon* playalong, www.youtube.com/watch?v=qh-pMpQpA4k&t=3s. Others join **Shira Kammen's Noony Toons**: at 12 noon Pacific time (or any convenient time), participants everywhere play a daily tune uploaded at www.facebook.com/Noony-Toons-105433457786556—then the "plague orchestra du jour" members post a first name and instrument.

In lieu of canceled concerts, professionals in the early music community keep in contact with their fans via daily or

weekly e-mails, some with free mp3 downloads, or with links to past concerts or livestreams (*several examples are <https://tempestadimare.org>; www.piffaro.org/covid-19, link at right, and a Quarantunes series at www.youtube.com/MusicaPacificaSF. Hanneke van Proosdij of Voices of Music created a RecorderTV playlist of 49 YouTube videos, posted at www.youtube.com/Walvis2007/playlists (four rows down, if you aren't distracted by other lists!).*

It became clear to the ARS that, besides financial relief, there is a **need for information**. On March 26, the ARS contacted teachers on file to ask if they teach online. Two editions of *ARS Nova* e-mags have covered **staying musically active while safe at home**. A timely April edition gave tips for online lessons, with a link to online teacher information compiled earlier. **Phil Hollar's** May *ARS Nova* feature covered ways that recorder players can play multi-part music by themselves—from simple smartphone recordings to more complex multi-tracking apps to professionally recorded backing tracks (visit https://americanrecorder.org/ars_nova_e-mag_archive.php). April 27 inaugurated a twice monthly e-mail newsletter, where the ARS shares links to online classes and workshops.

There is a need for further information—to which the ARS is responding by compiling some of the above resources, a growing list posted at <https://americanrecorder.org/playitsafe>. *Playing It Safe: Social Distancing for Recorder Players* currently includes links to lists of **online recorder teachers** and webinars; **playalong music** on the ARS web site (free or modestly priced), plus suggested apps to slow down recorded accompaniments; *AR Music Reviewer* **Beverly Lomer's list of solo music**; and, from the *Summer ARS Newsletter*, a special **Zoom canon by Jamie Allen**. Our shared social experience of playing the recorder may take on a new form for a while, but the recorder world is adapting.

RECORDER ARTIST RELIEF FUND DONATIONS

Contacting recorder teachers and professionals on March 17 to let them know of plans for an **ARS Recorder Artist Relief Fund**, the ARS launched a quick response to the effect on recorder professionals of cancellations related to the COVID-19 pandemic. An e-mail was sent that day to all members, requesting contributions. The fund, including ARS seed money of \$10,000, has exceeded **\$40,000**, with over half so far distributed to 21 individual applicants over three grant cycles. Through April 29, the following generous donors contributed over \$30,000 to the relief fund. Thank you so much for your support!

These grants have made a significant difference in the recipients' lives. Here is one poignant response from a grant recipient: *"I am in shock, in tears, and in awe of you all at ARS. Thank you so much for going above and beyond. I will put the funds to good use and do my best to pay some of it forward to other musician friends in need. We're all in this together and will make it through by helping one another!"* To make a contribution to the fund or to apply for a grant, visit <https://americanrecorder.org/relief>.

Adair, Audrey	Funderburk, Lance	Muntges, John	Stephenson, Jean	<i>In Honor of</i>
Aibel, Jonathan	Gangwisch, John	Nickless, Gail	Stern, Eric &	<i>Peter Seibert</i>
Ainsfield, Neale	Gayle, Lorinda	Nimick, Deborah	Benjamin	Jacobs, Denise
Anonymous	Gelman, Felice	& George	Stone, Robin	
Babad, Erica	Getachew, Teodros	Palmer, Stephen	Sullivan, Anne	<i>In Honor of</i>
Ballard, Mary	Gonsalves, Laura	Paterson, Scott	Summers, Dorothy	<i>Karen Snowberg</i>
Basile, Donna	Gosman, William	Pearson, Gerald	Terada, Rose Marie	Westchester (NY)
Benson, Karen	Gould, Nancy	Perkins, Lee	Terry, Barbara	Recorder Guild
Bertles, Jeannette	Green, Edward	Pilgrim Pipers	Thompson,	
Black, Edwin	Grossi, Donna	Pontious, Elaine	Peter & Thelma	<i>In Honor of Anne</i>
Blinderman,	Handley, Jeffrey	Porter, Gary	Van Wyck, Donald	<i>Timberlake</i>
Barbara	Harrington, Susan	Portland (OR)	Vigil, Nicholas	Burleson, Don
Bloomberg, Dan	Harwood, Sally	Recorder Society	Von Kerczek,	
Blumenthal, Len	Haynes, Gisela	Prudhomme,	Christian	<i>In Memory of</i>
Boucher, Ronald	Herr, Mary	Jonathan	Wallace, Carolyn	<i>Henry Allen</i>
Bracher, Katherine	Herzog, Lynn	Ramsay, Ilona	Warburton,	Allen, Eileen
& Cynthia	Hewitt, P. Scott	Reynolds, Hadley	JoAnne	
Shelmerdine	Hillinger, Ellis	Richard, Mike	Whitaker,	<i>In Memory of</i>
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Coffey, Eve	Kvilekval, Kara	Scafati, Carol	Mollie	Sarasota (FL)
Conneely,	Landesman, Betty	Schabelski,	Powers, Wendy	Recorder Society
Dr. Mark	Larkin, Bruce	Kathleen	Prescott, Thomas	
Cowles, Frederick	Leatherman,	Schiffer, Mark	& Barbara	<i>In Memory of</i>
& Christina	Gerald	Schramel, Kristine	Seib, Ruth	<i>Janet Haas</i>
Dart, John	Lomer, Beverly	Schwartz, Eric	Smutek, Judith	Haas, Eric
Doran, Chris &	Longenecker, Beth	Seely, Neil & Liz		
Nancy	Maarbjerg, Mary	Shannon, Glen	<i>In Honor of the</i>	<i>In Memory of</i>
Douglass, Ann	Maclay, Martha	Sherrick, Kathy	<i>ARS Board</i>	<i>Edward Paschetto</i>
Eijkhout, Victor	Mahar, Beth	Shiff, Naomi	Burns, Susan	Anonymous
Eslinger, Suellen &	Manson, Joseph	Silver, Hinde		
Abraham	Maurer, Holly	Sinclair, Katherine	<i>In Honor of Matt</i>	<i>In Memory of</i>
Santiago Jr.	McClellan, Gisela	Singer, Michael	<i>McCoy</i>	<i>Molly Saltbouse</i>
Espenshade,	Midford, Peter	Sniezek, Peggy	Nadel, Russell	Salthouse, Robert
Mary Anne	Miller, Irmi	Snow, Linda		
Faber, Peter	Moniz, Susan	Solway, Ann	<i>In Honor of</i>	<i>In Memory of</i>
Farrell, Ellen	Moss, Phyllis	Sprugel, Doug	<i>Jody Miller</i>	<i>Louis Shlipak</i>
Felton, Virginia	Moyer, Barry	& Katie	Gillmor, Mickey	Winkler, Martin
Fox, Allen	Moyes, Frederick	Staniulis, Hilde	Holmes, Claudia	
Fredkin, Lydia				

Bits & Pieces

Takamura Toyama, chairman of Aulos/Toyama Musical Instrument Co., Ltd., passed away on February 22 at the age of 75. Toyama died from respiratory failure caused by pneumonia. His physical strength had slowly declined over the last five years due to Parkinson's disease. His passion for the company's business remained strong to the end; he worked until the beginning of January, when his condition abruptly worsened.

Takamura was the son of company founder **Nobuo Toyama**, 1994 recipient of the **ARS Distinguished Achievement Award**. The next generation, **Takeshi Toyama**, now heads the company that applied the technology of precision molded airplane parts to musical instrument manufacturing. Read more at www.aulos.jp/en/history.html.

Former ARS Board member and the director of the Recorder Music Center in Denver, CO, **Mark Davenport**, recently published an article in the *Journal of the Society for American Music*. In "Paul Williams: The Cage Mix," he

delves into the relationship of John Cage, the composer of *Williams Mix*, with his patron Paul Williams, the architect and philanthropist who was also the benefactor and mastermind behind New York's Gatehill Cooperative Community. Davenport's forthcoming book covers the 1940s-'60s at the artists' community, where his father **LaNoue Davenport** lived and worked.

Noye's Fludde, the 15th-century Chester "miracle" or "mystery" play set to music by Benjamin Britten, was produced on February 9 in Columbia, SC, by Trinity Episcopal

PURE GOLD!



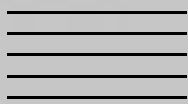
Duets and trios in the David Goldstein Series Volumes I and II

The ARS has made these available as a tribute to the life and legacy of this beloved recorder player, gambist, composer/arranger and New York pediatrician. Alan Karass has selected and edited music from the David Goldstein Collection at the Recorder Music Center at Regis University, Denver, CO. ARS members may purchase for \$5 each through the ARS Store at: <https://americanrecorder.org/goldstein>.



Cathedral Choirs and members of the South Carolina Philharmonic, plus a recorder section of mostly local players (multi-wind player/instrument maker Steve Silverstein was special guest). (l to r, back) **Bill Anonie, Anthony Coyne, David Kurlowich, Craig Kridel**; (front) **Steve Silverstein, Mary Halverson Waldo, Taylor Gable** (photo: Benjamin Bradley).

RESPONSE



Write me a recorder poem

Lady Green Sleeves

I enjoyed the poem in the ARS Spring magazine, which arrived today.

I'm enclosing a poem written by my British friend Kay Parry. She was so entranced by my story that she put it in verse for me.

It really was a mystical experience!

I'm happy to be an ARS member again, after nearly 50 years!

Sincerely,

*Nancy Hart, Orleans, MA, member, Cape Cod Recorders
(which appears in a photo in the Spring ARS Newsletter
of the group's Christmas event in a Victorian drawing room)*

Music in the Night (For Nancy)

A poem (2019) by Kay Parry

Across the dusky, fragrant evening air,
sweet muskiness of oak and pine,
and pungent scent of final-cut-of-summer grass,
come, enchantingly, the silver tones of a distant flute,
an ancient melody for lute,
the Air for the Lady Green Sleeves.

A woman sitting on her cottage deck,
listening to evensong of birds,
Is suddenly, entranced, her musician soul
delighted and uplifted,
as she hears that well-known tune,
the Air for the Lady Green Sleeves.

But, too soon, enchantment is frustrated
as the distant flautist cuts short his play.
Disappointment, however, is short lived,
as once again the flute joins
the birdsong in the night—
though not continuing the truncated tune—
annoyingly repeating the first part of
the Air for the Lady Green Sleeves.

Into the darkening night she surrenders herself
to this frustrating nocturne, always uncompleted:
until, birdsong ceased and flautist retired,
the woman leaves her deck,
puzzled and perplexed, 'til Morpheus closes
on the mystery of
the Air for the Lady Green Sleeves.

*It really was a
mystical experience!*

Responses from our readers are welcomed and may be sent to AR, 7770 South High St., Centennial, CO 80122, or e-mailed to editor@americanrecorder.org. Letters may be edited for length and consistency.

Refreshed from sleep, next day she wakes with smiles.
While she had dreamt the night away, she has found
the mystery of the flautist somewhat dissolved. She has a
notion she may yet prove. That distant flautist
does not fully *know*
the Air for the Lady Green Sleeves.

When evening approaches once again,
in hopeful expectation she resumes
her seat upon the deck and, as the birds begin their song,
she hears across the dark that solo flute.
When as before, the music stops,
she raises to her lips the recorder lying in her lap,
and she performs the second part of
the Air for the Lady Green Sleeves.

Distant flautist becomes her audience,
then once again plays
his familiar part, and when he stops, she plays hers.
Through the dusk, then the dark, then bird-song gone,
the pair duet in concert, unseen by each other,
the Air for the Lady Green Sleeves.

There is a coda to this tale.
The woman never met the mystery musician,
But some days later, in the village store,
she hears of a visitor,
who had told a tale of music in the night,
a strange concert
with an unknown performer, of great delight,
of playing together, out of sight,
the Air for the Lady Green Sleeves.

Adaptive Solutions: Recorders and Instruction for Players with Physical Differences

By Valerie Thomforde

The author earned her master's degree in music education with Kodály emphasis from Holy Names University in Oakland, CA, and has completed three levels of Orff Schulwerk Teacher Education. Her childhood interest in recorder adaptations was revitalized during her Orff Schulwerk training.

Born with two fingers on her right hand, Thomforde cannot play the full range of a standard recorder. She plays customized soprano and alto recorders adapted by Peter Worrell. Having experienced the joy of playing a customized recorder, she is passionate about making that possible for others.

Thomforde teaches kindergarten through eighth grade music and chorus in Carlisle, MA. She has written past articles for American Recorder, including "Another Way to Play" in the [Winter 2014 AR](#), with links to hear her playing recorder on the ARS YouTube channel at www.youtube.com/americanrecordermag.

Largely built using information from Thomforde, the ARS's growing list of resources for individuals who need recorders using adaptations is posted at https://americanrecorder.org/playing_with_one_hand_adaptive.php.

A version of this article first appeared in the Fall 2018 Orff Echo, quarterly journal of the American Orff-Schulwerk Association, <https://aosa.org>.

Its helpfulness was pointed out by the ARS office, which has used it to answer questions about adaptive recorders. This version may benefit members who have finger stretch problems or other hand issues that affect playing the recorder.

For players with limb or hand differences, being able to participate in musical activities in the same manner as everyone else can be an imperative goal. This article discusses ways to make playing the recorder accessible for players with physical differences, specifically hand or finger disabilities. By using adaptive instruments combined with inclusive teaching strategies (and sometimes the possibility of 3D printing options), teachers and other musical mentors can ensure that students with these differences will be fully participating members of their musical communities.

My background as an educator is in the Orff Schulwerk approach to musical instruction, in which German composer and educator **Carl Orff** (1895-1982) described music as "near the earth, natural, physical, within the range of *everyone* (emphasis added) to learn it and to experience it." (See an article about Orff and ARS Honorary President Erich Katz, written by Mark Davenport, director of Regis University's Recorder Music Center, in the



[September 1995 AR](#); and also a paper by Regis student Frederika Gilbert, https://americanrecorder.org/docs/AR1809_Regis_SrThesis_FG.pdf.)

Orff's method of instructing young musicians embraces the recorder as one of its instruments. The recorder fits very well into the ideal of accessibility. An instrument of reasonable quality costs merely \$5. It requires a simple airstream. It is portable, and small enough to easily carry in a backpack or briefcase.

But what about the students—of all ages—for whom the recorder is not immediately accessible? How can they be included in the joys of making music with the recorder? As a teacher using the Orff Schulwerk approach, my efforts center on younger players in a classroom—but many of the conclusions and outcomes can benefit older players who are experiencing hand problems due to arthritis, stroke, etc.

When I was in third grade, my parents bought me the Aulos 204AF Adaptive Soprano Recorder. My music teacher had never taught a student with seven fingers before, but she had heard that the 204AF was a suitable instrument for young musicians with finger or hand disabilities.

We could not understand the fingering charts, we did not insert the optimal amount of plugs, and we probably did not rotate the holes to the best position for my fingers. Still, this instrument gave me something incredibly important: I could participate in recorder lessons just like everyone else.

All children want to feel a sense of belonging, and any music students with physical differences are already visibly different from their peers. When music teachers find ways to help these students participate in class, not only do they give students greater access to music making, they also help them fit in. We can extend those ideas to adult beginners seeking a musical experience or to experienced players with new challenges.

When I was in third grade,

my parents bought me the

Aulos 204AF Adaptive

Soprano Recorder.

I could participate in

recorder lessons just

like everyone else.

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*In dealing with young
musicians in a classroom,
many music teachers
know about and have
tried various adaptations
for recorder—yet it is
clear that more advocacy
work can be done.*

Current practice and awareness in our schools: a start

By modifying instruments and providing individualized guidance, the range and skill level of students with physical differences can be increased. In a pilot program in Birmingham, England, by the **One-Handed Musical Instrument (OHMI) Trust**, 15 students with limb differences used specially adapted instruments, including one-handed recorders, and received individual and group education for one year. At the end of the program, independent researchers concluded that children with disabilities could play instruments with their peers with some modifications to instruments and instruction. Perhaps more important, **teachers did not need to change their practices significantly.**

The conclusions reached in Birmingham prompted me to create an online survey in 2018 to study the awareness and use of accommodations for the recorder here in the U.S. It was aimed at music teachers; 193 completed the survey, 94.8% of whom teach recorder.

About 60% of these teachers were aware of at least some forms of recorder accommodations for students with limb differences. However, of those asked to rate the statement, “I feel prepared to accommodate students with physical disabilities,” only 6.2% of those responding chose “strongly agree” and 22.3% chose “agree.” (A more complete analysis of the survey can be found on my blog at www.anotherwaytoplay.org/2018/04/07/recorder-survey.)

The implications of these results are straightforward enough. In dealing with young musicians in a classroom, many music teachers know about and have tried various adaptations for recorder—yet it is clear that more advocacy work can be done in our schools.

When it comes to teaching recorder—in a classroom, privately or in a group setting such as a workshop or chapter meeting—there are numerous ways to increase the playing capacities for students with physical differences. These can be categorized as follows:

- **technique alterations and support systems**
- **modified and customized instruments**
- **instrument substitutions**

Once these adaptations are explored, various **teaching strategies** and other considerations assure that all players with physical differences are included fully.

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American Orff-Schulwerk Association

Technique alterations and support systems

The students of any age with physical differences should be encouraged to use the body to the best of his or her ability. Depending on the situation, creative technique might give the player access to the recorder without modifications. Typically, this requires using non-standard techniques.

For example, a recorderist can play with the right hand on top. If the individual's hands are of sufficient size (and flexibility, in the case of older players), the pinky can be used to close hole four on soprano and alto recorders. In addition, the foot of many recorder models can be rotated so that hole seven is positioned as best suits the player.

Holding an instrument should take as little effort as possible. Do not underestimate the importance of **using a brace or stand**. Commercial neck straps cannot be adjusted to different lengths; however, it is simple to make an adjustable neck strap out of parachute cord and cord stoppers, both found at craft stores. (*Also see the Education Department in the [Spring 2020 AR](#) for Gustavo de Francisco's suggestions about thumb rests and neck straps.*)

Several years ago, I created a brace out of a wooden dowel and a plastic thumb rest. In the fall of 2017, I created a 3D printed version (*shown on the following page*). Files for adult- and child-sized "recorder arms" are available on Thingiverse for free public download at www.thingiverse.com/ValerieThomforde/designs. Microphone stands can also be used to support soprano recorders, although they restrict movement possibilities.

Depending on the situation, creative technique might give the player access to the recorder without modifications....

Holding an instrument should take as little effort as possible.



Recorder with adjustable neck strap and 3D printed brace (photograph: Valerie Thomforde)

Consider making

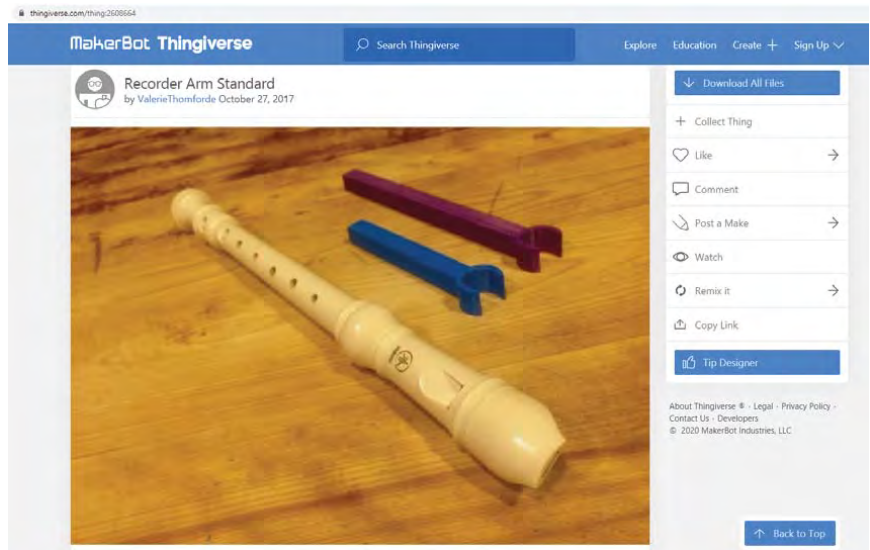
adaptations to the

recorder itself.

A simple starting point

is to experiment with

a standard recorder.



Modifications and customization

When creative techniques and support systems are not enough, consider making **adaptations to the recorder itself**. A simple starting point is to experiment with a standard recorder. Covering the thumbhole with tape creates a reliable seal. If the player is quite dextrous, she can create a small opening in hole one to play upper octave notes.

Since musicians with physical differences have unique bodies and challenges, **customized instruments** meet a player's needs most effectively. Although these instruments are more expensive, they allow the player to reach the highest possible level of playing. This may be a better solution for an adult taking up the recorder or facing new physical challenges.

Several brilliant instrument makers have used their skills to create innovative adaptations.

Peter Worrell (www.peterworrell.co.uk/onehandedrecorder.htm) lives and works in England. Worrell has converted Aulos instruments to be playable with one hand. A soprano sells for about \$480.

Worrell also designed the one-handed **Dolmetsch** recorders that are currently sold by the Aafab recorder makers in The Netherlands. The line includes

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one-handed soprano, alto and tenor recorders, and more recently a one-handed bass. The Dolmetsch one-handed soprano in rosewood is priced at about \$600.

Other adaptations that Worrell has created include:

- footwork keys for a man who could not reach the bottom hole comfortably
- a covered-key recorder for a woman with limited finger sensitivity
- keys on holes four and five of my own customized instruments. For me personally, Worrell designed keys to adapt a Moeck soprano (funded by the Play Foundation), and later a Moeck alto (partially funded by the American Recorder Society).

Another craftsman developing adaptations is **Maarten Visser** of The Netherlands (www.flutelab.com). Alongside his modifications of modern instruments such as the silver flute, he has made a one-handed tenor recorder.

Paul Yeomans developed a 3D printed recorder, based on the ones created by Worrell for the Dolmetsch company. These may be mass-developed soon (follow the progress at www.ohmi.org.uk/woodwind.html).



*Kaitlyn playing a Dolmetsch One-Handed Recorder
(photograph: Jessica Bentley)*

Worrell has

converted Aulos

instruments to be

playable with one

hand. A soprano sells

for about \$480.



The development of adaptive instruments is by no means confined to a few individual instrument makers or to custom makers of instruments. Unfortunately, however, the cost of customized instruments is often prohibitive.

The **Aulos A204AF Soprano Recorder for Players with Disabilities**, which was my third-grade instrument, is one of the least expensive adaptive models on the market at a price of less than **\$35**. The A204AF is basically a recorder that has been chopped into segments. These segments are rotated to where the player's fingers lie, and then secured in that position using glue. One or two rubber plug inserts can be added, and each setup has a different fingering system. It is important to note that in order to play the full range of the Aulos instrument, the player needs at least six usable digits (*see photos at left and bottom*).

There are many players for whom a one-handed recorder is not necessary, but who could play well with one or several keys added to an existing instrument. Keys can help a player reach and close holes if the player's fingers are too short or inflexible. If the player lacks muscle strength to close a hole completely, a key can provide a full seal. In addition, it is possible to operate two keys with one finger, much like flutists or clarinetists use their pinky fingers. It was this thinking that prompted Eric Haas at the Early Music Shop of New England to envision keys for me on the fourth and fifth holes of my instruments, a design later created for me by Peter Worrell on a Moeck soprano and alto.

The German company **Mollenhauer** sells one-handed soprano recorders, and can add keys to any of its recorders (www.mollenhauer.com/en/service/keys-other-aids). The **Nuvo Recorder+** (www.westmusic.com/other-wind-instruments/nuvo-instrumental/recorder/410197) has silicon key flaps that work really well, and are also among the least expensive adaptations available. (*See the list of several adaptive recorder resources at the end of this article.*)

Instrument substitutions

The social and emotional importance for a child with disabilities of doing what all of the other students are doing should not be underestimated. For the young player, this is a strong argument in favor of having a student play a limited range of notes on the recorder during recorder class rather than playing something else, such as a woodblock or xylophone.

***Aulos 204AF Soprano Recorder,
in parts and with rings assembled***



For adults playing in groups or in ARS chapters that may be open to including instruments besides recorders, some other woodwind instruments are more accessible for players with physical differences. Here the priority may be a more satisfying musical experience, rather than fitting in socially.

- The **Ocarina Workshop** in the UK sells a one-handed one-octave ocarina pitched in D (*photo at top right*).
- **Tabor pipes** are one-handed instruments that have existed since Medieval times. They are available from a number of vendors. Meant to be outdoor instruments, they are not always the best choice for indoor playing!
- The **Kelischek Workshop for Historical Instruments** sells **pentacorders** in a variety of keys (www.susato.com/collections/pentacorders, *shown in photo at right*). Only two fingers on each hand are needed to play over two octaves of a pentatonic scale.
- Some **Native American flutes** have between four and six holes, and **Baroque flute** has no thumb holes. **Panpipes** do not require hands at all.

These days electronic instruments are increasingly at our fingertips. Several **apps for playing recorder music** may work for players with limited movement, muscle tone or fine motor skills. One example that could work well as a recorder substitute is the Orphion app (*shown on the following page, and demonstrated at www.youtube.com/watch?v=laAbRsWykw8*). Pitches sound as the user taps inside large circles. The pitch set can be customized to include only the necessary pitches for the piece being played (see more details at www.orphion.de). The Orphion app costs \$3.99 and works on some Apple devices. With the upgrade, you can choose your own pitch sets and create your own layouts.

For adults ... the priority

may be a more satisfying

musical experience, rather

than fitting in socially.



Pentacorders sold by Kelischek Workshop: in six pitches by Dove, and two pitches by Oriole



As easy as it is to be impressed when musicians with differences

achieve success, we owe it to them to push them to the next level.

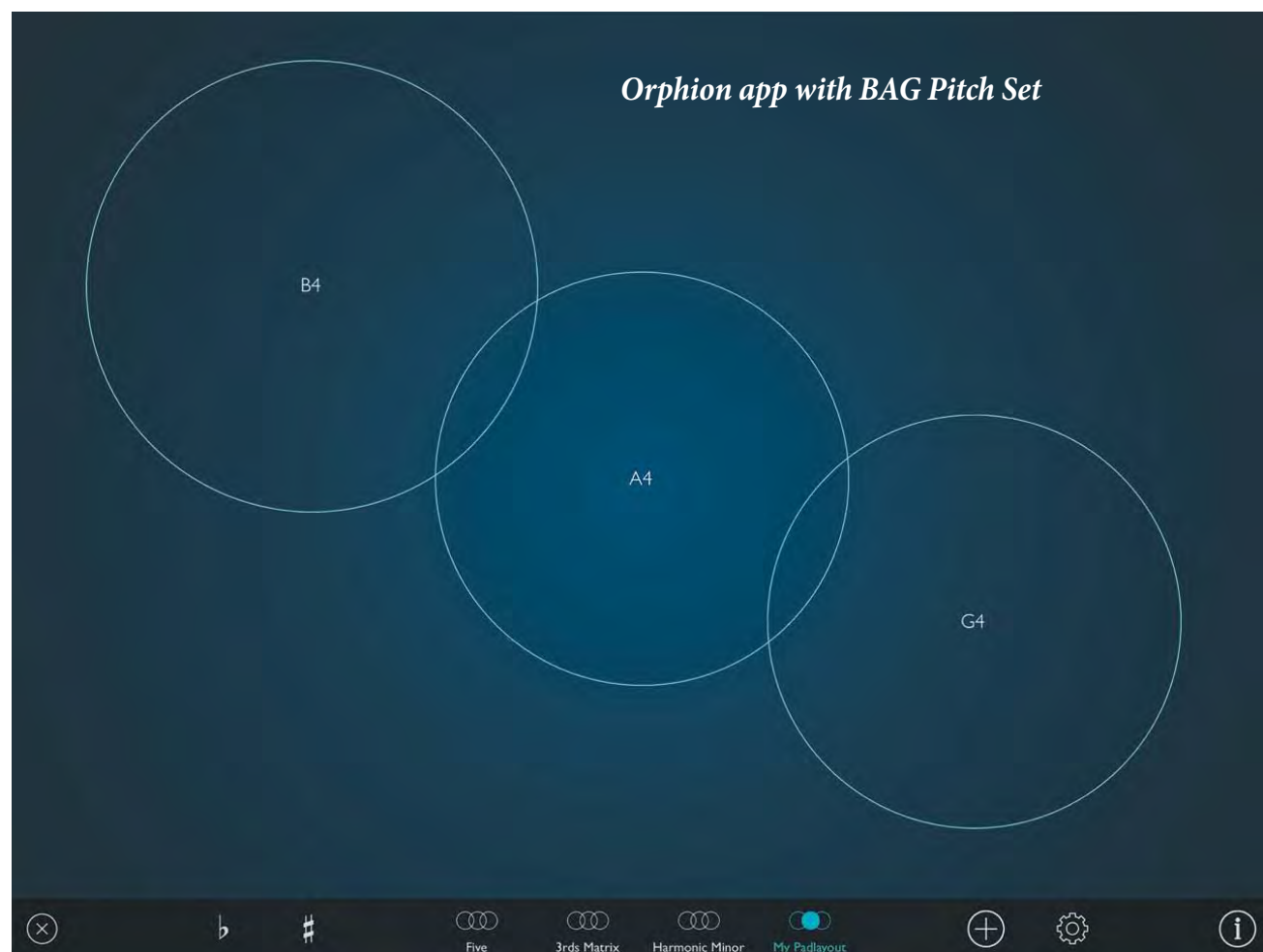
Celebrate and acknowledge good playing, but continue to challenge.

More considerations for learning music

First and foremost, we must remember that musicians with physical differences make connections to music just like their typically-abled peers. In my world, a child's physical difference bears no impact on the child's innate desire to play music; this also applies to adults. Musicians with physical differences should not be excluded from playing instruments simply because it is more difficult.

As I reflect on my own education and my experiences as an educator, I think of several guidelines for mentoring those with physical differences. I was blessed to study piano with Arlene Kies for my undergraduate degree. Her impact on me as a musician and a person was unmatched. Why? She treated me as a pianist first—not a pianist with seven fingers, a pianist. Her expectations for me were as high as for anyone else. At the same time, she gave me the individual attention I needed to develop my own technique.

Musicians with physical differences, of any age, may need to preview new music or notes before the rest of a group learns them. As noted in the OHMI



pilot study, in the case of young players, "It is the anticipating and the planning and the getting rid of barriers before children are faced with them that needs consideration." If you need to address adaptive technique in front of the entire group (for instance, in a chapter meeting or workshop), try to be subtle and brief, so as not to highlight the individual's difference.

In 2013, I had a revelation about teaching adaptive music at the Cincinnati (OH) Adaptive Music Camp. I taught a piano lesson to a girl who uses her feet and was an experienced cellist. She finished her piece by playing chords in both feet, and my immediate reaction was, "That was amazing!"

Suddenly I remembered all of the times I have heard the same comment and desperately wished I could get advice about how to improve. As easy as it is to be impressed when musicians with differences achieve success, we owe it to them to push them to the next level. Celebrate and acknowledge good playing, but continue to challenge.

What can we do?

When we encounter recorder players with physical differences, we have the opportunity to use our creative talents in a new way. In many situations in the music world, by finding instrument adaptations, we all give musicians with physical differences a deeper access to music. We inspire them to seek their own solutions, and we validate their right to an instrumental music experience. Individuals with physical differences can play instruments.

Do not forget to ask the players what they may need. People know their bodies best and often have ingenious solutions.

The right solution is the one that works!

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Written for the San Francisco Early Music Society's 2018 Recorder Workshops Auction
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LIST OF ADAPTIVE RECORDER RESOURCES

Instrument Makers

Maarten Visser, Instrument Adaptations and Flute Ergonomy, <http://flutelab.com>

Peter Worrell, <http://peterworrell.co.uk>

Instruments

Aulos Soprano 204AF Adaptive Soprano Recorder, available through many vendors,

<https://rhythmband.com/recorders/aulos-soprano-recorder-adapted-model>

Dolmetsch One-Handed Recorders, www.dolmetsch.com/goldseriesrecorders.htm

Mollenhauer One-Handed Recorders and Added Keys, www.mollenhauer.com/en/service/keys-other-aids

Nuvo Recorder+, www.westmusic.com/other-wind-instruments/nuvo-instrumental/recorder/410197

One-Handed Ocarina, www.ocarina.co.uk/one-hand

Pentacorders, www.susato.com/collections/pentacorders, and Tabor Pipes (also available from other vendors)

Other

Plans for 3D Printable Braces, www.thingiverse.com/ValerieThomforde/designs

One-Handed Musical Instrument Trust, www.ohmi.org.uk

Orphion App, www.orphion.de

For More Reading

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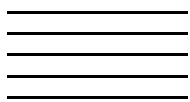
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EDUCATION



By Nina Stern and Isabella Pagel

After nearly two decades of introducing the recorder to groups of children, the music education organization **S’Cool Sounds (SCS)** has released a 10-week set of lesson plans intended for recorder teachers and enthusiasts at www.scoolsounds.org/publications.

SCS (www.scoolsounds.org) was founded in 2002 with the mission of using the power of music to inspire, educate and connect children and communities. In 2016, after becoming an independent nonprofit, the organization reaffirmed and broadened its dedication to expressive communication, mutual respect, and global awareness through musical training for children and adults who lack access to arts education.

Expanding to bring music to other populations

Over the past 18 years, S’Cool Sounds has reached over 7000 students (like those in the photo, below right)

in New York City, NY, at more than 30 different schools. SCS more recently expanded its reach, coming up with ways to teach formerly homeless adults and other vulnerable New Yorkers at affordable and supportive housing residences in New York City (photo near the end of this article).

What began as a vision is now a community that believes in social connectedness, in stimulating creativity and imagination, and in giving the gift of music. By making music together we tell our stories and listen closely to the stories of people around us and far away—communicating and connecting in a way that is now more important than ever.

The cross-cultural focus of S’Cool Sounds has also found a natural expansion since 2009, when SCS Artistic Director **Nina Stern** was invited by a humanitarian organization to introduce the SCS music program to children living in the Kibera slum of Nairobi, Kenya (see her report in the [November 2010 AR](#)). Today, SCS

programs have been implemented in five schools in Kenya working with elementary, middle and high schoolers.

In recent years, SCS has also developed partnerships with a health organization in the East African nation of Burundi and an organization serving Syrian refugees in Jordan (read about this in the [Winter 2016 AR](#)). In her travels, Stern has reached hundreds of additional students across the U.S. and abroad in Belgium and The Netherlands, sharing her work with students and teachers at music conservatories and teacher training conferences.

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Sharing success through a new set of lessons

The new S'Cool Sounds lesson plans grew out of the collective SCS experience. SCS teaching artists contributed successful ideas and strategies, testing them across countries and cultures and in a great variety of settings from classrooms to small groups.

The focus is on developing strong recorder technique together with ensemble skills, which evolve through the addition of various percussion instruments. Developed by Stern, together with SCS communications associate **Isabella Pagel**, this beginning curriculum was designed as a 10-week program, with complete lesson plans consisting of recorder and general music instruction for entire classrooms of children or for other beginner groups. The full curriculum is **\$40** including the song collection book.



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Alternatively, each individual lesson plan can be purchased for \$5. The income supports SCS's nonprofit educational activities.

Students are taught **BAG** as their foundation notes on the recorder and

The focus is on developing strong recorder technique together with ensemble skills, which evolve through the addition of various percussion instruments.

progress to a full octave later in the program's lessons. SCS lesson plans seek to create a beautiful sound on the recorder through engaging technique activities. Improvisation, articulation, making music as an ensemble, basic



S'Cool Sounds Artistic Director Nina Stern (at right) leading a classroom of children at the Ella Baker School in New York City



Isabella Pagel teaching students at the FAFU school in Kibera, Kenya

percussion techniques, and introductory rhythmic notation are also addressed.

The lesson plans include images, such as blowing air on a spoon to cool soup or porridge, to illustrate proper recorder technique, as well as an introduction to basic percussion technique for hand drums, shakers and more. Percussionist **Peter Maund** gave valuable input on teaching percussion to children and other beginners.

Six original *Three-Note Songs*, inspired by musical cultures from around the globe, are provided as ensemble performance pieces. Like many traditional tunes, these pieces are all quite short. While they may look brief on paper—if their original versions are written down at all—traditional melodies can be played for much longer by using various instrumentations on repeats.

Simply adding percussion enlivens the pieces immeasurably. Teachers and group leaders are encouraged to create arrangements that allow all players to be contributing members of the ensemble. Even if students have mastered only one note, or one simple rhythm, there is a place for them in the group—and the ensemble would not be complete without them.

Improvisation, articulation, making music as an ensemble, basic percussion techniques, and introductory rhythmic notation are also addressed.

The effectiveness of the three-note pieces is greatly enhanced by layering the parts, creating improvisatory sections, as well as by adding singing and movement. Later in this article, you will find an example of one of the *Three-Note Songs* with options for a simple arrangement.

While the S'Cool Sounds curriculum is intended for teaching recorder (together with percussion), we have found these lesson plans and activities to be applicable to any instrument. They could also be useful for more advanced amateurs who want to give back to their community through teaching recorder and music. Some activities, such as basic improvisation and technique exercises, might even be useful to improve your own solo and ensemble playing.

Curriculum as culmination

When Stern was asked about the publication of the new SCS curriculum, she responded:

In 2002, when I first founded the music education program—now called S’Cool Sounds—I had no idea how it would grow and develop, how many lives it would touch, and how deeply it would inspire me.

I have been inspired by our incredible team of teaching artists—supremely talented young professional performing musicians who are also dedicated to sharing their passion and their talents with people less fortunate than they. I have learned so much from them—about teaching styles, learning styles, performance styles, about jazz, about traditional Kenyan music, about traditional Arabic music, and about improvisation. Young musicians are just incredibly poised, well-trained and fearless these days.

I have been inspired by all of the people who have helped me along the way, most especially by my board members—highly accomplished professionals who care enough about S’Cool Sounds to contribute a great deal of time, thought and expertise to furthering our mission to inspire, educate and connect children and communities through music.

Several of my board members are also accomplished amateur recorder players and early music lovers who continue to support the work we do year after year. Without their




The lesson plans include images, such as blowing air on a spoon to cool soup or porridge, to illustrate proper recorder technique as well as an introduction to basic technique for hand drums, shakers and more.

S’Cool Sounds Kenyan music director Jacob Saya (at right in photo below) teaching students at WERU High School in Nyahururu, Kenya

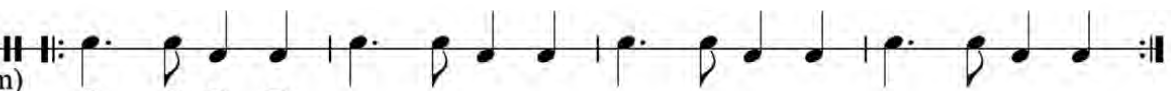


Three-Note Samba

Nina Stern

Recorder 
Sam-ba the sam-ba we dance all day, sam-ba the sam-ba we play.


Sam-ba the sam-ba we dance all day, sam-ba the sam-ba we play.

Rhythm 1 
(Hand drum) P P D D

Rhythm 2 
(Shaker)

Ideas for a sample performance arrangement of Three-Note Samba

1. Play Rhythm 1 on percussion for eight bars.
2. Add Rhythm 2 on percussion for eight bars.
3. Sing the song once through together with the percussion parts.
4. Play only the percussion parts for eight bars.
5. Play the melody once through together with the percussion parts.
6. Play only the percussion parts for eight bars.
7. Play the percussion parts (very softly) while several recorder players improvise, one at a time, in four-bar phrases.
8. Play only the percussion parts for eight bars.
9. Play the percussion parts (very softly) while individual players take a percussion solo in four-bar phrases.
10. Play the melody once through with the percussion parts. (This is where a drone note, rhythmic drone or simple harmony—possibly using some of the additional notes players have learned—could be added.)
11. Grand finale! Conclude with all parts playing (melody and percussion). Have several ensemble members who have choreographed a small dance join the group for a rousing ending.

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dedication we never would have become an independent nonprofit, we wouldn't be working with thousands of children and adults on three continents, and we wouldn't be connecting people through music.

Most of all, though, I am inspired by our students, whether it's a second-grader

in the Bronx fearlessly taking a solo in C Jam Blues or a fifth-grader break dancing to a Cantiga de Santa Maria or a group of kids from one of our schools in the Kibera slum of Nairobi having the courage to compete, in their tattered school uniforms, in a national music competition against schools from all over the country

and winning—not once, not twice, not three, but four times!

Or whether it's formerly homeless tenants in one of our partner organizations, Breaking Ground's residences, daring to perform for everyone, including invited guests, at a Thanksgiving dinner—showing off their new skills. One of our recorder players from a residence in Brooklyn has even been spotted busking at his local subway station.

The recorder is, of course, a much beloved instrument used in professional ensembles and orchestras worldwide. It is beloved by amateurs and professionals alike and it is the perfect introductory instrument for children. For me—a professional recorder player and early music specialist—to see the instrument used to open hearts and minds, to see it give the opportunity for creative expression and to see how it connects people and communities gives me great joy.



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Nina Stern and Jacob Saya with the music team from the Garden of Hope school in Kibera, Kenya



Native New Yorker Nina Stern studied at the Schola Cantorum Basiliensis in Basel, Switzerland, where she received a Soloist's Degree. From Basel, she moved to Milan, Italy, where she was offered a teaching position at the Civica Scuola di Musica. Stern was more recently appointed to the faculty of Juilliard's Historical Performance program in

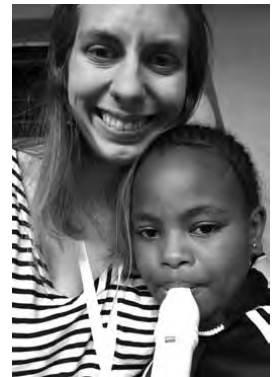
2012, and has served on the faculties of the Mannes College of Music (where she directed the Historical Performance Program from 1989-96) and the Five Colleges in Massachusetts. She has also been a visiting professor of recorder at Oberlin Conservatory.

Early Music America (EMA) presented its 2019 Lurette Goldberg Award for lifetime achievement in early music outreach and/or educational projects for children or adults by ensembles and individual artists to Stern and S'Cool Sounds (see www.earlymusicamerica.org/web-articles/2019-lurette-goldberg-award). Stern was previously honored with EMA's 2005 Early Music Brings History Alive Award.

Stern performs widely on recorders, chalumeaux and historical clarinets, appearing as a soloist or principal player with orchestras such as The New York Philharmonic, New York City Opera, American Classical Orchestra, Philharmonia Baroque, Amsterdam Baroque Orchestra, La Scala Theatre Orchestra,

I Solisti Veneti, Hesperion XX, Opera Lafayette, Handel and Haydn Society, and Tafelmusik. She has recorded for Good Child Music, Erato, Harmonia Mundi, Sony Classics, Newport Classics, Wildboar, Telarc, MSR and Smithsonian labels. Her Recorders Without Borders, two books for beginning recorder players and percussion, is intended for use in the school classroom. Besides periodic reports in AR about the activities of her students over the years and reviews of her CDs in these pages, recently she contributed a short article with percussionist Peter Maund to the ARS Nova e-mag; "Melody through Rhythm, Rhythm through Melody: Adding Percussion to the Recorder Ensemble" is posted at https://americanrecorder.org/ars_nova_e-mag_archive.php. Visit the S'Cool Sounds web site for videos and remote learning opportunities in world music and recorder at www.scoolsounds.org/remote-learning.

Originally from Seattle, WA, Isabella Pagel is a recorder player and teacher who has taught and performed in the U.S. and The Netherlands. She started playing the recorder when she was nine years old, and since then has studied with Nina Stern, Vicki Boeckman and Bart Spanhoeve. She also studied at the Royal Conservatoire of The Hague with Reine-Marie Verhagen.



Pagel began her teaching career at the age of 12 as a ski instructor to four-year-olds. Ever since, she has been dedicated to the teaching process and continues to

teach recorder (and skiing) to children and adults of all ages. She has taught recorder with Pi Muziek voor Kleuters, a unique music program for preschool students in The Hague, The Netherlands.

Pagel joined the S'Cool Sounds team as an intern and a teacher in the Kibera slum of Kenya in 2017. From that point, she took on the role of communications associate and has since traveled to Kenya three times.



SCS teaching artist and jazz musician Ruaridh Pattison (back row center, with tenor saxophone) and adult residents at an SCS Breaking Ground residence

RECORDING REVIEWS



Ensembles from the Americas (both North and South)

Reviewed by Tom Bickley, tbickley@gmail.com, <http://tigergarage.org>



The title of this disc, **CABOCLO**, is a word meaning a person of Native American and European heritage. In the bracingly diverse cultural environment of Brazil, this album by **Quinta Essentia Quartet** presents music that audibly embraces styles of both the indigenous peoples of Brazil and the European musical cultures also present there.

The beautifully designed booklet provides comments by **Renata Pereira**, translated into English by **Gustavo de Francisco**. The commentary concisely describes the rationale for their choices of repertory and the process of arranging music not originally for recorder. A Portuguese language page about the “Caboclo” project is at <https://quintaessentia.com.br/en/post/caboclo-e-a-musica-brasileira> with several embedded YouTube videos (auto translation closed captions available).

AR readers may be familiar with Pereira and Francisco as contributors of articles and reports on education topics. Likewise, they are both involved firsthand in education as Suzuki-certified teachers of the recorder.

The disc opens with perhaps the most widely known classical work from Brazil, Heitor Villa-Lobos’s *Bachianas Brasileiras No. 5, Aria (Cantilena)*. Composed in 1938, the original version is for eight violoncellos and soprano voice, and has been arranged for other instrumentations countless times. As a comparison with the original, I recommend two performances: <https://youtu.be/NFyevTepKYU> (the complete work) and <https://youtu.be/j3xbvTjMOKk> (the first movement only, with the score).

Track 2 of this recording is the same composer’s 1926 *Choros No. 4* (originally for three horns and trombone, <https://youtu.be/4r5iiD8ZGml>); and track 3 is his 1920 *A lenda do caboclo* (“The legend of the Caboclo,” originally for piano, https://youtu.be/l_pyyVCMt-s). **Gustavo de Francisco** has accomplished virtuosic translations of these works as well as eight pieces by Villa-Lobos’s friend Radamés Gnattali and one by César Guerra-Peixe. I use the term translations rather than transcriptions because the new versions fit the recorders so very well—and, rather than being cute or parody versions of the original instrumentations, they convey the substance of the composers’ work.

Recorder playing did not take hold in Brazil until the 1970s. These two works demonstrate adept writing for recorder quartet plus a full understanding of the idea of “Caboclo.”

The Gnattali, Villa-Lobos and Guerra-Peixe works recorded here date from 1920–50. All employ the “Caboclo” spirit, yielding music of substance and engaging energy.

Two pieces on this recording were written for Quinta Essentia: track 4, Tim Rescala’s 2019 *A banda de pífaros do Rei Arthur* (“King Arthur’s Fife Band”); and track 14, Daniel Wolff’s 2013 *Flautata Doce*.

As noted in the booklet, recorder playing did not take hold in Brazil until the 1970s. These two works demonstrate adept writing for recorder quartet plus a full understanding of the idea of “Caboclo.” Rescala’s piece reaches for sonic imagery of Medieval Europe, which is combined with rhythmic elements from Brazilian indigenous cultures. The result, though intended to be somewhat humorous,

CABOCLO. QUINTA ESSENTIA QUARTET (GUSTAVO DE FRANCISCO, FRANCIELLE PAIXÃO, RENATA PEREIRA, PEDRO RIBEIRÃO, RECORDERS). 2019, 1 SACD, 62:48. Ars Production ARS38279. www.arkivmusic.com/classical/album.jsp?album_id=2296116, CD \$19.99 + S&H; <https://smile.amazon.com/Caboclo-Quinta-Essentia/dp/Bo83PQG2N2>, mp3 download \$8.99; www.prestomusic.com/classical/products/8724170--caboclo, CD \$18 + S&H; downloads, mp3 \$10 or FLAC (CD quality) \$12. All downloads include digital booklet; description of project at <https://quintaessentia.com.br/en/projeto/caboclo>.

borders on overly cute to my ears, but the piece is written very well and is quite solid in structure. The composer's comments on the work can be found at https://youtu.be/hXffCY_VzKk.

Wolff explains the title of his *Flautata Doce* as a combination of *flute* and *toccata*. The piece includes both lyrical sections and the expected fast-moving passages reflecting the toccata (a genre focused on display of fingering technique; we may be more familiar with the virtuoso keyboard version with rapid runs and its quasi-improvisatory free form). Wolff does a great job of bringing the "Caboclo" spirit from the first half of the 20th century into the 21st. Hear his comments on this piece at <https://youtu.be/uU2dU3STcAw>.

A core mission articulated by Quinta Essentia is to "play our national music ... to tell our musical story and not a foreigner's story." Bearing in mind the relatively recent arrival of recorders to Brazil, this virtuosic quartet takes on that mission with the use of modern recorders. On this disc they employ Mollenhauer's Modern soprano and alto, Adriana Breukink's Eagle, a special design of the Helder alto and tenor, and Kunath's Paetzold basset, C bass, contra bass and C subgreat bass. This ensemble uses these instruments, which are a combination of old and new, to bring great energy to this music.

The articulation options and strength of sound are exploited in just the right ways. The recording, made in an unidentified European church, brings an appealing sonic image of the ensemble to the listener.

The notes in the booklet are not extensive, though the layout and graphics are exceptionally well done. The sound quality is such that I highly recommend purchase of either the SACD or the FLAC downloads rather than the mp3s.

A RESTLESS HEART. WAYWARD SISTERS (ANNE TIMBERLAKE, RECORDERS; BETH WENSTROM, BAROQUE VIOLIN; ANNE STEINHOFF, BAROQUE 'CELLO; JOHN LENTI, THEORBO AND BAROQUE GUITAR); GUEST ARTIST PAUL VON HOFF, SACKBUT. 2018, 1 CD, 59:00.

<https://waywardsisters.com/media>, CD \$15 + \$5 S&H;

<https://store.cdbaby.com/cd/waywardsisters>, CD \$15 + S&H, mp3 download \$9.99; <https://smile.amazon.com/Restless-Heart-Wayward-Sisters/dp/B07BZBD1SW>, mp3 download \$9.49 or free streaming with subscription to Amazon Music; www.iTunes.com, mp3 download \$9.99 or free streaming with subscription to Apple Music. Listen via <https://youtu.be/yfhUnaGBdic> or on Spotify, <https://open.spotify.com/album/7vWPEXyKEIRMjdl9C7lHDC>.



Something Quinta Essentia's *Caboclo* and Wayward Sisters' *A RESTLESS HEART* have in common (in addition to being recordings by Western hemisphere ensembles) is that both are funded in part by successful crowdsourcing efforts. The preview/fundraising video available at <https://youtu.be/2gwtZdg375U> gives you a sense of the motivation for this particular recording project of Wayward Sisters.

These 12 tracks provide compelling performances of 17th- and early-18th-century repertory. The composers either are familiar to most *AR* readers, or deserve to be, and this recording presents the familiar pieces freshly and engagingly.



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***The Wayward Sisters have
not rested on their laurels
since winning the 2011 Early Music
America/Naxos competition.***

For recorder enthusiasts, **Anne Timberlake's** playing shows the instrument as an essential voice in this repertoire. This is particularly evident in the Biagio Marini (1594–1663) *Sonata Seconda* on track 3; the Giovanni Battista Fontana (1589–1630) *Sonata Decima Quarta* on track 5; a setting by Johann Schop (1590–1667) of John Dowland's *Lachrimae Pavan* on track 7; and *The Broom of Cowdenknows* by Francesco Saverio Geminiani (1687–1762) on track 10.

John Lenti contributes arrangements of two J.S. Bach works. On track 2, *Christ, unser Herr, zum Jordan kam*, with guest artist **Paul Von Hoff**, sackbut, shows the full ensemble to great effect.

While the sonic image of the ensemble is quite listenable overall, I wish the recorder were more to the foreground in the Arcangelo Corelli *Sonata da Camera a tre* (track 1). The physical packaging of the CD is attractive, though the notes are slim and more information on the instruments used would be welcome—though, in a market dominated by streaming and downloads, the lack of commentary may have been an appropriate decision.

Those are minor complaints, and the disc makes it clear that the Wayward Sisters have not rested on their laurels since winning the 2011 Early Music America/Naxos competition, a nationwide search for new early music talent that resulted in their debut CD in March 2014. In 2010, the Newberry Consort showcased Wayward Sisters on their series as Emerging Artists to watch—and we definitely should keep an eye on them.

This recording will work well as the mp3 downloads or as streaming.



In addition also to being recordings by Western hemisphere ensembles, something both the Wayward Sisters' *A Restless Heart* and Música Ficta's *ALADO CISNE DE NIEVE* ("the Winged Snow Swan") have in common is that both present music from the

17th and 18th centuries. Of particular note, in keeping with Música Ficta's earlier releases, is that the music on this disc is mostly by less well-known composers.

The opening track is a familiar chaconne by Jean-Baptiste Lully (1632–87). As the rest of the disc unfolds, it is clear that Juan de Navas (1647–1719), Gaspar Sanz (1640–1710) and Pierre Bucquet (c.1680–c.1745) merit greater inclusion in the public arena.

For this recording the core trio of **Jairo Serrano**, **Carlos Serrano** and **Julián Navarro** has been expanded to include five guest musicians, among them **Leonardo Cabo**, recorders. For background on some of the performers see www.musicafictaweb.com.

Colombian recorder player **Carlos Serrano** studied at several musical institutions in the U.S. (Oberlin Conservatory and Mannes School of Music, before earning a degree from the Early Music Institute at Indiana University). He founded the group Música Ficta in 1988 to perform and record Latin American and Spanish Renaissance and Baroque music.

A musicologist at the University of Madrid in Spain, Cabo specializes in Spanish and Latin American music, especially of the Baroque.

This octet makes a satisfying and surprisingly large ensemble sound, especially evident on the Lully (track 1), and on all of the works by Juan de Navas. The playing of **Carlos Serrano** and **Leonardo Cabo** forms an integral part of the large ensemble pieces; they really shine in this world premiere recording played on voice flutes of *Deuxième Suite*, which is from the 1734 *Pièces à deux flutes traversières sans basse* of Bucquet.

The booklet with this CD is rich with **Jairo Serrano's** meaningful, illustrated notes on the music, song texts in Spanish with English translations, and detailed recording

ALADO CISNE DE NIEVE: JUAN DE NAVAS ART SONGS. MÚSICA FICTA (CARLOS SERRANO, RECORDERS; JAIRO SERRANO, TENOR VOICE, PERCUSSION; JULIÁN NAVARRO, BAROQUE GUITAR, JARANA; WITH GUEST MUSICIANS LEONARDO CABO, RECORDERS; JOHANNA CALDERÓN, VIOLA DA GAMBA; ANDRÉS SILVA, TENOR VOICE; REGINA ALBANEZ, THEORBO; SEBASTIÁN VEGA, THEORBO). 2018, 1 CD, 60:30. Etcetera KTC1609. www.etcetera-records.com/album/673/juan-de-navas, CD abt. \$12.75 + S&H; www.prestomusic.com/classical/search?search_query=alado+cisne+de+nieve, CD \$15.25 + S&H; https://smile.amazon.com/dp/B07FFSNNB/ref=cm_sw_em_r_mt_dp_U_7FMFEb1DDX7E1, mp3 download \$8.99; www.iTunes.com mp3 download \$10.99 or free streaming with Apple Music subscription. Listen via www.youtube.com/playlist?list=OLAK5uy_ILacNUkD1esnenwgeI_c_b2t4CgaRu2Eo or on Spotify at <https://open.spotify.com/album/605MY37WqnDEmmHAHNeQZO>.

The playing of Carlos Serrano and Leonardo Cabo forms an integral part of the large ensemble pieces; they really shine.

information—about not only the recording sessions, but also the personnel for each track. In addition, the stereo sound, with excellent presence of each voice and instrument, is beautiful.

I recommend this recording enthusiastically and also recommend highly the CD format for maximum enjoyment.



Tom Bickley is a recorder player/composer/teacher in Berkeley, CA. He grew up in Houston, TX; studied in Washington, D.C. (recorder with the late Scott Reiss, musicology with Ruth Steiner, listening/composition with Pauline Oliveros); and came to California as a composer-in-residence at Mills College. A frequent workshop faculty member and leader at

chapter meetings, he teaches recorder at the Bay Area Center for Waldorf Teacher Training; Deep Listening 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 shakubachi 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.

Bickley recently wrote a special two-part series on “The Recorder in the Streams”—in the [Winter 2019 AR](#), providing a snapshot of the recorder on YouTube; and in the [Spring 2020 AR](#), a sampling of recorder music on streaming services.

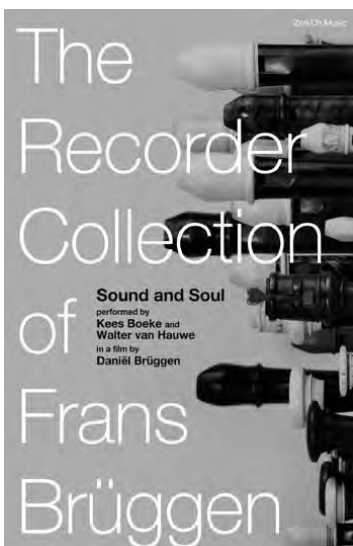
Friends, are you **just sick** of being insidiously and invidiously bombarded by unconscionable and unscrupulous advertisers telling lies to scare you into buying their despicable dystopian products and **conforming** to some revolting idea of what **real women & men** ought to be? Yes? OK, then one more can hardly matter to you:

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*“Ridiculously mellifluous, ridiculous?”—
unidentified VGRT user*



Recording News Tidbit

SOUND AND SOUL: THE RECORDER COLLECTION OF FRANS BRÜGGEN.

Film by Daniël Brüggen; performances by Kees Boeke and Walter van Hauwe on recorders from the collection of Frans Brüggen. Commentary booklet by Fumitaka Saito. Recorded in the Rijksmuseum Amsterdam, 2015; released by Zen-on Music, Tokyo, 2019. Trailer can be viewed at www.youtube.com/watch?v=ohFXwgWMiRQ&list=RDohFXwgWMiRQ&start_radio=1&t=0, with a few more excerpts at www.waltervanhauwe.org/440956708.

Above is more information about Daniël Brüggen's recent film that was excerpted during Open Recorder Days Amsterdam in October 2019, as reported in the [Spring 2020 AR](#). There is a version available with an English language booklet and NTSC format playable on Region 1 DVD players. For information on how to purchase a copy, contact Daniël Brüggen directly at d.brueggen@me.com. His list of recorder-related videos is posted at www.musicframefilms.nl/DVD.html; one, about Friedrich von Huene, can be watched on the ARS YouTube channel at www.youtube.com/americanrecordermag.

MUSIC REVIEWS

Music to play from home during COVID-19

WORLD MUSIC: CELTIC, FROM THE “PLAY-ALONG RECORDER SERIES,” ARR. MARTIN TOURISH. Universal Editions UE38022 (www.universaledition.com/celtic-play-along-recorder-for-treble-recorder-and-cd-or-piano-accompaniment-diverse-ue38022), 2019. One rec (A or S/T) with CD or piano accompaniment. Sc 25 pp, 2 rec pts 8 pp ea. Abt. \$20.

What a perfect collection to arrive during my “shelter in place” time! Containing eight “easy to intermediate play-alongs” of well-known pieces from Ireland, Scotland, Wales, Cornwall and Brittany, it comes with an accompaniment book for the pianist—but it also comes with a CD that “features live recordings of the full arrangements” as well as “play-along tracks at various tempos.” There is a score for soprano or tenor and a second score for alto, so one could use this time of quarantine to really learn all the pieces in both C and F fingering.

On the table of contents page, the traditional pieces are listed (the claim that they are well-known may depend on how familiar you are with the folk music of that region of the world). There is also an URL to find free downloadable notes on the pieces, as well as commentary on style and ornamentation. Going to that web site, I saw a brief paragraph on each of the tunes plus a two-page essay on the issues related to performance practice in Celtic music.

I also saw that Tourish had written his doctoral thesis on Celtic ornamentation so this edition is thought through well. (We are even told that the tuning note for the pieces is a' = 440Hz, a handy thing to know if you plan to use the accompaniment tracks.)

Personal interpretation is invited, even encouraged, at the end of the essay. These eight pieces, if practiced on both soprano/tenor and alto with all the nuances of the ornamentation and stylistic options, could keep one well occupied through a long time of social distancing!

Please note: the CD is technically a DVD. It will *not* play in a regular stereo system CD player. The music portion played on my car DVD system, and all the files were visible on a laptop with a built-in disc player—before purchasing, make sure you have the technology necessary to use the disc!

Another thing to note: the envelope that holds the disc opens at the bottom. If you are not careful in sealing it up when restoring it to the envelope, the disc may fall out when the book is carried.

Included on the CD/DVD, there are also files that are one-page scores for other instruments. For example, for the piece *Athol Highlanders*, one could access music for violin, alto recorder, clarinet, tenor saxophone, alto sax, as well as countermelodies for violin, clarinet, trumpet in B^b, tenor sax and alto sax. You could also download a piano part, guitar part, bass part, and a part for a bodhrán. This makes the collection a good addition to a group setting as well as being able to play along by yourself.

The recordings of the pieces themselves involve a variety of instruments, some created electronically. There is octave displacement at times in these various other instruments, when reading from the melody in the main score—as you

For each piece, there is a version with the melody at a slower tempo, then a version with the melody left out for you to play along at the slower tempo. This pattern is repeated at the suggested faster tempo.

follow along, don't let that confuse you. Also, for each piece, there is a version with the melody at a slower tempo, then a version with the melody left out for you to play along at the slower tempo. This pattern is repeated at the suggested faster tempo. In the pieces that go lickety-split, there are two or three tempo stages following the melody included/no melody pattern, until you hit the suggested tempo. This is helpful in practicing carefully as you slowly build up speed.

You must be able to read your part and play it independently. For example, on the *Danse Macabre*, there is no piano accompaniment under the recorder melody, but on the CD/DVD, you will hear a bodhrán in those first two measures playing under the solo melody. If you aren't prepared for that, you may be thrown in those two measures, which follow a syncopated rhythm.

All in all, this is a good challenge to help pass the long hours of quarantine, provided you have the technology to play the included CD/DVD.

LIVELY RECORDER TUNES, ED. WILLIAM BAY.

Mel Bay Publications WBM48 (www.melbay.com/Products/WBM48/lively-recorder-tunes.aspx), 2019. S or T. Sc 28 pp + C fingering chart. \$12.99.

William Bay writes in the brief introduction that this “is a collection of 55 spirited recorder solos. The selections include reels, hornpipes, jigs, sea chanteys, dance tunes and more.”

“Bill” Bay grew up in the music business, and, like his father, is chairman of the board of Mel Bay Publications. An accomplished professional guitarist and trumpet player, he is experienced as a performer and composer of music including jazz, rock and sacred. He earned his bachelor’s degree from Washington University in St. Louis, MO, and his master’s from the University of Missouri. The author of over 200 books, he has received international acclaim for his teaching methods.

Guitar chords are provided, but a pianist who can read a lead sheet could create a simple accompaniment from the chord symbols as well. There is a C instrument fingering chart included—so, while not specified, these pieces are presented with a soprano or tenor recorder in mind.

The various tunes are listed alphabetically and are either traditional, public domain or composed by Bay himself.

When Johnny Comes Marching Home is an example of the first and is probably the best known tune of the 55.

These could be a good addition to a teacher’s repertoire for student use—or, when playing on your own, a fun way to warm up for a practice session. There are plenty of eighth-note or eighth-16th-note passages, triplets, dotted rhythms, and grace notes to make each piece an exercise in breathing and articulation.

With a guitar, one could even use this collection to do a bit of busking. Dance a jig and pass the hat!

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. Visit her at www.valeriehess.com.

TWO FOR YOU: 12 JAZZY DUETS FOR TWO SOPRANO RECORDERS, BY CHRISTOPH LIPPORF.

Heinrichshofen N2899 (www.edition-peters.com/product/two-for-you/n2899), 2018. SS. Sc 24 pp. Abt. \$14.

Most lesson books contain pieces with fanciful titles that purport to be performance pieces. However, such pieces are usually pretty short, and not really to be taken seriously as compositions. Actual compositions at a beginner or low intermediate level are much rarer.



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This is a set of 12 two-page duets that are both compositionally interesting, and carefully designed for soprano recorder players at a less experienced technical level.

Thus, *Two for You* by Christoph Lippert fills a decided niche in the market. This is a set of 12 two-page duets that are both compositionally interesting, and carefully designed for soprano recorder players at a less experienced technical level.

The difficulty degree ramps up through the book—for instance, increasing the accidentals in the key signature up to three flats. The pieces also get structurally more complicated, using *Dal Segno* marks and such.

The range is typically from low D to high G. An occasional high A is always preceded by high G. The second part is usually in a lower register than the first, but either part should be playable by a student.

One distinguishing mark of these pieces is that they are “pop” duets, fortunately without being too corny. One way this lighter spirit appears is the explicitly indicated staccato marks, regularly emphasizing backbeats. Another is the use of syncopation in the later movements, which is the main technical challenge in these pieces. For instance, in No. 9, “Let’s have a happy time,” there are several places where only the second eighth of beats 3 and 4 are played. Finally, there are some bluesy minor thirds.

In summary, my duet partner Susan Richter and I thought this to be a valuable collection of fresh sounding pieces for beginning students to enjoy and perform.

COMPOSING FOR THE SOLO RECORDER, BY JOHN TURNER.

Forsyth FTJ06 (www.forsyths.co.uk/music/books-about-music-musicians-theory-composition-harmony/131973-composing-for-the-solo-recorder-john-turner-.html), 2019. 46 pp incl. appendices. Abt. \$15.50.

Readers of this magazine may have shared this reviewer’s experience of playing music written or arranged by a composer who is not a recorder player—and finding that music at least unidiomatic, and sometimes even at the point of asking impossible things of the player. The booklet *Composing for the Solo Recorder* should be a great help for the composer hoping to learn about the recorder for the purpose of writing for it.

The author, John Turner (born 1943), is a veteran of the English recorder scene, having extensively performed, recorded and written music for recorders in various combinations. He was interviewed in *Winter 2013 AR* on the occasion of his 70th birthday.

I recognized his name from the series of books, *Pieces for Solo Recorder*, from which I’ve performed several works with pleasure. A booklet about composing for recorder by Turner therefore has instant credibility.

This review will discuss the booklet chapter by chapter. While the review certainly considers the work on its own merits, the discussion will be colored by

the fact that this is an expanded version of an article written by Turner for the last issue of *Composer* magazine in about 1987. By e-mail, Turner told *AR*, “I have sent this over the years to many (actually hundreds) of composers. I have now updated this and made it into a booklet.”

The first chapter, “Historical Perspective,” discusses, with examples from non-modern literature, the various associations attached to the recorder. These include less obvious ones such as connections to death and the supernatural.

Next follows a long discussion of more recent works (though the term “recent” is relative here), ordered by their characteristics. Here my first problem with this booklet becomes apparent, since the material in the booklet was adapted from that article of some years back. The author lists a great many works, with ample discussion of how they use the recorder.

In his second chapter on “Range,” Turner discusses the various recorder types and the character of their ranges. The expected basic points are covered here, including of course the chromatic notes at either end of the range. While there is mention of Paetzold recorders, the contra and subcontra bass instruments from that maker are absent.

Likewise, the discussion of the high F# on the alto touches on the possibility of an end-stopping key, but has no mention of the “modern” recorders by Moeck and Mollenhauer, or of the Eagle recorder—all of which have a regular fingering for this note, and which are increasingly common among players of the contemporary repertoire.

There are various other statements in this chapter that I feel stem from the booklet’s 1987 heritage, and may no longer be valid. Prime among these is a statement about the “Gar Klein

KEY: rec=recorder; S₀=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=harpichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer’s name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: 7770 S. High St., Centennial CO 80122 U.S., editor@americanrecorder.org.

Floetlein" (what is commonly known as a "garklein" in the U.S.) being "very quiet." (To inject a personal note: around 1987 I used a single garklein to cut through a whole orchestra.)

The very brief third chapter on "Technique" makes common sense remarks about recorder technique, including the feasibility and difficulty of chromatic playing.

The fourth chapter, "Dynamics," again a short section, correctly points out the limitations of the instrument where dynamics are concerned, focusing on particularly noteworthy fingerings. I feel that this discussion would have benefitted from a table discussing the whole range of the instruments. Also missing is the converse of the lack of dynamics: a recorder, when pushed, goes into a growl noise or a multi-phonetic—something that to me feels appropriate when utilized in certain types of modern music (but may not appeal to Turner, and is thus left out).

The discussion in the fifth chapter, "Balance," is longer, delving into various combinations in which the recorder can be used, and its challenges for a balanced sound. While by itself this is a valuable inventory, having actual sound examples would have made this even more illustrative. (Also, at this point I note that the booklet title mentions that it addresses the "Solo Recorder," which is somewhat contradicted by this section.)

Chapter six, "Effects," mentions and discusses:

- (a) flutter tonguing
- (b) vibrato techniques
- (c) multiphonics
- (d) microtones,
- (e) vocal effects
- (f) glissandi
- (g) alternative fingerings
- (h) slap-tonguing
- (i) playing two instruments simultaneously, and
- (j) other unconventional techniques.

American Recorder Society Publications

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This is a useful inventory of effects—where some of my favorite, more far-out, techniques are found in the fine print of section (j). However, more seriously for contemporary music, any discussion of the use of electronics is missing. For instance, there is no mention of the popularity of the Paetzold contra bass and its suitability for both acoustic and electronic special effects. I also did not find mention of the pioneering work of European recorder professional Jorge Isaac, which is amply documented on YouTube.

Concluding the booklet is a picture gallery of composers who have written for the recorder, a selected biography, and a selected list of works.

As the author mentions in the introduction, this booklet is an updated version of a 1987 article, and in my view the update has not been as thorough as it might have been. These days, on mention of a piece of music, one's first reflex is to go to YouTube for a performance. The long discussion of recorder compositions here would have benefited from some form of references to electronic resources. Instead, there are only the names of the publishers. Even going to their web sites (which are not listed in the booklet), I often failed to find sound samples, or even sample pages of the scores, for many of the works cited.

Besides its discussion of instruments that does not completely reflect the current state of recorder development, the gallery of “composers who have written extensively for the recorder” shows few names that I recognize. The composers, mostly British gentlemen of a certain age, likely have not been as active in recent years—likewise the selected list of works seems biased to British music.


Looking for landmarks of modern recorder writing, I did find Louis Andriessen (born 1939; his 1981 *Ende* for two alto recorders/one player is dedicated to the legendary Frans Brüggen); and Luciano Berio (1925-

With limitations as noted above, this booklet should be a useful resource for composers who are not active recorder players—full of relevant discussions and guidelines.

2003; his virtuosic alto recorder work is *Gesti*)—but not the Japanese composer Maki Ishii (1936–2003; *east - green - spring* and *Black Intention*) or America's Pete Rose (1942–2018; *Bass Burner*, plus his microtonal compositions); or other significant composers who have been active in recent years.

With limitations as noted above, this booklet should be a useful resource for composers who are not active recorder players—full of relevant discussions and guidelines.

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>.

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BURLESCA, BY STUART SCOTT. Peacock Press PJT176 (www.recordermail.co.uk/acatalog/Unaccompanied_Two_Recorders_Trebles.html), 2001. AA. Sc 7 pp. Abt. \$5.75.

KOKOPELLI, BY RICHARD WHALLEY. Peacock Press PJT178 (www.recordermail.co.uk/acatalog/Accompanied_Solo_Soprano.html), 2013. S, piano. 2 sc 8 pp ea. Abt. \$7.

These two compositions appear in Peacock Press's "The Contemporary Recorder" series edited by John Turner. Both were written for him, and Stuart Scott (born 1949, www.cadenza.org/musicians/pages.cgi?id=3719) and Richard Whalley (born 1974, www.richardwhalley.com) are, like Turner, based in Manchester, England. *Kokopelli* was composed for Turner's 70th birthday in 2013.

Scott's *Burlesca* is a brief divertimento for two alto recorders. Although the actual tempo remains brisk throughout, the opening section and a brief middle section are more lyrical. Passagework in the faster sections makes the piece of upper intermediate difficulty.

Whalley's *Kokopelli* is inspired by the Native American fertility deity, who is shown in some petroglyphs to be playing something that looks like a recorder. Kokopelli is said to carry unborn children to women on his distinctive humped back—and, through his music, to chase away winter and bring about spring.

This expressive piece is of advanced difficulty, requiring multiphonics (fingering provided) from the recorder and employing prepared piano (a piano that has had its sound altered by placing objects, called preparations, on or between the strings; instructions provided). The sound world is extremely evocative, and its short duration of four–five minutes means this could be an appealing choice when seeking something a bit more adventuresome, to complement otherwise more traditional material. It would be best programmed after an intermission (or at the start of the concert) so as to give the pianist time to prepare the piano beforehand. Both players read from provided copies of the score.

DR. DEE HIS MAGICK SQUARE, BY MICHAEL MULLEN. Peacock Press P531 (www.recordermail.co.uk/acatalog/Accompanied_Chamber.html), 2013. T, bass gamba, hc. Sc 8 pp, 2 pts 2 pp ea. Abt. \$5.75.

Michael Mullen is an English composer who is an active performer (on the viola da gamba and Baroque violin/cello) of Baroque and Renaissance music. This trio takes inspiration from the historical figure of John Dee (advisor to Queen Elizabeth I) and his alchemical, astrological and arithmetical studies.

Some of Dee's work employed "magic squares," a mathematical construct in which the numbers in any direction of the table all add up to the same value. Mullen's piece is an intriguing *ricercare*, and unfolds its material in a variety of rhythmic guises and changes.

The music is designed to sit comfortably amidst older music, with allusions to the past coupled with a fresh harmonic language.

Carson Cooman is an active composer with a catalog of some 1,200 musical works in many forms, ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His work is recorded on over 10 labels, including Naxos and ABC Classics.

TEACH THE RECORDER: A COMPANION TO THE "PLAY THE RECORDER" SERIES, BY ROBERT SALKELD. Peacock Press 978-912271-38-2 (www.recordermail.co.uk/acatalog/Methods_Studies.html), [2008], 2019. 71 pp. Abt. \$16.50.

Robert Salkeld's *Teaching the Recorder* opens with the declaration: "The recorder is a deceptively simple musical instrument. This apparent simplicity has often proved a handicap" (p. 9). The handicap refers to the assumption that, because of its very simplicity, no special expertise is required to play it—and hence to teach it. As a result, teachers in schools are generally untaught in (and perhaps unaware of) the fundamental elements of recorder technique that make for playing and teaching at a high level of proficiency.

Teach the Recorder aims to address this issue through a combination of instruction in the key aspects of recorder technique and advice for effective teaching. The primary target audience appears to be music teachers in the English schools during the mid-20th century (the analogous group in the U.S. could be classroom teachers, especially of third-grade beginning recorder). Though the copyright is dated 2008, and the notes state that the finishing touches were made to the book at that time, it was intended to be a companion to the author's "*Play the Recorder*" Series (*PtRS*), which was published in 1966. My review copy has a 2019 date by Peacock Press, which in recent years has acquired a number of out-of-print publications and reissued them.

Salkeld also mentions that the influx of poor quality instruments into the schools after the war (we assume World War II) contributed to the low level of recorder playing; the text has an anachronistic style that seems in keeping with that period. Though the *PtRS* is intended for beginners, Salkeld also decries the dismal playing in adult and other more advanced groups—thus *Teach the Recorder* is to serve both as a teaching guide (for beginners and others) and as a technical advice manual for (untrained) teachers.

British-born Robert Salkeld was educated at the Newcastle Conservatorium of Music and the Royal College of Music (1947–49). He played harpsichord, viola and recorder with a number of different ensembles and individuals including Carl Dolmetsch, Walter Bergmann and Edgar Hunt. Posts in which he served were senior tutor at Morley College and director of the Morley College Recorder Consort in the 1950s and '60s, and professor of

***...loosely organized,
unfocused and/or
superficial. That said,
Salkeld does offer some
quite good advice on
selected topics.***

recorder at the London College of Music. He also taught at competitive festivals and summer schools.

Teach the Recorder is a loosely organized compendium of technical advice and teaching points—some of which are precise and detailed, while others are random, overly generalized or vague. It contains 10 chapters that cover the following topics: fingering, tonguing, articulation, breathing, playing in tune, tone and vibrato, beginner faults, and the use of piano and optional percussion in recorder classes. There is also an Appendix that is made up of some limited exercises and a final section on the care and maintenance of the recorder.

The chapters generally begin with a brief introduction, which is followed by bullet points that elaborate on and/or summarize the salient topics covered. Music examples from the *PtRS* are included. The most systematic and practical chapters are those that cover fingering, playing in tune, tone and vibrato, and the use of piano and optional percussion.

On fingering, he makes the still valid point that an over-emphasis on learning fingering and the mechanics of fingering overshadows attention to other salient essential elements of good quality playing—such as breathing, tone and articulation. This chapter also covers issues like use of both thumbs, muscle action, proper placement of the hands, and the use of alternative fingerings, which he recommends.

Some teaching points that are given in Chapter 6, “Playing in Tune,” include: teaching appropriate breath pressure for each note, rating tonal

quality above agility, and focusing on pitch in relation to other notes as opposed to concentration on fingering. Other useful advice is to have students practice variations of breath pressure and to always tune carefully before each session.

Also covered in some detail are specific methods, such as bloc tuning (tuning the group as a whole—not advised); tuning in threes (recommended); and handing on, in which students are added individually to the group as a whole. The chapter addresses specifics of how to manage differences in instruments, how the breath must be adjusted for each note of a specific recorder, and how to enable students to play in tune when they change instruments.

There is also an excellent discussion about tuning in relation to intervals, rather than a strict focus on each pitch. Also mentioned are some practical points for best notes to use for tuning; and waiting until the instruments are warm before tuning at all.

The final chapters appear to be quite specifically related to contemporary teaching practices in the English schools, in which a piano is a key component of recorder instruction (which Salkeld supports). He also advocates for the addition of optional percussion, and thus percussion possibilities are considered in some detail.

In contrast, the coverage of articulation, tonguing and breathing is somewhat unsystematic, superficial and scattered. Articulation—which the reader might more properly understand as musical expressiveness or interpretation—focuses on formulaic advice as to how certain note patterns, rhythms and meters should be performed. Perhaps this is due to the fact that the instruction in the *PtRS* method is directed toward beginners. It is also possible that this is the way in which beginning recorder was taught in the context in which he was writing. At any rate, it is too general and arbitrary, ignoring the

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many potential interpretations of music.

Though breathing and tonguing are key aspects of effective recorder technique, these technical issues are not addressed in any substantial way, which is curious. In the chapter on tonguing, the different articulation syllables are given as *T* and *D*, and double tonguing is assigned *Ticker* and *Dugger*. There is no mention of the basic position of the tongue or explanation of how the tongue should move to produce *T*, *D* or a double tongue pattern. If the reader is not already familiar with the mechanics of articulation, then Salkeld’s account is of limited use.

The unit on breathing is primarily a loosely connected set of bullet points that cover holding long tones, marking the music with appropriate places to breathe, overblowing, and situations that make group breathing problematic (standing, sitting, change of location). While the various statements are useful in themselves, a beginner would require a more detailed explanation than what is given of what is meant by breathing from the diaphragm, what constitutes overblowing, and focusing the air stream.

This is a book that proposes to be a comprehensive guide to technique and teaching, based on a systematic development of high-level proficiency on the recorder. It falls short of that goal in that too much of the material is loosely organized, unfocused and/or superficial.

That said, Salkeld does offer some quite good advice on selected topics as discussed above. Thus, it might serve, not as a primary source for beginning teachers or students, but as a supplemental one to be used in conjunction with more systematic and comprehensive methods.

RECORDER STUDIES 7: STUDIES FOR RECORDER TRIO OR

ENSEMBLE, BY GLEN SHANNON. Loux Music Publishing RS-7

(www.recordershop.com), 2018. ATB. Sc 7 pp, pts 4 pp ea. \$15.

RECORDER STUDIES 8: STUDIES FOR C RECORDER SOLO OR

ENSEMBLE, BY GLEN SHANNON. Loux Music RS-8, 2018. 11 pp. \$10.95.

RECORDER STUDIES 9: STUDIES FOR ALTO RECORDER SOLO OR

ENSEMBLE, BY GLEN SHANNON. Loux Music RS-9, 2018. 7 pp. \$10.

Glen Shannon's studies for solo instruments and ensemble comprise a series of compositions in contemporary style that encompass specific aspects of recorder technique. This series of methods is different from the more traditional repetitive, pattern-based exercises that many players are used to.

Shannon has served the ARS as editor of the *Members' Library* Editions since 2003. He is also a composer of recorder ensemble music, some of which he publishes himself at www.glenshannonmusic.com, and which is also available at several popular outlets in the U.S., Europe, Australia, Japan and Taiwan.

Recorder Studies 7 (RS-7) is useful for both trio and individual practice. It contains four pieces for the following combinations of instruments: AAA, TTB, ATB, BBB (canon). Its score requires page turns; the individual parts fit the page.

As is typical of Shannon, each work is given a catchy title that is intended to suggest a particular mood or effect. Notes are included that describe the effect and offer limited suggestions for performance.

"Triple Fipple Ripple" for three altos is a mix of scale passagework in homophony, cross rhythms, quarter-note triplets in 4/4 time, dynamic changes, chromaticism and the highest notes of the instrument. "Serenity Now" for TTB is a meditative Adagio in E major. It consists primarily of longer note values with vibrato. Vibrato is explained—and, for those who have mastered this feature, the etude is not terribly difficult, except that the lowest part is scored for bass.

"Cauldron Bubble" is a bit more traditional and features distinctions between staccato and legato, with many arpeggiated segments designed for staccato practice. The polyphony is not difficult. (*Hear Shannon playing it at www.facebook.com/glenshannon/videos.*) The final "Clicky Bass BACH Canon" is rather tricky in 5/4 with complex rhythms. It also uses slapping effects made with the hand.

In general, these ensemble studies require a solid intermediate to advanced skill set on both the individual and group levels.

The solo studies for C instruments found in *RS-8* are similarly treated in terms of descriptive titles and brief performance guidelines, including metronome markings. Each piece is designated specifically for tenor or soprano, and most of them include some difficult techniques. For example, "Truck Stop 1: First Cuppa Joe" for tenor looks easy enough, but the slow section has five flats, followed by an Allegro with three sharps.

"Truck Stop 2: Short Stack" for soprano is indeed short and goes from an easy beginning to a section of quickly rising arpeggios. Also for soprano, "Truck Stop 3: Finger Food" mixes triplets with chromatic and enharmonic tones in patterns intended to work on finger dexterity and smoothness in articulation.

Back to tenor, "Truck Stop 4: Ham & Eggs Any Style" presents a series of variations ranging from Van Eyck-like to jazzy and klezmer styles. Special techniques cover heavy breath vibrato, finger vibrato, glissando, note slides where the fingers are rolled on and off the holes, and some challenging rhythms like triplets with eighth notes in the time of a half note, with chromatic tones mixed in. This one is definitely an advanced technical study.

The final selection, "Truck Stop 5: Pass the Ketchup," is not especially difficult—but it contains a second line that can be sung by the same player or played by a second tenor instrument.

...useful for both trio

and individual practice.

All for alto, *RS-9* also contains five pieces. To fit the pages they are not arranged in numerical order. The format is similar to the other volumes, with notes to each piece on the last page.

"Fancy Dinner 1: Amuse-bouche" is only two lines long. It contains arpeggios, progressively faster (with more notes to the beat); slurred scale motives; and a long easy note slur to conclude.

"Fancy Dinner 2: French Onion Soup" is a long etude in three sections. Some of the challenges include 32nd notes slurred, *notes inégales*, arpeggios in the upper register with chromatic tones, and dramatic register changes.

"Fancy Dinner 3: Balkan Stew" is a bit more accessible to an intermediate player. The time changes from 11/8 to 2/2, and the key changes from C major to A major. The first part is marked Presto but can be played slowly at first. The composer suggests using compound tonguing (*t-dl-d-dl* for duple notes and *t-dl-d* for triple) for slurred repeated notes.

Designed to work on glissando technique, "Fancy Dinner 4: Chocolate Fountain" uses lines between notes to direct the player to slide the fingers off the holes in a smooth glissando. The notes are not difficult, so it is easier to focus on developing the technique.

The last etude, "Fancy Dinner 5: Full Belly," is a more traditional arpeggio patterned study that also includes a line for singing (again for a single player). It is accessible to an intermediate level without the singing.

Overall, these studies are enjoyable to play, and are certainly interesting and pleasing if one likes contemporary music. They are also quite challenging, but well worth the effort.

Because the music and the particular technical issues addressed in each

THREE EDITIONS FROM A SIBLEY MANUSCRIPT SONATA IN D MINOR FOR ALTO RECORDER AND BASSO CONTINUO, BY AGOSTINO STEFFANI, ED. DAVID LASOCKI, BASSO CONTINUO REALIZED BY BERNARD GORDILLO. Edition Walhall Instant Harmony IH06 (www.edition-walhall.de/en/woodwind-/recorder/steffani-agostino-16541728-sonata-d-minor.html), 2019. Sc 13 pp, rec/gamba & rec pts 6 pp ea, gamba pt 3 pp. Abt. \$17.

SONATE POUR FLUTE, BY AGOSTINO STEFFANI, ARR. CHARLES BABEL (1636-1716) FOR ALTO RECORDER AND BASSO CONTINUO, ED. JORG JACOBI. Edition Baroque eba1168 (www.edition-baroque-shop.de), 2015. Sc 9 pp, 2 rec/bass pts 6 pp ea. \$15.

SONATA IN C MAJOR FOR ALTO RECORDER AND BASSO CONTINUO, BY PIETRO TORRI, ED. DAVID LASOCKI, BASSO CONTINUO REALIZED BY BERNARD GORDILLO. Edition Walhall Instant Harmony IH07 (www.edition-walhall.de/en/woodwind-/recorder/torri-pietro-16501737-sonata-c-major.html), 2018. Sc 12 pp, 3 pts (incl. rec/gamba pt) 3-6 pp ea. Abt. \$16.50.

The Sibley Music Library at the Eastman School of Music, Rochester, NY, possesses a manuscript of recorder sonatas and duets that circulated in London during the Restoration era (1660-88). The music was collected and copied by Charles Babel in 1698. This review examines three editions taken from this manuscript—two of a sonata by Agostino Steffani, and the third a sonata by Pietro Torri.

Agostino Steffani (1654-1728) was born near Venice, Italy, studied in Munich and Rome, and worked as court organist in Munich and later as Kapellmeister in Hanover, an electorate in the Holy Roman Empire that later became part of Germany. He was, however, primarily a composer of operas, and the *Sonata in D minor* reflects the lyrical quality of Italian opera style.

Although the work is titled a sonata, it is atypical of that form. Movement I is an arrangement of one of Steffani's own arias. II, Allegro, follows the most typical sonata form pattern. III is titled Canzon and is indeed song-like, while IV is a set of three dances—Gavota, Couranta and Giga.

The music is relatively simple yet elegant; it has charm, but not virtuosity. It would be easily accessible for an intermediate student who is beginning to study the Baroque solo literature.

David Lasocki's Instant Harmony edition provides everything one could desire. First, the score utilizes a simple but effective realization of the basso continuo by Bernard Gordillo. An appendix contains the aria on which the first movement is based. The edition includes the alto recorder part plus a viola da gamba part. There is also a

printed part that constitutes a "duet" version between the solo line plus the unrealized and oddly unfigured bass, thus making the realization a true do-it-yourself project.

The printing is visually clear and minimally edited, with adequate room to add ornamentation. It minimizes page-turning in the accompaniment. The three dances that make up the last movement are put together without pause, creating an awkward segue in the meter change between the Gavota and the Couranta.

Jorg Jacobi's Edition Baroque version of this sonata, just solo part and score, differs chiefly from Lasocki's in the basso continuo realization. Jacobi's is busier and more creative (read: more difficult), frequently echoing the solo line in the right hand.

He also separates the three dances of the fourth movement, allowing the performer to navigate the best way to make the changes of tempo and time signature. However, in the Giga section of the fourth movement, there are two places where he imposes two dotted-quarter chords on the 6/4 meter, resulting in some odd and uncharacteristic syncopation.

Martin Wachter and I performed the sonata, using the Instant Harmony edition, for a Sunday morning service at Grace Lutheran Church in Boulder, CO. He played recorder and I took the keyboard part. We played the first and second movements for the prelude, the fourth during the distribution of communion, and the short third movement for postlude. Although the church has a double-manual harpsichord, we chose to use the church's Schlicker Baroque-style pipe organ as the accompanying instrument, using an 8' *gedackt* stop for the slow movements and adding an 8' gemshorn for the fast ones. The sonata provided appropriate background music for the worship service and was well-received by the congregation.

Pietro Torri (c.1650-1737) was also primarily known as a composer of vocal music, especially operas, oratorios and cantatas. He was born in the same region of Italy as Steffani and may have been his student. Like Steffani, he worked as an organist and Kapellmeister in northern Europe, including Bayreuth, Munich, Brussels and Hanover.

Torri's *Sonata in C Major* is also an Instant Harmony edition by Lasocki with realization by Gordillo. It contains the score and parts for solo alto and viola da gamba.

This piece follows the more usual Baroque sonata allegro scheme and consists of four movements: Adagio, Allegro, Adagio and Presto. However, if Torri indeed was a student of Steffani, the master was unable to impart much of his expertise to the pupil. Three of the movements sound like composition assignments: I, create elaborate written-out ornaments; II, compose over a repeated bass line in the

Either edition of the Steffani sonata is worth exploring, using as a teaching piece, and even performing.

style of a passacaglia; IV, practice writing sequences. The third movement, a mildly pleasant Adagio, is the best of the four.

Overall, Torri's writing lacks the charming lyricism of Steffani's sonata and is simply not as interesting. Cadences are frequently awkward, seeming to occur in the solo line, but not truly resolving for another measure or two in the continuo; sequences are repeated too many times; and ornamentation is either overdone or not indicated at all.

In short, either edition of the Steffani sonata is worth exploring, using as a teaching piece, and even performing in certain settings where virtuosity is not called for. We cannot recommend Torri's composition either for teaching or performance. It might be valuable to a musicologist making a comprehensive study of the entire Sibley manuscript.

Anne Fjestad Peterson has a B.A. in music education from Concordia College, Moorhead, MN, and a M.Mus. in music history from the University of Colorado. She has taught recorder in Boulder since 1974 and plays with the Boulder Renaissance Consort.

Martin Wachter was a professional concert musician in his teens, and studied and performed with Carl Hane on the East Coast of the U.S. and Laszlo Czidra in Budapest, Hungary. He now enjoys playing with fellow Baroque enthusiasts.

of the solo instrument versions are different, working from both volumes together would provide a more comprehensive and diverse experience than using just one.

While repetitive pattern studies have always been and remain fundamental to recorder practice, composition-based etudes like these add another dimension to the journey of developing technical proficiency.

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. She teaches recorder and plays with several local ensembles.

REACH FOR A STAR, BOOKS 1 & 2, TEACHER'S MANUALS AND STUDENT PACKETS, BY MARCELLINE MOODY. Berandol Music Limited (<https://cmccanada.org/shop>, <https://store.stjohnsmusic.com>), 2008. S rec. Teacher's manuals, 109 pp ea, with compact disc; reproducible student packets, 58 pp and 77 pp, also include CD. Print book or packet, abt. \$39; PDF, abt. \$29.

Marcelline Moody is a music educator who has taught children and trained teachers all over the world. She has a diploma in Advanced Studies in Music and Dance Education from the special course at the Orff Institute in Salzburg, Austria, and she taught Orff levels courses for more than 25 summers. She loves the recorder; de-mystifying musical notation is another of her passions.

This is a complete program for learning the soprano recorder—a “holistic” approach involving singing, movement, improvisation and music literacy to establish good recorder tone and performance. It features wisdom from many years of teaching children to play recorder, and is designed for use with a group of students. The purchaser has license to reproduce the student pages and the student accompaniment CD for all the students at a single school.

The Teacher's Manual Book 1 delivers a great deal of information about playing the soprano recorder beautifully: hand position, breath pressure, tonguing, sealing the holes, and so on. Then lessons are carefully described—the first being a game about picking up a recorder and setting the hands in position quickly.

The next lesson introduces the note B. Not until the fifth lesson is A introduced. Much work is done with only B, A and G before low E and D are added.

Book 1 teaches only those five notes. Because a number of activities are given for each note, the material can be gone through fairly quickly, avoiding boredom. The CDs provide pleasing accompaniments played on real instruments. Stars of various colors are awarded as each student successfully plays a particular song (the first star is for performing a B-A-G song the student has composed individually.) Completing Book 1 yields seven stars. A sheet of sparkly stars is included with the student packet, and a source is suggested to buy more.

For students unfamiliar with reading music, Moody does not introduce pitches on the staff until the first three notes are learned. She does use written quarter notes, paired eighths, half notes and quarter rests from the start. Pitch names are written underneath them until the staff is used.

Book 2 teaches third-space C, fourth-line D, low C, F, F# and B^b, as well as further rhythms. Eight stars are awarded over the course of Book 2.

Moody deals quickly and decisively with issues that tend to come up when children play recorders: leaking fingers, using the wrong finger to cover a hole, wrong hand on top. Her expertise is evident; she doesn't miss a thing. Beginners using this method will build a solid base from which to enjoy playing the recorder.

Kathleen Arends has enjoyed playing recorders for over 40 years and being an Orff music educator for some 35. She teaches and plays in the Seattle (WA) area.



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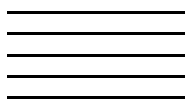
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