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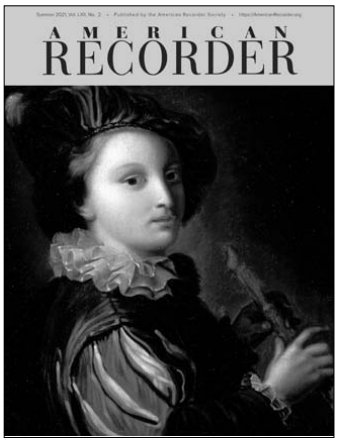
AMERICAN RECORDER

ON THE COVER

Grimou, Alexis (c.1680-1740). *Page with a Reed Pipe*, late 17th or 18th century. Oil on canvas. Pushkin Museum of Fine Arts, Moscow, Russia. Photo: HIP/Art Resource, NY. Cover: ©2021, American Recorder Society.



CONTENTS

Editor's Note · GAIL NICKLESS

"We might be able to play together next month." During a Denver (CO) chapter Zoom, our quartet compared notes on who had been vaccinated; only one of us still lacked the second COVID shot, plus the waiting period for full protection. As our lives get *forward* to normal (one that will never get back to being quite the same, perhaps), it can be almost disorienting—but I think we're all prepared to face that eventuality in order to resume playing music in person!

In this issue we read about "luminous and shimmering" recordings of Baroque music in Tom Bickley's Critique, and about David Lasocki's exhaustive survey of the instruments that could have been used to play that Baroque music. For those who hunger for live performance, there is information about events during the virtual Boston Early Music Festival in June (including a Baroque recital program by Erik Bosgraaf, who is interviewed in this issue).

As most of us have played music for smaller forces during the pandemic, some of us have also decided to develop better technique habits. Lobke Sprenkeling gives us more advice on improving some of those basics, covering posture and hand position in this issue. Let's make the best of where we are now and get ready to meet again in person, putting our best habits forward.

President's Message · DAVID PODESCHI

The past year has taught many of us to get comfortable with—call it what you want—virtual, Zoom, e-, online, etc. We've held everything from happy hours with friends and family to work meetings, Board meetings, the ARS annual meeting, duets with friends, chapter meetings, recorder lessons, sessions with a professional recorder player on a theme, workshops: all virtually. This does not replace playing together, but it has kept us together.

We've made interesting and valuable gains. Chapters picked up new members; professionals added new students; workshops attracted new participants when location didn't matter, just time zone—even that didn't matter for some; I've heard of players from Asia joining sessions in what was the middle of their night!

How do we keep some of these gains, once we are able to again play in person? At our Board meeting in April, we discussed continuing the online beginner lessons that have been so popular and have brought in new ARS members. We will continue to increase our ARS website library of play-along recordings as a good, fun way to practice. As someone who has enjoyed home multi-track recording for years, it was gratifying for me to see so many recorder players take up this great way of practicing—it forces you to listen to yourself!

I know that many of our professionals offered online recorder lessons before the pandemic, but I wonder if they will also continue to offer expanded or themed online sessions. I understand that some workshops may continue online workshops post pandemic—in addition to or separately from the real thing.

What about chapters that have gone virtual? An ARS Board task force will explore whether and how a new virtual chapter not based on geography might work. My chapter in Dallas, TX, is thinking about resuming in person in the fall, if all goes well with vaccines—but I will be recovering from thumb surgery and not playing by then. I am thinking of setting up a camera and microphone, and Zooming our playing sessions so our new remote members can still join in.

A year ago I certainly didn't think I would be wondering how to maintain these kinds of positives from a pandemic! I hope you, too, have found a silver lining—and maybe even been able to utilize some of the resources ARS has created.

ON THE RECORD(ER)

News about the recorder

COMPETITION

Play music by Sören Sieg

The Sören Sieg Music Video Competition continues, with awards to performers of any age who create music videos of one of the composer's solo or duo pieces. Top awards are cash prizes, plus the winning entry receives a new work by Sieg; winners in places 4-12 receive two sheet music editions and a CD. The 2021 jury is recorder player Ebba-Maria Künning-Zeijl, filmmaker Claire Walka and Sieg.

Deadline: October 1, 2021,
www.soerensieg.de/en

HELPING YOUNG PLAYERS

Boston Early Music Festival names Nina Stern as Director of Community Engagement

The Boston Early Music Festival (BEMF) has recruited professional recorder player Nina Stern as its Director of Community Engagement.

For the virtual BEMF 2021, Stern will host an interactive Family Day event on June 12 at 9 a.m., with *Recorders Beyond Borders: Boston Meets Kenya*. The event will feature live performance by a group of young recorder students in Kenya and a virtual performance by American children performing a *Cantiga de Santa Maria* and a popular Kenyan song, in honor of their recorder-playing friends from across the world.

A similar event featuring the debut of a BEMF Youth Ensemble is planned for BEMF 2023, with Stern assembling a group of late elementary/middle school players of early strings, winds and percussion, for a performance in person.

Stern founded S'Cool Sounds in 2002 as an educational outreach nonprofit that has worked to establish recorder programs in several schools in the Kibera slum of Nairobi, Kenya; at Village Health Works in Kigutu, Burundi; and at a school for Syrian refugee children in Azraq, Jordan—in addition to Stern's teaching activities in her native New York City, NY.

▲ **Nina Stern.** *Photo by William Stickney Photography.*

Boston Early Music Festival,
https://bemf.org/2021-festival/schedule-of-events
S'Cool Sounds,
www.scoolsounds.org
Article introducing online S'Cool Sounds lesson plans,
https://americanrecorder.org/docs/AR_Sum2020_body.pdf
American Recorder articles about teaching trips to Kenya, Jordan, etc.,
https://americanrecorder.org/docs/ARwinter16body.pdf and
https://americanrecorder.org/docs/ARnov10body.pdf

EARLY MUSIC AMERICA

Trailblazers in Historical Performance Video Series

Early Music America (EMA) has launched a new video resource in partnership with The Juilliard School. Entitled "Trailblazers in Historical Performance," the interviews were recorded between December 2020 and March 2021, and feature early music author and Harvard University music professor Thomas Forrest Kelly talking with leaders in the field of historical performance.

With 12 weekly videos planned, the first episode in the series featured a December 2020 conversation with Jeanne Lamon, violinist and for many years artistic director of Tafelmusik. She was honored by EMA as the 2014 recipient of the Howard Mayer Brown Award for lifetime achievement in early music.

EMA Video Resources,
www.earlymusicamerica.org/ema-video-resources.

ON THE RECORD(ER)

News about the recorder

CHANGE

Cléa Galhano leaves St. Paul Conservatory

Minnesota's Saint Paul Conservatory of Music (SPCM) has announced that Executive Artistic Director Cléa Galhano will step down on June 30, having served in that role for 15 years.

Throughout the conservatory's 2020-21 season, the SPCM celebrated its 20th Anniversary as an independent nonprofit organization. The SPCM 20th Anniversary Celebration Concert on May 13 also honored Galhano and her directorship. During the anniversary event, it was announced that SPCM has created the Cléa Galhano Scholarship Fund for young musicians to pursue studies at SPCM.

Galhano has overseen significant growth at the conservatory, increasing the organization's annual budget by 50% from when she became director. In her 15 years, she created a host of new programs, expanded the conservatory's public concert season, established partnerships throughout the community, and enhanced the organization's outreach.

New education programs begun during Galhano's tenure include:

- Contemporary Music
- Chamber Music and Adult Chamber Music
- Early Music
- a master class program
- and the annual SPCM Institute.

She also expanded the Conservatory's Suzuki instruction department and its Children's Music Workshop.

Created by Galhano, SPCM's Artists-in-Residency program features a pair of conservatory faculty each year in public concerts at the SPCM—plus the artists in outreach concerts at community venues, and, if appropriate, as hosts of a workshop or master class. As a faculty member before becoming director, Galhano created the Conservatory's ever-popular Coffee Concerts series that provides free noontime concerts to the community.

Tripling the size of SPCM's school outreach program, she launched:

- a still-growing program at Academia César Chávez
- early childhood programs at St. Paul Music Academy and Highland Montessori
- and programs at Ramsey Middle School and Farnsworth Aerospace.

Galhano also established partnerships with the:

- Schubert Club
- Ordway Center for the Performing Arts
- St. Paul Chamber Orchestra
- Twin Cities Early Music Festival
- Lute Café concert series
- Macalester College
- St. Paul Public Library
- and University Club of Saint Paul.

"Cléa has been the guiding spirit behind the success of the SPCM for the last fourteen years," according to SPCM Board of Directors president and retired Minnesota Orchestra violist Michael Adams, upon Galhano's announcement in 2020 that she would step down. "She is such a passionate and persuasive advocate for bringing the gift of music into people's lives. It is because of her vision that the SPCM has flourished in its mission to bring high quality music education to students of all ages and abilities. Cléa is the rare administrator who also brings high artistic credibility to the job, as she is such a highly-respected performer and teacher."

In addition to public programming, Galhano worked behind the scenes to ensure that the conservatory became

▼ Cléa Galhano

a stronger organization. She expanded the organization's marketing and fundraising efforts, successfully increasing the number of people it served and the donor base that supports it. She relocated the Conservatory twice during her tenure, each time increasing the organization's visibility and improving its facilities.

"It has been an honor and privilege to serve SPCM throughout these years," says Galhano. "SPCM has been my community, where I could always dare to imagine new ideas and realize new dreams. I am humbled by the support that I have received over the years.... Our passion for providing Music for All will continue to empower our faculty artists and students to bring the beauty of music to all segments of society and create a better community."

The SPCM Board of Directors formed a search committee to identify Galhano's replacement.

The renowned Brazilian recorder player, who has lived in the Twin Cities area since 1992, served on the ARS Board from 1996-2002, chairing the Special Events/Professional Outreach Committee. ❁

Interview with McKnight Fellow Cléa Galhano, by Anthony Griffiths with Cynthia Shelmerdine, **https://americanrecorder.org/docs/ARfall13body.pdf**
Galhano's other awards, **http://cleagalhano.com**
Saint Paul Conservatory of Music, **www.thespcm.org**
Video announcement of the Cléa Galhano Music Scholarship, preceded by Galhano's memories of her first music studies, **https://vimeo.com/523553730**

COVID-19

Open those windows

A University of Colorado study concludes that good ventilation is as effective in decreasing COVID-19 transmission as extreme measures like installing an expensive air filtration system. As people exhale, levels of excess carbon dioxide correspond to higher levels of suspended COVID-19 particles. Adequate ventilation lowers both carbon dioxide and risk of disease transmission—practical advice for many situations, from flu season to dispersion of chemical fumes.

www.colorado.edu/today/2021/03/15/7-lessons-about-coronavirus-cu-boulder-scientists-helped-discover

Arts for the Health of It

The National Organization for Arts in Health and Texas-based nonprofit Hearts Need Art kicked off a weekly podcast, "Arts for the Health of It," on April 15, World Art Day. Featuring artists, researchers, therapists using creative arts, policymakers and healthcare providers, the shows encourage listeners to include the arts in their physical, mental and emotional care as a means to mitigate anxiety and stress associated with the pandemic. Hosted by Richard Wilmore and Constanza Roeder, the shows include tips and how-to information.

These shows build on a 2020 study from University College of London, which suggests that people who spend at least 30 minutes daily on arts activities have lower rates of depression and anxiety plus greater life satisfaction.

https://heartsneedart.org/podcast

INSTRUMENTS

NOT JUST THE ALTO: SIZES OF RECORDER, 1660-1800

BY DAVID LASOCKI

Recorders in the Renaissance existed in consorts, with sizes from sopranino to contra bass. Did those extra voices of recorders fade away in the Baroque period, leaving us with only the alto as the favorite instrument?

The author writes about woodwind instruments, their history, repertory, and performance practices. In 2011 he received the ARS Distinguished Achievement Award.

Since he retired from his position as Head of Reference Services in the Cook Music Library at Indiana University in 2011, he has been devoting himself to editions of Baroque music (available in print from Edition Walhall) and a series of ground-breaking books about the recorder, all published by his own company, Instant Harmony: *The Recorder and Other Members of the Flute Family in Writings from 1100 to 1500* (2nd ed., 2018); *Marc-Antoine Charpentier and the Flûte: Recorder or Traverso?* (2nd ed., 2018); *Flutes, Recorders, and Flageolets in Inventories, Purchases, Sales, and Advertisements, 1349-1800* (2018); *Jean-Baptiste Lully and the Flûte: Recorder, Voice Flute, and Traverso* (2019); and *Not Just the Alto: Sizes and Types of Recorder in the Baroque and Classical Periods* (2020). See the Store on his website, **www.davidlasocki.com** and **https://smile.amazon.com**.

His book on Lully was just awarded the 2021 Bessaraboff Prize from the American Musical Instrument Society for the most distinguished book in English about musical instruments published in 2019.

This article, taken from his recent book, also appeared in German translation in *Tibia* for international readers.

KEY: *For ease of readability of sizes, I sometimes use the following abbreviations: A = alto, B=bass, GB = great bass, S = soprano in C, S-D = soprano in D, So = sopranino, T = tenor, and V = voice flute.*

In the 16th century, a wide range of recorders was available, from sopranino and sopranos in C and D down through extended contra bass, mostly played in consort. The American musicologist Howard Mayer Brown wrote in 1995 that the Renaissance (conventionally dated 1450-1600) "can be said to close when recorders ceased to be played in consorts." He cites as evidence a quotation in 1628 from a single Italian writer, Vicenzo Giustiniani: "Formerly the pastime of a concert of viols or recorders was much in vogue, but in the end it was discontinued because of the difficulty of keeping the instruments in tune ... and of getting together the many persons to make up the concert."

Brown comments: "By this time the era of the solo sonata had begun, and the Renaissance was over." In this way, he helped to perpetuate part of the

standard history of the recorder:

- the demise of the consort around 1600 (or by the 1620s)
- the alto as the almost exclusive size of the Baroque period (1600-1750)
- and the solo sonata as its main musical vehicle, except for a handful of concertos for smaller sizes of recorder.

Since 1995, however, copious evidence has been uncovered that refutes Brown's statements and creates a new view of recorder history. We now recognize that from 1600 onwards many sizes of recorder were employed in a broad surviving repertoire of both instrumental and vocal music—continuing well after 1750 into the Classical period. This is the territory I have explored in detail in a recent book, raising consciousness about what German recorder player, scholar, and conductor Hans Oskar Koch called "special forms" of the recorder. My conclusions demonstrate that these recorders were not as special as both he and we had supposed.

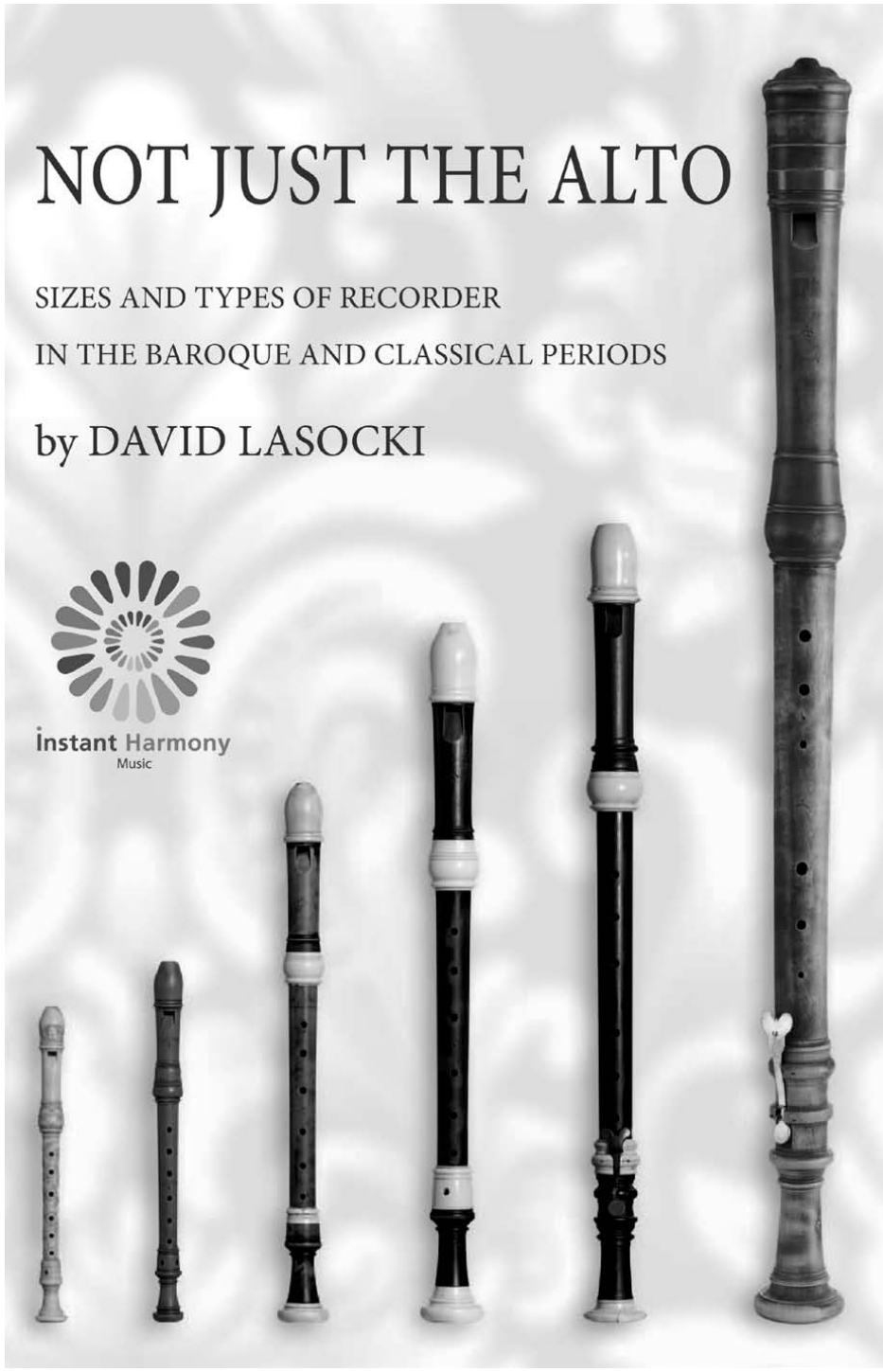
In the present article, I summarize one chapter of my book: sizes of recorder after the invention of the Baroque type of instrument around 1668. I make use of three types of evidence:

- first, writings: inventories of Courts, cities, musicians, instrument makers, and publishers; treatises and dictionaries; newspaper advertisements; and records of purchases and sales of instruments.
- second, the surviving repertoire.
- third, surviving instruments as surveyed by other researchers.

I have left works of art for another researcher another day.

Consorts

Between 1600 and 1660, sizes from sopranino down to contra bass were still around. Many "consorts," of between five and 14 instruments, are mentioned in inventories and



▲

Cover image from David Lasocki's recent book, *Not Just the Alto*. From left to right, the recorders are: sixth flute by Thomas Stanesby, Jr. (baptized 1692-1754); fifth flute by Jan Steenbergen (c.1676-1728 or later); alto recorder by Peter Bressan (1663-1731); voice flute by Peter Bressan; tenor recorder by Hotteterre family, 17th or 18th century; bass recorder by Thomas Boekhout (1666-1715), *Deutsches Museum, Munich, Germany, photo by Konrad Rainer. All recorders except bass, collection of Frans Brüggen and photos by Markus Berdux. Cover design by Markus Berdux.*

purchases of recorders for Courts, cities and towns, monasteries, churches, individual musicians, an amateur music club, and individual amateurs in Argentina, Austria, Colombia, England, Estonia, France, Germany, the Netherlands, Poland, Romania, Spain and Switzerland—and even the customs duty on instruments coming into England in 1660.

After 1660, a number of recorder "consorts" or "sets," no sizes named, are listed in:

- sale catalogs in the Netherlands and England
- The Hague (four recorders, owned by a doctor, 1686)
- The Hague (1689)
- Leiden (four recorders, doctor, 1690)
- and London (1701).

They also show up in:

- the requirements for the Anhalt-Zerbst Court Kapelle (1699); inventories of monasteries in Ossegg, Bohemia (1706) and Kremsmünster, Austria (1710)
- a letter from the Basel woodwind maker Christian Schlegel (1708)
- and much later on, recorders by the London maker Peter Bressan (1774).

The sales of instruments belonging to doctors show that amateurs could own consorts, presumably for domestic playing. The wording of the advertisement for the London sale in 1701, "a consort of flutes and flageolets, all in one box, that any person may play a tune in a minute's time," suggests that the organizers of the sale were anticipating an amateur purchaser.

Fortunately, other documented consorts intended for professionals have numbers and sizes spelled out:

- Dutch maker Richard Haka's invoice for the Swedish Navy in 1685 (2So 2S 3A T B)
- Haka's larger consort in the Florence Court inventory of 1700 (4So 4S 4A 2T 2B)

- a consort probably by the Bassano family in the same Florence inventory (2S 3A 4T 2B)
- Nuremberg maker Jacob Denner's invoice for the Duke of Gronsfeld in 1710 (4A T 2B)
- and Denner's estimate for Göttweig Abbey around 1720 (3A T 2B).

Three consorts have even survived: made by Bressan (A V T B), Johann Benedikt Gahn (2A T B), and Jean Jacques Rippert (originally 2So 2A 2T B).

Airs or arias that specify three or four sizes of recorder are found in surviving vocal music composed in Austria, England, France and Germany by Heinrich Biber, André Campra, Marc-Antoine Charpentier, Anne Danican Philidor, Johann Christoph Faber, Gottfried Finger, Johann Peter Guzinger (attrib.), Jean-Baptiste Lully, Ferdinand Tobias Richter, Agostino Steffani, Georg Philipp Telemann and Johann Hugo von Wilderer. Exceptionally, Michel Pignolet de Montéclair's opera *Jephté* (Paris, 1732) calls for five sizes (So S A T B), including one air that employs them together. (*See Example 1 on page 10*.)

The only significant surviving piece of music for instrumental consort is the *Concerto di flauti* by Alexandro Marcello (2S 2A 2T B, doubling strings), probably intended for amateurs to play in the Accademia degli Animosi in Venice, of which he was a keen member. (*See Example 2 on page 12*.)

A similar-sounding concerto by Marcello was among the possessions of another amateur, the Danish customs inspector Stephen Kenckel, in 1732. Kenckel owned several recorders (two small, fourth flute, four probably altos, and bass) that could have been used to play the concerto with the collegium musicum he seems to have run in Helsingør (Elsinore).

Overview of Sizes

After the advent of the Baroque type of recorder around 1668, the alto in G generally shifted to F. Despite the alto being specified in virtually all the published music aimed at amateurs, especially the large quantities of solo and trio sonatas, all the sizes from before 1660 crop up again in music performed by professionals after 1660:

- So and B (first documented in an instrumental Mass by Marc-Antoine Charpentier, Paris, 1674)
- S (an opera by Pascal Collasse, Paris, 1690)
- T and GB (a ballet by Lully, Versailles, 1681)
- and S-D ("sixth flute," a concert advertisement, London, 1720).

Two new sizes were introduced during this period: voice flute in d^1 (an eclogue by Lully, 1668) and fourth flute in $b\flat^1$ (mentioned in a treatise by James Talbot, Cambridge, written 1692-95; *Suites* by Francis Dieupart, 1701). The sizes other than the alto were sometimes named in relation to it: octave (an octave higher), sixth flute (a sixth higher), fifth flute (a fifth higher), etc.

Bass

Two German writers, Johann Samuel Petri (1782) and Christian Daniel Friedrich Schubart (1784-85), reported that in the 17th century a pair of alto recorders was accompanied by the bass recorder, which Petri said had now gone out of fashion because it requires "so much breath." The surviving repertoire supports this view of earlier times.

The Dresden Konzertmeister Johann Georg Pisendel's addition of "*pour le Flût*" (for the recorder) to the bass line, in a manuscript copy of a concerto by Telemann for two alto recorders and strings, suggests that the bass recorder was used more often than notated—if an instrument was available when recorders took the top parts.

> From 1600 onwards many sizes of recorder were employed in a broad surviving repertoire of both instrumental and vocal music—continuing well after 1750 into the Classical period.

Between 1674 and 1693, Marc-Antoine Charpentier used it on the bass line, sometimes third line, in both vocal and instrumental music when recorders or transverse flutes (or both together) were on the top lines. Afterwards the bass had a steady existence for playing the bottom or third line when other sizes of recorder (A V T) were employed in secular and sacred vocal music in Austria, England, France, Germany and Italy.

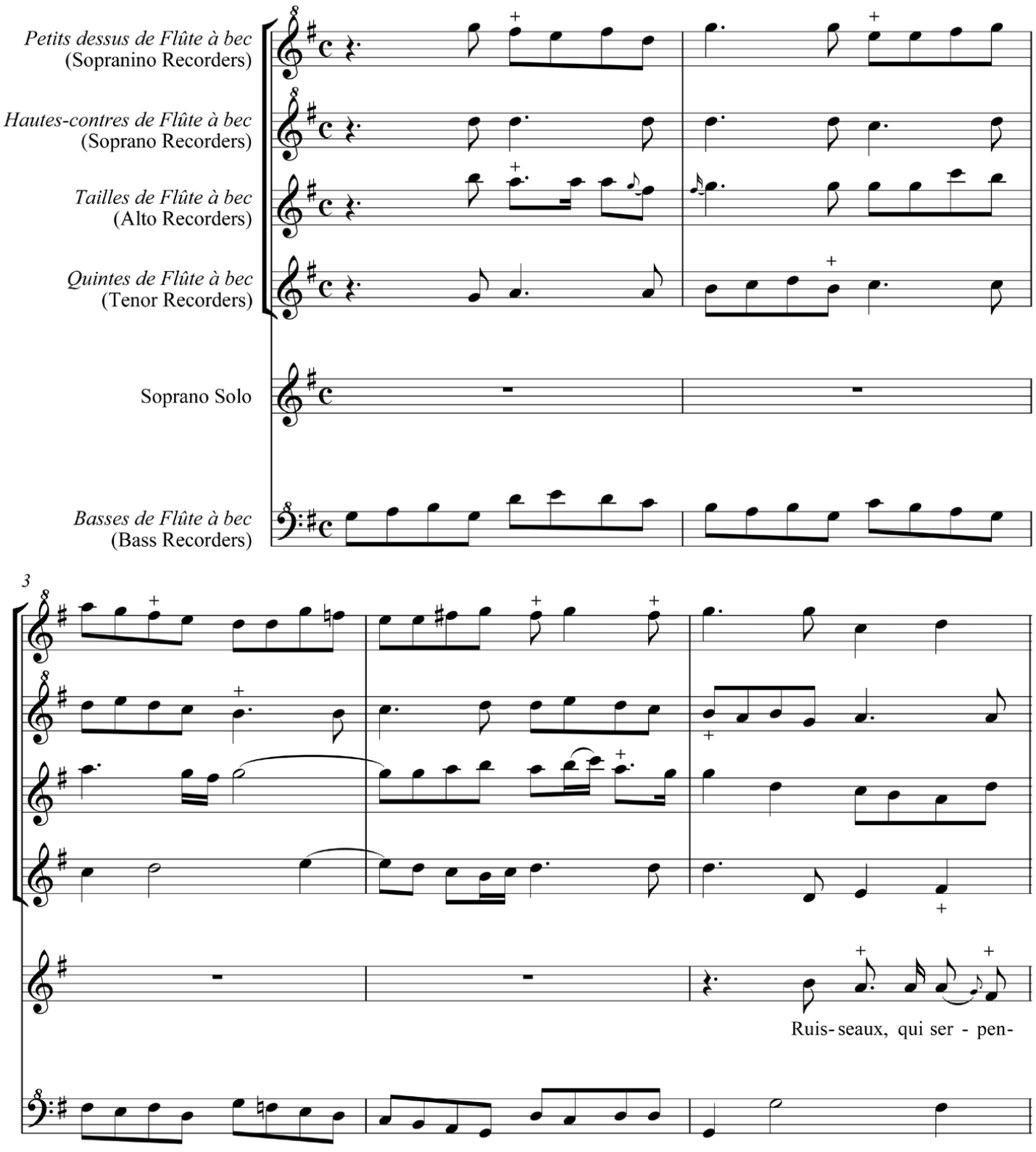
The bass recorder was indicated for the bass line of six collections of solo and trio sonatas for recorder published in London between 1702 and 1724, although the ranges of the lines suggest that sometimes only a switch of "bass instrument to the recorder" was intended. In any case, these publications imply an amateur market that could include the bass recorder.

The size was also used in a few ensemble concertos and recorder consorts in England and Germany, tailing off in the 1720s. Inventories and sales suggest a similar falling off in the Netherlands, but examples were still being sold there as late as 1776 and possibly 1789.

The trio sonatas from the Berlin Court in the 1750s by C.P.E. Bach and one of the Graun brothers that assign the bass recorder a solo part (paired with viola, bassoon or cello) are unique in both instrumentation and lateness.

The great bass seems to have played almost no part in the repertoire.

Example 1. Michel Pignolet de Montéclair (1667-1737), "Ruisseaux, qui serpentez" from *Jephté* (1732), opening



Sopranino

All the small sizes of recorder often supplied the "high flute" timbre until the surge of popularity of another duct flute, the flageolet, around 1800. They all had the advantage of being heard easily above other instruments.

Despite being the least represented by surviving examples, the sopranino is second only to the bass in frequency in the surviving repertoire. First used by Charpentier (1674 and 1685), the instrument was designated in secular vocal music in England, France, Germany, Ireland and Italy—especially "bird arias," where it represents the bird, into the 1730s, then almost exclusively in England into the 1790s.

It featured as a solo or duet instrument in concertos in Germany and Italy between 1719 and about 1785—most notably in the now-famous works by Antonio Vivaldi, which celebrate the small recorder's ability to imitate the rapidity and ebullience of the violin in passage work in the fast movements and to negotiate complicated ornamented lines in the slow movements. In Germany the sopranino was occasionally specified in chamber music and orchestral music by Telemann and others into the 1770s.

The piccolo (octave transverse flute) was developed by 1739, as documented in Michel Corrette's flute method and two years later in a Court inventory in Berleburg, Germany. It was immediately adopted in France, as witnessed by the operas and ballets of Jean-Philippe Rameau. An advertisement by the maker Vincent Panormo in 1772 claims that the sopranino recorder was unknown in France and used mostly in Italian orchestras (although no repertoire for it seems to have survived).

Wolfgang Amadeus Mozart wrote for the flautino or flauto piccolo in 17 works between 1771 and 1791. The concept, keys, and range mostly suggest sopranino or soprano recorders. The composer himself revealed that the choice of piccolo or small recorder depended on the local performing group.

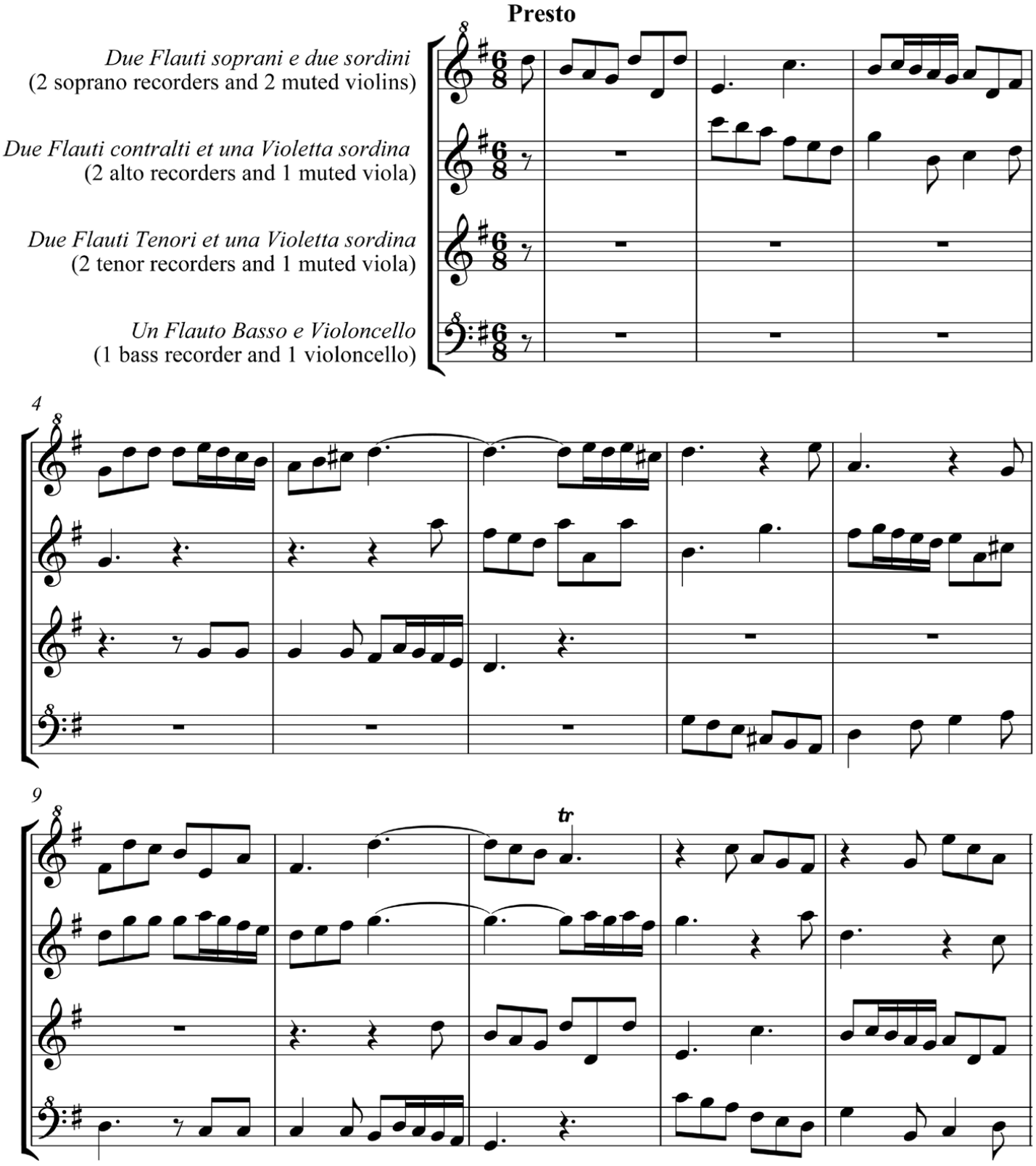
The sopranino was still being made by Andrea Fornari in Venice in 1791, and examples show up in inventories and sales in France and the Netherlands as late as 1795. In London, it was also still listed in the catalogs of the makers and dealers Astor (1799), Goulding (1800), and Clementi (1823).

Tenor

The Baroque tenor recorder is first documented in Lully's ballet *Le Triomphe de l'Amour* (1681) as the second voice in a consort. (*See Example 3 on pages 16-17.*) Both vocal music of Bohemian-Austrian composer Heinrich Ignaz Franz Biber (1682) through French composer Montéclair (1732) and instrumental music from Italian composer Pompeo Natale (1681) through German composer Johann Christoph Faber (by 1731) treat it as the middle or lowest voice in a group of recorders. The names used for the instrument also point to its middle quality. Only in a few cantatas by Alessandro Scarlatti and Nicola Porpora is the tenor size treated as a melody instrument, a lower version of the alto.

Although the tenor continued to be mentioned in books and inventories on the continent of Europe through 1801, it seems telling that the only English source of the first half of the 18th century is a pamphlet by Thomas Stanesby, Jr. (c.1732), promoting not the alto ("concert flute") but the tenor as "the true concert flute"—because it has a similar range to the transverse flute and oboe. Not only did

Example 2. Alessandro Marcello (1673-1747), *Concerto di Flauti*, Third Movement, opening



Stanesby's attempt fail to catch on, recorder history swung away from the sizes larger than the alto.

Voice Flute

My own theory is that the voice flute originated in France to perform the second part in Lully's airs with two recorders on the top lines, in parallel with the high soprano and regular soprano voice, between 1668 and 1676. The voice flute can be traced from:

- Thomas Britton's commonplace book around 1674
- James Talbot's manuscript around 1692-95
- a probable mention in a 1711 inventory of goods belonging to Martin Hotteterre's wife
- two instruments in James Paisible's will in 1721
- a purchase by the Court of George II in 1732
- instruments at two different pitches in Edward Finch's fingering chart by 1738
- an instrument by Bressan in Michel Charles Le Cène's inventory of 1743.

The surviving repertoire includes:

- four suites by Francis Dieupart (1701)
- an opera by the German composer Johann Hugo von Wilderer (1703)
- an arrangement of an opera by the Italian composer and string player Giovanni Bononcini (1711-25)
- a quintet attributed to Jacques Loeillet but possibly of English origin (manuscript, 1720s?)
- and an arrangement of the Italian composer Arcangelo Corelli's concerti grossi (London, 1725).

The fact that James Paisible, the most prominent recorder player of his day in England, owned two voice flutes suggests that the size had a use that is not obvious to us. I know of no evidence that it was used to play transverse flute parts, as is often done nowadays.

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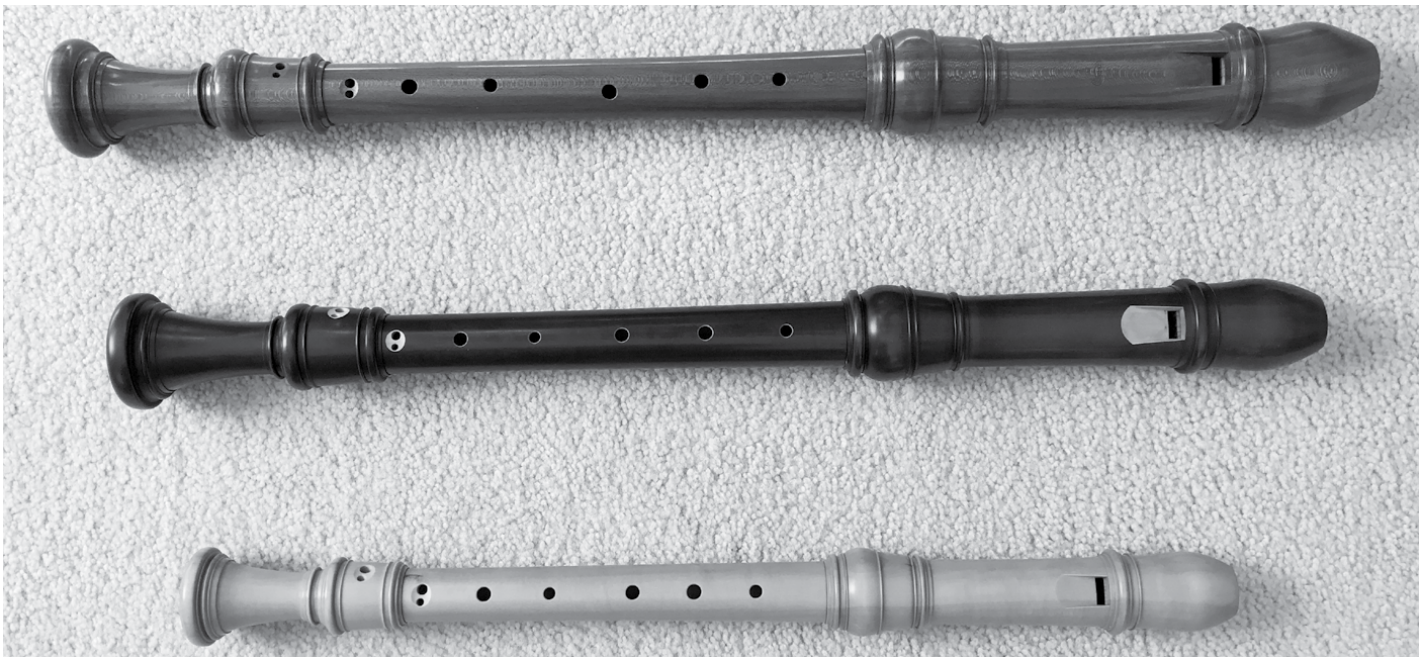
▼ Three instruments made by Thomas Prescott show the voice flute's size relative to alto and tenor recorders—and also why some describe it as a small tenor, and others a large alto. Top to bottom, all pitched at A=440, the instruments are: tenor in c' by Johann Christoph Denner (1655-1707), in plumwood, based on an original in c' at A=460 in the Germanisches Nationalmuseum, Nuremberg; voice flute in d' by Peter Bressan (1663-1731); alto recorder based on a Peter Bressan alto recorder bore with exterior design inspired by Jean-Jacques Rippert (flourished 1696-1716). *Courtesy of Thomas Prescott.*



Other Small Sizes

The sixth flute (soprano in D) is documented primarily in England. The most notable examples of works for this size are:

- the possible original version of G.F. Handel's *Concerto Grosso, Op. 3, No. 3* (Cannons, England, 1717-18)
- an obbligato part in Bach's cantata *Ihr werdet weinen und heulen*, BWV103 (Leipzig, 1725)
- and the London concertos by William Babell (c.1726), Robert Woodcock (c.1727), and John Baston (1729).

It also features in arrangements from operas and concertos made in England and Germany.

In the surviving repertoire for the fifth flute (soprano), again pride of place goes to concertos by:

- English composer John Baston (1729)
- Giuseppe Sammartini (London, 1729-35), one of the staples of the modern recorder repertoire
- and Vivaldi (late 1720s-early 1730s), when the composer indicated two of his sopranino concertos for transposition to the soprano for at least one later performance.

The size is also specified in vocal works by Carlo Agostino Badia (1699), Campra (1702), Telemann (1729), Handel (1735), and Thomas Arne (1740), as well as instrumental music by Diogenio Bigaglia (by 1717), Handel (*Water Music*, 1717), and Johann Samuel Endler (1759). A claimed concerto da camera by Tomaso Albinoni for soprano recorder and basso continuo, published in a modern edition, is almost certainly a fake.

The fourth flute (soprano in B♭) was specified in two suites by Dieupart in 1701. The same size, under the name *tenorino* (little tenor) experienced a late blooming in music by Italian composers performed at the Einsiedeln monastery, Switzerland, in the 1770s.

The third flute (1746) and the second flute (1770, the alto in G under a new name) entered the picture as part of a series of higher sizes pitched a specific interval above the alto, apparently for ease of performance by professionals on other instruments and for amateurs. Sizes of recorder a second, third, fourth, fifth, sixth and octave above the alto were being sold in England in 1799-1800, and a seventh above in 1823.

Surviving Instruments

English editor and teacher Andrew Robinson compiled a revealing table by nationality of maker from the recorders listed in Phillip T. Young, *4900 Historical Woodwind Instruments* (1993). More instruments have come to light since 1993, and more is known of their provenance, but I take it that the general principle is sound.

In the table below, numbers from the Netherlands have been replaced by the similar but more current ones from Jan Bouterse,

Surviving 17th- and 18th-Century Recorders of the Baroque Type. By Country of Maker.

Country	Sopraninos	Sopranos	Altos	Tenors	Basses	Total
German-speaking	5 2%	6 3%	126 60%	25 12%	49 23%	211
England	0	7 7%	9 55%	35 32%	7 7%	108
Netherlands	8 9%	18 20%	45 51%	4 5%	12 14%	88
France	2 4%	4 9%	20 43%	11 23%	10 21%	47
Italy	2 18%	1 9%	8 73%	0	0	11
Totals	17 4%	36 8%	258 56%	75 16%	78 17%	464

Dutch Woodwind Instruments (2005). The "soprano" category includes sixth flutes and fourth flutes; the "tenor" category, voice flutes. Totals are rounded to the nearest percent.

Altos represent just over half of the surviving instruments. A larger proportion of small recorders (sopranino and soprano) survives from the Netherlands where, throughout the 17th century, such sizes are depicted copiously in works of art and mentioned in treatises.

Basses have come down to us by most of the well-known makers: Thomas Boekhout, Bressan, the Denners (about half of the surviving basses), Haka, the Hotteterres, the Oberlenders, Rippert, the Rottenburghs, Johann Schell, Jeremias Schlegel, and Thomas Stanesby Senior. Two surviving great basses of the Baroque type have been reported.

Robinson rightly points out the problems with this kind of evidence: the survival of instruments by chance, their greater chances of survival in institutions than in homes, some recorders being made for export. Nevertheless, the evidence confirms that recorders of all sizes were made across northern Europe.

Closing Thoughts

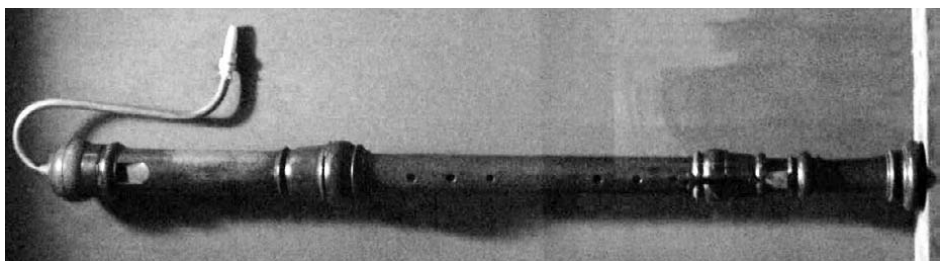
We have seen that the written evidence, surviving instruments, and surviving repertoire show that many sizes of recorder besides the alto were available during the period 1660-1800, with a trend towards the higher sizes. The writings and instruments, especially the consorts, imply that a great deal more repertoire was composed or adapted than has come down to us, and traditions of playing must have existed that went beyond the notation.

I keep thinking of a music club in Edinburgh, Scotland, around 1710 where 30 amateurs and professionals played together in a concert. No fewer than 16 recorder players performed three, four, or six to a part in chamber music, and six to a part doubling the strings in an overture. Where there are instruments and players, there *will* be music.... ❁

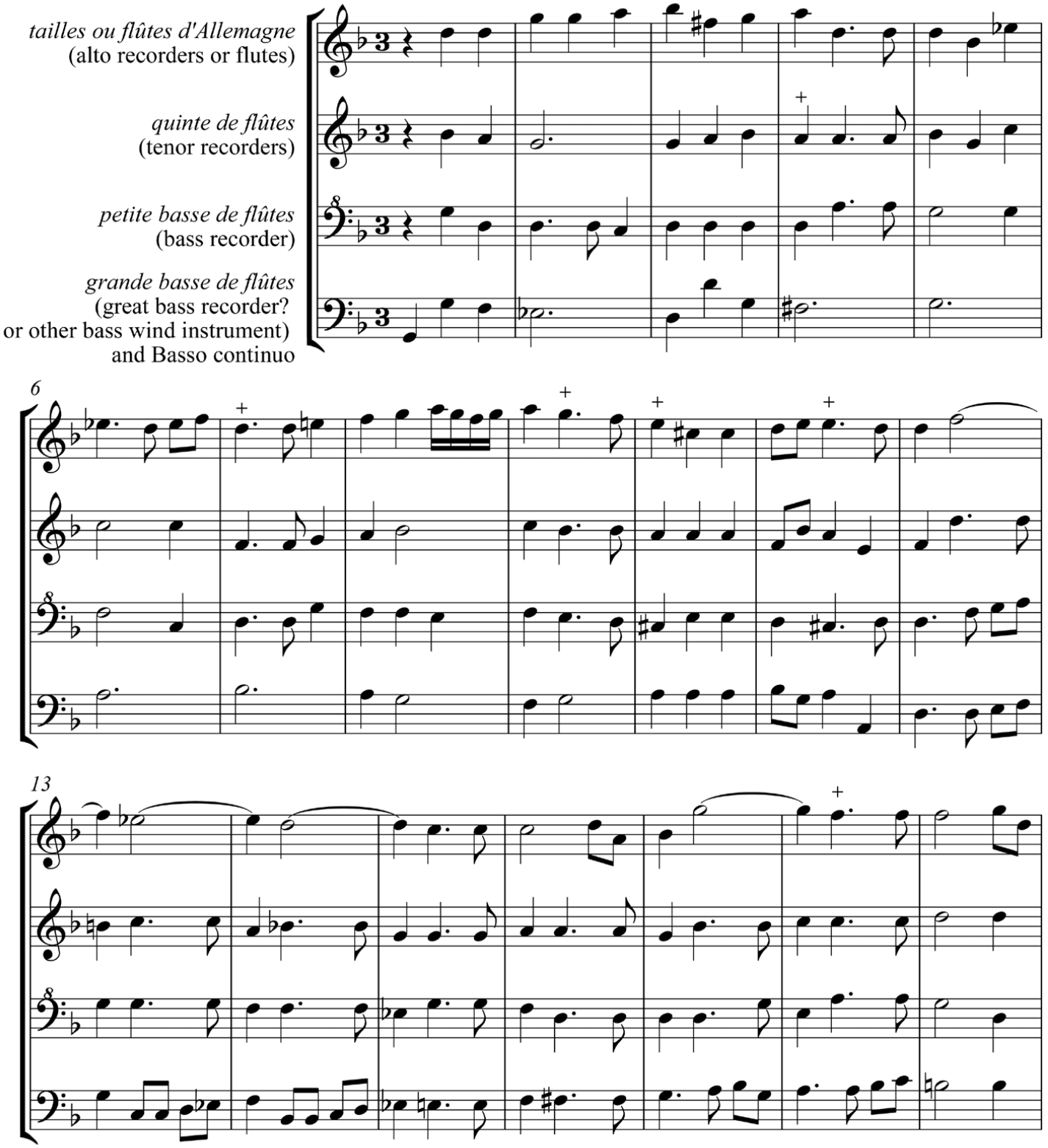
RESOURCES OF INTEREST:

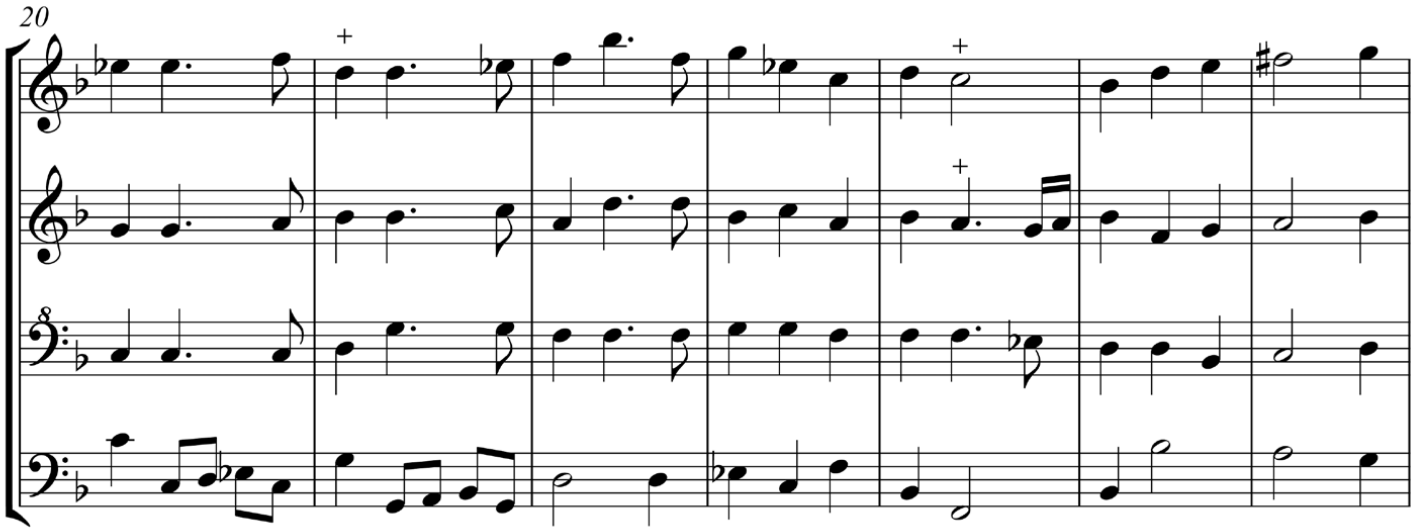
- **Bouterse, Jan.** Dutch *Woodwind Instruments and their Makers, 1660-1760*. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2005.
- **Koch, Hans Oskar.** *Sonderformen der Blasinstrumente in der deutschen Musik vom späten 17. bis zur Mitte des 18. Jahrhunderts*. Inaugural Diss., Ruprecht-Karl-Universität zu Heidelberg. Bobenheim-Roxheim: the author, 1980.
- **Lasocki, David.** *The Creation and Dissemination of the Baroque Recorder and Traverso, with Looks at the Cromorne, Oboe, Flageolet, and Bassoon*. Portland, OR: Instant Harmony, forthcoming in 2022.
- **———.** *Not Just the Alto: Sizes and Types of Recorder in the Baroque and Classical Periods from Writings and Repertoire*. Portland, OR: Instant Harmony, 2020. Available in print from **https://smile.amazon.com** and as a pdf from **https://davidlasocki.com**.
- **———.** "The Voice Flute and its Origin." *American Recorder* 58, no. 2 (**AR Summer 2017**): 6-19.
- **Robinson, Andrew.** "Families of Recorders in the Late Seventeenth and Eighteenth Centuries: The Denner Orders and Other Evidence." *The Recorder Magazine* 23, no. 4 (Winter 2003): 113-17; 24, no. 1 (Spring 2004): 5-9. Reprinted in one part with corrections in *ARTAFacts* 9, no. 4 (December 2004): 11-21.
- **Thomson, John Mansfield, with Anthony Rowland-Jones, ed.** *The Cambridge Companion to the Recorder*. Cambridge: Cambridge University Press, 1995. Chapter by Howard Mayer Brown, "The Recorder in the Middle Ages and the Renaissance," pp. 1-25.
- **Young, Phillip T.** *4900 Historical Woodwind Instruments: An Inventory of 200 Makers in International Collections*. London: Tony Bingham, 1993.

▼ **Bass Recorder by Johann Schell, c.1700, Germany.** Although seldom played on its own, the bass recorder provided important harmonic and rhythmic support to the recorder consorts during the Baroque period. This is one of four surviving bass recorders by Schell, one of the most respected Nuremberg recorder makers of his generation. *Photo courtesy of The Metropolitan Museum of Art, New York, Open Access Images,* **www.metmuseum.org**.



Example 3. Jean-Baptiste Lully (1632-87), “Prelude pour l’Amour” from *Le triomphe de l’Amour (1681)*

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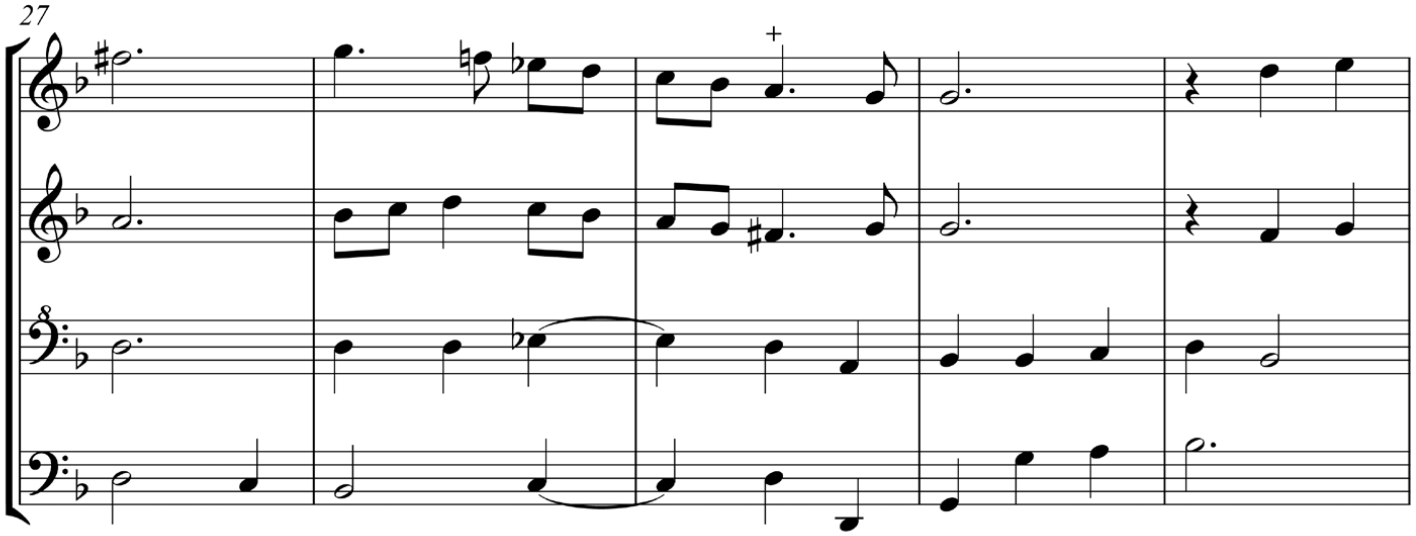
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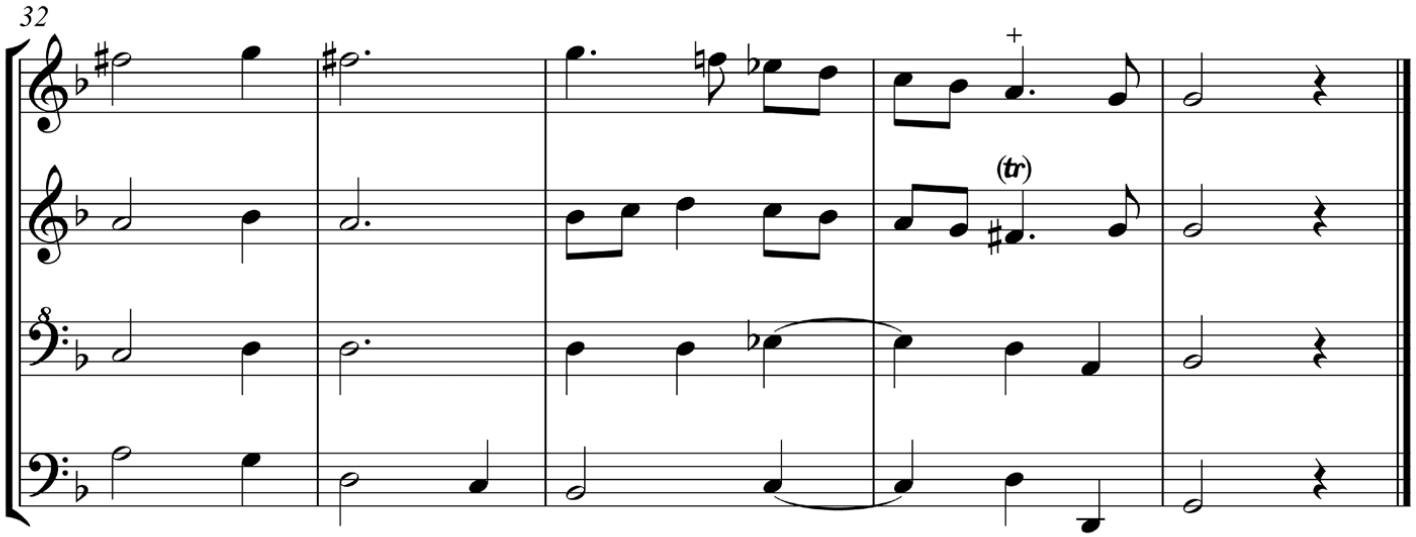
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An Interview with Erik Bosgraaf

American Recorder editor Gail Nickless talks with Dutch professional recorder player Erik Bosgraaf

▼ **Blowing bubbles.** Erik Bosgraaf in 2019 with Jacob 3.0, **http://jacob30.nl**. *Photo by Paul and Menno de Nooijer.*

Erik Bosgraaf is considered to be one of the world's most talented recorder players, a sort of rock star among recorder virtuosos. He is a visiting professor at the Amsterdam Conservatory and the Kraków Music Academy in Poland, and gives master classes all over the world.

Bosgraaf's name has appeared in AR multiple times over the years, including an interview in **AR May 2008** that touches on the philosophy behind his DVD, *Big Eye* (also reviewed in "On the Cutting Edge," **AR September 2007**). His eclectic approach to music includes improvisation, use of electronics and working with people in other areas of artistic endeavor such as cinematography.

On some 18 recordings, his repertoire extends from Medieval music to Vivaldi's *Four Seasons* to tomorrow's music. In this issue's Critique department is a review of his most recent recording of French Baroque music (*Le Plaintif*, with Izhar Elias, Baroque guitar, Israel Golani, theorbo, Alessandro Pianu, harpsichord, and Robert Smith, dessus and bass gamba).

In 2011 Bosgraaf received the Netherlands Music Prize, the most important classical music prize of the Dutch state. He is the first and only recorder player to receive it since the prize was introduced in 1981. He also won the Borletti-Buitoni Trust Award (2009), plus awards in 2012 including the Northern Dutch music prize and an invitation to travel with an international Rising Stars tour by the European Concert Hall Organization, having been nominated by the Amsterdam Concertgebouw and Brussels fine arts center BOZAR.

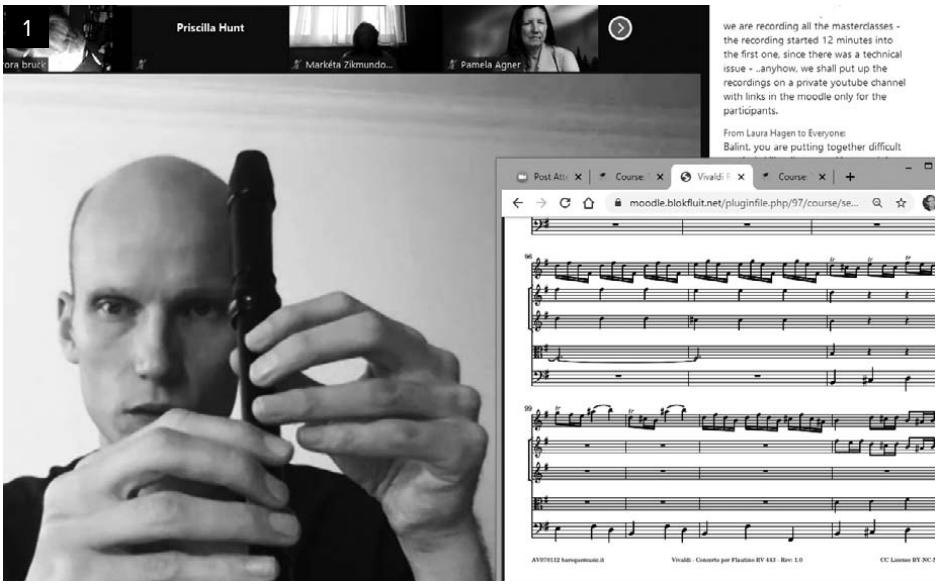
Bosgraaf has played with orchestras from Japan and Australia to the Neth-

erlands and the U.S. (where his debut was with the Dallas Symphony Orchestra conducted by Jaap van Zweden). Besides being a professional solo recorderist, he has become an inspiring conductor, regularly invited to lead the orchestra himself. If not playing the recorder, he leads from the harpsichord—or, in Classical and later repertoire for chamber orchestra, conducts from the podium.

His upcoming performances include an online concert for the Boston Early Music Festival (playing a program of Telemann sonatas with Francesco Corti) and an online master class, both on June 10.

GAIL NICKLESS The first question most people would ask is how you started playing recorder. In the YouTube interview you did with Sarah Jeffery for Team Recorder, you mention detours on the path to your musical career—but you latched on to the recorder and stuck with it as your musical voice. It sounds like you reached a sort of a pivotal moment in your approach to performing and to playing the recorder. Can you elaborate on how you arrived at your current relationship with music?

ERIK BOSGRAAF As human beings, things happen often by chance—or, depending on your view of life, as part of fate. I started playing the recorder like many kids, as an instrument leading to a "real instrument," the oboe in my case. The oboe then didn't turn out to be the instrument I envisioned it to be, whereas the recorder was so much more than I thought! It really was a gift that kept giving and soon enough I was playing all the different sizes and types, played in ensembles and recorder orchestras. Since my



1: Erik Bosgraaf demonstrates hand position during an online master class with the Tel Aviv Recorder Festival in July 2020. The longest finger on each hand is the most curved.

2: Recording session in the Musikbrauerei, a recording studio in an historical building in Berlin, Germany, https://musikbrauerei.com. For the recital as part of the upcoming Boston Early Music Festival, with harpsichordist Francesco Corti. *Photograph by Bene Brandhofer*.

3: Bosgraaf delivers a virtual lecture on Telemann and rhetoric. For students at Seoul National University.

appetite for music was insatiable I started learning basso continuo, saxophone, piano, music theory and reading musical dictionaries....

Meanwhile I joined my best friends in a rock band and got to taste a whole other approach to music: song writing, arranging and producing songs for albums. In my teenage years I had exclusively played Baroque music, so during my studies I was fascinated by the possibilities of new music and working with composers, especially in putting the recorder in new settings like in front of symphony orchestra or next to a DJ.

One could say that the recorder was always the prism through which I looked at other aspects of music. I feel it has enriched and informed my recorder playing profoundly.

GN I think you've made adaptations of existing works for other winds, so that they could be played on recorder, but also you've collaborated with composers as they have created new compositions for recorder. How do you approach both types of activities—adapting and creating? Do your varied experiences—rock band, other instruments you've played—influence these activities?

EB Adapting a work can be a creative experience, which allows you to make a work "fit like a glove," even more so than some works originally written with the recorder in mind! In the case of Pierre Boulez's *Dialogue de l'ombre double* (for clarinet and electroacoustic device), I found that the process of trying to play that work led me to move the boundaries of what I thought was possible on the instrument—instead of changing notes to feel "more comfortable," I mostly opted for keeping the notes in the original octaves and motivated myself to make it possible!

I feel that it is my duty as a professional recorder player, not to merely repeat what generations before have done, but to expand the horizons.

"I feel that it is my duty as a professional recorder player, not to merely repeat what generations before have done, but to expand the horizons.

Teaching

GN I audited a master class you gave in July 2020, offered on Zoom by the Tel Aviv Recorder Festival (TARF). Was that one similar to the format of the master class you will lead for the Boston Early Music Festival (BEMF)? How do you prepare in general for master classes, where the participants are likely to be of such varying levels of proficiency and perhaps of differing backgrounds?

EB At this point I don't know how it will go, but I guess the BEMF event will go similarly. I try to help a student to the best of my abilities and try to be aware of the watching audience and make sure there is something to learn for all levels. It is certainly not easy to keep master classes interesting for everyone, as there easily can be an overkill of musical terms—but I try to keep it very "hands on" and practical.

I think my role is not only to provide information, but also to start a process of self awareness in which I merely act as a mirror without judging anything. If a student becomes aware of this and also gets interested in the process of learning, we can start something called "deliberate practice," which is inspired by the book *Peak* by Anders Ericsson.

GN Is there anything that you do differently to personally prepare for a Zoom master class? Do you suggest that Zoom master class participants do anything differently themselves to prepare?

EB I try to be well rested—it is mentally taxing! I'll have my mug of tea and some snacks next to my screen—although not too close, hahaha!

I think one of the advantages is screen sharing, so it is easier to point out things quickly in a score. In the chat window, one can keep notes of important terms that later can be researched more in depth. Especially with all the different Latin, Italian, French and German words, this is quite useful to get the right spelling, and also to copy and paste hyperlinks to online sources for further reading.

GN In your YouTube interview with Sarah Jeffery, you say that everyone doubts themselves, even professional performers—doubt becomes a motivation to improve. How can a less confident player not let doubt take over when starting a new piece, or avoid freezing up when performing?

EB This, I am afraid, is a matter of practicing with a positive mindset. An encouraging teacher obviously helps too!

I also find that improvisation really helps to create a view of music that is more free. With written music the wrong notes are more obvious because there is a clear road map, and that can be intimidating.

In addition, in the process of studying a piece, one could "improvise" the piece. For example, instead of only practicing a Van Eyck piece note by note, one could improvise

“Very often mistakes due to nervousness come because of trying too hard not to make mistakes!

and play around with several motives.

What is important here is not to judge too much and keep it simple. Only by slowly expanding one's comfort zone, in the same ways recommended in *Peak*, can one gain more confidence. I find it inspiring to see how toddlers are happy to make mistakes with confidence. With puberty comes shame—and that is a very limiting factor for learning and expression generally...

Performing

GN You also mention when talking with Sarah Jeffery that, in the minutes before you perform, “concentration is overrated”—it's too late to practice at that point. You chat with the backstage crew and then focus on the music as you walk on to the stage. How did you develop the discipline to be able to switch over so quickly when you really need to be engaged?

EB Very often mistakes due to nervousness come because of trying too hard not to make mistakes! By focusing on story telling during (and before!) the performance, the subject of the story becomes the focus, not the individual notes. In my experience, trying to be some superhero is bound to go wrong and makes it nearly impossible to arouse empathy from the audience through our music.

GN During the TARF master class last summer, you talked a little about your new CD, *Le Plaintif*, and mentioned that the highest instrument you play on that recording is an alto pitched at 392. Can you tell us more about how you tried to create what you called a “dark brown sound?”

EB Recorders are typically known as high and virtuosic instruments. For this CD I wanted to do the exact opposite and use the vocal and more dark timbre of the lower recorders as a way to underline the plaintive qualities of the music.

GN The report that Alice Derbyshire wrote about your Dallas (TX) visit and U.S. debut performances in 2013 (**Fall 2013 AR**) gave us a picture of you as an amiable evangelist for the recorder, and also a sort of recorder rock star. How do you see yourself? Have the awards you have won helped you in any of these efforts?

EB Well, the awards help, but they are of no value during a performance! You're only as good as your last concert—I believe that very strongly. Even more so with the awards and CDs, I feel that expectations are higher.

Alice wasn't the first one to compare me to a rock star, so apparently there are some elements of my past life as a rock musician seeping through!

Thoughts on practicing

Anders Ericsson and Robert Pool studied skill improvement and described their conclusions in *Peak*

WRITTEN BY ERIK BOSGRAAF

Last year I read K. Anders Ericsson's book, *Peak: Secrets from the New Science of Expertise*, and I realized that the cognitive flow chart (*on page 23*) that I have used with my students and myself over the last 10 years actually has scientific foundations.

Ericsson talks about “deliberate practice,” which is his alternative to such popular notions as the “10,000 hour rule” (a myth that it takes 10,000 hours of practice to achieve mastery) or to the adage, “no pain, no gain.” He includes a few essential ideas:

- don't repeat something too often
- go a bit out of the comfort zone, but not too much
- have a good teacher
- and practice efficient mental representations.

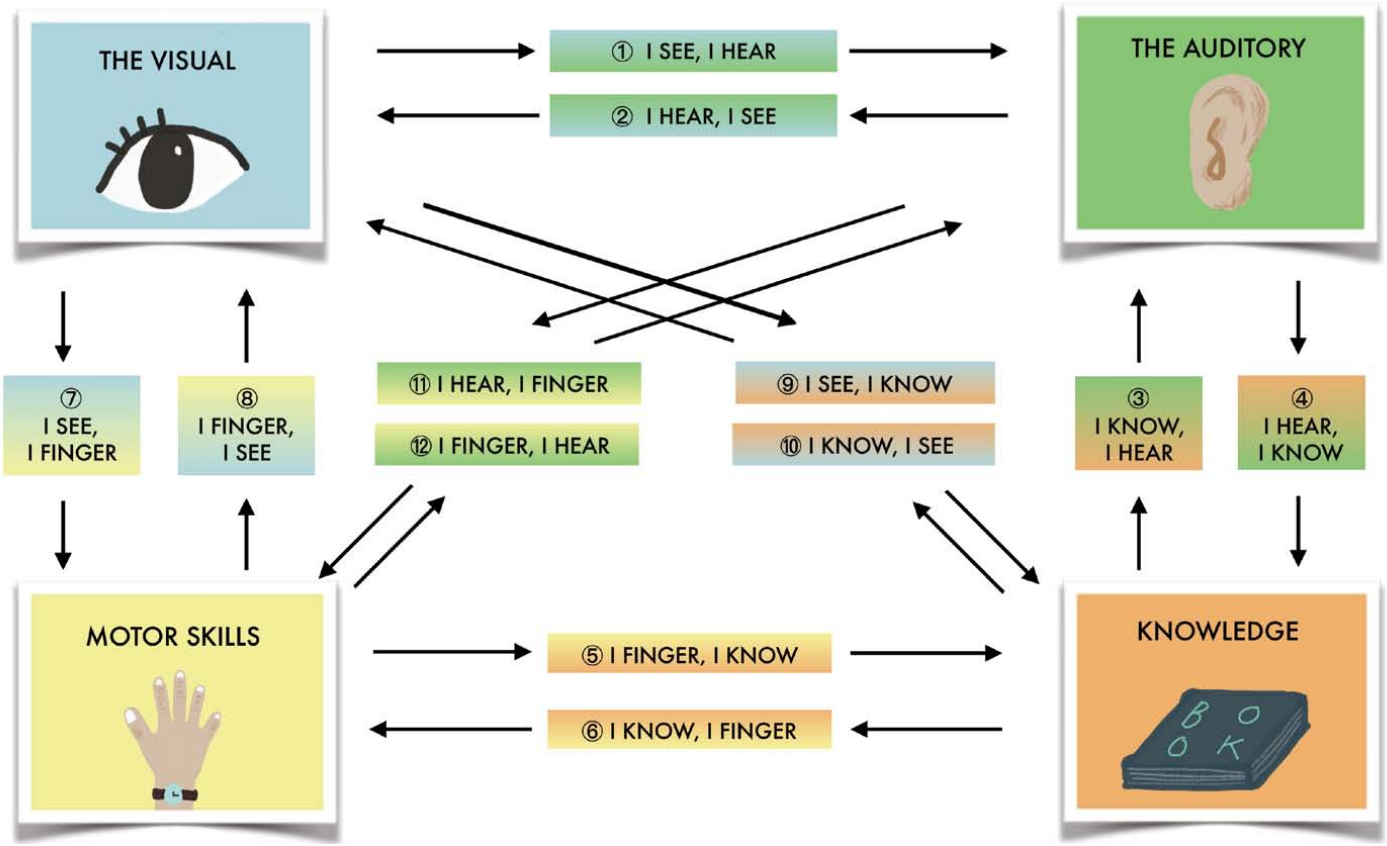
Next to the physical and social joy of making music, I have always been captivated by the idea of “mental practicing” as a means to improve. I have difficulty listening to my own sound for a prolonged time; also, with the pre-COVID travel schedules of a touring musician, this mental practicing can be a useful learning tool. In my experience the benefits are endless: less dependence on the score, higher technical proficiency, more

confidence in playing, and therefore more joy and freedom in playing!

A practicing process can be visualized by a number of connections. While practicing I make sure that I avoid going on autopilot by focusing on these different connections. Not only does this provide variety, but it also increases effectiveness. Here are connections you can try to make.

- **I see, I hear** is all about sound imagination. It can be practiced by singing the notes in front of you, either aloud or in your head.
- **I hear, I see** can be practiced by musical dictation, writing down a melody one hears.
- **I know, I hear** is about acquiring knowledge that allows one to recognize a melody when one hears it.
- **I hear, I know** is about a more cognitive approach to listening. In this aspect, one practices to distinguish structural elements such as harmony, temperament, form, instrumentation or style.
- **I finger, I know** refers to a player connecting a fingering with the note name, for example. With so many recorders in different sizes, this is not always easy!
- **I know, I finger** refers to connecting note names or chords with the correct fingerings.
- **I see, I finger** is well-developed with classically trained musicians as they are taught to read music. Very often a note on a staff is first connected to a certain fingering, and only then to a certain pitch. This aspect is challenged by the different historical clefs, such as the French violin clef.
- **I finger, I see** is a connection that can be improved by imagining the note on the staff based on the fingering. This is mostly well-developed in recorder players with instruments in C and F—but with less common instruments like voice flute, this can become more challenging.
- **I see, I know** deals with analytical ability—for example, to distill harmonies from a single note. As a result, one could draw conclusions about musically important moments like cadences.
- **I know, I see**: one can only visually recognize what has been previously learned. Thus only after one has acquired knowledge about harmonies or musical figures can one recognize those.
- **I finger, I hear** is one of my favorite exercises, where the student has to hum the piece while fingering the fingerings. A next step is humming "internally" to practice the sonic imagination of the piece. This will

Flow chart. How connections among senses can make practice more effective. *Used with the author's permission.*



also lead to better intonation.
- **I hear, I finger** can be trained in a playful exercise: one student plays or sings notes, and the other has to finger them (without blowing).

Here are some ideas that I suggest to my students to help them improve:

- practice in different tempi, mainly a lot slower
- practice a piece on different recorders
- leave the comfort zone slowly and cautiously
- be patient.

I feel that I am still learning how to practice, trying out new things and being playful in the process. I would encourage you to reflect on your practicing routine, and I hope it can keep providing joy and inspiration for years to come!

What if I'm not a prodigy—or if I don't even have a teacher?

"Both the brain and the body retain a great deal of adaptability throughout adulthood, and this adaptability makes it possible for adults, even older adults, to develop a wide variety of new capabilities with the right training," according to the research findings of Ericsson and Pool. What sort of practice helps most? What if no teacher is available?

Hardly anyone likes to practice just for the sake of it—most of us practice to improve. That won't happen if all one does is naive practice, a sort of automatic practice lacking goals—repeating a section of music without variation or strategies for improvement. This may be fine if you just want to play for fun. What if you want to improve?

The next step beyond naive practice is purposeful practice, which takes you outside your comfort zone, in a focused way with clear goals or a purpose. There should be a means to receive feedback: ways to monitor progress and to stay motivated in moving towards goals. This type of practice works by stringing together a series of small improvements that add up to major change. It is best accomplished during time that you set aside only for practice, with no disturbances.

If your goals are to increase speed or finger dexterity, you might videotape yourself, make an audio tape, play with a metronome. You might set a target to increase the tempo of a piece, gradually increasing the metronome setting. If you reach a point where you can no longer play without errors, you could back off two metronome notches, to a speed where you can comfortably play the piece—then push the boundary again by increasing the tempo. Another goal might be to play the piece all the way through at the proper speed without mistakes, three times in a row.

Practicing in front of a mirror can give you visual feedback about how you hold the recorder or move your fingers. Erik Bosgraaf suggests that you might focus on an individual element in greater depth or detail. For instance, you might concentrate on finger position, which also will help with hand position. (He also recommends the clear explanation of hand position in Walter van Hauwe's book, *The Modern Recorder Player*.)

You might strive to be more expressive. On your own, you could listen to professional players who perform with the type of expression you want to emulate, and then devise practice techniques to make that specific kind of improvement. Your mental representation of the sound you want to achieve might draw on Bosgraaf's ideas for **I see, I hear** or **I finger, I hear**.

To achieve even more progress, deliberate practice is the next step: it builds on purposeful practice. It would mean finding an expert and experienced recorder teacher/coach who actively guides your practice and learning techniques. The type of feedback that a teacher can give leads to steady improvement via deliberate practice.

Resource: *Peak: Secrets from the New Science of Expertise*, by Anders Ericsson and Robert Pool. Various formats including hard cover, paperback, e-book and audio book. Eamon Dolan/Mariner Books (reprint edition, 2017).

LINKS OF INTEREST:

- **www.erikbosgraaf.com**
- **www.youtube.com/user/anonymous2220**
- Team Recorder Pro Files, Sarah Jeffery with Erik Bosgraaf: **www.youtube.com/watch?v=IPYq4nO_E7M**; improvising, **www.youtube.com/watch?v=1Wec7gwWFIE** (Bosgraaf's ideas on improvising will also be compiled as part of an article on improvisation in **AR Fall 2021**)
- Boston Early Music Festival, June 10 master class and recital: **https://bemf.org/2021-festival/schedule-of-events** (see LISTEN & PLAY on page 25 for more information about BEMF 2021)
- Video of Erik Bosgraaf and Francesco Corti playing Telemann (Brilliant Classics 95247): **www.youtube.com/watch?v=Qo5uGzwYr7k**

More about summer events

Also see **AR Spring 2021** for previous listings.

FESTIVALS

June 6-13 and 14-20
BOSTON EARLY MUSIC FESTIVAL
Online
Directors: Paul O'Dette, Stephen Stubbs
Guest Artists: Erik Bosgraaf, recorder; Doulce Mémoire; other recorder-related events
The 21st biennial Boston Early Music Festival (BEMF), *Music of Solace and Joy,* features exclusive performances and free events by over 100 artists from around the world, all available to audience members anywhere. Included are two archival opera performances, 14 newly-recorded concert performances, a virtual exhibition.

Operas

The fully-staged 2017 centerpiece production of André Campra's *Le Carnaval de Venise* premieres online June 6. The delights of Carnival come to life in a dazzling three-hour spectacle of enchanting dances, period-inspired costumes, and grand sets. Four star-crossed lovers explore Venice, enjoying games, dances and an "opera within an opera"—a miniature Italian opera on the Orpheus myth. Recorderists in the BEMF Orchestra are Gonzalo Ruiz and Kathryn Montoya.

G.B. Pergolesi's *La serva padrona & Livietta e Tracollo* will be streamed on June 12 in a premiere of 2014 archival video from the intimate chamber opera. Originally written as interludes to be performed between acts of a more somber production, Pergolesi's light-hearted comedies feature farcical humor and engaging romance. For this production—in a nod to the original presentations—stage director Gilbert Blin alternates scenes of the two works.

▲ **Erik Bosgraaf, recorder; Francesco Corti, harpsichord.**
Photograph by Marco Borggreve.

Exhibition/concurrent events (all free to watch)

Since 1981, the heart of BEMF has been its world-famous exhibition—this year comprising virtual booths available June 6-13—a place to learn about some of the industry's new and leading instrument builders and many service organizations (including the ARS) and to browse photos and videos of their offerings. An interactive event on June 12 will give the opportunity to ask questions of exhibitors in Zoom breakout rooms.

Other 2021 Festival free concurrent events include:

- June 12, 9 a.m., Family Day with BEMF Director of Community Engagement Nina Stern, *Recorders Beyond Borders: Boston Meets Kenya*
- a retrospective on the BEMF Dance Company; dance director Melinda Sullivan will teach two dances
- a video presentation on the BEMF Young Artists Training Program (ages 19-27)
- performance master classes
- pre-opera and pre-concert talks
- Ensemble Correspondances
  Lucile Richardot, mezzo-soprano
  Sébastien Daucé, director

Perpetual Night:
17th-century Ayres and Songs
June 7, 12 noon
Recorded December 8, 2020, at Théâtre des Bouffes du Nord, Paris, France

- Juilliard415, Robert Mealy, director & violin
  Terpsichore: A Baroque Dance Mix
  June 9, 10 p.m.
  Recorded April 12, 2016, at Tully Hall, Lincoln Center, New York, U.S.

Virtual fringe concerts (free)

One of the most important features of every BEMF is an array of fringe concerts featuring accomplished musicians and wide-ranging repertoire, offered by emerging and established artists alike—and the recorder is always well represented. A week of free virtual fringe concerts will immediately follow the main Festival—premiering June 14-20, and remaining available free on YouTube, through the whole summer.

Recorder-related festival events (tickets $10 per event)

- Doulce Mémoire
  Denis Raisin Dadre, director
  Leonardo da Vinci:
  The Hidden Music
  June 7, 8 p.m. *(also pre-concert talk)*
  Recorded at Château du Clos Lucé, Amboise, France
- Erik Bosgraaf, recorder
  Francesco Corti, harpsichord
  The Recorder Sonatas of Georg Philipp Telemann
  June 10, 10 p.m.
  Recorded at Musikbrauerei Säulenhalle, Berlin, Germany

Master classes (free)

Participant performances will be pre-recorded for a live coaching on Zoom with a Q&A for the audience.

- Erik Bosgraaf, recorder (presented in collaboration with ARS)
  June 10, 4-6 p.m.

- Laura Jeppesen, viola da gamba (presented in collaboration with the Viola da Gamba Society of America) June 11, 4 p.m.
- Ellen Hargis, Paul O'Dette & Stephen Stubbs, 17th-century accompanied solo song June 13, 2:30 p.m.

https://bemf.org/2021-festival
(full schedule including other events)
CONTACT:
Kathleen Fay
kathy@bemf.org
Concert times are EDT. A subscription package and individual tickets are available. Ticket buyers receive links that allow them to securely watch purchased programs as often as they wish, from the scheduled date through and including July 11, 2021.

WORKSHOPS

June 13–19

VIRGINIA BAROQUE PERFORMANCE ACADEMY VIRTUAL WORKSHOP
Online
Director: Lynne Mackey
Recorder faculty: Anne Timberlake
This intimate online workshop is designed to give participants hands-on experience in Baroque technique and interpretation, through master classes and lively, interactive lecture/discussion sessions with internationally acclaimed faculty. At this year's workshop, *Invitation to the Dance: Baroque Music through the Lens of Dance and Rhythm,* areas of study will be geared specifically to harpsichord, violin/viola, viola da gamba, and pre-formed duos with singer. Recorder topics are technique, period performance practice, solo and ensemble repertoire.
www.svbachfestival.org/baroque
CONTACT:
Lynne Mackey,
Baroque Academy Director
lmackey8@gmail.com

August 14–21

EARLY MUSIC WEEK AT PINEWOODS
Plymouth, MA, or online TBA
One of the oldest folk organizations in the U.S., the Country Dance & Song Society (CDSS) is an education and arts service nonprofit for dancers, musicians, singers, callers and organizers, specializing in dances, music and songs from English and North American traditions. The CDSS Early Music Week at Pinewoods is presented each summer and offers joyful opportunities and challenges to players, singers and dancers of every level, from beginners to the highly experienced.

We are hoping to be able to have camps in person in 2021, when our early music week will have the theme, *Epics and Odysseys,* but will monitor the COVID-19 situation and adjust our plans as needed. The health and safety of our community are our top priorities. Check the web site for updates.
https://camp.cdss.org/camp-weeks/early-music-week
CONTACT:
Steve Howe, Director, Camp Programs
413-203-5467
camp@cdss.org
116 Pleasant Street, Suite 345
Easthampton, MA 01027-2759

TRAININGS

SUZUKI METHOD TRAINING SESSIONS
All online
Director/Teacher Trainer: Kathleen Schoen
The Suzuki Association of the Americas, Inc., is the organization officially licensed by the International Suzuki Association to support, guide and promote Suzuki education in North, Central and South America—some 8,000 teachers, parents, educators and others who are dedicated to making

NEW from the ARS online

- Technique tip videos from recorder professionals, https://americanrecorder.org/techniquetips
- Videos on the ARS YouTube channel at www.youtube.com/americanrecordermag including a 28-minute video by recorder maker Thomas Prescott on recorder care, plus Michael Lynn's series on ornaments and Lobke Sprenkeling's technique series
- Free beginning recorder classes (available to anyone at https://americanrecorder.org/beginnerclasses); "Second Level" classes only for ARS members

https://americanrecorder.org

music and early childhood education available to all children using the Suzuki Method.

June 5, 12, 19 & 26
Introduction to Suzuki Recorder: how to teach a beginning recorder player.
- play by ear and read music
- produce a beautiful expressive tone
- excellent posture and hand position
- ensemble skills
- improvise
- recognize the influence of parents/caregivers, and learn to harness that influence for student success
- basis for independent learning.

This material works in both individual lesson and class settings, with beginners as young as three years up to adults. *Every Child Can!* is a prerequisite for this class.
https://fluteplayer.ca/teacher-trainer/introduction-to-suzuki-recorder

August 12-19 times TBA
Suzuki Recorder Unit 3 and The Borealis Suzuki Winds Institute Online Workshop (BSI-WOW!)—for *BSI-WOW!,* Sylvia Hinz leads improvisation workshops for students and teachers (not specifically geared to Suzuki Method techniques).
https://suzuki-flute-recorder.ca/institute/bswi-teacher-programs (for teachers)
https://suzuki-flute-recorder.ca/institute/bswi-student-programs (for students)

August 20-22 times TBA
Teaching Strategies for Flute & Recorder
https://suzuki-flute-recorder.ca/institute/bswi-teacher-programs

CONTACT:
Kathleen Schoen, Teacher of Modern & Historical Flutes & Recorders
780-887-1421
flutesrus@gmail.com

Technique Tip: More on Breathing plus Posture and Hands

Body and Hand Position Basics

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

This article is the second in a series of articles covering basic technique tips for the recorder.

PART 1: "Use of Air and Breath Control: The Respiratory System" / AR Spring 2021
In the first installment, we discussed use of air in everyday breathing, as well as in producing good musical tone. Then we used exercises that did not require a recorder, in order to develop solid breathing support and become aware of how the body feels when we use correct breathing techniques.

In this article, we continue those breathing exercises to incorporate use of the recorder. Then we look at posture, and briefly at embouchure.

Finally, we examine hand position and efficient use of your fingers when playing the recorder.

Before we take up the recorder for breathing exercises, it would be helpful to review the suggested activities in the previous issue (**AR Spring 2021**). We'll do one more exercise that does not involve actually playing a recorder.

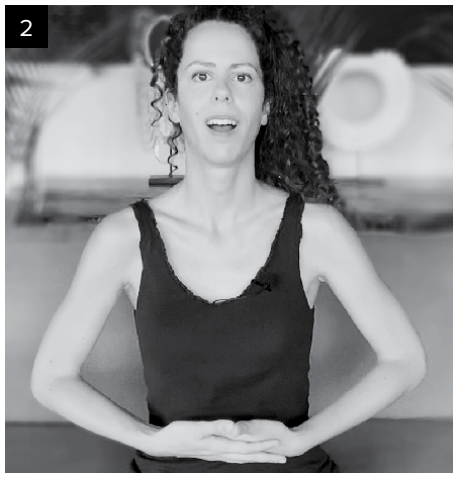
An exercise for opening up

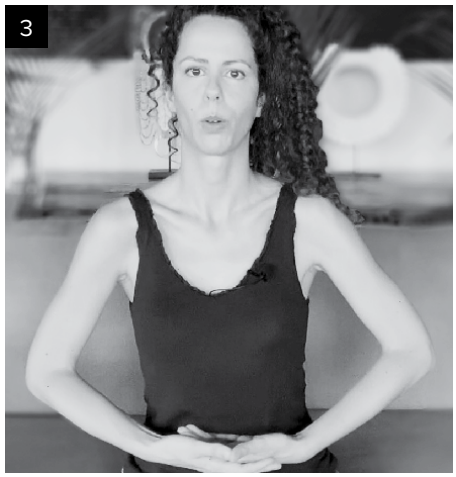
- Step 1: Exhale through the mouth, producing a *ffffff* sound until you have reached the end of your breath (at this point, there is still at least 1 liter, or about 61 cubic inches, of air in your lungs). Immediately open your mouth in the form of "oh" or "ah", whichever is better for you to use to fully open your windpipe.

  The diaphragm will quickly return from its position of tension to a more relaxed position, pulling the lungs along so that the lungs automatically open and air flows in naturally—without you having to do anything. This is the neutral position of the diaphragm where there is no tension.
- Step 2: Now we will add another activity to Step 1 that will help us develop correct and useful breath support for the recorder. After all, we have to inhale a lot of air in a short amount of time in order to be able to play an entire musical phrase. Exhale with *ffffff*, and open your mouth as before with "oh" or "ah" to let the diaphragm return to its neutral position.

  This time, however, go further: help this natural breathing process along by breathing in a little more, thus lowering the diaphragm even more. This is called abdominal breathing. In other words, we continue the downward direction of the expanding lungs by using the abdominal muscles.

In the photos at right, I demonstrate the approximate position of the diaphragm with my hands in the different phases of this exercise.





▲

1: Hands showing diaphragm position at full exhalation.
The diaphragm is under full tension..

2: Diaphragm in neutral phase.
After simply opening the airways.

3: Diaphragm after further inhalation.
Abdominal breathing.

Now practice with a recorder

We hold the recorder with the right hand—and also balance it using the lower lip, the right thumb, and optionally the right hand little finger at the ridge between holes 6 and 7. In this exercise, the left hand is on the stomach or waist so that we can feel our breathing.

When the recorder is resting on the lower lip, we first exhale all of the air—not yet into the recorder, but above it. We then immediately open the mouth in the form of an "oh" or "ah." Instead of blowing out as before, we now blow into the recorder (*see photo on page 31*). This allows us to perform the breathing exercises as before, but now to combine them with playing the recorder.

The next step is to play a long tone with both hands on the recorder, while continuing to focus on diaphragmatic breathing and the feeling that it produces. The goal is that, when playing a musical piece on the recorder, we maintain this awareness of our breath support, so that the note is stable and centered without any breathing problems.

The basic tone on the recorder should be smooth, like a lake without any waves. Vibrato is an ornament in early music, and having a continuous vibrato would be like playing with a continuous trill. In addition, a continuous vibrato can be uncontrolled, with no abdominal support and with some tension in the throat.

When we use vibrato, we do so in a very controlled way in two possible forms: air vibrato and finger vibrato.

- Air vibrato consists of a wave movement when blowing into the recorder: less, more, less, more. This can go from slow to fast and back again, but it must be very regular. Try it first on *fffff* without the recorder, and feel and hear how it works: *fffFFFFfffFFFFfff*. Then try it on the recorder, starting

with a slow wave motion, until the abdominal muscles understand how it works and can make a faster wave motion without causing tension in the throat.

- Finger vibrato, or flattement, consists of moving a finger along the edge of the finger hole or creating a shadow over the hole with the finger. The slight covering of the finger hole lowers the note's pitch: the average pitch is between what is produced by the uncovered and partially covered hole. As a compromise we have to blow a little more. This almost results in a small crescendo, then a decrescendo as you return.

Flattement is mainly used in French Baroque music. It is described in the 1707 treatise *Principes de la Flûte Traversiere, de la Flûte a Bec, et du Haut-bois* (Principles of the flute, recorder, and oboe) by the French composer and instrument maker Jacques Hotteterre. (Michael Lynn wrote about producing flattement in LEARN, **AR Spring 2021**.)

Find the center of each note

Each note on the recorder has its own center where it resonates most. To me it's as if the sound is singing around my head. This center has to be found for every note, which is why I strongly recommend playing long tones every day at the beginning of your practice. The best method is a very slow scale of long tones. However, if you don't have time, consider choosing at least a few low, medium and high notes.

The recorder, like many early music instruments, doesn't produce a wide range of dynamics; soon the pitch becomes either too high or too low if you try to add dynamics. Imagine two horizontal lines, one above the other. In the middle between them, there is a small circle: this is the center of the tone. Between the two lines, the note is perfectly in tune—but against the top line, it sounds a bit aggressive, forced; whereas against the bottom line, it sounds apathetic and weak.

Some notes on the recorder have more room for variation than others have. As you blow long tones, you will discover the subtle differences among each one of them.

▲ Holding the recorder with right hand, and forming "ah" or "oh" to blow.

Slow/fast—broad/thin

For the low notes on the recorder, the air has to move more slowly, while for the high notes it has to be faster. This doesn't mean we're actually blowing "harder" or "softer," but rather we change the speed at which the air itself moves. Sometimes I like to compare the air for high notes to an arrow being fired: there is no force behind it, it is not a heavy object, but it flies through the air quickly, lightly and easily.

In addition to slow and fast movement of air, there is another parameter: how broad the airstream is. It doesn't depend directly on whether the pitch is high or low: for each note, we can use broader or thinner air to give it expression. Thin air can be used to suggest *piano*, slightly softer dynamics, while broad air gives the sound more warmth and space.

Try each of these four options:

- Slow, broad airstream
- Slow, thin airstream
- Fast, broad airstream
- Fast, thin airstream

How does it feel as you change the shape inside your mouth? Where in your mouth do you feel each combination? Is this the same for all notes, or is there a difference for each one?

This is a useful exercise to help you

Embouchure

Since we have become more aware of breathing, and now are adding good posture to our practice routine, this could be the right moment to discuss the embouchure.

The jaw should be loose and in a neutral position—as if you were completely focused on a movie and your mouth was open a little. Make sure the jaw doesn't move while playing!

Most of the tongue lies relaxed in the mouth like a large piece of meat. It is only the tip of the tongue that is active.

The embouchure itself is loose, with a slight U-shape (or "kissy mouth" shape), while the cheeks and the space between the nose and mouth are relaxed. This allows these spaces to serve as resonance chambers.

"Ah" / "oh"

When you inhale, open your mouth (as in the photo below) as if you were saying "ah" or "oh." When you do this, your inhalation is soundless and efficient.

The weight of the recorder remains on your lower lip.

> Did you know that your head weighs about 11 pounds?

begin to develop dynamics on the recorder, and to adapt the character of each note to what we want to express.

Playing the recorder has a lot in common with singing: a small amount of resistance, or the way the air flows through the airways, as well as how the oral cavity plays a role in resonance and sound (although when playing the recorder, the jaw must remain in a neutral position). There is a lot of subtlety—and, at the same time, an organic fluidity in both instruments, which takes time and effort to perfect. Working properly on sound transforms our instrument from a school instrument into sublime beauty. It is not without reason that, from the Baroque era to the present day, the recorder has been called *flauto dolce* (sweet flute in Italian).

General body alignment

Now that we've worked on breathing, let's look at posture. Make sure your body is aligned to avoid unnecessary tension: head over heart, heart over pelvis. The shoulders are relaxed. Did you know that your head weighs about 11 pounds? This is why it is important to keep your head straight on top of your shoulders—otherwise the muscles in the neck and shoulders will have to work hard and tension will arise.

If we try to play with a bent neck, the forward weight of the head disrupts the alignment of the spine and leads to tension in the neck muscles. As the recorder drops, almost parallel to the body, the elbows move behind the body, which in turn leads to tension in the shoulders.

Playing with the head tilted back too much also causes problems, although this is less common. It creates tension in the neck as well, since the weight of the head is now towards the back, which isn't particularly good for the cervical vertebrae.

Make sure that your knees are not locked but loose. Stand with your feet hip-width apart, with your body weight evenly distributed between both feet.

Holding the recorder

Hold the recorder at an angle of about 45 degrees to your body. Also make sure to keep the recorder more or less in front of the body and not to the side. A bit to the side is fine, but if you hold it too much to the side, it will be difficult to blow straight into the recorder, which hinders a relaxed and centered embouchure.

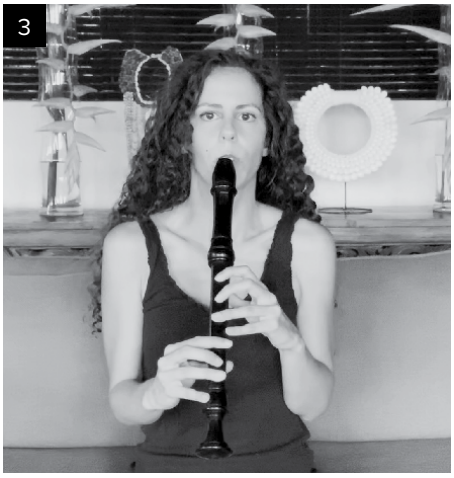
Stand (or sit) with the recorder at its 45-degree angle—with your shoulders relaxed, and your elbows hanging down but not pressed into your body. There will be a little space between your elbows and your torso. Don't lift the elbows, or there will be tension in your shoulders and arms.

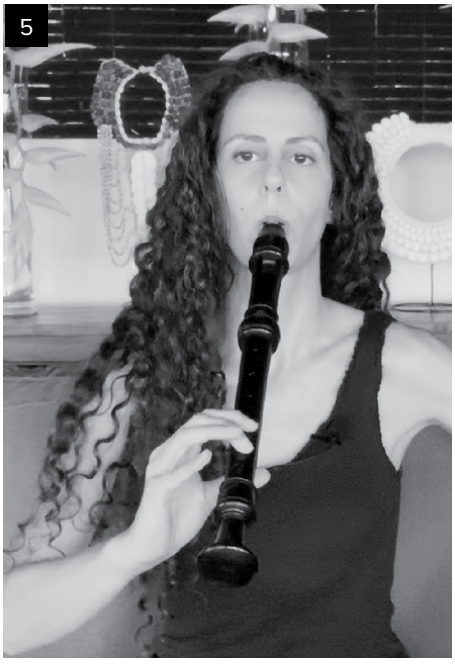
Focus on the space within the circle that your arms make when playing the recorder. Notice how much space there actually is around you. Feel how much space there is at your back. Imagine all of the space above you. Even focus on the space under your feet, under the floor. Feel how the Earth supports you!

Being aware of all this space helps you form a better connection with your body while playing. It avoids unnecessary muscle tension and makes correct breathing technique easier.

When you are nervous—for example in a performance—it also helps you relax. Note: when we are nervous, it's not unusual to raise the shoulders slightly. This is definitely something to check and to avoid.

Try the positions in the first three photos on page 33. You will feel for





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1: Good posture. Head over heart, heart over pelvis; recorder at an angle of about 45 degrees to your body, shoulders relaxed, elbows hanging down; space within the circle made by your arms.

2: Elbows lifted too high, with head back and chin thrust forward. When the elbows are held up, that extra weight must be carried by the shoulders—this creates tension in your shoulders and arms, as does the head position.

3: Arms clamped to the sides, head forward. Keeping the elbows too close to the body is a position that also activates certain muscles, namely those of the upper arms—and the shoulders easily become slightly hunched. In addition, this posture diminishes drastically the feeling of having some physical space—and of course is another source of tension, especially in your shoulders and arms.

4: Practicing right hand support of the recorder, using the right hand little finger. The recorder is balanced and supported by the lower lip, right hand thumb and right hand little finger, which is anchored just below the little ridge above the last finger hole.

5: Shifting to a fingering adding fingers of the right hand. The right hand little finger is lifted, since it is no longer needed to support and balance the recorder.

yourself where tension arises in the second and third positions.

Technically, there are two points of support when you hold your recorder—but three points give much more stability, and they avoid a rigid left thumb.

- The lower lip. The recorder is lying on top of the lower lip, which always carries the weight, even when we open the mouth to inhale (*see photo on page 32*).
- The right thumb is placed more or less between finger holes 4 and 5, and perpendicular to the recorder.
- The right little finger is just below the little ridge above the last finger hole (not below the hole). Without a third support point, the recorder is unstable and there is almost always a tendency of the left thumb to support the weight, which puts pressure on this thumb and makes it impossible for it to move freely.

We only use the right little finger for support when no other fingers on the right hand are covering any holes. This means that there will always be an alternation between the right little finger and the other right fingers.

To practice this method, start by playing 012345 (the note E on soprano, A on alto). Then play 0123 (soprano G, alto C), placing the little finger just below the ridge above the last finger hole. Alternate fingerings until they are coordinated perfectly.

Now practice the same right hand fingerings without the left hand—hold your left hand in the air, as in the photos on page 33. Doing this makes sure that the right hand is carrying all of the weight, and that the coordination is perfect—or else the recorder will become unstable.

Finger position

Locked finger joints with pressure on them (because the fingers are pressing down on the recorder) are detrimental. Chronic pressure can wear out the joints, which in turn could lead to arthritis (or cause it to flare up), in addition to creating other types of inflammation like tendonitis.

The left thumb is most vulnerable, with either inflammation of the tendon at the base of the thumb joint or inflammation of a nerve, since the nerve channel is very narrow. While in traditional instruments such as the tin whistle, the fingers are straight, when playing the recorder we use rounded fingers, covering the holes with the fleshy finger tips. The positioning of the finger holes and their shape are much more suitable for rounded fingers on a slight diagonal than for straight ones. Straight fingers make the entire hand work; rounded fingers generally are much more efficient and healthy for the hand.

Remember that your hand is different from anyone else's, so your exact hand position will vary slightly from what is best for another person.

LEFT THUMB POSITION

Cover the thumb hole with the area near the fingernail. This is probably not going to be in the middle, but rather a bit on the side.

Make sure that your thumbnail is clipped so that when you open the thumb hole halfway for the high registers, the nail defines the exact separation between the closed and open part of the hole, but doesn't dig into the wood on the edge of the hole.

To open the finger hole halfway, just bend the thumb joint, which will work like a folding door: it automatically lowers the fingertip a bit so that it eventually opens the hole partially.

You shouldn't need to move anything else—not your wrist or elbow. The thumb movement is a sliding movement, so you should not press the thumb into the recorder.

RIGHT THUMB POSITION

The right thumb carries a large amount of the weight of the recorder. Especially with large recorders, it's important to find a position that doesn't produce too much tension in the muscles of the arm. I've noticed that when playing a tenor recorder without a thumb rest or when playing a voice flute, it's important to place the right thumb at the height of finger hole 5 or even a little lower. But again, each of us has a different hand, so eventually you'll have to find the best position for your thumb.


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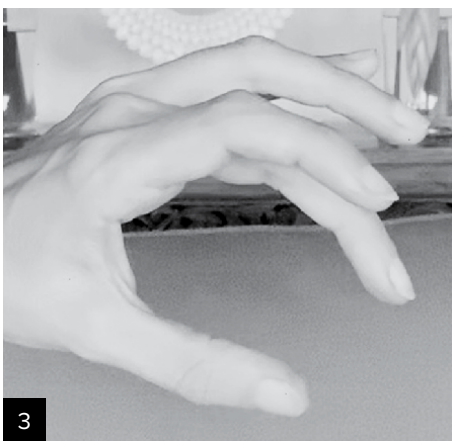
3


4


5


6

◀
1: Incorrect hand position. Don't grip the recorder.

2: Another incorrect hand position. If the fingers are lifted straight and too high, this makes the entire hand work. Rounded fingers are much more efficient as well as healthy for the hand.

3: Correct hand position. An oval shape is formed by the thumb and other fingers, and movements are small.

▲
4: An exercise to play semitones in the right hand. Start with the bottom two fingers completely covering holes 6 and 7.

5: Slide the whole hand rather than the fingers, to produce a semitone and cover only half of holes 6 and 7. Use a slightly twisting and lateral movement of the wrist, something between looking at your watch (twisting movement) and moving the wrist sideways. The fingers are then automatically pulled along. Note that we need to use this type of movement frequently, to play $G^{\sharp}$ on the soprano and $C^{\sharp}$ on the alto recorder, covering half of the sixth finger hole.

6: Correct posture and hand position. Shoulders and arms are relaxed, recorder held at a 45-degree angle. Fingers are rounded and very slightly on the diagonal (especially for the middle fingers) to cover the holes with the fleshy pads.

LINKS OF INTEREST:

- Lobke Sprenkeling's web site: **https://lobke.world**
- Previous articles in this series on recorder technique: **https://americanrecorder.org/american_recorder_magazine_ex.php**
- Lobke Sprenkeling's videos demonstrating this series of articles: **www.youtube.com/americanrecordermag** and also the specific video on posture and hand position: **https://youtu.be/XwSTxGnzGaU**

Music

Baroque and Baroque-like music, spirituals and several works by Raphael Benjamin Meyer

01	**Praeludium and Ciacona in d, Op. 194**	by Klaus Miehling
02	**Trios for Two: Intonation Practice Book for Two Flutes or Treble Recorders**	by Adrian Wehlte
03	**Singet dem Herrn ein neues Lied, from BWV225**	by J. S. Bach, arranged by Bart Spanhove
04	**4 machen Musik Ufa-Filmschlager**	arranged by Ortrud Hommes
05	**VI Sonaten für Blockflöte und basso continuo**	by Andreas Heinrich Schulze (?)
06	**10 Spirituals**	arranged by Hermann-Josef Wilbert
07	**Safari for six wild recorders**	by Raphael Benjamin Meyer
08	**Abire for Recorder Quartet**	by Raphael Benjamin Meyer
09	**The Swing Thing**	by Raphael Benjamin Meyer

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

01 Praeludium and Ciacona in d, Op. 194

by Klaus Miehling

Edition Walhall FEM140, 2017. AATBgBcB. Sc 20 pp, 6 pts 3 pp ea. Abt. $18.50.
www.edition-walhall.de/en/woodwind-/37-recorders/miehling-klaus-1963praeludium-ciacona-d-minor-op-194.html

REVIEWED BY:
Victor Eijkhout

Titles of the form "Prelude and ..." quickly call to mind the extensive keyboard œvre of Johann Sebastian Bach. In the *Praeludium and Ciacona in d* by Klaus Miehling, that is not the only connection to "the old Bach." The tonal idiom is solidly Baroque, and the harmonies are quite Bach-like. Additionally, the key of D minor is that of Bach's most famous *Toccata and Fugue* (BWV565), as well as of the equally famous violin chaconne (BWV1004).

Leaving aside such obvious parallels, this work is a very enjoyable sample of Neo-Baroque writing. The prelude has no clear form, but has as its unifying principle the shape of the scale fragments that form its melodic material. The character of the prelude is largely determined by the fact that these scale fragments are often played, faux-bourdon style, in multiple voices in harmony.

As in any piece in a minor key, there is considerable chromaticism going on here. Running at about four minutes, the prelude is of a fairly even character and degree of difficulty.

The ciaconna has an eight-note bass pattern as its unifying element, mostly in the contra bass part, but occasionally moving to other parts, over which the remaining voices play rhythmic and melodic variations. To bring variety to this ostinato, the sections

move among fast scales, syncopated rhythms, and lyrical passages.

Remarkably, towards the end the composer dials up the intensity by applying *diminutio* to the bass pattern, shortening the four-bar theme to two bars, then one, and finally only half a measure. This increased intensity also brings with it some decidedly tricky passages in all voices.

I have a few quibbles with the music typesetting. The theme occurrences in the ciaconna are numbered, both in the score and the parts, which seems unnecessary to me, outside of the score. In fact, it is actually confusing in the high voices, where this gives the appearance of random bar numbers.

Also some ties between notes are extremely short, making them look more like marcato accents. As well, too many times a note at the end of a system is tied to one at the start of the next. Different system breaks would have made this clearer. Finally, the great bass part is written sounding in the score, but 8va in the part; it also has incorrect measure numbering.

Overall, this piece is expertly written in Bach-like Baroque harmonies. Having an alto as its highest part (though regularly hitting high F and G) makes the piece more sonorous than it would have been with a soprano recorder. While the prelude is technically of a high intermediate level, the ciaconna will take some practice.

Victor Eijkhout resides in Austin, TX, where he plays recorder in the early music ensemble The Austin Troubadours. The multi-instrumentalist and composer has two titles in the *Members' Library* Editions. His other compositions can be found at https://victorflute.com or http://imslp.org/wiki/Category:Eijkhout,_Victor and you can support his work through www.patreon.com/FluteCore.

02 Trios for Two: Intonation Practice Book for Two Flutes or Treble Recorders

by Adrian Wehlte

Edition Walhall Floeno EFL1222, 2020. AA. Sc 30 pp. Abt. $19.50.
www.edition.floeno.de/en

REVIEWED BY:
Beverly Lomer

Adrian Wehlte's *Trios for Two* is a technical study that focuses on intonation—specifically the identification of those other tones that appear when two recorders are played together. In the introduction, the author refers to them as Combination Tones or combi-bass (*see more below*). Because they happen, whether liked or even intended by us or not, they should ideally be integrated into our performances. And because they are quieter than the fundamental tone, and thus not so immediately audible, hearing them requires specific practice that is the topic of the edition.

For those interested in acoustics, there are fairly detailed explanations of the scientific and numerical factors involved in producing additional tones. For those not so inclined or familiar with mathematical/musical relationships, the discussion is not so easy to follow, but it is not essential to working with the etudes.

The edition of 14 studies is a mix of exercises and works from the early music repertory. Some examples include: the anonymous *Pase el agua, ma Julieta, Dama*, Orlando di Lasso's *Matona mia cara*, and Johann Hermann Schein's *Die Nacht ist kommen*.

The format consists of two recorder parts and a bass line. The recorder/flute parts are all homorhythmic with the melodies written in thirds. On the bass staff, there are small notes that indicate the combination tones that are produced (the combi-bass).

> The difficulty level of the music is easy, but the goal of perfect tuning and careful listening is more elusive.

The author explains that success in hearing the combi-bass requires that both instruments be played strictly in tune, with appropriate breath pressure and no vibrato.

In the appendix, there are three pieces in which the combi-bass is a popularly known tune. The challenge to the players is, of course, to identify each tune. The answers are given on the following pages.

The difficulty level of the music is easy, but the goal of perfect tuning and careful listening is more elusive. For those folks who have excellent musical perception, this may be easier than for those whose listening skills are not so advanced. The approach, however, is an interesting one that requires concentrated practice, but which could be quite rewarding when success is achieved.

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. Previously, she taught Women's and Gender Studies and Music and Gender courses at Florida Atlantic University. She teaches recorder and plays with several local ensembles. Besides reviewing music and books for *AR*, she occasionally writes features; see her article on madrigals in **AR Fall 2018** and her extensive article on articulation in **AR Fall 2020**.

03 Singet dem Herrn ein neues Lied, from BWV225

by J. S. Bach, arranged by Bart Spanhove

Moeck EM3351, 2018. ATBgB ATBgBcB. Sc 16 pp, 11 pts 2 pp ea. $32.
www.moeck.com/en/publishing/sheet-music

REVIEWED BY:
Victor Eijkhout

Renaissance and Baroque vocal music is a fruitful source of new repertoire that can be arranged for recorders. Vocal music for SATB choir is often close to the range of SATB recorders, making it playable directly or with minor adjustments.

For larger recorder ensembles, double-choir pieces are a good way to add interest and cut down on excessive doubling of parts. J.S. Bach's motets are thus a good source for recorder players to have access to the music of Bach, with less effort than, for instance, arranging his keyboard fugues.

Bart Spanhove, formerly of the famous Flanders Quartet, has adapted the first section of the motet *Singet dem Herrn ein neues Lied* (Sing unto the lord a new song), BWV225, for a double quartet of two choirs of alto, tenor, bass and great bass, plus a C contra bass covering the continuo. Replacing SATB by ATBgB definitely improves the sonority; however, it meant having to transpose the original from B♭ down to F, so performing with voices is no longer possible.

Since the continuo is mostly a compound of the two bass voices, that contra line can actually be dispensed with, making this piece accessible to ensembles that lack the somewhat exotic C contra bass.

The original composition was first performed in Leipzig, probably in 1727. Most of the text was taken from Psalms. This arrangement includes the first chorus, which ends with exclamations to sing praises with drums and harps (from Psalm 149:1-3).

This beautiful and magnificently written motet was likely used for a memorial service in Bach's time, but its opening movement is fairly joyous. (Spanhove indicates "Maestoso," but playing too slow creates problems in spots with multi-measure tied notes.)

It starts with one choir singing in quarter notes against the other choir, playing fast 16th-note runs. These roles are quickly reversed, and the choirs start alternating passages or engaging in echo effects; there is even a fugue on one of the phrases.

As is common with Bach, the texture is fairly dense—to bring out all of the details in this piece will take a good amount of work. However, this is a superior composition, so the work invested in it will pay off.

All parts are comfortably playable at an intermediate to high intermediate level, with all but the bass part staying away from the outer notes of a two-octave range. On the other hand, the contra bass hits both the lowest and highest C of its range.

Normally I would now sing the praises of Moeck edition layout and engraving—if it weren't for what I consider an unfortunate musical decision to follow a vocal practice in the typesetting. The parts include the words (in German), which is useful for determining the phrasing. However, it was decided to reflect the actual syllables of the text in the note beaming. Thus, in case of melismas, where a single syllable is stretched over multiple notes, normal beaming is used; in cases where there is one syllable per note, the beaming is broken to indicate the separate syllables.

My problems with this typesetting practice are two-fold. For one, I am not convinced that this adds to the accuracy of phrasing. More seriously, this makes the music surprisingly hard to read. Playing through the parts, I made many more counting errors than if normal beaming had been used. For instance, seeing two 16th notes in the middle of a stretch of separate eighth notes makes it hard to see whether they are on or off the beat.

Making matters worse, since the note spacing is dictated by the number of letters in the corresponding syllables, erroneous groupings are occasionally suggested by the irregularities of spacing.

This engraving decision aside, the music is very clearly typeset. As a means for ambitious recorder ensembles to have access to a great vocal composition of Bach, this is then an important edition. ❁

04 4 machen Musik

Ufa-Filmschlager

arranged by Ortrud Hommes

Heinrichshofen/Noetzel N2862, 2017. SATB. Sc 34 pp, 4 pts 14-15 pp ea. Abt $22.
www.heinrichshofen.de/de/sonstige/1346/4-machen-musik-einzelstimme-s-bfl

REVIEWED BY:
Victor Eijkhout

A collection of German film music from the 1930s and '40s does not sound like an immediate slam dunk for recorder players in the U.S. None of the seven films from which this music is taken was even known by name to this reviewer. However, after playing this music, the appeal is immediately clear.

The arranger Ortrud Hommes has taken music that (I imagine) was written for a salon orchestra (upright bass, strings, maybe a saxophone or two, light drumming) and masterfully

arranged it for SATB recorder quartet.

All of the pieces have a bass part that is clearly a straight transfer from an upright bass part, giving the pieces a gentle lilt. The soprano part plays the melody in an easy range, never going beyond high G. The middle voices play either counter-rhythms to the bass (beats two and four in a 4/4 pieces, two and three in the waltzes), or they play in the same rhythm as the soprano, making a block chord melody. Think of a saxophone section in a big band.

As is expected for songs, there is a clear melody that is repeated. The arranger injects variety by regularly moving the melody between soprano and tenor. The harmonic repertoire goes considerably beyond what performers of early music are used to, using the diminished, augmented and major-seventh chords that come with the Romantic idiom and later. The effect is never unpleasant—and, in fact, is largely elegant and sonorous.

All parts are playable by low intermediate players. A strong bass instrument is advisable since the bass part carries the rhythm, and low notes are often played without any lead-in.

The main difficulty in these pieces lies in the syncopations that appear mostly in the middle voices. However, the syncopated rhythms are repeated enough that, with a little rehearsal, most low intermediate players should do them justice. The relative closeness of the voicing does mean that the tenor recorder hits the high A in a couple of places and that the soprano melody is sometimes fairly low.

The music is excellently laid out, requiring no page turns in the parts. Most pieces are without repeats. Somewhat strangely, the words to the songs are printed in the parts, but not in the score.

In all, this is delightful music, to be used for group playing, or as an encore for a performing quartet. The pieces are each 2-3 minutes long. (Since the pieces tend to be somewhat similar in character, one certainly should not play the whole book in full in performance.)

If you ever had ambitions of playing a tea dance with your recorder ensemble, this is the book for you. ❁

05 VI Sonaten für Blockflöte und basso continuo

by Andreas Heinrich Schulze (?)

Edition Baroque, 2016. Volume I, Sonatas I-III, eba1131; sc 23 pp, 2 pts 7 & 10 pp ea. Volume II, Sonatas IV-VI, eba1132; sc 26 pp, 2 pts 9 & 12 pp ea. $20 ea.
www.edition-baroque-shop.de

REVIEWED BY:
Anne Fjestad Peterson

When is house music not house music? When played outside of the house, of course—then it's a little porch music.

Martin Wachter and I read through these six sonatas on the front porch in June 2020, appropriately socially distant, using his electric keyboard on the harpsichord setting as the continuo instrument to spare my delicate spinet from the elements. These were not ideal conditions—but the neighbors, as well as we, enjoyed our efforts.

Little is known about A.H. Schulze. As far as I could determine, no music of his is extant other than this set of sonatas, and even his authorship of these works has not been definitively proven, hence the question mark. A man named Andreas Heinrich Schulze who was an organist was born in Braunschweig, Germany, in 1681 and died in 1742.

The key to appreciating these sonatas is to recognize that in earlier times, not all music was written for public performance. House music, intended to be enjoyed by an intimate circle of family and friends, had a legitimate place in the repertoire in that pre-recording world. In the time of COVID-enforced isolation or distancing, a musically talented family could certainly do worse than to entertain itself with these pleasant pieces.

Each composition employs the Baroque era's traditional slow-fast-slow-fast arrangement of movements. I would rate the difficulty level as "almost advanced"—with the exception of the second movement of *Sonata VI*, which qualifies as fully advanced, reminding us of pieces by Antonio Vivaldi for sopranino—32nd notes at *un poco presto*, anyone?

The continuo for the whole edition, realized by Jorg Jacobi, is fairly challenging. It is about the same difficulty level as the solo alto part, the right hand often imitating the recorder.

The quality of the movements themselves varies, as our reading notes express, ranging from "pleasant," "silly but fun," and "charming," to "repetitive" and even one "boring." Our favorite movement is the second allegro of *Sonata IV*, which we pronounced "lively, charming, performable."

We hope by the time this review is printed the virus will have abated—but if not, get the family together, or invite friends over to sit six feet apart on the porch or patio as weather improves, and enjoy this obscure composer's charming efforts. ❁

Anne Fjestad Peterson has a Bachelor of Arts in music education from Concordia College, Moorhead, MN, and a Master of Music in music history from the University of Colorado. She has taught private and class recorder in Boulder, CO, since 1974 and has performed since 1980 with the Boulder Renaissance Consort, for which she arranges music.

06 10 Spirituals

arranged by Hermann-Josef Wilbert

Edition Walhall FEB058, 2017. SSATB. 3 scs 22 pp ea. Abt. $25.
www.edition-walhall.de/en

REVIEWED BY:
Bruce Calvin

This set of spirituals for recorder quintet is distinctive because many of the arrangements do not use traditional harmonies with which Americans are familiar. It would be a particularly useful set for groups who play in church, once we are all back to meeting and playing in our churches. They could also be used effectively in other settings.

The collection includes *I Got a Robe; Joshua Fit the Battle of Jericho*; *Little David, Play on Your Harp*; *Lord, I Want to be a Christian*; *My Lord, What a Morning*; *Nobody Knows*; *Steal Away to Jesus*; *They Crucified My Lord*; *We are Climbing Jacob's Ladder*; and *When Israel Went in Egyptland*.

Hermann-Josef Wilbert (born 1933) received a doctorate in 1968 in Mainz, and was a professor of musicology in Saarbrücken, Cologne and Frankfurt, Germany, until retiring in 1998.

The simple, if rhythmically challenging, *I Got a Robe* puts the tune in the top line. The four lower parts either match the rhythms of the tune, or have counter rhythms or sustained notes. In *Joshua Fit the Battle of Jericho*, set in 12/8, the top two lines are in canon. *Lord I Want to be a Christian* has a simple traditional harmonization; the second line goes down to a low B, so it would need to be played on alto up rather than soprano.

In *Little David*, which is not familiar to anyone in our group, the top four lines play homorhythmic chords, while the bass line plays independent, descending lines. *My Lord What a Morning* has a simple harmony, with longer notes in the lower parts.

In *Nobody Knows*, all the parts play the same rhythms for most of the piece. *Steal Away* uses the most complex rhythmic patterns—such as double-dotted quarter notes followed by a 16th note, or dotted eighth note rests followed by a 16th note—to recreate the familiar rhythms of the spiritual.

They Crucified My Lord, which is not the more familiar *Were You There When They Crucified My Lord*, has the most interesting and distinctive arrangement of the set. The tune begins in the bass line for the first verse, then the tenor plays the tune for the second verse, and so on until the top line finishes the piece with the fifth verse.

In the interesting harmonies of *We are Climbing Jacob's Ladder*, the lowest two lines provide an effective counter rhythm to the melody, energizing the simple tune. The bass part has two *divisi* eighth notes in the penultimate measure. *When Israel Went in Egyptland* utilizes the most traditional harmony of any in the collection, with interesting counter rhythms in the lowest three parts.

Each piece has word underlay for the first, or first and second, lines, which would allow a singer to replace or join in with the instruments.

This music would be appropriate for intermediate and higher level players with some qualifications. All of the alto lines need to be read up an octave.

The eighth notes have very long tails, and are crowded close to each other, making it hard to easily read the music. Also, groups of eighth notes are not beamed, so in a measure of eight separate eighth notes, it is much harder to read.

The music comes with three sets of scores, so two different parts will need to share a single music stand. The edition includes a loose sheet for each score, to provide a movable page for the two pieces requiring three pages of music.

Bruce Calvin has reviewed videos and books for professional library publications over the years. He is a spiritual director for people of diverse faiths; visit **http://knowthatiam.blogspot.com**. Having started playing recorder in college, he and four others have met weekly for some years in the Washington, D.C., area. They enjoy Renaissance through contemporary music, playing occasionally for special church events.

07 Safari for six wild recorders

by Raphael Benjamin Meyer

Heinrichshofen/Noetzel N2859, 2017. SSAATB. Sc 12 pp 6 pts 4 pp ea. Abt. $20.
www.edition-peters.com/product/safari/n2859

REVIEWED BY:
Victor Eijkhout

Recorder ensembles have long sought to incorporate lighter music and exotic sounds in their programs to achieve some variety. One particular type of exotic sound is African music—which, with generally simpler harmonies and more emphasis on rhythm, is particularly appealing.

For a composer, there is then a dilemma: whether to go for generalized impressions, or to do justice to the fact that Africa is a large continent, with many differing cultures. The composer Sören Sieg has been popular in recent years with his African suites that are based on specific songs and styles absorbed while he has lived there.

On the other hand, Raphael Benjamin Meyer's *Safari*, which we are considering here, makes no such claims. Starting with the subtitle "for six wild recorders," and continuing

with movement titles such as "A lion strolling at noon," it is clear that this suite aims to please, and not to engage in ethnomusicology.

And please this music does. The movements all marvelously live up to their titles, from the quiet "Flock of birds at the watering hole" to the skittering "Gazelles fleeing" and the deliberate "March of the elephant herd." To achieve the various effects, the players are asked to play some tricky syncopations and fast runs.

Some special effects are also needed. Notably, the piece opens with the top voices imitating a *kalimba* (also known as *mbira* or "thumb piano"). This is a wonderful effect that I had not encountered before. The "Flock of birds" movement starts with the instruction for the first soprano to "take the recorder apart" after which the head piece is used for making bird call noises.

Safari is written for the somewhat uncommon combination of SSAATB. This should make it perfect for larger recorder groups (such as ARS chapters) if they do not own instruments larger than a bass. Another aspect that makes it attractive for such groups is that there is a clear difference in degree of difficulty between the first and second soprano and the alto, thus accommodating different skill levels.

With a running time of seven minutes, and a direction for the players to "walk off the stage" while repeating the last four measures, this should also make a great performance piece.

08 **Abire for Recorder Quartet**
by Raphael Benjamin Meyer

Heinrichshofen/Noetzel N2851, 2016. AAAA/SATB. Sc 10 pp, 2 pts 5 pp ea. Abt. $11.25.
www.heinrichshofen.de/de/sonstige/1338/abire

> The graduation aspect of *Abire* also shows up, in that it is a great piece for a recorder quartet to show its mastery of intermediate level ensemble skills.

REVIEWED BY:
Victor Eijkhout

The Latin verb *abire* literally means "to go from" or "depart." It is also the root of *Abitur*, the German word for graduation—a ceremony often occurring at this time of year, and which we hope we may be able to attend in person soon.

Raphael Benjamin Meyer's *Abire* was commissioned by an ensemble of recorder students, and performed at a graduation party. So the title has an obvious literal meaning.

Musically, there is also some departing that happens in this piece: the players start out on four altos, playing an ostinato figure in unison. Pretty soon, however, players invert this figure or add chord notes, making this sound like a piece of minimalist music. Then three of the players switch instruments, winding up with an SATB quartet.

The graduation aspect of *Abire* also shows up, in that it is a great piece for a recorder quartet to show its mastery of intermediate level ensemble skills. Since the idiom is more rhythmical than melodic, precise attention to timing and phrasing is crucial. In that sense, *Abire* is deceptively simple: the individual notes are not hard for the most part, but the work is in playing together.

As regards the individual notes, most of this piece is easy enough to play. But, to stick with Latin phrases, *in cauda venenum*: the sting is in the tail. The final part of *Abire* has some runs that require quick alternation of the notes F and E♭ in unison among parts. While this is manageable on

the F instruments, the half-holing of E♭ on the C instruments requires very good technique, or sneaky alternative fingerings.

The typesetting is clear, with only two problems. First, the instrument changes are indicated at the end of the multi-measure rests, rather than, more logically, at the beginning to prepare for the change. Second, the printed parts, for no clear reason, combine parts 1/2 and 3/4, making two page turns necessary. Photocopying would make this a five-pager, which does not fit a single music stand. Having four separate parts would probably have eliminated this problem.

In all, this is an attractive piece using a moderately modern, but still tonal, idiom. The difficulty level is intermediate, if played slightly slower than indicated, to high intermediate at the intended tempo, with a couple of challenging passages.

09 The Swing Thing

by Raphael Benjamin Meyer

Heinrichshofen N2890, 2017. 5-7 recs SATTB+gB&cB. Sc 16 pp, 7 pts 2-3 pp ea. Abt. $19.50.
www.edition-peters.com/category/henrichshofen-and-noetzel

REVIEWED BY:
Victor Eijkhout

Raphael Benjamin Meyer is a relatively young composer with a training in recorder performance and music education. This makes his compositions fairly idiomatic for the instrument and generally rewarding to play.

The Swing Thing is written for five recorders, SATTB, and optionally great and contra bass. These lower instruments sometimes double the tenor and bass parts at the octave, but regularly they also add some new musical material to the texture.

As might be expected from the title, this single movement composition uses "swung eighths" most of the time, and also utilizes "blue" notes and other swing idioms. However, the harmonies and chord structure are far from simple, which lifts this piece above other attempts at swing music for recorders.

Technically, it is also not simple: there is a lot of chromaticism and the use of 16th notes in the triplets may take some figuring out. The most interesting challenge is the use of the 13/16 time signature towards the end. This is counted 3+3+3+2+2, where some of the voices play groups of three 16ths, while others simultaneously play dotted eighths.

I found this to be a very appealing composition, fun for listening and playing, certainly at a high intermediate degree of difficulty.

Recording

Compelling COVID-19 repertory and uplifting Baroque music from France and Germany

01 **Le Plaintif:**
Dutch recorder player Erik Bosgraaf plays great music from the great century.

02 **Telemann. Mields Temmingh:**
South African recorderist Stefan Temmingh continues a series of collaborations with soprano Dorothee Mields.

03 **Duo1702+ Coffee Edition:**
Danish recorder player Louise Hjorth and organist Katrine J. Kristiansen are joined by their friends for Baroque chamber music.

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

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

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

01 Le Plaintif

Le Plaintif's subtitle, *Doleful Music of the French Grand Siècle*, is meaningful—yet the English word "doleful" doesn't quite seem to convey the experience of rich poignancy and comfort these pieces and this recording provide. The *Grand Siècle* (literally, great century) refers to the reigns of French Kings Louis XIII and Louis XIV (1610-43 and 1643-1715, the latter the longest recorded reign of any European monarch). Composers chosen for this recording are among the highest regarded from that period: Marin Marais, Jean-Henry D'Anglebert, Jacques Hotteterre, Louis-Antoine Dornel, Michel Pignolet de Montéclair, François Campion and Pierre Danican Philidor.

The 24 tracks encompass 21 pieces. The sequence of works is arranged such that listening to the whole seems as though one is hearing a single extended suite.

The booklet provides great detail on the instruments used on each track. Dutch recorderist Erik Bosgraaf plays recorders made by Ernst and Sebastian Meyer, after originals by Bressan, except for a Küng bass recorder (revoiced and modified by Ernst Meyer) on track 10 (*Plainte in d minor* by Montéclair).

The realizations of the continuo parts bring in a nuanced timbral variety, providing fresh appeal in each work. This follows the excellent approach of the ensemble Cordevento in their earlier recordings.

> "Let us enter, then, into the twilight of the music room, and peer into the soul of an era as luminous and shimmering as it is shrouded in subtle shadows. Let us listen to its wordless weeping."

In addition to the instrumentarium details, the booklet includes a substantive essay by Roberto Romagnino on the concept of *plainte* (a slow, expressive lament that is not necessarily associated with death). Though recorded in early May 2019, months before the first COVID-19 diagnosis, the tender affect of this repertory is such that this could be the soundtrack for the year 2020. In fact, even as there are signs of our planet emerging from the direst days of the COVID-19 pandemic, all three of the Baroque recordings reviewed here relate to this global event, offering elegant performance of compelling repertory.

The ensemble sound works well on this recording, with a satisfying stereo image, placing the instruments as one might hear them from the front row. The CD quality audio yields the greatest listening pleasure, but any of the options are worth utilizing.

Romagnino expresses it well: "Let us enter, then, into the twilight of the music room, and peer into the soul of an era as luminous and shimmering as it is shrouded in subtle shadows. Let us listen to its wordless weeping."

FOR MORE INFORMATION:

Le Plaintif: Doleful Music of the French Grand Siècle. Cordevento (Erik Bosgraaf, recorder; Izhar Elias, Baroque guitar; Israel Golani, theorbo; Alessandro Pianu, harpsichord; Robert Smith, dessus de viole). 2020, 1 CD, 67:00. Brilliant Classics 95694. **www.brilliantclassics.com/articles/l/le-plaintif** *(booklet available for free download); Available via* **www.arkivmusic.com/products/le-plaintif-cordevento-397611** *(CD $11.99+S&H);* **www.hbdirect.com/album_detail.php?pid=4115649** *(CD $12.34+S&H);* **https://smile.amazon.com/Plaintif-Cordevento/dp/B08HRT9V6T** *(CD $12.99+S&H; mp3 $6.99); iTunes (mp3 $6.99); streamable via Apple Music, Spotify, Qobuz, YouTube, etc.*

Erik Bosgraaf, **www.erikbosgraaf.com**

Interview with Erik Bosgraaf earlier in this issue

02 Telemann. Mields Temmingh

South African recorder player Stefan Temmingh, his frequent collaborator soprano Dorothee Mields, and colleagues (whose work we've enjoyed on past releases) assemble an engaging group of four sonatas for recorder and continuo, and three cantatas for soprano, recorder and continuo.

G.P. Telemann's prodigious output might tempt some to assume that his work is of lower quality than that of his contemporaries. The music on this disc (as well as the numerous Telemann recordings released in the last five years alone) offers ready dismissal of that concern. In this collection of Telemann's work we hear winning harmonies and melodic lines, skillful employment of his beloved recorder (an instrument he knew from a player's perspective), and an attractive weaving of the timbres of recorder and voice with the solid underpinning of the continuo lines.

The recorder works on this recording are:

- tracks 1-4, *Sonatina in a minor, TWV41:a4*
- tracks 8-11, *Trio sonata in d minor, TWV42:d7*
- tracks 15-17, *Trio sonata in F major, TWV42:F3*
- tracks 21-24, *Trio sonata in g minor TWV42:g9*.

These selections not only complement the cantatas on this disc, but also offer a survey of the Telemann recorder sonatas.

Temmingh brings a spirited playfulness to these pieces, evident in his articulations—for instance, in the Presto movement of *Sonatina in a minor* (track 4). For a complete recording, I recommend Erik Bosgraaf's 2015 recording with harpsichordist Francesco Corti (Brilliant Classics 95247, reviewed in **AR Spring 2016**). Bosgraaf and Corti are set to perform a recital of the pieces from this Telemann recording for the virtual 2021 Boston Early Music Festival on June 10.

The cantatas appeal to many of us for the significant role of the recorder. I hear these works as conversations between soprano (conveying the text) and recorder (as a companion to the vocal line), with their dialog supported by the foundation of the continuo. Over half of Telemann's works are cantatas. His care in the vocal lines ensures clarity of text for the listener, and the exchange of motives between recorder and singer reinforces this.

The texts of all three cantatas here are concerned with humankind's dire circumstance, but conclude with bright optimism deeply steeped in the Protestant Christianity of Telemann's time. The recorder lines join in the uplifting affect of these arias.

The sound of this disc is more intimate than some, still presenting a satisfying image of the ensemble, with the recorder mostly in the left channel. The booklet provides information on the instruments, though not which specific one is played on which track. The recorders all are from the Meyer workshop. A very clever feature of the booklet is "An Interview with Telemann" devised by Domen Marinčič (viol player on this recording), in which excerpts from Telemann's letters, prefaces and autobiographies form the responses.

Made in February 2020, these recordings sound best at the highest quality (CD or FLAC). The beauty of this music and its rendition before the lockdown reminds us of how much we've missed live music—and, I hope, brings a sense of gratitude for the recordings available. ❁

FOR MORE INFORMATION:

Telemann: Cantatas for soprano & recorder and instrumental works. Stefan Temmingh, recorder; Dorothee Mields, soprano; Daniel Rosin, Baroque cello; Domen Marinčič, treble and bass viol; Wiebke Weidanz, harpsichord. 2020, 1 CD, 59:00. Accent ACC 24371. **http://stefantemmingh.com/sites_english/news_english.htm** *Available via* **https://naxosdirect.com/items/telemann-cantatas-for-soprano-recorder-and-instrumental-works-545727** *(CD $17.09, free shipping in U.S.);* **www.prestomusic.com/classical/products/8829042--telemann-cantatas-for-soprano-recorder-basso-continuo** *(CD $15.25+S&H; FLAC $12, mp3 $10, downloads include booklet); iTunes (mp3 $9.99); streamable via Apple Music, Spotify, Qobuz, etc.*

Interview with Stefan Temmingh, **AR Fall 2019**

Boston Early Music Festival, **https://bemf.org/2021-festival**

> These selections not only complement the cantatas on this disc, but also offer a survey of the Telemann recorder sonatas.

03 Duo1702+ Coffee Edition

From Denmark, the recorder and organ ensemble Duo1702 joins forces with five guest musicians to present a disc that's imaginable as music that friends might enjoy playing together over coffee. Made in July 2020, this recording by Louise Hjorth and Katrine J. Kristiansen is explicitly identified as a response to the difficulties of the restrictions during the global pandemic. The result is a delightful ray of hope.

This is the first recording I've encountered by either Louise Hjorth or Duo1702, and I look forward to more. Hjorth's web site declares her to be an "*Eksperimenterende klassisk blokfløjtenist*" (experimental classical recorder player). She plays in a variety of ensembles, several of which embrace both early and new music.

Her 2014 release, *A Short Story*, includes newly composed works as well as Baroque pieces. Her 2020 release, *In the Name of Fuzzy*, is a collaboration with electronic musician Fuzzy, realizing compositions by Jens Wilhelm Pederson.

Organist Katrine Kristiansen works with her on all of these albums, including the recording reviewed here. Duo1702 is clearly adept at these separate repertories, choosing pieces and renditions that locate points in common between old and new.

In the *Coffee Edition*, we're treated to wonderful performances by all of the musicians involved. All of the music on this disc is chosen from 17th- and 18th-century composers: J.S. Bach, Gottfried Finger, G.P. Telemann, Morten Ræhs, Henry Purcell and Antonio Vivaldi.

The recording opens with soprano Else Torp singing the aria, "*Ei! Wie schmeckt der Coffee süße*" (Ah! How sweet coffee tastes), accompanied by recorder and organ. Including that pleasant opening, the 22 tracks total embrace seven compositions and provide a lovely gathering of chamber works suitable for the social occasion that is imagined by Duo1702.

I would love to know more about the instruments used (especially recorders and organ), as well as about the ensemble itself. The CD may be difficult to acquire in the U.S., but the sound in the streaming services is good. I recommend listening to this and other Duo1702 recordings. ❁

FOR MORE INFORMATION:

Duo1702+ Coffee Edition (Louise Hjorth, recorder; Katrine J. Kristiansen, organ; with Justin Bland, Baroque trumpet; Jane Gower, Baroque bassoon; Tinne Albrectsen, Baroque violin; Else Torp, soprano; Kristin Mulders, mezzo-soprano). 2020, 1 CD, 58:56. Gateway Music DUO170201. **https://gatewaymusicshop.dk/index.php?route=product/product&product_id=1591** *(CD abt. $18); iTunes mp3 download, $10.99; streamable via Apple Music, Spotify, Tidal, etc.*

Louise Hjorth, **http://louisehjorth.dk**

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RO = Recorder Orchestra
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