

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

W I N T E R 2 0 1 9

PUBLISHED BY THE AMERICAN RECORDER SOCIETY, VOL. LX, No. 4 • WWW.AMERICANRECORDER.ORG



The Name for
— Recorders —



MOECK

Musikinstrumente + Verlag GmbH

www.moeck.com

Wood Sound, Plastic Price

400 Series Ecodear™ Recorders

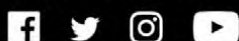
Have you ever wanted the rich tone of a wooden recorder, but with the stability and affordability of plastic? Enter the Yamaha 400 series...

These innovative new recorders are made from Ecodear, a resin derived from plants that's more dense than regular plastic. This gives these recorders a mellow, centered tone similar to wooden instruments but with the consistency and resistance to environmental factors of plastic. Add to that the legendary reliability and quality of all Yamaha instruments and you have a cost-effective option for discerning players. Available now in soprano and alto voices.

Visit 4wrd.it/E4S to learn more.



@YamahaMusicUSA





The Kynseker-Ensemble

after Hieronymus F. Kynseker (1636 – 1686)

Completely revised – a new design – ranging from Garklein to Great bass

Maple, dark stained, from Garklein to Great bass

Plumwood from Garklein to Tenor



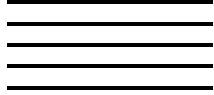
www.mollenhauer.com

An excerpt from Windkanal 2018–1
»Rendezvous with Kynseker«
 An approach to his recorders and their importance by Nik Tarasov.
<https://indd.adobe.com/view/17939a7e-4ce4-45b2-9655-f5e2f66639ae>
 Please scan the QR Code with your mobile device.



For soloists and consort playing
 A new and unique dimension to making music

EDITOR'S NOTE



Something old, something new: not just for weddings, but for modern ways to enjoy an instrument with a rich past.

As **Tom Bickley** points out in his first article examining the recorder on the internet, recordings now appear in a multitude of formats, including as YouTube videos. This variety is reflected in writings in *American Recorder*, as we try to steer recorder fans in the direction of relevant resources online. Read his first installment, “**Unboxing YouTube**” (page 18)—and find out more about this musical and technological phenomenon (as well as what unboxing is).

The articles in the last four issues of *AR* have focused on practicing. We also have something old and something new to offer here: at the end of the ARS's **80th anniversary year**, we recap a set of articles with **strategies for taking up the bass recorder**, updated and combined into one piece by the original author, **Connie Primus** (page 7). Amplifying and adding a new approach to the practicing ideas already covered in *AR*, **Mary Halverson Waldo** goes into **interleaving** as a means to retain skills that you have practiced (page 32).

Most of the news in Tidings pertains to players who are, well, at least fairly new—read there about latest feats of the **new generation of recorder players** (page 4).

Gail Nickless

www.youtube.com/americanrecordermag

www.facebook.com/groups/americanrecordersociety

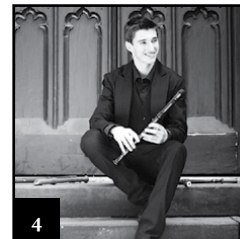
A M E R I C A N R E C O R D E R

VOLUME LX, NUMBER 4

WINTER 2019

FEATURES

The Recorder in the Streams
Part I: Unboxing YouTube 18
A special edition of Recording Reviews
by Tom Bickley



4

DEPARTMENTS

Advertiser Index and Classified Ads 48

Department of Amplification 32
Education Editor Mary Halverson Waldo
describes interleaving, another practice strategy



7

Education 7
In a look back at a classic column,
Constance Primus gives advice and resources
to use when taking up the bass recorder

President's Message 3
ARS President David Podeschi summarizes
the 2019 ARS Annual Members Meeting

Response 31
One more stop on the recorder tube map



18

Reviews
Recording 27
New recordings by BRISK Recorder Quartet
and The Royal Wind Music

Music 35
A new "Browning," ballets plus a waltz

Tidings 4
Young recorder players in the news: Martin Bernstein
is first American finalist in Moeck/SRP competition;
Indiana University honors "Weezie" Smith with
endowment; Technique Tip from Anne Timberlake
on switching among instruments (page 17);
Focus on Business Members (page 34)



45

GAIL NICKLESS, EDITOR

CONTRIBUTING EDITORS

TOM BICKLEY, RECORDING REVIEWS • MARY HALVERSON WALDO, EDUCATION
AMANDA POND & CYNTHIA W. SHELMEKDINE, LINE EDITORS

ADVISORY BOARD

MARTHA BIXLER • VALERIE HORST
DAVID LASOCKI • THOMAS PRESCOTT

WWW.AMERICANRECORDER.ORG

COPYRIGHT©2019 AMERICAN RECORDER SOCIETY, INC.

ON THE COVER:

Photo by Mary Halverson Waldo:
Sub Bass in F, made by
Adriana Breukink.
Cover ©2019, American
Recorder Society.

ARS Chapters & Recorder Orchestras

ALABAMA

Birmingham: Janice Williams 205-870-7443
jehwms@hotmail.com

ARIZONA

Desert Pipes (Phoenix): Karen Grover 623-687-4791
info@desertpipes.org

Arizona Central Highlands – Prescott: Georgeanne Hanna
958-775-5856 georgeanne@cablene.net

Tucson: Scott Mason 520-721-0846 mason_scott@ti.com

ARKANSAS

Aeolus Recorder Konsort: Carol Woolly 501-224-5341
jim.carol@sbcglobal.net

CALIFORNIA

Barbary Coast Recorder Orchestra: Frances Feldon
510-527-9029 franfel@aol.com

Central Coast Recorder Society: Karen Bergen
310-850-1227 karen.a.bergen@gmail.com

East Bay Recorder Society: Susan Murphy Jaffe
510-482-4993 thesmurph9@aol.com

Inland Riverside Recorder Society: Greg Taber
951-683-8744 greg@tabercompany.com

Los Angeles Recorder Orchestra: Matthew Ross
949-697-8693 matthewkross@cox.net

Mid-Peninsula Recorder Orchestra: Frederic Palmer
650-591-3648 fpalmer1419@yahoo.com

Nevada City: Miriam Morris 530-265-0986
miriamemorris@gmail.com

North Coast: Kathleen Kinkela-Love 707-822-8835
kathleenkinkela@earthlink.net

Orange County: Win Aldrich 909-625-7722
winaldrich@earthlink.net

Redding: Kay Hettich 530-241-8107 khetich2014@outlook.com

Sacramento: Mark Schiffer 916-698-5774 marschif@gmail.com

San Diego County Recorder Society: Vanessa Evans
619-297-2095 vanessaallem@cox.net

San Francisco: Greta Haug-Hryciw 415-377-4444
gr8asf@yahoo.com

Sonoma County: Nancy Kesselring 707-823-7455
kessel@sonic.net

South Bay: Ani Mahler 408-358-0878 aemahler@hotmail.com

Southern California: Ricardo Beron 818-782-0710
scrsricardoberon@gmail.com

COLORADO

Boulder: Trudy Wayne 970-667-3929 TrudyDWayne@aol.com

Colorado Recorder Orchestra: Rose Marie Terada 303-666-4307
contact@ColoradoRecorderOrchestra.org

Denver: Sharon Bolles 303-790-0149
denverrecorder@gmail.com

Fort Collins: Pattie Cowell 970-484-0305
pattie.cowell@gmail.com

CONNECTICUT

Connecticut: John Vandermeulen 203-810-4831
johnpvd@gmail.com

Eastern Connecticut: Betty Monahan 860-536-7368
betmoni@comcast.net

DISTRICT OF COLUMBIA

Washington: Daniel Bruner 202-669-3388
pdanielbruner@gmail.com

DELAWARE

Brandywine: Roger Matsumoto 302-731-1430
palladium4@aol.com

FLORIDA

Miami: Ned Mast 305-666-3276 nedmast2@aol.com

Greater Orlando: Jacqueline Singleton 407-260-9238
j.ansingleton@me.com

Palm Beach: Missy Rovinelli 561-386-6118
missymcm@bellsouth.net

Pensacola: Charles Tucker 850-525-8256 charleshtu@aol.com

Sarasota: Carol Mishler 920-655-4414 mishlercarol@gmail.com

GEORGIA

Atlanta: Mickey Gillmor 404-872-0166 info@ars.atlerna.org

HAWAII

Big Island: Garrett Webb 808-935-2306
palsinkona@yahoo.com

Honolulu: Irene Sakimoto 808-734-5909 isakimoto@hawaii.edu

West Hawaii: Marilyn Bernhardt 808-882-7251
allmusic.marilynb@gmail.com

IDAHO

Les Bois – Boise: Kim Wardwell 360-202-3427
kwardwellio@gmail.com

ILLINOIS

Chicago: Ben Eisenstein 847-998-0198
beneisenstein@comcast.net

Chicago-West Suburban: Marguerite Re 630-968-5967
mail@westsubems.org

INDIANA

Recorder Orchestra of the Midwest:

Marilyn Perlmutter 419-265-3537 muttergals@gmail.com

LOUISIANA

New Orleans: Victoria Blanchard 504-810-8540
vmblanch@gmail.com

MARYLAND

Northern Maryland: Richard Spittel 410-242-3395
richlous@aol.com

MASSACHUSETTS

Boston Recorder Orchestra: Miyuki Tsurutani 617-460-4853
info@bostonrecorderorchestra.com

Boston Recorder Society: Henia Yacubowicz 781-237-3927
info@bostonrecordersociety.org

Recorders/Early Music MetroWest: Bonnie Kelly 978-264-0584
bonniekellyars@gmail.com

Worcester Hills: Julie Massi 617-272-5216 massijm@gmail.com

MICHIGAN

Ann Arbor: Kevin Gilson 734-780-7476 kgilson2@mac.com

Kalamazoo: David Fischer 269-375-0457
david.w.fischer59@gmail.com

Metropolitan Detroit: Molly Sieg 313-532-4986
davidsieg@gmail.com

Northwinds Recorder Society: Cynthia Donahey 231-526-7157
hedgehog.cynthia@gmail.com

Western Michigan: Jocelyn Shaw 231-740-8110
redfernshaw@gmail.com

MINNESOTA

Twin Cities: Garth Riegel 651-771-1045
garth.riegel@gmail.com

MISSOURI

St Louis: Lisa Reiss 618-979-8466 lisa@stlouisrecorder.com

Heartland Recorder Orchestra – Warrensburg: Patrick Larkin
660-909-1835 larkin@ucmo.edu

NEVADA

Las Vegas: Buddy Collier 702-610-6148
buddycollier1959@icloud.com

Sierra Early Music Society - Sparks: Maureen Groach
775-219-6549 groachm@gmail.com

NEW HAMPSHIRE/VERMONT

Monadnock Recorder Society - Brattleboro: Kristine Schramel
802-254-1223 monadnockchapter@gmail.com

NEW JERSEY

Bergen County: Reita Powell 201-944-2027
reitapowell@hotmail.com

Highland Park: Donna Messer 732-828-7421
music@hpreorder.org

Montclair: Julienne Pape 845-943-0610
julienepape@gmail.com

Princeton: MaryJoan Gaynor 609-924-8142
info@princetonrecorder.org

NEW MEXICO

Albuquerque: Bryan Bingham 505-358-0627
bryanbingham@gmail.com

Rio Grande: Marcia Fountain 915-544-3427
mfountain@elp.rr.com

Santa Fe: John O'Donnell 505-662-5745
jmodonnell@earthlink.net

NEW YORK

Buffalo: Bonnie Sommer 716-662-5975 bvsomm@yahoo.com

East End Recorder Ensemble - Montauk: Tom Dunfee
917-561-0575 tomdunfee@aol.com

Hudson Mohawk: Kathryn Kuhrt 518-477-8450
hudmo.ars@gmail.com

Long Island: Pat Cassin 631-734-7485 pecassin42@gmail.com

New York City: Recorder Guild Natalie Lebert 212-666-7606
newyorkrecorders@gmail.com

Rochester: Paul Breeze-Garelick 585-738-1028
rochesterars@gmail.com

Westchester: Erica Babad 914-769-5236 erica@tany.com

NORTH CAROLINA

Carolina Mountains: Susan Hartley 423-612-0421
deerhart23@gmail.com

Greenville: Jon Shaw 252-355-2737 jonshaw@suddenlink.net

Triad Early Music Society - Greensboro: Susan Benson
252-414-4044 triadearlymusic@gmail.com

Triangle: Sue Ann Wright 919-208-6188
trianglerecorder@gmail.com

OHIO

Cleveland: Edith Yerger 440-826-0716 edithyerger@att.net

Columbus: Central Ohio Recorder Players & friends (CORP)
Vickie Starbuck 614-404-1273 vstarbuck@gmail.com

Toledo: Charles Terbill 419-474-6572 opcit@bex.net

OREGON

Eugene: Lynne Coates 541-743-6180 coatesly@gmail.com

Eugene Recorder Orchestra: Connie Newman 541-543-1685
constanceneuman@hotmail.com

Oregon Coast: Jane Boyden 541-994-5198
janeboyden@gmail.com

Portland: Susan Campbell 503-288-4024
info@portlandrecordersociety.org

Recorder Orchestra of Oregon – Portland: Laura Kuhlman
503-234-2530 shawm1550@gmail.com

PENNSYLVANIA

Bloomsburg Early Music Ensemble:
Susan Brook 570-784-8363 susanc@ptd.net

Philadelphia: Melissa Thomson 267-627-2196
melissajanthomson@gmail.com

Pittsburgh: Helen Thornton 412-486-0482
tharphappy@aol.com

RHODE ISLAND

Rhode Island: David Bojar 401-944-3395 bojardm@gmail.com

TENNESSEE

Knoxville: Ann Stierli 828-877-5675 ann.stierli@gmail.com

Greater Memphis: Susan Marchant 662-816-9959
susanmarchant19@yahoo.com

Greater Nashville: Carole Vander Wal 615-226-2952
dnavc61@gmail.com

TEXAS

Austin: Derek & Beverley Wills 512-467-7520
bev@astro.as.utexas.edu

Ft Worth - Cowtown Recorder Society:
David Kemp 940-224-7896 4321.dekemp@charter.net

Dallas: Alice Derbyshire 940-300-5345 aphd2@aol.com

Rio Grande: Marcia Fountain 915-544-3427
mfountain@elp.rr.com

UTAH

Utah Salt Lake: Mary Johnson 801-272-9015
john97jhm@aol.com

VERMONT/NEW HAMPSHIRE

Monadnock Recorder Society - Brattleboro: Kristine Schramel
802-254-1223 monadnockchapter@gmail.com

VIRGINIA

Greater Fredericksburg: Kelly Kazik
fredericksburgrecorders@gmail.com

Northern Virginia: Edward Friedler 703-425-1324
emfriedlermd@gmail.com

Shenandoah - Charlottesville: Gary Porter 434-284-2995
gporter70122@netscape.net

Tidewater - Williamsburg: Vicki H. Hall 757-784-2698
vickihallva@gmail.com

WASHINGTON

Moss Bay: Michael Bancroft 206-523-6668
info@mossbayrecorders.org

Recorder Orchestra of Puget Sound: Charles Coldwell
206-328-8238 ROPS@seattle-recorder.org

Seattle: Laura Faber 206-619-0671 info@seattle-recorder.org

WISCONSIN

Green Bay: Denise Jacobs 920-606-9188 djacobs@new.rr.com

Milwaukee: Deborah Dorn 262-763-8992 LakeCabin@aol.com

Southern Wisconsin: Greg Higby 608-256-0065
gjh@pharmacy.wisc.edu

CANADA

Edmonton: Judy Johnson 780-438-6189 jatj@shaw.ca

Okanagan Recorder Orchestra - Kelowna:
Bruce Sankey 250-776-1550 okcentre@hotmail.com

Montreal: Mary McCutcheon 514-271-6650
marmymcut@primus.ca

Toronto: Sharon Geens 416-699-0517 sharangeens@rogers.com

Vancouver: Tony Griffiths 604-222-0457 bcrs@shaw.ca

Please contact the ARS office
to update chapter listings.

PRESIDENT'S MESSAGE

I write this issue's message after returning from our fall ARS Board meeting and our Annual Members Meeting, both held in beautiful Rochester, NY, in early October. It was my first visit to anywhere in New York other than "the City" and I found it delightful.

Of course, our wonderful and gracious hosts, the **Rochester Recorder Society** are a big part of the delight. Their organization of Board meeting facilities made for a smooth meeting—plus we had an excellent playing session with them on Saturday evening.

Did I mention I saw the Erie Canal? For a Midwestern boy who sang about it in elementary school, it was like seeing a place from mythology.

About 20 members of the Rochester Chapter attended the **ARS Annual Members Meeting**, which we held right before the playing session. As we typically do with any town-hall-style meeting, I started with introductions of the Board

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



members. I then turned it over to **Paul Breese-Garelick**, president of the Rochester Chapter, who told us a little bit about the chapter and how it operates—which, by the way is impressive in number of members, how they structure their twice-monthly meetings and other rehearsals, and even down to their impressively-sized and ordered music library.

For the business portion of the Annual Meeting, I presented the ARS strategic plan, plus income and expense graphs (*found on page 47*) for the fiscal year completed on August 31, our 2018-19 fiscal year; and fielded questions about our priorities, fundraising methods, and how we shepherd and use the funds we have to improve member benefits. It was great to combine the Annual Members Meeting with a Board meeting, and to have a solid chapter turnout.

The Board meeting's key themes were:

- Follow up on the members' **magazine survey results** and how we continue to improve our flagship publication.
- Brainstorming on **promoting the recorder** as a modern instrument, and one for adult players who have previous experience on other winds.
- **Encouraging membership through the chapters**—and thanks to several chapters for recent newsletters that promoted membership in the ARS, like Philadelphia (PA) and the Triangle Recorder Society in NC.
- **Scholarships and grants**, in particular how we promote the availability of chapter/recorder orchestra grants and the Traveling Teachers Program.
- **Fundraising** and a Board's **fiduciary responsibility** to carefully review financial statements.
- **Nominating task force** update, and thanks to **Wendy Powers, Barb Prescott, Danny Johnson** and **Susan Burns**, and to all who helped them with recruitment. A full slate of candidates standing for election to the Board will appear in the Spring *ARS Newsletter*. I hope you will all give the ballot your careful consideration and vote!



PURE GOLD!



ARS is pleased to announce that the **David Goldstein Series Volume I and II** are now available as a tribute to the life and legacy of this beloved recorder player, gambist, composer/arranger and New York pediatrician. Alan Karass has selected and edited selections from the David Goldstein Collection at the Recorder Music Center at Regis University, Denver, Colorado for purchase for \$5 each through the ARS Store at:
www.viethconsulting.com/members/store.php?orgcode=ARSO

TIDINGS

*Marie-Louise A. Smith Endowment launched;
Martin Bernstein is Moeck/SRP competition finalist*



Martin Bernstein is first American finalist of Moeck/SRP competition

The London International Festival of Early Music has announced the finalists of the **Moeck/Society of Recorder Players (SRP) Solo Recorder Player Competition**: **Tabea Debus** and **Paula Pinn**, both of Germany; **Martin Bernstein** from the U.S.; and **Hojin Kwon** of South Korea. Bernstein is the first American finalist in the competition's history.

The finals took place at the festival on November 8 at All Saints' Church, Blackheath, London. Watch a future issue of *AR* for results.

Sponsored by the recorder maker Moeck, the Early Music Shop of London, and the UK's recorder society, the Moeck/SRP Competition has been widely recognized since its beginning in 1985 as one of the most important contests worldwide for recorder playing.

Bernstein, 22, has studied with Nina Stern, Reine-Marie Verhagen and Han Tol, and has appeared in concert across Europe and the U.S. Reports about Bernstein's concerts and other events over several years have appeared in *AR*. He was interviewed in the *Winter 2014 AR* when he won the Mieke van Weddingen Prize, an international competition in Belgium, in the category for recorder players under age 22. Hear him play on his YouTube channel at www.youtube.com/MrBaroqueRecorder.

For more information about the biennial competition, visit www.srp.org.uk/srpmoeck-competition or contact Sarah Langdon, competition administrator, at sarahlangdonmusic@gmail.com.

The **Concert Artists Guild (CAG)** has announced four new winners from the 2019 **CAG Victor Elmaleh Competition**, held on October 6 at Merkin Concert Hall in New York City, NY (NYC).

Turkish 'cellist Jamal Aliyev, American violist Jordan Bak, German recorder player **Tabea Debus**, and Boston-based piano trio Merz Trio were all named as winners of the competition. See a video of Debus's performance during the CAG finals, of *Außer Atem* by Moritz Eggert for three recorders and one player, at www.youtube.com/watch?v=ffBnCxKStI4.

Each of the winners receives prize money, CAG management contracts (including performance opportunities with orchestras, concert series and festivals), a NYC showcase recital, and professional career development and coaching.

Two winners, 'cellist Aliyev and recorderist Debus, are also on the roster of the UK-based Young Classical Artists Trust.

The jury for the CAG competition included Hanna Arie-Gaifman (director, 92nd Street Y, NYC); Liz Mahler (artistic administrator, Carnegie Hall, NYC); Jessica Lustig (21C Media Group); Andrea Fessler (Premiere Performances of Hong Kong); David Frost (recording producer, multi-Grammy Award winner); conductors Rossen Milanov and Tito Muñoz; Dana Fonteneau (professional development consultant/founder, The WholeHearted Musician); Chris Williams (senior vice president, CAG); and Tanya Bannister (president, CAG).

Bits & Pieces

Stefan Temmingh has recently been appointed professor at the Hochschule für Musik Freiburg in Germany. The professional recorderist was briefly interviewed as part of the *Fall 2019 AR* coverage of the Boston (MA) Early Music Festival; more about him is at www.andreasjanotta.com/stefantemmingh/?lang=en.

An article in *The Guardian* begins: "... she's the latest of many great musicians to decide the recorder isn't just for kids." Now age 20, the first recorder player to sign with Decca Classics, **Lucie Horsch**, has released her second recording, *Baroque Journey*. She started recorder at age five, and has always been out to prove the recorder is a legitimate instrument.

In the full interview, www.theguardian.com/music/2016/dec/22/recorder-music-lucie-horsch-decca-contract, other recorder players are also consulted: German-born **Tabea Debus** (see related pieces at left); British player **Charlotte Barbour-Condini** (briefly mentioned in the *Fall 2018 AR*) and her teacher **Barbara Law**; then on to British profes-

sionals **Pamela Thorby** and **Piers Adams**. Visit Horsch's web site at www.luciehorsch.nl, or search for her on YouTube.

The January–March 2019 issue of *Musical Opinion* (*MO*) Quarterly pays tribute to the energetic British recorder virtuoso **John Turner**, "who has created a substantial repertoire and supported hundreds of composers, known and unknown." The thorough article by **Peter Dickinson** traces Turner's background and interactions with numerous composers. *MO* is among the oldest of classical music journals in the UK, having been continuously in publication since September 1877 (first as a monthly, more recently as a quarterly). An interview on the occasion of Turner's 70th birthday, by composer **Carson Cooman**, also appeared in the *Winter 2013 AR*.



In late August and September, recorder teacher and YouTube channel host **Sarah Jeffery** visited São Paulo, Brazil, for a recorder festival: the fourth annual **Centro Suzuki Recorder Marathon**. You can watch snippets from her trip and the events in a video entitled "Team Recorder in BRAZIL!" at www.youtube.com/watch?v=eqfXyc3xLU. She was invited by Suzuki teachers (and half of the recorder quartet **Quinta Essentia**) **Renata Pereira** and **Gustavo de Francisco**, joining recorder players and teachers from all over Brazil—plus Venezuela, and UK Suzuki Recorder Teacher Trainer **Nancy Daly**,

www.recorderie.co.uk.

Instrumental performances, master classes, workshops, a play-in and a parade by Suzuki students of all ages took place at the Suzuki Center for Music Education and elsewhere in São Paulo. Besides performing herself, Jeffery uses her video to chronicle several days of "music making, sunshine and *caipirinhas*!"

For more information: Centro Suzuki São Paulo, www.centrosuzuki.com.br; Suzuki Recorder Marathon, <http://maratonasuzuki.com.br>; Quinta Essentia, <https://quintaessentia.com.br/en>.





Indiana University (IU) has announced the creation of the **Marie-Louise A. Smith Endowment for Recorder Pedagogy and Performance**.

“Weezie” Smith is a recorder player and educator who served as the director of the recorder and early music precollege program at the IU Jacobs School of Music for many years. She is also the founder and former director of the Recorder Academy at the Jacobs School of Music, a summer workshop that

attracted recorder students aged 13-17 years old from all over the world and helped the young players to improve their skills (and for some, to eventually pursue the recorder as a career).

Smith was a Board member of the American Recorder Society, which honored her in 2005 with its **Presidential Special Honor Award**. Also on the board of the Bloomington Early Music Festival, she is the founder of the Recorder Orchestra of the Midwest.

The purpose of the fund honoring “Weezie” Smith is to encourage and support recorder players studying at the Historical Performance Institute at IU. If you would like to make a contribution to this new endowed fund, please send a check to the IU Foundation–Jacobs School of Music, designated in support of the Marie-Louise A. Smith Endowment for Recorder Pedagogy and Performance. Mail donations to: Indiana University Jacobs School of Music, c/o Indiana University Foundation, P.O. Box 6460, Indianapolis, IN 46206-6460. For more information, please contact Daniel Morris, Senior Director of Development, IU Jacobs School of Music, morris63@indiana.edu.

Beginning in fall 2020, **Interlochen Arts Academy (IAA)** students will be able to major in Music and Sound Production, which will introduce the artistic and technical aspects of the music studio. Using state-of-the-art recording facilities in the institution’s new Music Center building, students will learn the nuances of audio production and create professional-quality recordings.

Newly-appointed director of Music and Sound Production **Marc Lacuesta** joined the IAA faculty in August 2019, and already has begun teaching production curriculum to students now enrolled in other majors, in preparation for the new major in 2020. Lacuesta commented, “Interlochen Arts Academy’s commitment to excellence in the arts is legendary, and I’m honored to join in that tradition.”

An independent engineer, producer, arranger and vocalist since 2003, Lacuesta comes to the new program from a studio recording career in Nashville, TN, where he worked for years with artists such as Kenny Rogers, Brad Paisley and Keith Urban. His talents have been featured in such diverse recordings as those of Neil Young and music for video games.

The nonprofit Interlochen Center for the Arts is a recipient of the National Medal of Arts and the only organization in the world that brings together a 2,500-student summer camp program; a 500-student fine arts boarding high school; opportunities for hundreds of adults to engage in fulfilling artistic and creative programs (including a summer early music workshop); two 24-hour listener-supported public radio services (classical music and news); more than 600 arts presentations annually by students, faculty and guest artists; and a global alumni base produced over nine decades, including leaders in the arts and other endeavors. For information, visit www.interlochen.org.

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

Orff Schulwerk does much *more* than teach to the National Standards for Arts Education. It introduces children to music in a way that engages more than just their ears. Students learn to *experience* music with mind, body and soul, releasing its power to enhance lives. Orff Schulwerk instructs in the use of singing, instruments, movement and improvisation to make music come alive.



Join a professional organization that teaches music as a moving experience. After all, isn't that the way you *really* feel about it?

440-543-5366
call for more information

PO Box 391089
Cleveland, OH 44139-8089
<http://www.aosa.org>; e-mail: Hdqtrs@aosa.org



American Orff-Schulwerk Association

EDUCATION

*A classic “da capo” article from years past:
Beginning the Bass Recorder*



Recorder ensemble from the title page of Hudgebut's Thesaurus musicus, 1693

When I wrote two articles in 1984 about playing the bass recorder, many amateur recorder players did not own a bass. Good wooden instruments were expensive then (as now) and often awkward to play. Therefore, a lot of recorder ensemble music available then was composed or arranged for sopranos, altos and tenors without a bass, resulting in high ranges that were quite hard on the ears!

In the early 1980s, workshop classes began to be offered on bass technique and for bass ensembles, resulting in these two articles. Soon Aulos plastic bass recorders, which were both reliable and affordable, became available, followed a few years later by the Yamaha plastic “knick” basses, which featured bent necks for a more comfortable reach. Then almost every consort could sport a bass! Now many serious amateurs, as well as professionals, not only play bass recorder but also great bass and even contra bass recorder, thanks to the innovative designs of these larger instruments by Herbert Paetzold.

Material from the first article deals with basic technique. Information in the second one shows how to apply these techniques to some examples of Renaissance consort music. It also gives some historical information on scoring for recorder ensembles. At the end of the combined articles are selected lists of practice materials, solo and ensemble music, and other resources for the bass recorder player.

By Constance M. Primus

A retired teacher and performer on recorder and flute, Connie Primus has a degree in Music History and Literature from the University of Colorado, Boulder. After joining the Denver Chapter of the ARS in 1968, she served variously as its Music Director, Program Chairman, Workshop Chairman and Renaissance Faire Chairman. She was the founder and director of the Colorado Recorder Festival, held summers from 1980–94, and taught at many early music and Orff Schulwerk workshops nationwide.



Primus was a member of the ARS Board of Directors for 14 years, four of them as its president. She was Music Reviews Editor for AR from September 1994–March 2010. Now retired, she resides in Englewood, CO.

As part of the ARS 80 celebration in 2019, this article is reprinted from "Beginning the Bass" (May 1984 AR) and "The Bass Recorder in Consort" (August 1984 AR); combined version revised 2008/2019

Beginning the Bass Recorder

So you've taken the big step and decided to learn the bass recorder! Congratulations—you're on your way to becoming a "complete recorder player" and a valuable member of your consort and

ARS chapter.

Bass recorders, both modern and historical, are blown in one of two ways: directly or with a bocal. See the illustration at left from Michael Praetorius's *Syntagma musicum* (1619) in which the *bassets* on the right, corresponding in size to our bass recorders, have a direct blow, while the larger basses have bocals.

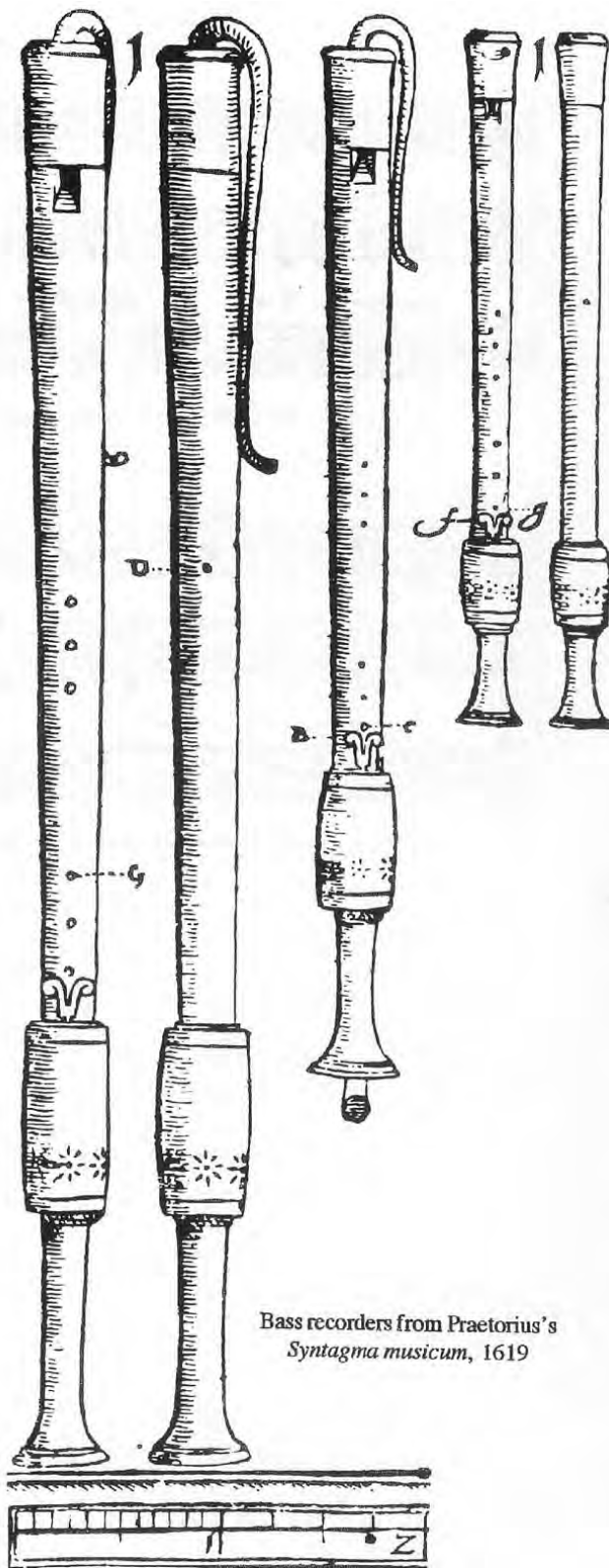
Players who can comfortably reach the holes usually prefer a direct-blow bass with its stronger, fuller sound and better-controlled articulation. Some modern recorders (both wood and plastic) with direct blow are made "knick" style with a bent neck, resulting in an easier reach for the player. Smaller players often prefer instruments with a bocal as well as a number of keys and a neck strap. But bocals tend to fall out (at the most inconvenient times!), and keys can be noisy.

Finding the most comfortable playing position is important. Being able to play in two positions is better yet! Both front and side positions are historically proper (see illustrations from John Hudgebut's *Thesaurus musicus*, shown at the start of this article, as well as Johann Christoph Weigel's *Musicalisches Theatrum*, on the next page of this article). The bass can be supported by a neck strap, the hip, the legs, the right thumb (with or without a thumb rest), or combinations thereof. To avoid using a neck strap, some players rest the bell of the recorder on legs crossed at the ankles. It is important that the right thumb not take the full weight of the instrument, but this digit may rest on the hip or leg while helping to support the instrument. This way of holding the recorder is especially useful when standing.

You may need to experiment with various positions. Try adjusting the bocal and neckstrap or turning the headjoint and footjoint (there is no acoustical necessity to have the keys directly in line with the window). If you have trouble seeing the music, turn your chair slightly. In choosing your position, however, take care that clothing does not obstruct the mechanism or sound projection of your recorder.

As a final check, be sure that your fingers move freely (less curved, perhaps, than on smaller recorders) and that your wrists are flexible and shoulders relaxed. Also make a point of easing your position during rests and pauses.

It is helpful to review basic breathing exercises while learning the bass, as this size requires more breath than the smaller instruments. Practice scales in long tones (four, then six, then eight beats), listening for intonation and the steadiness and quality of each pitch. Mark breathing places in your music where musically appropriate, and discipline yourself to



take breaths only at those spots. If you can't make it to the ends of phrases, add breaths between skips or leaps in the music.

Intonation is variable on bass recorders, often requiring adjustments in breath pressure or alternative fingerings. Play slow scales, including chromatics, checking the instrument with an electronic tuner. For pitches too sharp, cover or partially cover one of the lower open finger holes; for those too flat, vent by slightly opening one of the covered holes. You can tune the pitches of the upper octave by venting more or less of the thumb hole.

Some recorders have ring keys for adjusting intonation. On other instruments it may be necessary to add the right-hand little finger to produce some high notes.

A bass recorder player must learn to play in tune with himself or herself—that is, all melodic intervals should be true. Spend time practicing various intervals and arpeggios, listening always for perfect intonation. The intervallic exercises below, based on the C major scale, are adapted from Sylvestro Ganassi's *Fontegara* (1535) and can be transposed to various keys and modes

Tunes such as *L'Homme armé* and *Winter wie ist* (on the following page) are also excellent intonation exercises because of their frequent skips and melodic outlines of fourths and fifths.



BASSON FLÛTE.

*Bass recorder, or
Basson-Flûte, from
Weigel's Musicalisches
Theatrum, c.1720*

Seconds



Thirds



Fourths



Fifths



*Practice scales in
long tones (four, then
six, then eight beats),
listening for intonation
and the steadiness and
quality of each pitch.*

L'Homme armé
Anonymous (15th century)

Winter wie ist
Neithart von Reuenthal (?)

Basses “speak” more slowly than smaller recorders, so take care that the attack of each note is not delayed or fuzzy.

returns to the roof of the mouth for the next stroke. Practice various scales, slowly at first, using a *dyuh* articulation for each note.

The usual tonguing for repeated notes, skips and leaps is a gentle, unaspirated (but not necessarily staccato) *tut*. The tongue returns immediately to the roof of the mouth with a light, springy action, producing longer spaces between the notes than with the *dyuh* stroke. Practice repeated notes and arpeggios with *tut* on each note.

Work for an effective combination of tonguings based on the musical context, avoiding a constant “*toot-toot*.” Try playing the melodies on the following page using *dyuh* for stepwise passages and *tut* for repeated notes and leaps. Then modify articulations to your own taste.

Finally, a few words on reading bass clef. Even those experienced at playing from this clef on other instruments often find it is a challenge on the bass recorder. The best approach is to orient a few fingerings to lines and spaces on the staff, then let your fingers do the walking—for example, play by interval.

For instance, the fourth line of the staff (indicated by the two dots of the F clef) designates the middle F (T-2 fingering) of the bass recorder. The F

Articulation on the bass may be less subtle than on the higher instruments, but it is more important—in fact, it should be exaggerated. Bases “speak” more slowly than smaller recorders, so take care that the attack of each note is not delayed or fuzzy.

The normal articulation for stepwise passages is a *portato*, pronounced *dyuh*. Drop your tongue and jaw for the *yuh*—there should be a slight space between notes as the tongue

below that, the lowest note of the instrument, is notated on the space below the staff. The bass recorder’s low C

(T123) corresponds with the second space, while high C (F123) is notated on the space above the staff.

Remember, however, that the bass recorder, like the soprano, sounds an octave above the written pitch (the eight above the bass clef indicates actual pitch).

Players often neglect to practice the bass recorder because the instrument is usually played in consort and doesn't have much of a solo repertoire. But musicianship on any instrument requires

regular practice! You will find interesting etudes and solo pieces for the bass, as well as additional information, in the publications listed at the end. Good luck on your new musical venture—you'll soon become a valuable member of a consort.

O my heart
Henry VIII



Ja nun hons pris
Richard Cœur de Lion



The bass recorder, like the soprano,

sounds an octave above the written pitch

(the eight above the bass clef indicates actual pitch).

More Music Published by the ARS

The **Erich Katz Music Series** (*selections below*) originally included contemporary music titles that were winners or finalists in the ARS's Erich Katz Composition Competition. Other music in compatible genres and of similar difficulty levels has been added over the years, as it has become available to the ARS. The ARS also publishes music in the **David Goldstein Series** and **Professional Series**. See and purchase all of these online at <https://mms.americanrecorder.org/members/store.php>, and also see other ARS Publications listed in the ad in *American Recorder*.



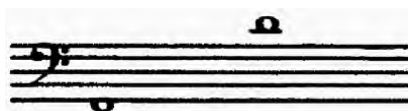
Erich Katz Music Series	(Instruments, Playing Level)	Member/Non-Mem.	Price
Suzanne M. Angevine , <i>A Short Tale for two basses</i> (Level II). 2 sc, 8 pp.			\$5/\$8
Cecil Effinger , <i>Dialogue and Dance</i> (SATB, Level II-III). Sc & pts, 26 pp.			\$10/\$18
Erich Katz , <i>Suite of Jewish Folk Tunes</i> (S S/A8 A/T, Level II). 3 scs, 18 pp.			\$10/\$18
Stanley W. Osborn , <i>Kyrie and Vocalise</i> for soprano voice and recorders (SATB, Level II). 2 sc & 4 rec pts, 18 pp.			\$8/\$14
Frederic Palmer , <i>Entrevista</i> (SATB, Level II). 2 sc & 4 rec pts, 16 pp.			\$8/\$14
Sally Price , <i>Dorian Mood</i> (SATB, Level II). Sc & pts, 10 pp.			\$10/\$18

The bass recorder in consort: Historical background

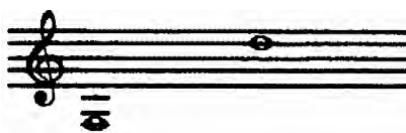
No one knows when the bass recorder was invented, but it seems to have been developed in the late 15th century. At that time instrument makers began to build consorts of like instruments in various sizes to correspond with vocal ranges, in order to play vocal music in the new imitative polyphonic style.

This music, based on thirds and characterized by a mellifluous sonority, was well suited to performance by such consorts. Earlier polyphonic music had a narrower range with more crossing of parts and is usually more effectively performed with a different timbre on each line.

The earliest known reference to the bass recorder occurs in Sebastian Virdung's treatise of 1511 (*Musica getutscht und ausgezogen*; for an accessible translation, read William E. Hettrick's article in the [November 1979 American Recorder](#), pp. 99-105). Virdung included an illustration and fingering chart for a *bassus* in F (comparable to the modern bass recorder), as well as for a tenor in c' and a *discant* (alto) in g'. Virdung's fingering chart indicates that the notated range of the bass was F to d':



We presume, however, that its sounding range was, like modern basses, an octave higher, from f to d":



Virdung gave instructions on choosing sizes of recorders to fit vocal music. He said that the usual quartet combinations were bass with two tenors and an alto, or bass with one tenor and two altos.

Soon afterwards, in 1533, Pierre Attaignant published a collection of the newer-style "Parisian" chansons in which he specified certain pieces as suitable for recorder quartets. These can all be played with Virdung's instrumentations.

As the range of polyphonic music expanded during the 16th century, so did the family of recorders. An example of this later music is Anthony Holborne's collection of *Pavans, Galliards, Almains for "viols, violins, or other Musically Wind Instruments,"* published in 1599. The notated range of some of these pieces extends down to D, and of others up to a". To play the entire collection on a consort of recorders would require both a larger (great bass) and a smaller (soprano) recorder than those mentioned by Virdung.

In 1619 Michael Praetorius illustrated eight sizes of recorders that

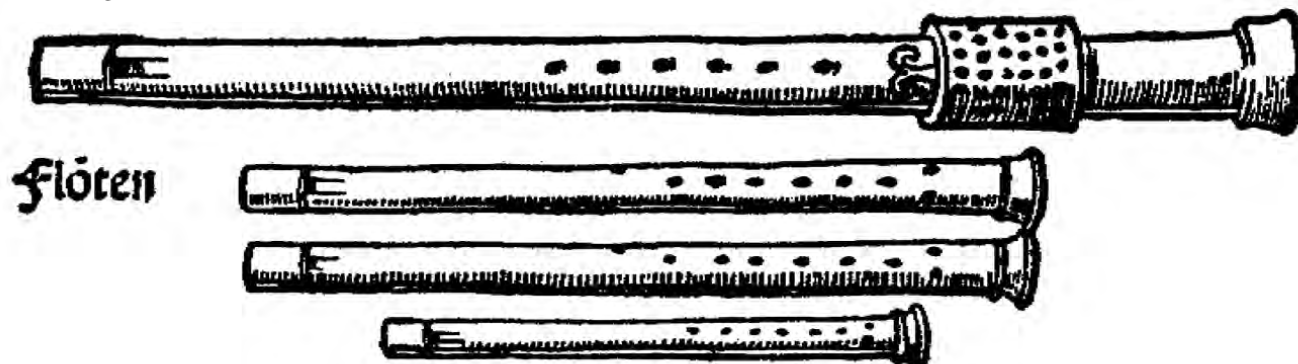
included a *basset* in f (corresponding to Virdung's *bassus* and the modern bass) and two larger basses. He suggested combinations of the five largest recorders for canzonas and motets, with the basses playing the middle parts.

For quartets Praetorius recommended the use of either of two smaller consorts, one playing the combinations of instruments that Virdung suggested (AATB or ATTB) or another sounding an octave lower, using two *bassets* with two larger basses. (Later in the 17th century, Marin Mersenne suggested combining two such consorts to play in octaves, like an organ with 4-foot and 8-foot stops.)

Praetorius cautioned that the sound of the lower-pitched recorders might be too soft to carry in churches and suggested that consorts of recorders alone perform in smaller rooms.

In addition, Praetorius gave advice on how to combine recorders with voices. (Even though a consort of alto, tenor and bass recorders may *sound* deceptively low, it is actually pitched, as we know, an octave higher than notated.) Because it is important that the **lowest line** of an ensemble **sound below** the other parts, Praetorius proposed that a male voice sing this part (at notated pitch) with recorders on the upper parts. If any of the upper parts were to be sung, but not the lowest, he recommended that the bass line be played at pitch by an instrument such as a curtal (early bassoon).

Virdung's recorder consort: bass, two tenors, and an alto



Playing bass recorder in consort music

With this historical background, let's turn to some bass parts from the types of consort music described above. The first is from Josquin des Pres's chanson *Petite camusette* (from his *Three Chansons for five and six recorders and voice ad lib.*, ed. LaNoue Davenport, ARS Edition 73, Galaxy Music Corp., 1970; difficult to find; an alternative, in the original note values, can be downloaded at [https://imslp.org/wiki/Petite_camusette_\(Josquin_Desprez\)](https://imslp.org/wiki/Petite_camusette_(Josquin_Desprez))). This is a good example of Flemish music in the imitative polyphonic style. This piece works well with a consort of six recorders that includes two basses; the bass parts make an excellent practice duet. Strive for good intonation, particularly in the leaps of fourths, fifths and octaves. Try also to match articulations with your fellow bass player, using a *portato* tonguing for the stepwise passages and making skips and repeated notes more detached.

***Petite Camusette* Josquin des Pres**

The image displays a musical score for the piece "Petite Camusette" by Josquin des Pres, specifically for two bass recorders. The score is written in a single system with two staves per system, both in bass clef and common time (C). The music is in a polyphonic style, with the two parts often imitating each other. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and articulation marks such as slurs and accents. There are several instances of triplets, indicated by a bracket with a '3' above the notes. The piece concludes with a final cadence marked by a double bar line.

This piece works well with a consort of six recorders that includes two basses ... match articulations with your fellow bass player.

Trois jeunes bourgeois
Guillaume Le Heurteur

Trois jeu-nes bour-geoi-ses Aus Cor-de-liers Aux

Cor-de-liers s'en vont, Par des soubz leur rob-bes, Por-tent leur fa-cons Plains de vin cla-ret,

Refrain

Plains de vin cla-ret, Plains de vin cla-ret Et har-ri bour-ri l'as-ne, Et har-ri bour-ri l'as-ne, Plains de

vin cla-ret, Et har-ri bour-ri-quet! les po-vres jou-ens N'e

s'en cour-rou-cent pas, Ne s'en cour-rou-cent pas, Ils boi-vent d'au-tant Ils boi-vent d'au-

Refrain

fant A chas-cun re-pas Tout plain le go-det, Et har-ri bour-ri l'as-ne, Et har-ri bour-ri, l'as-ne

Tout plain le do-det, Et har-ri bour-ri-quet!

Trois jeunes bourgeois (from Pierre Attaignant, *Fourteen Chansons*, London Pro Musica Edition LPMPC01, 1972; also in *Chansons for Recorders*, ed. Howard Mayer Brown, ARS Edition 52, Galaxy Music Corp., 1964) by Guillaume Le Heurteur is one of the chansons that Attaignant called suitable for recorders. Each phrase of the text involves imitation in all four parts, with short refrains in homophonic style.

Because the bass recorder “speaks” slowly, you must exaggerate the crispness of your articulation to match that of the upper parts. Base your phrasing on the text and anticipate the entries, particularly those that fall on the second or fourth quarter-note beat of the measure, so that your attacks are not late.

Anthony Holborne’s collection sounds very good on recorders. There is little imitation in these dances, but the parts often have complex polyphonic rhythms. The clue to the rhythmic structure of the dance is often in the bass part, so this

The New-yeeres gift

Anthony Holborne

The image displays a musical score for 'The New-yeeres gift' by Anthony Holborne. It consists of three systems of music, each with a treble staff and a bass staff. The notation includes various note values, rests, and articulation marks such as vertical lines and commas. The key signature is one sharp (F#), and the time signature is 6/8. The score is presented in a clear, legible format suitable for practice.

part must be projected to the other players. Practice the bass along with the top part of the galliard *The New-yeeres gift* (from Anthony Holborne, *Pavans, Galliards, Almains*, London Pro Musica Edition LPMAH1, 1980) to get a feeling for the dance before playing all the parts together. The suggested articulations will help emphasize the hemiolas and phrase structure. Notes with dots over them are to be separated rather than played staccato; unmarked notes should be somewhat longer.

Single vertical lines at the top of the staff show rhythmic groupings, with double lines indicating ends of phrases where you should take a breath (always shorten the note before a breath so that the following note arrives exactly on the beat). Additional breaths should be taken where indicated by commas. Since this edition retains the original note values, the music appears deceptively slow. Strive to make the bass part dancelike!

SELECTED PRACTICE MATERIAL FOR BASS RECORDER

- Bergmann, Walter. *For the Bass Recorder Player* (unaccompanied pieces). Magnamusic MM00025.
- Bloodworth, Denis. *The Bass Recorder Handbook*. Novello 301371.
- Charlton, Andrew. *The Charlton Method for the Recorder: A Manual for the Advanced Recorder Player* (new printing; 180 pages, including 16 studies for bass). Magnamusic JRMM001.
- Gerboth, Walter and Harold J. Prucha. *Primer for the Bass Recorder* (alternates treble and bass clefs). Hargail HRW-5 [difficult to find].
- Hunt, Edgar. *The Bass Recorder: Concise Method for the Bass in F and Great Bass in C* (text with musical examples). Schott 11221.
- McGillivray, Rosemary. *Mrs. McGillivray's Welcome*:

Bass Recorder Tutor with a Scottish Flavour. Hawthorns Music HATT001.

Mönkmeyer, Helmut. *Das Spiel auf der Baßblockflöte (Playing the Bass Recorder)*. Moeck MOE2038 (2002 edition).

SOLO & ENSEMBLE MUSIC FOR BASS RECORDERS

- Angevine, Suzanne M. *A Short Tale for Two Bass Recorders*. Published in the ARS Katz Series.
- Bach, Carl Philipp Emanuel. *Sonata in F major*, arr. by Andrew Robinson for bass and obbligato keyboard after the *Trio for bass recorder, viola (or bassoon) and continuo*. Peacock Press PAR310.
- Bergmann, Walter. *Bass Recorder Album* (B, kbd). Schott 10655.
- Dolmetsch, Carl, ed. *A Set of English Pieces* (with kbd, opt. alto recorder part). Schott 5775, ED11731.

Goldstein, David. *Duets for Bases*. Polyphonic Publications PP61.

_____. *Quartets for Bases*. Polyphonic Publications PP88.

_____. *Sonata for Bass Recorder and Keyboard* (B, hc or pf). Provincetown PBE21.

_____. *Trios for Bases*. Polyphonic Publications PP62.

[Note: Peacock Press has acquired both Polyphonic Publications, www.recordermagazine.co.uk/Polyphonic.pdf, and Provincetown Publications, www.recordermagazine.co.uk/PBE.pdf]

Harras, Manfred, ed. *English Rounds, Part III* (BBB). Pan Verlag 263 (Zürich).

Linde, Hans-Martin. *Musica Notturna*. B, kbd.

Carus Verlag 11.118.

Ruhl, David P. *Canon for Four Bass Recorders*. ARS Members' Library.

Whitney, Maurice C. *The Bass Quartet*. Loux Music LMP-10.

Finally, here is a three-part setting by Praetorius of the fourth verse of the hymn *Lucis Creator Optime* (from Michael Praetorius, *Gesamtausgabe der musikalischen Werke*; vol. 12, *Hymnodia*

Sionia, 1611; ed. Rudolf Gerber, Kallmeyer Verlag, 1935; very difficult to find). Since its range is unusually narrow for this period, it can be played on three basses! You can also experi-

ment with some of Praetorius's ideas for instrumentation.

As notated here, the piece is intended to be sung by two altos on the top parts and a tenor sounding an octave lower than notated (treble clef with subscript eight). Played on recorders—altos up an octave with tenor on the bottom part, or soprano(s) on either or both of the top parts with alto at pitch—the piece will sound an octave higher than sung. To perform the piece at notated vocal pitch on recorders, play the bottom part on a bass (as if it were an alto), and the top parts on tenors or basses reading as altos “up.” Then for a full, organ-like sound, try it with six recorders doubling in octaves, such as AAT with TTB.

To use a voice with the recorders, follow Praetorius's suggestion and have a tenor sing the bottom part with the instruments on the upper parts. Experiment with various sizes as suggested above, but be sure that the voice sounds below the other parts.

If either or both of the upper parts are sung, but not the lowest part, a bass recorder on the bottom would be in the correct octave relationship but would be overpowered by the voices and sound in their range. The bass recorder should therefore be doubled by or replaced with a reed or stringed instrument playing the bottom part in the notated range.

Remember, when playing ensemble music of any period, the bass line should provide rhythmic vitality and harmonic direction. The other players should always be aware of the bass part and use it as a guide for intonation and rhythmic precision.

Lucky is the recorder consort with a fine bass player. Luckier is the group in which several or all of the members play bass well—for all may share the joys and challenges of playing the bass line!

Lucis Creator Optime Michael Praetorius

8

8

8

8

8

8

Technique Tip

Switcheroo!

Flexibility is an important life skill. It's also an essential part of playing the recorder. As recorder players, we frequently move between fingering systems, switching from C instruments to F instruments, even to G and D and beyond. And we toggle between clefs—treble and bass clefs commonly, and more as we develop our skills.

It's a great mental workout, but it can also be frustrating. You pick up an alto, but your fingers are still playing a tenor. Or you're trying to read bass clef and your mind slips back into treble.

"How do I deal with switching instruments?" is a question I'm asked frequently at workshops. "How can I stop having these mental slips?"

There's no magic bullet—30 years into my life as a recorder professional, I still experience brain flubs, but far fewer than I used to.

While there is no easy answer, there is an answer: strategic practice combined with a simple technique for orienting yourself to new instruments and clefs.

Get Comfortable

It might seem obvious, but the first step is to get as comfortable as possible in each mode (clef or fingering system) in which you play. If you're not comfortable in bass clef, for example, spend a little time each day reading bass clef. Over time, you really will improve! And if you're secure in a particular clef or fingering system, switching to it will be much easier.

Pause

Rather than picking up a new instrument and plunging right in, take a moment to run through a quick checklist:

1. **Ground** yourself physically by placing all seven fingers and your thumb on the instrument, as if you were playing its **lowest note**. This will help accustom your body and mind to the new stretch.
2. **Say** the name of the **lowest note** in your mind.
3. **See** the line or space to which the **lowest note** corresponds. Imagine yourself playing that note.

If you've got time after that, run through the same process with the **first note of the piece** you're going to play—finger it, say its name silently to yourself, and engage with it visually on the staff.

Taking the time to orient yourself, both physically and mentally, will pay dividends when you start to play.

Switch it up

We get better at what we practice, so why not explicitly practice switching? One exercise I often give students is to take a multi-part piece and, working either up or down, play each of the parts in turn. It's a great way to practice, deliberately, the flexibility you'll want during workshops and performances. Happy switching!

Anne Timberlake, St. Louis, MO, www.annetimberlake.com

"How do I deal with switching instruments?"

While there is no easy answer, there is an answer: strategic practice combined with a simple technique for orienting yourself to new instruments and clefs.

LIVELY NEW MUSIC

Fun to Play, Easy to Read

Medieval to Modern

Two to Eight Parts

TREAT YOURSELF

Go to

JGJGsheetmusic.com

HANDCRAFTED
EXPERIENCE



JEAN-LUC
BOUDREAU
recorder maker

boudreau-flutes.ca

+1(450) 979-6091

The Recorder in the Streams

Part I: Unboxing YouTube

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 the late 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.

As a performer on the ARS Great Recorder Relay, his own efforts are posted on the ARS YouTube channel. His work is available on CD on Koberecs, Quarterstick and Metatron Press.

Visit his web site at <https://tigergarage.org>.



Introduction

Noticing the growing presence of recorder players (at a wide variety of levels of skill) and of recorder music (in a wide variety of genres) in streaming media, as the Recording Reviews Editor for *AR*, I have undertaken a two-part article examining this phenomenon. The exploration in this article begins with the recorder presence on www.youtube.com and will continue in the second article with discussion of other subscription-based and free services that stream recorder music.

The dynamic nature of the internet and of these services means that some of this information will be dated by the time you read this—a snapshot of what is available at press time. Nevertheless, my hope is that this effort will both encourage greater access and demand for recorder music on these various platforms, and increase participation by our community of recorder players in its social media aspects.

YouTube

Over the course of September 13–22, 2019, I counted 29 postings to the ARS Facebook public group at www.facebook.com/groups/americanrecordersociety. The variety of topics resembles those in other weeks. Some posts were about editions of music, some sought or expressed gratitude for advice, and others were notices about workshops—plus 13 of the postings included video links, five of them directly uploaded to Facebook and eight videos linked from YouTube. The YouTube videos included tutorials by recorder stars (like Sarah Jeffery/Team Recorder, www.youtube.com/SarahBlokfluit, or the Consort Counsellors, www.youtube.com/channel/UCS3jGCY50YujfsP7czQmxA), or performances of early and newly-composed music (for example, James L. Forge's arrangement for recorders of *Link's Awakening*, music by Minako Hamano and Kozue Ishikawa for the Nintendo game called *The Legend of Zelda*, <https://youtu.be/S-vZgcj4J3c>). That variety gives us an indication of the ways in which the recorder is present in both social media and on YouTube.

Though YouTube no longer displays the number of results from a given search, workarounds indicate upwards of 60 million when I search on the word **recorder**. Interestingly, only about 6 million of those videos are about audio recording devices. It's an understatement to say that the recorder (that is, the musical instrument) has a large presence on YouTube. (Our instrument falls behind some topics. YouTube videos with the tag **cat** number above 967 million!)

***It's an understatement
to say that the recorder
(that is, the musical
instrument) has a large
presence on YouTube.***

What is YouTube?

Who owns it? Who can use it?

According to the collaborative “History of YouTube” on *Wikipedia, The Free Encyclopedia* (accessed on September 22, 2019), YouTube is almost 15 years old, having been founded in 2005 by Chad Hurley, Steve Chen and Jawed Karim. The first video posted there was “Meet Me at the Zoo” by Jawed Karim on April 23, 2005. The web site grew very quickly and Google acquired the company in 2006 for approximately \$1.65 billion.

Along the way, significant technological advances improved the quality options for user-uploaded videos. (For those who want to know more about the technological improvements, read an article by Paul A. Soukup, “Looking at, with, and through YouTube™,” in *Communication Research Trends* 33, 2014.)

The social aspect of YouTube is a core element of its success. That aspect is present in several ways:

- relative **ease for anyone to upload videos**
- presence of the **comment field** open to all (unless closed by the owner of that video/channel)
- the **affinity engine** feature (that panel on the right of the screen providing thumbnails and links to other videos YouTube algorithms think will be of interest to a viewer

***The Dordrecht recorder
reimagined at
<https://wordart.com/create>***



MTV (launched in 1981) capitalized on, as well as broadened the audience for, music videos (usually short films that add a visual component to a piece of music). MTV became a direct cultural precedent for YouTube.

of the video currently selected—you can see these suggestions in the screenshots accompanying parts of this article.) Following these suggestions leads a viewer to a sort of potato chip approach: you don't stop after watching one video, and a few minutes (hours? days?) later, you regain consciousness. Cute animal videos probably have this effect more than ones of the recorder, but many YouTube users will recognize that experience, or at least the potential for that experience.

Comments can be an arena for poor etiquette and/or thoughtful dialogue, and viewers can click a thumb icon to indicate “like” or “dislike,” much as on Facebook. Via the “share” feature, a viewer can easily point others to a particular video by a link (or link to an excerpt of the video) on Facebook, Twitter, Blogger, reddit, etc., with options for embedding the link in a web page or pasting the URL (the web address) into an e-mail, text or document.

For video uploads, the initial length limit set by YouTube of 10 minutes was expanded to 15 minutes—and, for verified accounts, that 15-minute limit does not apply. (Want to know how to get your YouTube account verified? No big surprise: watch a YouTube video about this topic at <https://youtu.be/Im1JpeRB9ec>.)

The 2017 “Music Consumer Insight Report” (www.ifpi.org/downloads/Music-Consumer-Insight-Report-2017.pdf), from the International Federation of the Phonographic Industry (www.ifpi.org), indicates that a **large percentage of music consumers use YouTube for accessing music**. It's not difficult to recognize that cable channel MTV (launched in 1981) capitalized on, as well as broadened the audience for, music videos (usually short films that add a visual component to a piece of music). MTV became a direct cultural precedent for YouTube. The presence of the internet has now created a global democratized information environment, resulting in equal access to high quality and low quality information—and, unsurprisingly, YouTube manifests this range of quality in its music postings.

Video monetization (or more simply: getting paid for your postings) is an option for YouTube video channels that have achieved 4,000 watch hours in the previous 12 months and that have at least 1,000 subscribers. (For an introduction to making money via YouTube, watch this video at <https://youtu.be/bIngfKyJyUw>.) Though some recorder music channels on YouTube have large numbers of subscribers and watch hours (for instance, Sarah Jeffery/Team Recorder has 49,300 subscribers; The Royal Wind Music has 51,900 subscribers), most recorder channels do not meet the criteria for monetization. A positive result of this is that recorder channels exhibit an ethos of community: those of us seeking recorder videos are not forced to watch channels cluttered by advertisements.

Like!



**PRESCOTT
WORKSHOP**

14 Grant Road
Hanover, New Hampshire
03755 • USA
603.643.6442 Phone
email: recorders@aol.com
www.prescottworkshop.com

Devoted to making recorders of the finest possible quality for nearly 40 years.

How to search for recorder music on YouTube

Just as when searching on YouTube's corporate parent Google, the secret is wise use of **keywords**. Visiting www.youtube.com and entering the word **recorder** in the search box yields an overwhelming number of results! There is some entertainment value in watching one video after another, but likely you will prefer to seek a specific video: performances of a certain piece, by a particular performer, tutorials, etc.

When looking for performances of a particular work, often the composer's family name and a couple of words from the title will get useful results. For example, **Handel recorder C major** returns approximately 7,000 performances of all or part of Handel's *Sonata, Opus 1, No. 11, HWV365*. Some of the performances are played on modern flute and piano, but the repertory is there, and the videos demonstrate a variety of approaches to interpretation, ornamentation, etc.

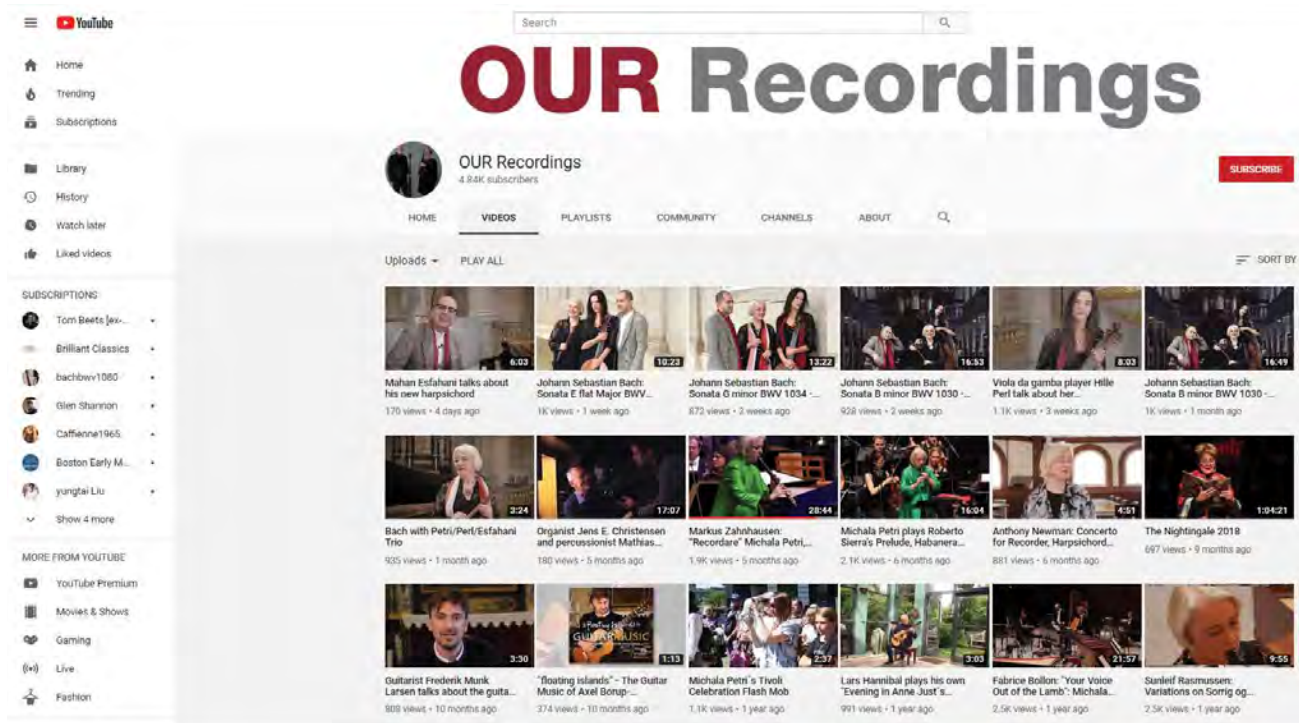
One particularly well-done channel is **The Modern Recorder** (www.youtube.com/TheModernRecorder), which presents the notation for the viewer as well as superb performances of significant works for recorder from the 20th and 21st centuries. There are videos of other repertory for recorder that use the "read along" approach, and there is room for many more covering all periods of music.

Apply a similar strategy to find recordings of a performer or ensemble. You might search for **Frans Brüggen recorder** or **Anne Timberlake recorder** or **The Royal Wind Music** or **Quinta Essentia Recorder Quartet**.

A frustrating aspect is the frequent lack of details regarding personnel performing in a given video. This is not so much an issue with a soloist, but becomes one in ensemble recordings. To find more information, I resort to searching in another search engine tab for the ensemble's own web site (for example, the current members of The Royal Wind Music are listed at <http://royalwindmusic.org/overrwm.php?p=8>, but not on their YouTube channel, nor have I found personnel lists for their earlier video performances).

It is worth noting that maintaining a YouTube channel is every bit as labor-intensive as any other social media endeavor, or as it is to keep fresh content

▲ **Affinity engine suggestions generated from a "read along" video viewed on The Modern Recorder: a G.Ph. Telemann concerto, another video of Hans-Martin Linde's Music for a Bird, choosing a plastic recorder with Team Recorder, etc., right down to Victor Borge's 80th birthday**



on a web site. Even top-notch professional musicians likely find it challenging to provide as much detail as would be ideal.

You can subscribe to YouTube channels without cost and receive notifications when new videos are posted. To subscribe, you must have a free YouTube account (you can sign in with a Gmail address, and you don't have to post videos of your own). For instance, you could subscribe to the ARS's channel, www.youtube.com/americanrecordermag, and receive notifications of new content posted there.

As a response to the changing ways in which we access music, the Recording Reviews department in *AR* now includes relevant links to streaming media. Some recording labels put releases, excerpts, interviews, etc., online via YouTube to gain wider audiences, and to interest music consumers in purchasing the disc or downloads from it. As examples, Our Recordings (www.ourrecordings.com), a label launched by Danish recorder virtuosa **Michala Petri** and guitarist/ lutenist Lars Hannibal in 2006, maintains a large collection of videos on their YouTube channel, www.youtube.com/OURrecordings/videos. Videos of **Eric Bosgraaf** may be found at the Brilliant Classics YouTube channel, www.youtube.com/BrilliantClassics. To locate those channels, visit the direct link from each company's web site to that CD on their YouTube channel, or visit YouTube and use the search feature by clicking on the magnifying glass (and then entering, for instance, **Bosgraaf**).



It is worth noting that maintaining a YouTube channel is every bit as labor-intensive as any other social media endeavor, or as it is to keep fresh content on a web site. Even top-notch professional musicians likely find it challenging.

YouTube as a source of tutorials

While face-to-face private lessons and classes rightly hold the primary place in learning to play recorder, there are numerous tutorial videos on YouTube. One series that my own students, as well as many others, have found helpful and engaging is Sarah Jeffery's **Team Recorder** channel, www.youtube.com/SarahBlokfluit. Over 200 videos there cover a wide range of topics, such as "Do you actually need a music teacher?," "Warmups for Musicians: Breathing and Sound," playalongs, and performances. Asked about her decision to create her Team Recorder YouTube channel, Jeffery responded that she loves the community aspect, the element of serendipity in discovering videos of interest, the large reach of YouTube—and she wishes she'd had such a resource as a teenager. "When I began posting on Youtube there was barely anything about the recorder, and in the meantime a real community has grown, with quite a few other channels. I LOVE THIS!" she writes. Her enthusiasm and choice of relevant topics garners a large following.

A focus on ensemble practice drives the **Consort Counsellors**, Hester Groenleer and María Martínez Ayerza, on their channel, www.youtube.com/UCS3jGCY5oYujsfsP7czQmxA. These musicians are also members of Seldom Sene Recorder Quintet and The Royal Wind Music (CDs by both groups have been reviewed in the pages of *AR*—a review of a recording by The Royal Wind Music appears in this issue). They bring their rich ensemble experience to bear in videos covering ensemble warmup, tuning, phrasing, etc. Ayerza notes satisfying aspects of their use of YouTube: "We enjoy that many different formats are possible and all work really well—a lengthy video of 15 minutes, a short trailer or a live session. It is also very useful that followers can contribute subtitles in various languages—

***Asked about her decision to
create her Team Recorder
YouTube channel,
Jeffery responded that
she loves the community
aspect, the element of
serendipity in discovering
videos of interest, the
large reach of YouTube....
"I LOVE THIS!"***

VON HUENE WORKSHOP, INC.
65 BOYLSTON STREET
BROOKLINE, MA 02445 USA

Whether you want to sound like
an angel or play like the Devil
the von Huene Workshop
makes fine recorders for
every taste, after
*Stanesby, Jr.,
Denner,
Terton
&c.*

<http://www.vonhuene.com>
e-mail: sales@vonhuene.com



We stock an extensive
selection of sheet music,
books and accessories,
as well as recorders from
Moeck, Mollenhauer,
Küng and many others.

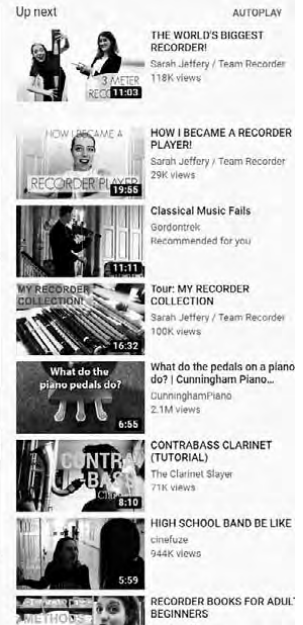
We are also the authorised
US repair agents for

MOECK
Mollenhauer
•K•U•N•g•
AURA
Coolsma &
Zamra

With over 50 years of
experience, our skilled staff
can revoice, retune
& repair even the most
seriously injured recorders.



TeamRecorder
 Unboxing my CONTRABASS RECORDER!
 26,117 views · Sep 22, 2016



many Consort Counsellors videos now have Spanish, German and soon French translations, and this is very easy to edit and manage.”

Many other recorder tutorials can be located by searching keywords, such as **recorder lesson articulation**. Also please note that you get different results with **recorder lesson tonguing**, so remember to repeat a search using synonyms/related terms.

While not geared only to teaching, the ARS YouTube channel at www.youtube.com/americanrecordermag/videos includes postings of lessons to help beginners, produced by the ARS with MonkeySee and featuring recorder teacher **Vicki Boeckman**. There you will also find another half-dozen or so videos that touch on intermediate-level technique, most posted as adjuncts to the four-part series of *American Recorder Practice Project* articles. Some videos on the ARS channel include ways to “read along” with the music associated with the video.

Amidst the popular phenomenon of “unboxing” videos (just what they sound like: people open boxes and narrate their actions), not many exist for recorder players.

Finding information about recorders, their makers, and other music topics

YouTube yields videos demonstrating particular types and makers of recorders. For instance, the Mollenhauer-Blockfloeten channel, www.youtube.com/BlockfloetenPodcast/videos, includes demonstrations of various models, plus performances, lectures or workshops, and information about the process of making and taking care of recorders.

Searching on the string **Tom Prescott recorder** returns videos of performances using Prescott instruments. You’ll also find a 20-minute interview with Prescott from 2009 (as in the screenshot on the next page), conducted by recorder professional **Daniël Brüggem**. Similarly, searching for a type of recorder (**Eagle recorder** or **Paetzold recorder**) brings many examples of performances using those instruments.

Amidst the popular phenomenon of “unboxing” videos (just what they sound like: people open boxes and narrate their actions), not many exist for recorder players. I found the one above, in which Sarah Jeffery shows the



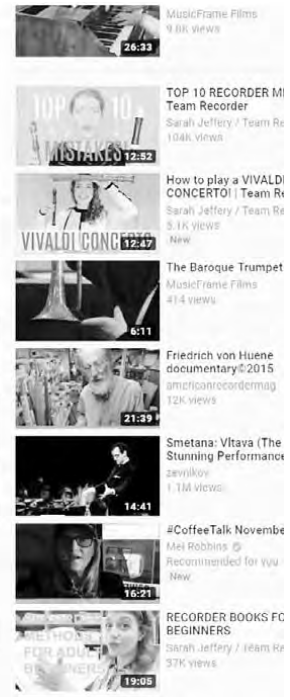
Meeting recorder maker Tom Prescott.

286 views • May 31, 2019



MusicFrame Films
135 subscribers

Daniel Brüggem meeting recorder maker Tom Prescott at his New Hampshire workshop where he explains some of the processes involved in making his precious instruments.



process of unpacking her new Paetzold. Perhaps you'd like to make your own unboxing video when you get a new recorder!

Often there is more obvious partisanship and varying quality in videos on musical topics (like *musica ficta*), yet they can be helpful. Whether seeking information on instruments or on music terminology/concepts, it's always good to use a variety of sources: reviews, encyclopedias, music textbooks, etc., as well as YouTube.

It's a heartening sign of vitality of the recorder world that most comments on even humble performances are encouraging.... Bear in mind that higher quality playing and audio/video production have a higher impact on your audience.

Interested in posting your own videos?

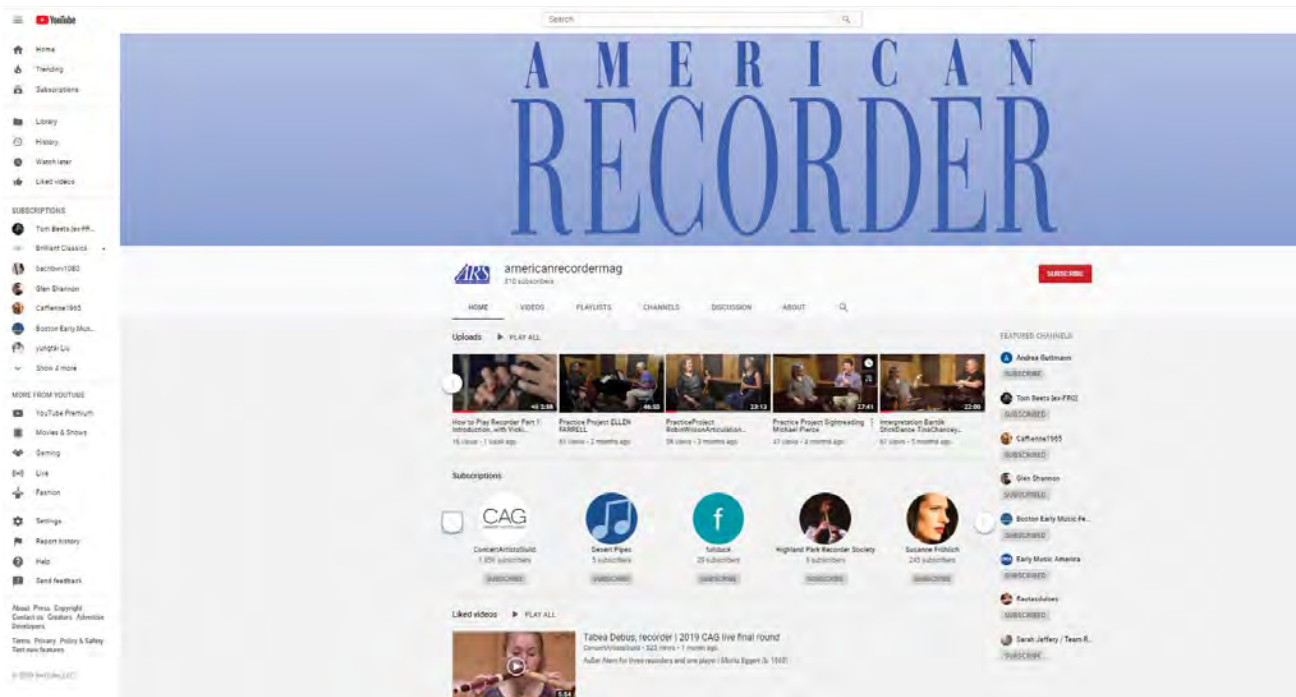
When you browse recorder videos on YouTube, you'll see a great variety of approaches. Some demonstrate high production values and creativity. At one end of the spectrum, we can find Ernesto Schmied's excellent video of Cornelius Cardew's *Treatise* at <https://youtu.be/TWheDNreiU>. There's also Seldom Sene's video of Thomas Tallis's *O sacrum convivium*, <https://youtu.be/1r5rdOGrBBA>; or even Recorder Arcade's version of the popular tune *Peaceful Days*, composed by Yasunori Mitsuda for the video game *Chrono Trigger*, <https://youtu.be/Sv3wEAFqSQY>.

On the other end of the spectrum are many examples of a video recorded on a cell phone, with music played by performers whose technique ranges from beginner to accomplished. Those early stage players deserve praise for enthusiasm and putting themselves before a global audience. It's a heartening sign of vitality of the recorder world that most comments on even humble performances are encouraging.

There is advice online about how to shoot your own video—in fact, too much to cover here. Flip to [page 45](#) in this magazine issue for some ideas I found (*"The Recorder in the Streams" Extra: Interested in making and uploading your own video to YouTube?*). Always bear in mind that higher quality playing and audio/video production have a higher impact on your audience.

For information about posting your own video, visit <https://support.google.com/youtube/answer/57407>.





A few more suggestions

You will be your best guide to exploring recorder videos on YouTube. An excellent starting place is the collection of videos and links found on the ARS's channel, www.youtube.com/americanrecordermag; at press time, the most recent videos were beginning recorder lessons and those related to the *American Recorder Practice Project*. Other videos posted there showcase various performances and a few interviews with or by recorder luminaries. That collection of videos is a growing

archive of material of direct relevance to all of us in the ARS. In fact, the ARS channel was created in 2011 for the purpose of adding multimedia supplementary files to this magazine's print articles and event reports, as well as to serve as a landing page for people to look for other recorder pages on YouTube. (Feel free to suggest pages to "like" or to be added to the subscriptions list there!)

Additionally, historic treasures on YouTube merit hours of your time—like **Quadro Hotteterre** performing

Giovanni Battista Sammartini, <https://youtu.be/QZveOxRXB7I>. You'll find performances by virtuosic performers early in their careers: **Lucie Horsch** performing Leonard Bernstein, <https://youtu.be/EOWOIKTUDN4>. You'll encounter strong performances by devoted community-based musicians (like the **Barbary Coast Recorder Orchestra** mentioned in my overview on making your own videos—or others linked from the ARS YouTube channel) as well as efforts showing varying levels of technique and musicality. Useful tutorials from the previously mentioned Team Recorder and Consort Counsellors provide guidance that is readily available, day or night.

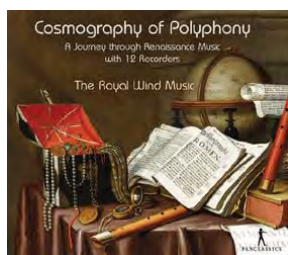
It is impossible to compile a listing of even just the YouTube recorder videos that exhibit exemplary playing and teaching, much less those of somewhat lesser merit. Therefore I apologize to colleagues and friends, known and unknown, for omitting links to your work—and I encourage you all to explore, create and share your own playlists of material you deem worthy.

E-mail your suggestions to editor@americanrecorder.org, or post them on the ARS Facebook group.



RECORDING REVIEWS

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



Under the artistic direction of Petri Arvo, Hester Groenleer and María Martínez Ayerza, The Royal Wind Music brings us another stellar disc of large ensemble performances of early music, with its **COSMOGRAPHY OF POLYPHONY**. As described in the very useful booklet, this cosmography is a tour of styles of European music from the 16th through the 18th centuries.

The music on this disc is arranged very adeptly by Ayerza from the repertoires of vocal polyphony, instrumental ensemble works, and keyboard compositions. The originals vary in voicings/number of lines from trios to sextets. Ayerza adapts these scores for forces ranging from a trio to a grouping of 13 recorders, with diminutions by Ayerza, Gemeinhardt and Groenleer.

There are 14 performers on this recording; 10 of the 19 tracks use 12 performers. A danger for a large ensemble that can achieve such a unified organ-like

A Quartet and a Dodecatet

This cosmography is

a tour of styles of

European music

from the

16th through

the 18th centuries.

R Strings & Early Winds

E
C
O
R
D
E
R
S



Küing Moeck Mollenhauer Paetzold Yamaha
Ehlert Wenner Recorders / Baroque flutes
Lu-Mi (Wendy) Ogle Viols / Baroque Strings / Vielles
Guntram Wolf Early Winds / Roland Classic Keyboards

Lazar's Early Music

(866) 511-2981 LazarsEMS@gmail.com
www.LazarsEarlyMusic.com

761 N. Cherokee Rd, Suite C, Social Circle, GA 30025

COSMOGRAPHY OF POLYPHONY: A JOURNEY THROUGH RENAISSANCE MUSIC WITH 12 RECORDERS. THE ROYAL WIND MUSIC (ARTISTIC DIRECTION & RECORDERS: PETRI ARVO, HESTER GROENLEER, MARÍA MARTÍNEZ AYERZA; VERENA BARIE, STEPHANIE BRANDT, FRANCESCA CLEMENTS, EVA GEMEINHARDT, ARWIEKE GLAS, DIANNE HEIJSTEE, DOROTTYA KIS, YI-CHANG LIANG, MARCO MAGALHÃES, FILIPA MARGARIDA PEREIRO, ANNA STEGMANN, RECORDERS). 2017, 1 CD, 57:47. Pan Classics PC10377/NaxosDirect, <https://naxosdirect.com/items/cosmography-of-polyphony-410732>, \$18.99 + free standard shipping to U.S. addresses; <https://smile.amazon.com>, CD \$18.99 + S&H, \$8.99 for mp3 download (includes digital booklet). Album available via YouTube by searching for **Cosmography of Polyphony**.

sound is a sort of timbral boredom. The Royal Wind Music avoids that easily, thanks to two factors: choice of repertory that includes light and lively pieces as well as contemplative ones; and arrangements, all very well done, that exploit the ranges, colors and articulations available in this collection of instruments. Though recorder orchestras are significantly larger in number of performers, directors and arrangers for such groups would do well to take this album as a model of both variety and coherence.

Composers of the pieces on this recording include Alonso Lobo, Juan del Encina, Alfonso Ferrabosco, Hernando de Cabezón, Johannes Ockeghem, Osbert Parsley, J.S. Bach, J.P. Sweelinck, Adrian Willaert, Carlo Gesualdo and Nicolas Gombert, among others. Particularly ear-catching tracks are: no. 18, del Encina's *Oy comamos y bebamos* (in four parts, arranged for 12 recorders); track 4, Gombert's *Mille regretz* (six parts, also set for 12 recorders); and, of course, the rhythmically engaging tracks 5, Antoine Brumel's *Tandernac*, and 14-16 by Anthony Holborne. There is a wonderful and useful grid in the booklet that maps which part is played by whom and on which instrument, and provides a complement to the concise and articulate text.

Whether purchased as CD or download, the booklet is a must-have. Audio quality is stronger in the CD format, but still good in the mp3 and YouTube stream.



BRISK Recorder Quartet Amsterdam's **CANÇÃO** is an elegant recording. Its 21 tracks illustrate the composer Igor Stravinsky quote at the beginning of the booklet, "The only fitting comment on a piece of music is another piece of music." While understand-

ably this could mean that Gus Levett's world premiere recording of *Romanza Belinfante* (track 3) could be heard as a sonic commentary on the earlier works on this disc, I think

CANÇÃO: MUSIC FROM THE IBERIAN PENINSULA. BRISK RECORDER QUARTET AMSTERDAM (MARJAN BANIS, ALIDE VERHEIJ, SUSANNA BORSCH, BERT HONIG, RECORDERS). 2018, 1 CD, 66:00. Globe Records GLO5268, www.globerecords.nl/products/15163548553225, abt. \$21.75 + S&H; from www.arkivmusic.com/classical/album.jsp?album_id=2268620, \$17.99 + S&H; from <https://smile.amazon.com>, CD \$14.73, mp3 download \$11.49; at www.iTunes.com, download \$10.99. Promotional video in Dutch (may be auto-translated via closed captions) at <https://youtu.be/bNsuGdTbnBk>; additional full tracks available on YouTube by searching for **brisk recorder quartet cancao**.



Magnamusic Distributors

2540 Woodland Drive, Eugene, Oregon 97403 USA
 TEL: (800) 499-1301 Email: magnamusic@magnamusic.com

SHEET MUSIC
RECORDERS
ACCESSORIES

Your source for early and contemporary music for recorders, viols, and other instruments for over 75 years!

•

North American distribution of London Pro Musica, Sweet Pipes, Loux, Dovehouse, Berandol, Peacock Press and more.

•

Worldwide distribution of Northwood, Westwood, Consort Music, Cheap Trills, and Magnamusic Editions.

JUST SOME OF OUR NEW TITLES!

A. Scarlatti, *Motets for Four Voices*
 SATB Late Baroque motets TR00088

Tomás Luis de Victoria, *Quam Pulchri Sunt Gressus*
 ATTB Motet in late Renaissance polyphony TR00089

Du Fay, *Lamentatio Sanctæ Matris Ecclesiæ Constantinopolitanæ*
 STTB (optional voices) Motet LMP0214

Sousa, *Washington Post March*
 SATB (optional percussion) The quintessential march! LMP0128

Recorder Games, Chris Judah-Lauder
 Fun for beginning ensembles and classes! SP02412

Journey around the Globe with Recorder! Darla Meek
 For teaching soprano recorder SP02417

Shop online at magnamusic.com!

"The only fitting

comment on

a piece of music is

another piece of music."

it's much more rewarding to hear all of these tracks as a conversation across the centuries about Iberian music.

Seventeen of these tracks are from 15th- and 16th-century composers, quite familiar and well-loved, such as Diego Ortiz and Antonio de Cabezón. Placed perfectly among the early works are Levelt's *Romanza Belinfante* (in two versions: tracks 3 and 21); Fernando Obrador's *Con amores, la mi madre* (track 8); Juan Montes Capón's *Negra sombra* (track 13); and the world premiere recording of Toek Numan's *Vientos Ibéricos* (track 17). The newer works connect so well with the early ones that a casual listener might not notice the leap of centuries.

The scores by Levelt and Numan use tonality and imaginative rhythms to evoke an affect of nostalgia. Levelt's work captures the ear with melodic beauty, while Numan's captures the ear with thoughtfully woven rhythmic figuration. Both fit very well with the aesthetic of the music by Obrador (1897-1945), originally a vocal setting that was arranged by BRISK; and of the music of Capón (1840-99).

Another connecting current in this beautiful music is the interplay of Sephardic Jewish culture with the dominant Christian culture of Spain. Interestingly, The Royal Wind Music (reviewed earlier in this column) also presents Cabezón's *Dulce memoriae* with only a quartet of recorders.

I urge anyone interested in this recording to purchase it in CD format. Not only is the sound quality superior, but the packaging is some of the finest I have ever seen. Designer Marcel van der Broek of Oak

American Recorder Society Publications

Musical Editions from the Members' Library:

Additional hard copies may be ordered: ARS Members, \$3; non-members, \$5 (including U.S. postage). Please ask about discounts for multiple copies. ARS Members may also download at the ARS web site.

Algunos lugares 1 (A solo) Marcelo Milchberg
Arioso and Jazzy Rondo (AB) Carolyn Peskin

Ascendance (SATB) Bruce Sankey
Belmont Street Bergamasca (ATB) Sean Nolan

Berceuse-Fantaisie (SATB) Jean Boivert

Blues Canzonetta (SATTB) Steve Marshall

Bruckner's Ave Maria (SSATTBB)

Jennifer W. Lehmann, arr.
Canon for 4 Bases (BBBB) David P. Ruhl

Closing Hour (TBGB) Victor Eijkhout

Dancers (AT) Richard Eastman

Danse de Village (SAB) Kevin Holland

Danse from Primordial Episodes (SATB)

John Winiarz
Different Quips (AATB) Stephan Chandler

Eightieth Anniversary Edition: Gloria

(Cousins) and Of All the Birds (Ravenscroft)

(three SAT/B recs) Jennifer W. Lehmann, arr.

Elegy for Recorder Quartet (SATB)

Carolyn Peskin

Elizabethan Delights (SAA/TB)

Jennifer W. Lehmann, arr.

Faded Memories/Opus 88 (ATBB/SATB)

William Ruthenberg

Fallen Leaves Fugal Fantasy (SATB)

Dominic Bohbot

Far and Away (TTB) Jeannette Bertles

Four Airs from "The Beggar's Opera" (SATB)

Kearney Smith, arr.

Gigue (SATB) Thomas Van Dahm

Gloria in Excelsis (TTTTB) Robert Cowper

He Talks, She Talks (AT) Bruce Perkins

Havana Rhubarb Rhumba (SATB up to

7 players) Keith Terrett

Idyll (ATB) Stan McDaniel

Imitations (AA) Laurie G. Alberts

In Memory of Andrew (ATB) David Goldstein

In Memory of David Goldstein (SATB)

Will Ayton

Jay's Pyramid Scheme (SATB) Jay Kreuzer

Lay Your Shadow on the Sundials (TBGB)

Terry Winter Owens

Leaves in the River (Autumn) (SATB)

Erik Pearson

LeClercq's Air (SATB) Richard E. Wood

Little Girl Skipping and Alouette et al

(SATBCB) Timothy R. Walsh

Los Pastores (S/AAA/T + perc)

Virginia N. Ebinger, arr.

Lullaby (AATB) and **Cake Walk** (SATB) from

Suite for Recorder Quartet Hildegard Erle

Many Recorders Playing with Class (var.)

Bradford Wright

Mere Bagatelle IV (AAA/T) Anthony St. Pierre

New Rounds on Old Rhymes (4 var.) Erich Katz

Nostalgium (SATB) Jean Harrod

Nottasonata No. 1 (SATB) Daniel Thrower

Other Quips (ATBB) Stephan Chandler

Poinciana Rag (SATB) Laurie G. Alberts

Santa Barbara Suite (SS/AA/T) Erich Katz

Sentimental Songs (SATB) David Goldstein, arr.

Serie (AA) Frederic Palmer

Slow Dance with Doubles (2 x SATB)

Colin Sterne

Sonata da Chiesa (SATB) Ann McKinley

S-O-S (SATB) Anthony St. Pierre

3 Balkan Line Dances (SATB) Emilie George, arr.

they danced by the light of the moon

(SAA/T) Joseph Wilcox

Three Bantam Ballads (TB) Ann McKinley

Three Cleveland Scenes (SAT) Carolyn Peskin

Three Dutch Folktones from *Hollantse Boeren-*

lieties en Contredansen (SAAT/AAA/ATB)

Victor Eijkhout

Three in Five (AAB) Karl A. Stetson

Tracings in the Snow in Central Park (SAT)

Robert W. Butts

Trios for Recorders (var.) George T. Bachmann

Triptych (AAT/B) Peter A. Ramsey

Two Bach Trios (SAB) William Long, arr.

Two Brahms Lieder (SATB)

Thomas E. Van Dahm, arr.

Variations on "Drme" (SATB) Martha Bishop

Vintage Burgundy (S/AS/ATT)

Jennifer W. Lehmann, arr.

Western Union (ATGB) Peter Dixon

Woodland Whimsy (SATB) Gary Betts

ZIP Code Boogie (SATB) Charlotte Van Ryswyk

Education Publications Available Online and Free to Members

The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing (1996).

Guidebook to the ARS Personal Study Program (1996).

ARS Music Lists. Graded list of solos, ensembles, and method books.

ARS Information Booklets:

Adding Percussion to Medieval and Renaissance Music Peggy Monroe

American Recorder Music Constance Primus

Burgundian Court & Its Music Judith Whaley, coord.

Improve Your Consort Skills Susan Carduelis

Music for Mixed Ensembles Jennifer W. Lehmann

Playing Music for the Dance Louise Austin

Recorder Care Scott Paterson

Videos Available Online to All

Recorder Power! Educational video from the ARS and recorder virtuoso John Tyson. An exciting resource about teaching recorder to young students.

Pete Rose. Live recording of professional recorderist Pete Rose in a 1992 Amherst Early Music Festival recital, playing a variety of music and interviewed by ARS member professional John Tyson.

Other Publications

Chapter Handbook. A free online resource on chapter operations for current chapter leaders or those considering forming an ARS chapter.

Consort Handbook. Available online and free to members.

Resource on consort topics such as group interaction, rehearsing, repertoire, performing.

Membership Directory (published twice per year, for members only) \$8

Shipping & Handling Fees: Under \$10 - add \$3; \$10-19.99 - add \$4; \$20-29.99 - add \$5; \$30-39.99 - add \$6; \$40-49.99 - add \$7. All prices are in U.S. dollars. For Canadian/foreign postage, pay by credit card; actual postage is charged. **Please make checks payable to ARS. VISA/MC/AMEX/Disc** also accepted. See www.AmericanRecorder.org for complete publication offerings.



ARS, P. O. Box 480054, Charlotte, NC 28269-5300
tollfree 1-844-509-1422 ♦ 866-773-1538 fax ♦ ARS.recorder@AmericanRecorder.org

Amherst Early Music

Winter Weekend Workshop

January 17-20, 2020

Historic Philadelphia and Rutgers-Camden
with recorder faculty: Rainer Beckmann, Rotem Gilbert,
Eric Haas, Joan Kimball, Patricia Petersen, and Gwyn
Roberts. Masterclasses, Baroque Orchestra.
Tuition \$340, work study tuition \$195.

Spring Break Workshop

March 21-22, 2020

Washington, D.C.

Memorial Day Weekend Workshop

May 22-25, 2020

Wisdom House, Litchfield, CT

amherstearlymusic.org



We hope you'll join us!

Amherst Early Music Festival

Music of the German Lands

July 5-12, 12-19, 2020

CT College, New London, CT

I urge anyone interested in this recording to purchase it in CD format. Not only is the sound quality superior, but the packaging is some of the finest I have ever seen.... The eco-pack cover is beautifully done with a watermark map of Spain in 1570.

ARS ARS Membership Enrollment and Renewal

I am a new member I am or have been a member

REGULAR Membership

U.S. - \$50 one yr./\$90 two yrs.

Canadian - \$60 one yr./\$110 two yrs.

Foreign - \$70 one yr./\$130 two years

STUDENT Membership (attach photocopy of student ID)

U.S. student - \$30

Canadian student - \$40

Foreign student - \$50

LIFETIME Membership

No need to renew every year! \$1,000

HALF-PRICE Membership Special

(Former members who have lapsed for 5+ years are also eligible)

U.S. - \$25 for first year

Canadian - \$30 for first year

Foreign - \$35 for first year

ELECTRONIC Membership

For anyone who prefers to receive our magazine, newsletter and music online.

\$45 - one year

\$80 - two years

\$25 - student, one year (please email ID)

Privacy options:

- Do not list my name in the ARS Online Directory
 Do not release my name for recorder-related mailings

Name _____

Phone _____

Address/City/State/Postal _____

Email _____

Please charge to: (Circle one) VISA/MasterCard/AMEX/Discover

CC#: _____ Expiration Date: _____ CVV: _____

Signature of cardholder: _____

Clearly Print Name as it appears on Card: _____

I am a member of an ARS Chapter, Consort or Recorder Orchestra yes no

If so, which one(s)? _____

I am the Contact Person for the Chapter, Consort or Recorder Orchestra

Demographic Information

(optional information collected only to enhance ARS services and provide statistics to grant makers):

My age: Under 21 (21-30) (31-40) (41-50) (51-60) 61-70 (71+)

American Recorder Society
PO Box 480054
Charlotte NC 28269-5300

Phone: 704-509-1422
Fax: 866-773-1538
TollFree: 844-509-1422
ARS.Recorder@AmericanRecorder.org
www.AmericanRecorder.org

Company deserves high praise. *Canção* is issued in a run of 1,000 copies, with each hand-numbered (I received no. 0717). The eco-pack cover is beautifully done with a watermark map of Spain in 1570. The booklet echoes that aesthetic.

The recording places the quartet in a comfortably intimate stereo field. Coherent with the emotional depth of this music is the wise choice to allow a space of silence that is longer than usual between tracks. Framing the sound with silence enhances the impact of the work and gives the listeners breathing room. Applause to BRISK Recorder Quartet Amsterdam for this contribution.



Honeysuckle Music

Recorders & accessories

Music for recorders & viols

JEAN ALLISON OLSON

1604 Portland Ave.

St. Paul, MN 55104

651.644.8545

jean@honeysucklemusic.com

RESPONSE

All aboard!

Response to the cover of the *Fall 2019 American Recorder* has been positive, ranging from comments like, "It looks so much like a map of the NYC subway system" to one suggestion that it must be recorder DNA. Overall, the consensus was that "Roberts has provided a very cool utilitarian 'map.'"

But only one alert reader spotted a typographical error that probably crept in when the original map, which had a landscape orientation, was rotated for use on a vertical cover.

The Fall 2019 issue of *American Recorder* arrived yesterday. The image on the cover is fascinating and elicited a chuckle (as one who grew up with a NYC subway map always within reach).

But there appears to be a misprint. Toward the bottom right, it says "Hole 4 closed" where it should say "Hole 4 open."

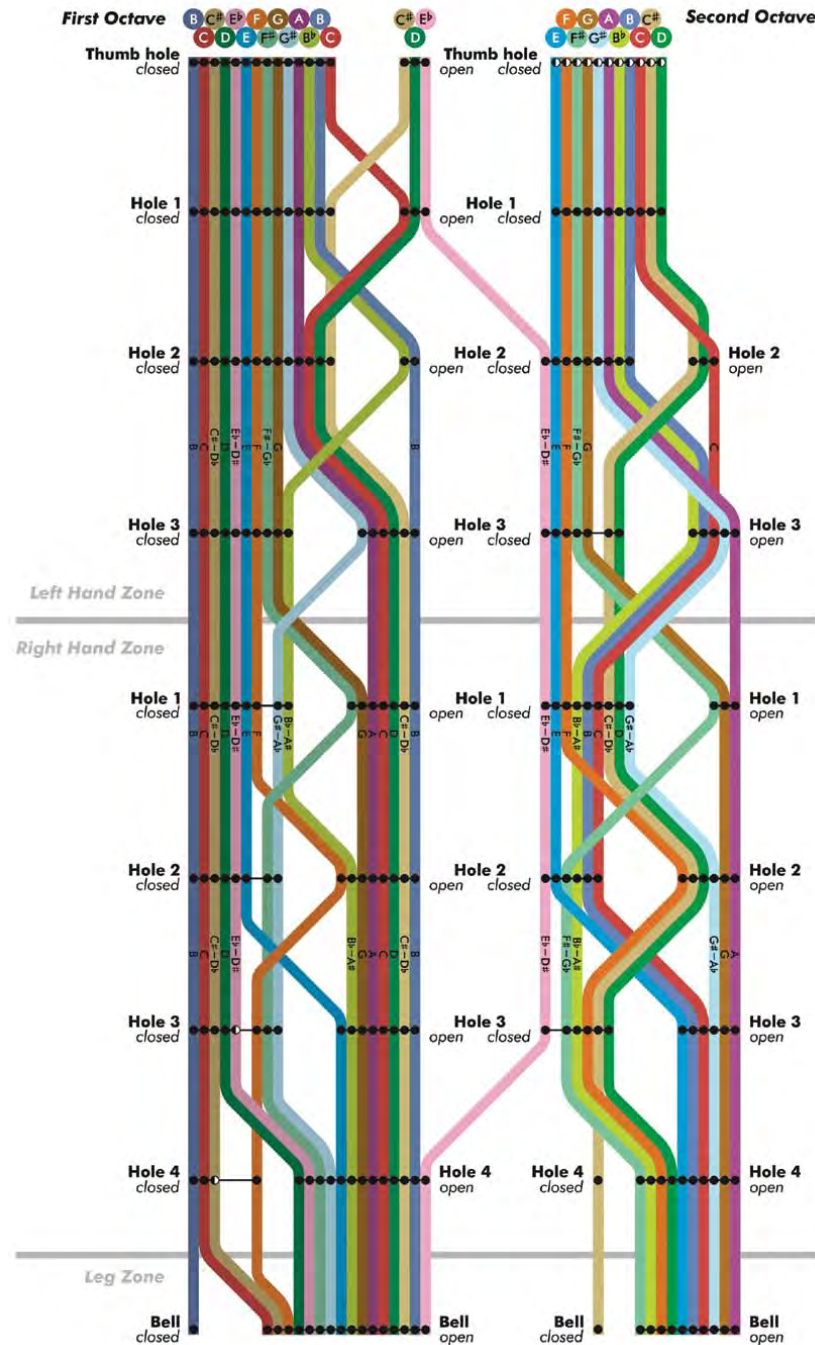
Sorry to have to point this out.

David Barnert,
Albany NY

Roberts has changed the status of that closed hole to open, as shown at the right in the version on this page. You can download the corrected image at the URL printed in the caption at below right.

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

Did you spot the typo on the tube map of recorder fingerings?



*C-Recorder fingerings as a tube map, by Max Roberts.
Design ©2019, Maxwell J. Roberts,
www.tubemapcentral.com/recordermap_v2.jpg*

DEPARTMENT OF AMPLIFICATION

*On the heels of ideas, concepts and tips encompassed in the popular **American Recorder Practice Project** series, Education Department Editor Mary Halverson Waldo adds another practice strategy to our bag of tricks. Do try this at home.*

In this fast-paced world, we musicians are always looking for more effective methods of practicing. So much to do...so little time!

On this subject, cognitive psychologists can offer fascinating insights toward enhancing our quality of learning. The methods they suggest are often wonderfully flexible, requiring no special training or equipment and no extra time. They are accessible to students of all ages, from the very young to those more advanced in years.

A wise old music teacher once said that skill is not just knowledge. Skill is knowledge with 10,000 repetitions. Fortunately, no one expects that many repetitions of a desired skill or technique to be done all in the same stretch of time. In fact, according to some

studies, the consecutive repetition of one skill alone is not necessarily the best way to gain deep learning over the long haul (even if important for acquiring initial basic ability).

The concept of many repetitions for fluency is widely acknowledged—not only among musicians, but also in fields such as sports, language, mathematics and many others. For recorder players, repetition is often applied to learning particular fine motor techniques, or mastering challenging concepts with fingering pattern changes.

For example, it could be about learning to switch easily between C and F recorders (or in my current practice, switching from C and F recorders to D and G recorders). If we call this example our hypothetical **Skill #1**, we might custom-design an exercise around the desired ability, repeating it 15 to 30 times slowly and accurately. We then begin to increase the tempo gradually as we discover an ability to work with more fluency.

Having worked on **Skill #1**, we go to work, similarly, on another task,

Another idea about effective practicing—something to try if you are taking up the bass

A wise old music teacher once said that skill is not just knowledge. Skill is knowledge with 10,000 repetitions. For recorder players, repetition is often applied to learning particular fine motor techniques, or mastering challenging concepts with fingering pattern changes.

Skill #2. This could be about performing with a consistently precise articulation when playing any size recorder. Likewise we then go on to develop an exercise for our chosen **Skill #3**—which could be about reading bass clef (or, reading moveable C-clefs). The normal sequencing order for practicing these skills looks something like this: **111222333**. Learning researchers refer to this as **blocking**, and this commonly accepted process can bring about positive results fairly quickly.



However, neuroscientists have been doing trials on an alternative process for repetitive learning, which has to do with a different type of order sequencing. The results are notable.

This alternative practice method, called **interleaving**, mixes—or interleaves—the order of several identified skills, in repetition: **123123123**. Findings show that this approach can result in scoring higher in one's long-term performance of the learned skills—showing better memory and less forgetting over time.

In the age of the quick fix, this alternative approach may be perceived as lower on the instant gratification scale than the blocking practice. Yes, interleaving does take a few more minutes of planning, in choosing *several* related activities instead of simply one; and the positive results may not even be highly evident at first. But studies show that practicing mixed sequences brings success in retention

and retrieval of learning, over a much longer period of time.

One recent study at the University of South Florida, with middle school math students, showed that interleaving brought a significant improvement (25%) when evaluated one day after the learning took place—but when the same evaluation was done again one month later, the benefit tripled (76%). One's *recall* on a recently learned skill can actually improve over time.

What is it that contributes to these surprisingly positive results for interleaving practice? The evidence of enhanced performance may have something to do with the constant demand on the brain's cognitive processes requiring discrimination between, and accommodation to, the alternating types of activities. This differs from the simpler, more automatic or rote processes involved in blocking.

In addition, the mixed sequencing of interleaving seems to strengthen memory associations and reinforce neural pathways, enhancing one's retrieval ability—to pull up correct responses at the right time. This contrasts with the sometimes shorter-term memory results of the blocking practice.

Why not try something new in your daily practice habit? Give it time. Be patient. Let me know how it works for you.

Mary Halverson Waldo (Mhalvwald0912@gmail.com) has performed with the North Carolina Baroque Orchestra and Trinity Episcopal Cathedral Choirs, the Bach Society of Minnesota, Broad River Renaissance Band, Waldo Baroque, and the Fayerwether Friends. She coaches ensembles and teaches students aged 3 to 93. A registered Recorder Teacher Trainer with the Suzuki Association of the Americas, and the European Suzuki Association, she participates widely in music festivals, institutes and workshops.



This alternative practice method, called interleaving, mixes—or interleaves—the order of several identified skills, in repetition:

123123123.

Practicing mixed sequences brings success in retention and retrieval of learning, over a much longer period of time.

TURE BERGSTRØM
Historical Instruments since 1974

Renaissance Recorders
full range of consort instruments

Early Baroque Recorders
four different models

Havevej 49
DK-4700 Næstved
Denmark
www.bergstrom.dk

**More useful free online information about practicing
(also see the Technique Tip for beginners in the Summer 2019 AR)**

Consort Counsellors, where Hester Groenleer & María Martínez Ayerza present tips and exercises for recorder ensembles, www.youtube.com/UCS3jGCY5oYujsfP7czQmxA

How to Practice Effectively, According to Science, www.npr.org/sections/deceptivecadence/2017/03/06/518777865/the-most-practical-tips-for-practicing-according-to-science (or <https://ed.ted.com/lessons/how-to-practice-effectively-for-just-about-anything-annie-bosler-and-don-greene>)

Interleaving, www.scientificamerican.com/article/the-interleaving-effect-mixing-it-up-boosts-learning

Team Recorder, various recorder topics covered by Sarah Jeffery, www.youtube.com/SarahBlokfluit

10 Tips For Better Finger Dexterity, finger and hand stretches and exercises,

www.connollymusic.com/stringovation/better-finger-dexterity-tips

FOCUS ON ARS BUSINESS MEMBERS

AMERICAN ORFF-SCHULWERK ASSOC.

Lisa Hewitt, President
147 Bell Street, Suite 300,
Chagrin Falls, OH 44022
440-600-7329

lisa@aosa.org, info@aosa.org; www.aosa.org

The American Orff-Schulwerk Association (AOSA) is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman. Our mission is to:

- demonstrate the value of Orff Schulwerk and promote its widespread use;
- support the professional development of our members;
- inspire and advocate for the creative potential of all learners.

Founded in 1968, membership in AOSA has grown to include 4000 music educators, musicians, industry partners, and related professionals. AOSA fosters the utilization of the Orff Schulwerk approach through a vibrant professional development program that sponsors hundreds of workshops in 98 local AOSA chapters across the U.S. each year and through more than 70 certified Teacher Training programs across the country.

CLARION ASSOCIATES, INC.

Dan Schoenfeld, CEO/President
35 Arkay Dr., Suite 400, Hauppauge, NY 11788
800-VIVALDI (800-848-2534);
Fax: 631-435-4501

clarion@clarionsins.com; www.clarionins.com

Largest insurance firm dedicated solely to the needs of musicians. **Discounts for ARS members** (subject to underwriting approval, not all may qualify).

EARLY MUSIC AMERICA

Karin Brookes, Executive Director
801 Vinial St., Suite 300, Pittsburgh, PA 15212
412-642-2778

info@earlymusicamerica.org;
www.earlymusicamerica.org

Early Music America (EMA) is the North American community of people who find joy, meaning, and purpose in historically-informed performance. For more than 30 years, EMA has enriched the field of early music by developing interest in the music of the past, so that it informs and shapes lives today. Through its membership publications and activities, EMA supports the performance and study of early music and promotes public understanding of its potential impact on people and communities coast-to-coast.

HONEYSUCKLE MUSIC

Jean Allison-Olson
1604 Portland Ave, St. Paul, MN 55104
651-644-8545

jean@honeysucklemusic.com;
www.honeysucklemusic.com

Selling Yamaha, Aulos, Moeck, Mollenhauer recorders, Kelhorns, as well as recorder method books, a wide variety of recorder sheet music, recorder music for large groups & recorder

orchestras and music arranged for recorder & other instruments. We have Susan Lindvall recorder music arrangements. You will find among our accessories recorder cases, stands, clip on and wooden thumb rests and more. We also carry music for flutes, crumhorns, ocarina, tabor pipe, tin whistle, bodhran, guitar, strings, fiddle, harp, reed, keyboard, voice and choral music.

LAZAR'S EARLY MUSIC

Martin Shelton
761 N. Cherokee Rd, Suite C,
Social Circle, GA 30025
770-366-8596; 866-511-2981 (toll free in U.S.)
LazarsEMS@gmail.com;
<http://LazarsEarlyMusic.com>

We sell recorders by Moeck, Mollenhauer, Kung, Yamaha, Kunath Paetzold Square bass, Ehlert and Wenner hand-made, and Breukink Eagle; Martin Wenner Baroque and Renaissance flutes; Petr Cip gemshorns; optimized crumhorns; Guntram Wolf Baroque and Renaissance winds; Nartiss sackbuts; and other early winds; Lu-Mi and Charlie Ogle Chinese violas da gamba & Baroque strings; strings and bows; Chris English viol/cello bows; *large* stock of used instruments; instrument stands, lights, chairs and other accessories. Recorder keys added, necks bent (painless). Friendly personal service and advice. Instruments gladly sent on approval. Very competitive prices.

MOECK MUSIKINSTRUMENTE + VERLAG GmbH

Jan Nikolai Haase, Florian Haase
Lückenweg 4 D-29227 Celle GERMANY
49-05141-088530; Fax: 49-05141-885342
info@moeck.com; www.moeck.com

Family-owned enterprise in the fourth generation, producing high-end recorders and publishing recorder music, books on music and *Tibia Magazine for Woodwind Players*. Moeck recorders and music publications are available at Honeysuckle Music, Lazar's Early Music and Von Huene Workshop, Inc. Moeck organizes courses for recorder players and promotes the recorder on a professional level by awarding prizes at significant contests such as the Moeck/SRP Recorder Playing Competition in London and others.

PERIPOLE, INC.

Dr. Andrew Perry, President
PO Box 12909, Salem, OR 97309-0909
800-443-3592; Fax: 888-724-6733
contact@peripole.com; www.peripole.com

Peripole, Inc. is a company founded by music educators to serve the needs of music educators and the music education community. Each year, Peripole makes a major contribution to the support of music education, nationally, state-by-state, and locally. As a company of music educators, it sees itself as having a key leadership role to play in helping to establish

and maintain the highest possible standards in music education, thus helping to bring those standards to classrooms all over North America. Peripole instruments are also used in Music Therapy, community musical activities and programs, and by individual musicians. Sole-source distributors of the Peripole Angel Halo Soprano and Alto Recorder.

PRESCOTT WORKSHOP

Tom & Barb Prescott
14 Grant Rd., Hanover, NH 03755-6615
603-643-6442

recorders@aol.com;
www.prescottworkshop.com

Prescott Workshop offers Baroque, transitional and Renaissance recorders.

After 45 years making recorders, Tom still is enchanted by the instrument and grateful that he found and follows his dream profession.

TOYAMA MUSICAL INSTRUMENT CO., LTD.

Takamura Toyama
41, Oharacho, Itabashi-ku,
Tokyo 174-0061 JAPAN
81-3-3960-8305

oversea@aulos.jp; www.aulos.jp/en

Toyama manufactures recorders under the Aulos brand, along with a broad line of elementary musical instruments. The Aulos Collection features superb voicing, patented double joint permits smooth joining with no air leaks, constructed of strong, high-class ABS resin and excellent intonation throughout full range of instrument. (U.S. Agent: Rhythm Band Instruments, Inc.)

VON HUENE WORKSHOP/ EARLY MUSIC SHOP OF NEW ENGLAND

Eric Haas
65 Boylston St., Brookline, MA 02445-7694
617-277-8690; Fax: 617-277-7217

sales@vonHuene.com; www.vonHuene.com

Founded in 1960 by the late Friedrich von Huene and his wife Ingeborg, the Von Huene Workshop, Inc., has enjoyed a reputation for producing the finest recorders available for nearly 60 years. Today, this tradition of excellence continues with Friedrich's son Patrick and his staff. Our shop is internationally renowned for both the exceptional quality of our instruments and unparalleled repair work. We are the North American warranty repair agents for Moeck, Mollenhauer, Aafab (Aura, Coolsma, Dolmetsch & Zamra recorders), Blezinger, Kung and Yamaha. In addition to our own von Huene recorders, we stock a wide selection of instruments from these makers as well as Paetzold/Kunath & Martin Wenner. We also have an extensive and ever-changing inventory of pre-owned recorders and other instruments as well as one of the largest selections of accessories, books, sheet music and facsimiles for recorder and other early instruments in the U.S. We are happy to send instruments "on approval" for those players who wish to compare their options before making a commitment.

Information supplied by Business Members responding. Please contact the ARS office to update listings.

MUSIC REVIEWS

*Canons, croutons, dances and fugues,
soprano to bass, solos to large groups*

CROUTONS XIII, BY BENJAMIN THORN. Orpheus Music OMP276 (https://orpheusmusic.com.au/bass/5649-cROUTONS-xiii-1530784895459.html?search_query=CROUTONS&results=4), 2016. Bass. Sc 4 pp. Abt. \$9.50 print, abt. \$7.60 PDF.

Benjamin Thorn is an Australian composer and recorder performer who has written for many different instruments, from recorder to carillon, choir and orchestra. Born in Canberra, he studied at the Canberra School of Music and the University of Sydney, earning a Ph.D. in Theatre Semiotics. Thorn is currently involved in editing and producing publications for Orpheus Music, is a lecturer in creative arts education at the University of New England, and serves as the artistic director of the New England Bach Festival—all in Armidale, New South Wales, Australia.

His sense of theatrical performance manifests itself in works like his landmark composition, *The Voice of the Crocodile* (published by Moeck, and performed on the ARS YouTube channel by the late Pete Rose, www.youtube.com/americanrecordermag/videos). Thorn is also able to write in a lighter style, as suggested by the piece reviewed here.

When I performed this piece, there were audience questions about the “didgeridoo-like” sound.

His *Croutons* compositions make up a series of solo works for many different instruments. Number XIII is for recorder—bass recorder, to be specific. (Composed for alto recorder, *Croutons IIIa* was reviewed by Pete Rose in the *January 1999 American Recorder*. The other *Croutons* are for various instruments, largely modern winds—although IV is for harpsichord and VII is for gamba.)

Number XIII has four movements, in roughly a slow-fast-slow-fast sequence. The first two movements are in a single time signature, but the latter two alternate quickly between time signatures—in the case of the last movements, involving lots of 7/8 time. (An online biography mentions, tongue in cheek, that Thorn has been referred to 7/8 Anonymous to cure his addiction to that time signature.) Annoyingly, the 7/8 measures have a consistent 3+4 division—but the notation in the final measure of 7/8 phrases is a half-note followed by a dotted quarter rest. I would have preferred a notation that preserves the prevailing rhythm.

This piece is overall in a melodic style and is fairly tonal. The melody lines have implied harmonies that are mostly clear.

In addition to the time signature changes, the main feature that sets this composition apart is a modest use of contemporary techniques such as flutter-tonguing and singing into the instrument, making this set of works for bass also function as good technical exercises to learn these techniques on that instrument. The flutter-tonguing is mostly used as an accent, but the singing (which can be done at any octave) is used to inject a melody on top of a recorder drone. In the first movement “Mysteriously” this works very well. When I performed this piece, there were audience questions about the “didgeridoo-like” sound.

The music is clearly printed with one movement per page. For the purpose of writing program notes, I would have appreciated including biographical information on the composer, or especially notes on the composition.

The difficulty level should pose no problems for an ambitious intermediate player.

CANARIE (12 VARIATIONS ON AN OLD DUTCH DANCE TUNE), BY SÖREN SIEG. Self-published (www.soerensieg.de/en), 2015. Sc 32 pp, 3 pts 8 pp ea. Most ATB. Abt. \$22.25.

Canarie, or the *Canary Dance*, was a popular Renaissance dance that can be found in several sources, such as the lute compositions of Joachim van de Hove, or Praetorius’s *Terpsichore*. Sören Sieg has given us 12 pleasantly modern variations on this tune. Along with information on his background, a sound recording of this set is on the composer’s web site, www.soerensieg.de/en/content/canarie (be sure to mute the web site’s background music, top left).

With the exception of variation 10, which is for two instruments, all variations are for three instruments, mostly ATB—but sometimes requiring a shift to lower instruments, including one bass/great bass/contrabass trio.

These variations show considerable creativity in their treatment of the theme. This already starts with the statement of the theme, which features a brief modulation that is not in the original melody. This takes us to the sub-dominant key of F, while the theme is otherwise in C.

The first variation is immediately in a different key—and a minor key to

boot—and it shifts the rhythmic accents of the melody from strong beats to weak beats. Further variations show similar inspired ways of altering the theme. Some variations really feature the top voice, such as number 3, which has motion in eighths and 16ths—while the lower voices play quarter notes, on the beat for the middle voice and syncopated for the lower.

However, in most variations, all three voices get to participate equally. The big exception is variation 2, which is very technically demanding for the middle voice, but has stately melodies in the outer voices.

On the whole, this music is rewarding to play and to listen to, with an appealing tonal idiom, and a difficulty level of intermediate to high intermediate. The parts are excellently laid out; playing from the score would be much harder because of the many page turns that fall in the middle of variations.

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

POLLY WANTS A CRACKER, BY BENJAMIN THORN. Orpheus Music OMP249 (<https://orpheusmusic.com.au/1-accompaniment/2319-polly-wants-a-cracker-1530783840504.html>), 2013. 2 rec players, S/A/B, live electronics. 2 sc 15 pp ea. Abt. \$15.85 print, abt. \$12.70 PDF.

Australian recorderist and composer Benjamin Thorn (born 1961) has produced a most unusual composition for recorders and live electronics. The title refers, of course, to the stereotypical “parrot” phrase, and the piece uses live electronics to produce looping, panning, reverb, delay/canon, and other effects—all processing the sound of the live recorder players.

The movements, all requiring electronics, employ: I, alto recorder; II, bass recorder, voice; III, soprano and alto recorders.

Performance will require close collaboration with an experienced sound technician (who must also read the score). Despite the unusual sounds and the technological elements, the recorder parts are not particularly difficult, and the musical and harmonic language is in spots actually quite traditional. Sure to be an audience pleaser, this would be a superbly unusual offering for a recital when the technology is available.

MANUS DIABOLI, BY TONY LEWIS. Orpheus Music OMP261 (<https://orpheusmusic.com.au/sheet-music-for-recorder-quintets/4561-manus-diaboli-1530784563358.html>), 2014. ATBgBcB. Sc 48 pp, pts 6-8 pp ea. Abt. \$24.25 print or PDF.

Australian ethnomusicologist and composer Tony Lewis (born 1955) has devoted his life to cross-cultural musical exploration. His degrees include a Ph.D. in ethnomusicology from the University of Sydney, plus two Bachelor of Arts degrees from the University of New England, one of those in ethnomusicology. His research interests include music of Baluan Island, Papua New Guinea (from which comes the traditional polpolot song form used in this work) and music of Africa, plus structural analysis in non-Western music forms (as opposed to an anthropological approach to ethnomusicology).

Based in Sydney, he has lectured in music at Macquarie University, the University of New England and the University of Western Sydney. Many of his compositions are for theater groups, with whom he has also played. He has toured internationally to perform, study, teach, and/or conduct cultural exchange projects

...sounds that are not expected from the Western tradition of recorder ensemble repertoire.

across Africa, Asia and the Pacific, and in Indigenous communities around Australia.

Manus Diaboli is a large-scale five movement work for recorder quintet that was commissioned in celebration of the 20th anniversary in 2015 of Orpheus Music's Recorder Course.

The first three parts (Polpolot, Khil, Dastgah) present contrasting material; the fourth and fifth parts (Compound and Requiem) “combine and re-contextualize” this material.

The quintet draws on traditional music and styles from Manus province (Papua New Guinea) and Iran. Its complicated historical background is further described at the URL above.

The overall result is an extremely individual composition with sounds that are not expected from the Western tradition of recorder ensemble repertoire. Although there are no true extended techniques or extreme ranges, the extended duration of the whole work and varied expressive styles make this a piece best tackled by skilled players.

It would be well worth the effort for an ensemble looking for something entirely different to include in its programming or in educational concerts, especially where the varied world styles could lead to interesting ethnomusicological and cultural discussions.

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

RECORDER STUDIES 6: THOMAS MORLEY (1557-1602) DUOS FROM "A PLAINE & EASIE INTRODUCTION TO PRACTICALL MUSIKE..."; ED. GWILYM E. BEECHEY. Loux Music Publishing RS-6 (www.recordershop.com), 2017. S S/A. 2 sc, 10 pp ea. \$12.

Loux Music Publishing's *Recorder Studies* are educational editions that focus on some aspect of playing the recorder, either solo or in ensemble. The edition notes suggest that the music should be practiced slowly at first, gradually brought up to tempo, and played without vibrato unless specifically noted. (Full disclosure: This reviewer has composed the music of three volumes in the *Recorder Studies* series—a set of trios for RS-7; RS-8, C recorder solos; and RS-9, F recorder solos.)

The late English composer, arranger and editor Gwilym E. Beechey (1938-2015) compiled this selection of five of the six duets from the 1597 treatise, *A Plaine and Easie Introduction to Practicall Musike*, by English composer, theorist, singer and organist Thomas Morley. According to Beechey's edition notes, these pieces have no words and were presumably designed to be sung using *sofège* syllables; indeed, Morley's own words are provided: "Here be some following of two parts which I have made of purpose, that when you have any friend to sing with you, you may practice together, which will sooner make you perfect than if you should study never so much by yourself."

Beechey has edited this collection and arranged the selections for recorders with only a few octave transpositions necessary to keep them in range. The edition notes

**"Here be some following of
two parts which I have made
of purpose, that when you have
any friend to sing with you,
you may practice together...."**

have further explanation of Morley's music by the editor, as well as interesting tidbits about the composer's forward-looking use of tonality rather than modes, toward the end of the 16th century. All of this information helps put the duets into historical context.

Each duo contains an incipit showing the original clefs, note values and key signatures; the note values have been either retained or halved (original whole note = this edition's half note). Metronome markings provided by the editor suggest tempi, and all ornaments and added phrase marks are indicated as being editorial as well. Ornaments are either trills or mordents (usually played as a single rapid alternation); no explanation is provided to describe how to play those ornaments in the correct style for English music of this time period.

Each duet fits neatly on two pages, and it's thoughtful and convenient that two complete performing scores come

TWO ARRANGEMENTS BY SUE HANDSCOMBE, published by PEACOCK PRESS

DRINK TO ME ONLY WITH THINE EYES, OLD ENGLISH AIR. P514 (www.recordermail.co.uk/acatalog/Music_Catalog_Composers_L_Z_31.html), n.d. SATB. Sc 2 pp, 4 pts 1 p ea. Abt. \$7-10.

SELLINGERS ROUND, FROM THE FITZWILLIAM VIRGINAL BOOK, BY WILLIAM BYRD. P537 (www.recordermail.co.uk/cgi-bin/sho00001.pl?WD=handscombe&PN=Music_Catalog_Composers_A_K_30%2Ehtml#aP537), n.d. SATB. Sc 2 pp, 4 pts 1 p ea. Abt. \$7.

A graduate of Trinity College of Music, British recorder player and arranger Sue Handscombe's version of the English air *Drink to me only with thine eyes* features three iterations of the tune. The soprano has the melody the first time through, albeit with an inexplicable doubling in the alto line in measures 13-15; if this is a printing mistake, it has been replicated in the parts. The tune is then tossed between tenor and alto in the second and third repetitions.

Handscombe has returned to the *Fitzwilliam Virginal Book* for her arrangement of William Byrd's well-known theme and variations *Sellingiers round*. If you are familiar with Mountney and Bergmann's edition, you'll find that this version is much shorter, consisting of just the theme and part three (the second variation, one of the easiest). One simplification, of which I heartily approve, is the elimination of ties in the tenor line, which were literally transcribed by earlier arrangers. The ties are easily played by the left hand on the keyboard, but make less sense and are difficult for inexperienced players of a recorder line.

Both of these editions make a nice addition to a lower-intermediate group's repertoire. They are enjoyable to play without presenting any technical challenges.

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.

in the set. They all have a soprano recorder on the top line, paired up with either an alto on the bottom or another soprano, in which case it is also suggested that both parts can be played with two tenors.

The music is not technically demanding for the most part, and has a lot of fun interplay between the lines. Beautiful melodies abound in each piece.

This edition would be a perfect one to start an afternoon playing session, especially if you have some perpetual late arrivers and need some musically fulfilling entertainment for two players while you wait.

The music is quite approachable, easy to read, and contains a lot of clever variety in the phrases.

HYDE PARK: A CANON FOR THREE AT THE UNISON, BY JAMES OPPENHEIMER. Loux Music Publishing LMP-170 (www.recordershop.com), 2017. SSS (TTT), opt. 'cello/viol. Sc 5 pp, 3 identical pts 2 pp ea. \$12.

James Oppenheimer is a member of the ARS and lives in the community whence comes this composition's name. It's a pedagogical piece for C recorders or lower strings, and explores nearly the full range of the instruments, with kaleidoscopic twists on the melody.

The highest note in the piece is an A, so there are no instances of high B or C to worry about, especially when played on tenors. Likewise, the low C is absent.

The parts of this three-voice exact canon, four full measures apart, are very conveniently laid out as a single-fold tabloid page. The complete recorder part appears on one side, with no page turns required, and the same music transcribed in bass clef for 'cello/viol is printed on the other. (The 'cello/viol parts are set very high. The lowest note in the 'cello/viol part is the D in the middle of the bass staff, leaving the C string likely untouched.)

Rehearsal letters every four bars delineate the phrases, help the next players in the line find their entrances, and make it easy to find one's way back should one get lost. Bar numbers appear at the start of each system in the score and of each line in the parts; it's better to navigate using the rehearsal letters—keeping in mind that the three players will be at different rehearsal letters at any given time! Fortunately there is a score provided that can clear up any questions when they arise.

The music is quite approachable, easy to read, and contains a lot of clever variety in the phrases. Each four-bar phrase appears against two other changing sets of countermelodies, as it passes from player to player, which creates beautiful swirls of sound that engage the players and listeners alike. Occasional scalar runs occur, both upward and downward, and for the recorders the trickiest fingering combination is one instance of upper F#-G#-A. No other accidentals appear.

Slurs can be treated as real slurs (moving fingers only) or as phrase markers, but the true intent is probably real slurs to bring out the different personalities of the various phrases.

It's a terrific piece that's a lot of fun and not too challenging for recorders. String players joining in will get used to living on the upper strings in high positions.

Glen Shannon is a member of the East Bay (CA) Recorder Society and has served the ARS as Editor of the Members' Library Editions since 2003. He is also a composer of recorder ensemble music, which he mostly publishes himself, and which is available at www.glen Shannonmusic.com and several popular outlets in the U.S., Europe, Australia, Japan and Taiwan.

WATER BALLETS, BY LANCE ECCLES. Orpheus OMP266 (<https://orpheusmusic.com.au/quartets/2047-water-ballets-1530783747988.html>), 2015. SATB. Sc 12 pp, pts 5 pp ea. Abt. \$14.25 print, abt. \$11.45 PDF.

Born in 1944, Lance Eccles retired from being a senior lecturer in Chinese at Macquarie University in Sydney, Australia. His multitudinous original recorder works—among them *Alleycats' Picnic*, *The Pink Tarantula* and *Tango Armadillo*—have enlivened many a recorder gathering.

"Ballet of the Platypuses," the first of the five ballets in this publication, has a whimsical, spooky feel. Its key of A minor does not keep it from sporting the abundance of accidentals encountered in most of Eccles's pages. Each section of more or less eight bars is a little more intricate rhythmically, until the last eight bars restate the first eight. The accidentals and syncopations may keep an intermediate group from sight-reading it perfectly, but are not difficult after a little practice.

The "Ballet of the Leeches" surprised me with a lovely melody and a lively speed of 130 quarter notes per minute; when my ensemble sight-read it too slowly, we didn't hear the phrases and were bewildered. This ballet is in three and does not use syncopation, although the last three measures are marked to produce hemiola. The last chord is C major, but again, accidentals bristle.

A series of three measures in which a bar-long melodic fragment is repeated twice, a half step lower each time, struck me as particularly leech-y.

The "Ballet of the Water Snails" is very slow. It features lots of movement in the bass, and the soprano recorder

<p>The Recorder Shop/Loux Music Dovehouse Editions Music*Instruments*Accessories 2 Hawley Lane Hannacroix, NY 12087-0034 Tel. & Fax +1 (518) 756-2273 http://www.recordershop.com</p>

needs to sound mellow, not shrill, when producing its occurrences of high B and B^b.

“Ballet of the Turtles” is sweet and moves quickly; this is a slim swimmer, not a lumbering tortoise. The soprano has nearly solid eighth notes. The harmonies reminded me of some of my favorite British composers, and my ensemble was of the opinion that once the accidentals are nailed, this could be the easiest of the movements. It may also be the most accessible to an audience in terms of its harmony, though all the movements are quirky in that sense.

The final “Ballet of the Ducks” is in G minor, and is playful and mischievous, with some obvious “quack, quack, quack” sounds, a whistleable tune, and plenty of syncopation, especially in the soprano.

The parts have no problematic page turns or extreme ranges. An early intermediate ensemble will take some time to string the accidentals one after another, and may have to take a moment to look at the syncopations; but the result will be a bright, slightly offbeat spot on a program.

DODY’S OATS, BY GLEN SHANNON. Glen Shannon Music GSM1014 (www.glenshannonmusic.com), 2016. S’oSATTB. Sc 6 pp, pts 2 pp ea. \$8.

American composer Glen Shannon (b. 1966) is popular for his recorder ensemble works. He notes that a basic rule for his compositions is that all the parts are interesting.

Dody’s Oats was commissioned in 2016 in honor of longtime ARS member and Philadelphia (PA) Recorder Society chapter leader Dorothy “Dody” Magaziner (and does not refer to mares or does in the act of consuming oats). It’s a sparkling romp, purely for fun, structured with verses and choruses like a pop tune; a couple of spots have a quasi-Latin feel.

The piece is playable, and polish-able, by an intermediate group. True to Shannon’s “all parts are interesting” rule, a lot is going on at any given moment—so much that I wanted to stop playing my part just to listen to the others. Obviously working on the piece is a pleasure, and so is listening to it.

To polish the piece, challenges will include tempo changes, fermatas, a couple of meter changes, some trills, and maybe some of the triplets and high notes. Helpful cues abound, and the large folded pages prevent the need for any page turning.

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

KAISERWALZER, BY JOHANN STRAUSS, ARR.

FERDINAND GESELL. Edition Walhall FEM041 (<https://www.edition-walhall.de/de/holzblaeser-/47-blockfloeten/strauss-johann-18251899-kaiserwalzer.html>), 2018.

SSAATTB_gBcB. Sc 17 pp, 9 pts 4 pp ea. Abt. \$11.25.

Austrian composer Johann Strauss, Jr. (1825–99) is often called the “Waltz King”: he wrote over 500 of them. The *Kaiserwalzer*, or Emperor Waltz, is a suite of four waltzes preceded by an introduction in march rhythm, and is among his more famous ones. Searching on www.youtube.com produces performances by high-minded orchestral conductors such as Herbert von Karajan, as well as the more crowd-pleasing Andre Rieu. This waltz is also a staple of the yearly New Year’s concert that is broadcast world-wide from Vienna, Austria.

Arranged here for nine recorders, it is easy to play for intermediate level players. The inner and lower voices offer few challenges, although the higher voices sometimes reach the top of their respective ranges.

This waltz is also a staple of the yearly

New Year’s concert that is broadcast

world-wide from Vienna, Austria....

The music is full of sweeping and sonorous

themes, and should work great for a

reading session of a recorder chapter....

The music is full of sweeping and sonorous themes, and should work great for a reading session of a recorder chapter. However, there is more to the music than the mere notes.

Listening to orchestral recordings makes clear that this music should not be played metronomically precise. Having ritardandos and accelerandos, often on a scale of less than a measure, adds considerably to the romantic feel of this music. Thus, this piece can also really be an exercise in ensemble playing.

While this is a tremendously enjoyable composition, and undoubtedly fun to play, as an arrangement of an orchestral piece, it does not wholly succeed. An orchestra has strings, brass and woodwind sections that all operate in the same pitch range, but with very different character. The

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

arranger has not quite accomplished the translation of these differences to the recorder orchestra, a much more homogeneous sounding unit.

As an example, while it is perfectly possible for an orchestral flute to hold a high note while the violins play a melody below it, that high note will dominate in a recorder setting. Likewise, held notes in a recorder ensemble will often obscure rhythms in other voices unless there is a clear distance between the registers.

Another problem with this arrangement is that the arranger has indicated dynamics, but offers little

assistance in realizing these. For instance, the theme of the first waltz appears both *ff* and *pp*—in both cases with all instruments playing, and with exactly the same notes. In a recorder orchestra large enough to double all the parts, of course, the conductor can tell some of the voices or players to drop out in the softer passages, but I would rather see the score give explicit indications.

The parts are well typeset to fit on four pages, printed on a double sheet. The only problem is a page turn in the bass part between the introduction and the first waltz, with no measures of rest on either side. Typesetting of the score is a little cramped in places, but overall still readable.

In all, this is a very enjoyable piece that should be immediately playable, with plenty of opportunities for going beyond the bare notes.

BROWNING SUITE, OP. 148, BY KLAUS MIEHLING. Edition Walhall FEM132 (www.edition-walhall.de/en/woodwind-/37-recorders/miehling-klaus-1963-browning-suite-op-148.html), 2019. AATB. Sc 14 pp, 4 pts 4 pp ea. Abt. \$15.50.

Many recorder players have run into references to Browning. Let's look at the well-known Browning tune, of which the most famous arrangements are by John Baldwin (a trio), Elway Bevin (also a trio), and William Byrd (in five parts). Could there be a "B" pattern in this? However, the arrangement under consideration here is by Klaus Miehlung, who has not a single "B" in his name.

Browning, by the way, has nothing to do with the name of any person, but rather comes from the second line of a Renaissance song: "The leaves be green, the nuts be browning, they hang so high, they will not come down." (For a blow-by-blow about Browning, read an article by William Hullfish in the [February 1980 AR](#).)

Some recorder players will have played a bar-less edition of the Bevin and come to appreciate (or maybe fear?) how the theme will not always align with the predominant meter. Miehlung's arrangement is written in a later—Baroque rather than Renaissance—idiom, and mercifully is barred throughout. This makes the piece more approachable than the Renaissance Browning arrangements—which are easier where it comes to the notes as such, but harder metrically. In Miehlung's suite, I have found only a single place where the theme occurs in syncopated rhythm.

As the title indicates, this is not a single composition on the Browning theme, but a set of dance movements. They are akin to those we know from, for instance, the J.S. Bach orchestral suites. Very much in the spirit of such Baroque suites, Miehlung's composition starts with a two-part overture: first a stately slow section, then a fast fugal section in ternary meter. The slow section is written in a dotted-quarter/eighth rhythm, but it is quite possible to double-dot it for a "French Overture" feel—that is, the longer note with a seven-to-one ratio to the shorter note, rather than three-to-one. The writing here is excellent, putting the theme in all the voices in turn.

After the overture section follow a number of shorter dance movements, such as Courante and Sarabande, and then a Finale, of the same grand scope

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

Maybe not today, maybe not tomorrow, but soon, and for the rest of your life, you will regret it if you don't go immediately to:

**VERYGOODRECORDER
TRANSCRIPTIONS.COM**

and buy the outstanding sheet music there.

"Ridiculously mellifluous, ridiculiffluous?"—
unidentified VGRT user

Browning, by the way, has nothing to do with the name of any person, but rather comes from the second line of a Renaissance song.



Prize-winning original compositions by

Glen Shannon

Now available: tons of fun for 6 recorders (SiSATTB)!

DODY'S OATS



For The Woodland Consort
at The Clearing



www.glenshannonmusic.com

as the Overture. The dance movements are pleasant in all respects, and could be used successfully in recorder chapter playing sessions.

In addition to the names of the dance movements, there are tempo indications, and the resulting durations of the movements. This should help in planning for a performance program or meeting—if it weren't for the fact that some of the tempi are rather high. The worst offender here is the Bourrée, which I would prefer at the pulse of 96 at most, rather than the indicated 116. The more moderate tempo allows the players to get the feel of a dance movement. Even at that more relaxed tempo, a passage with low A^b in the alto and bass, and E^b in the tenor, will give some challenges.

The *vitement* indication for the fast part of the Overture will also make some technical demands, but these are employed in the service of the character of the movement.

This suite is of a intermediate to high intermediate level, when considering playing requirements. The writing is idiomatic for the recorder; on the whole, the voices explore a good part of the recorder's two-octave range, but the composer is careful to stay away from unplayable notes.

There is one place where I disagree with his caution: in measures 79-80 of the Overture, I would have put the top voice an octave higher. While this would require high G and A^b, I feel it would have improved the flow of the melody and the overall energy of this section. Players might consider trying this modification.

With the Overture, the Finale is my favorite among the movements. In fact, both of them are of sufficient length and substance that they could be programmed together or separately as standalone concert items.

The tempo indication on the Finale is again on the high side for

intermediate players, but some amount of study will pay off. The whole movement is a joy, both for player and listener. There are some surprising shifts in the key, and there are a number of lovely *fauxbourdon* passages (harmonies moving in parallel, usually with the upper two voices in fourths) that appear in the top three voices.

The music is excellently typeset, both in the score and the parts. The shorter movements have no page turns in the score, and the printer has not been afraid to leave pages in the parts partially empty where that would improve the layout. There is a modest amount of dynamics and articulation indicated.

Victor Eijkhout

**PIECES FOR SOLO ALTO
RECORDER: COLLECTED BY
JULIUS BERNHARD LUTTER AT
THE HANNOVER COURT (1709),
ED. DAVID LASOCKI.** Edition
Walhall IH27 (www.edition-walhall.de/en/woodwind/-recorder/pieces-solo-alto-recorder-collected-julius-bernhard-lutter-hannover-court-1709.html), 2016. Alto. Sc 38 pp; appendix with hc pts to some pieces, 28 pp. Abt. \$24.35 print; also PDF at <https://davidlasocki.com/store/Lutter-collector-Pieces-for-Solo-Alto-Recorder-p144008400>, \$10.

This edition of pieces for solo alto recorder represents one section of a larger manuscript of music for solo flute that was copied by Julius Bernhard Lutter at the Hanover (or Hannover in German) Court. According to editor and longtime ARS luminary David Lasocki, the manuscript was a collection of study pieces for the flute, or more likely for the recorder.

The works include preludes, dances, fantasias, sonatas and airs. Some are accompanied by doubles (variations). The order has been changed from that in the original in order to group like pieces together.

Composers are given for five of the selections (Arcangelo Corelli, 1653-1713; Ernst Ludwig, Landgrave of Hessen-Darmstadt from 1678-1739; Nicola Matteis, c.1650-after 1713; Johann Christoph Petz, 1664-1716; and Stephan Valoix, active at the court from 1680-98).

All but one are in a flat key, and most key signatures in this edition are limited to one or two flats, which is well-suited to the alto. The original clef (G1 on the bottom line) has been changed to treble clef, and key signatures that were incomplete were adjusted to conform with modern notational practice. Trills are marked with a "+" and are described in the introduction as either ornamental or cadential (the latter having a more accepted formula that ends with an anticipation of the cadential note).

Most key signatures in this edition are limited to one or two flats, which is well-suited to the alto....

The edition is an ideal introduction to Baroque music for recorder students.

The edition also has an appendix in which a sonata, an air and a four-movement work are presented with a realized basso continuo. In the appendix, there is also a separate insert for viol that gives the bass line alone in bass clef.

Most of the solos are accessible to intermediate and advanced intermediate players. Some are characterized by fast notes, such as 32nds, and by less than usual groupings of odd numbers of notes, which might initially appear daunting to less experienced musicians. There are several works that display rhythmic oddities, such as measures that do not count out correctly and must then be interpreted. This sort of thing might present an obstacle to less advanced players; editing that clarified these anomalies would have been helpful.

While there are critical notes in the introduction that indicate what appears in the manuscript in certain cases, the notes on these topics are not especially useful. The abbreviations are not defined and the description of the manuscript does not shed light on how to read the transcription. Otherwise, the edition is nicely done, with clear type and no page turns.

The pieces are typical of Baroque solo music. Some are quite tuneful, and others require careful interpretation in the form of articulation and note grouping to bring out the music and to avoid sounding like etudes.

The edition is an ideal introduction to Baroque music for recorder students.

This review is based on the paper edition, which is available from Edition Walhall at www.edition-walhall.de. Purchases from Lasocki's Instant Harmony web site are in the form of a PDF that can be downloaded and printed.

The collection can be recommended for study and advancement of one's skills on the alto recorder. When mastered, there are several pieces that would make nice concert additions, and those with continuo are an added performance bonus.

RECORDER SONATAS,
BY J.C. PEPUSCH (1670-1752),
COMPILED/ED. ROBERT
BANCALARI. Mel Bay MB30552
(www.melbay.com/Products/30552/recorder-sonatas.aspx), 2018. Alto solo. Sc 27 pp. \$12.99 print, \$8.99 PDF.

Many recorder players are familiar with the tuneful compositions of Johann Christoph Pepusch, a German composer who worked in London for most of his career. The son of a Protestant minister, Pepusch was employed by the Prussian court until 1697, when he became disenchanted with the Prussian state and relocated to London. He was active there during the same time period as his rough contemporary, G. F. Handel.

He worked as a viola player and harpsichordist, and was well-known as a teacher and music theorist. In 1713 he was awarded the Doctor of Music at Oxford University. He was a founding member of the Academy of Ancient Music and in 1730 published *A Treatise on Harmony*, a late attempt to restore as a basis for instruction in harmony the

Awards Performance Outreach Information

Scholarships Advocacy

When you support Early Music America, you make all of this possible!

EMA
EARLY MUSIC AMERICA
Explore the past. Create today.
Inspire the future.
earlymusicamerica.org/donate



Music Reviewers in the News

The July 2019 *ARS Nova* e-newsletter was an article by music reviewer **Beverly Lomer**, entitled “Some Things Old and Some Things New in Recorder Methods and Technique Books.” Lomer describes the ARS’s online bibliography of method books, compiled from reviews in *American Recorder*, and also spotlights a few methods of specific interest. The article can be read in the *ARS Nova* archive at https://americanrecorder.org/ars_nova_e-mag_archive.php.

Carus-Verlag has announced publication of a music edition of organ works of moderate difficulty, *Expressions for organ*, by occasional *AR* reviewer **Carson Cooman**. Among his 1,200 works—many of them for organ, Cooman’s main instrument—the composer has also written for instruments as diverse as recorders to carillon. Visit <https://carsoncooman.com>.

use of *solmization* (a system of associating each note of a scale with a particular syllable—of which one of the more common versions is *sofège*).

Pepusch is thought to have written the overture and perhaps other incidental music for John Gay’s *The Beggar’s Opera*. He also wrote instrumental music for recorders, flutes and strings, as well as vocal works in both sacred and secular genres.

This edition consists of the alto recorder music for Pepusch’s six sonatas for the recorder; each has four movements. The original includes a basso continuo, here omitted. There is a brief note about the composer, but no additional information about the music itself.

The sonatas are nicely arranged. They are very clearly printed in fairly large notes. Measure numbers and tempo markings are given for all of the movements.

As is typical of Pepusch, the works are well-suited to the recorder, reflecting his familiarity with the instrument.... There are no extreme ranges or tricky rhythmic gestures, and chromaticism is minimal.

As is typical of Pepusch, the works are well-suited to the recorder, reflecting his familiarity with the instrument. They are typical of Baroque solo music, with many scales and arpeggiated passages.

There are no extreme ranges or tricky rhythmic gestures, and chromaticism is minimal. The level of difficulty is intermediate, though playing them musically requires some work on interpretation. The absence of the bass line makes this a bit more difficult, but not impossible.

The sonatas are all quite pleasant and enjoyable to play. While one might not wish to perform them as solo music, given that they are intended to be accompanied, they are useful and can be recommended for the practice of Baroque style on the alto.

CHACONNE C-DUR, BY JOHANN VALENTIN MEDER (1649-1719), ED. KLAUS HOFMANN.
Edition Walhall EW1063
(www.edition-walhall.de/en/woodwind/23-recorders/meder-johann-valentin-16491719-chaconne-c-major.html),
2018. AT, bc. Sc 9 pp, 3 pts 2 pp ea.
Abt. \$14.25.

Educated as a singer and organist, Johann Valentin Meder held a variety of positions as choirmaster and musical director across a broad range of cities in what today would be Germany, Denmark, Sweden and Poland. His compositions are primarily vocal church music, but he also wrote for the stage. The *Chaconne C-Dur* is one of his two surviving instrumental works.

In the preface to the edition, the editor, Klaus Hofmann, describes the *Chaconne* as a work in the *da capo* aria style (ABA form) in which the chaconne is written over an eight-bar bass pattern that is apparently based on French models. He also carefully explains what errors have been corrected from the original and offers several suggestions for performance.

The scoring in the source is described as *for dessus*, a French word signifying a soprano range. Violin and oboe are given as options in addition to the two recorders for which the current edition is arranged. Though bassoon is the intended instrument for the continuo, the editor states that a viol would also be acceptable. The continuo is realized, and the original numbers appear under the bass line.

Though no tempo or other indicators are given, it would appear that the first movement in C major should be an allegro speed. It is contrasted with a middle section marked *Lentement*, in what appears to be G minor. It is completed by the repetition of the first part.

This is a lovely work and not particularly difficult. It fits the ranges of the alto and tenor nicely, and there are no tricky rhythms or challenging chromatics. The melodies are appealing and

even a bit elegant. The overall mood is light. The lively phrases trade off among the three voices, which keeps the music interesting. Because of this, however, it does not work without the continuo, as some duets for two instruments can be done.

For intermediate or more advanced players whose ensembles include a harpsichordist and a bass player, this would make for a most pleasant addition to any concert, and a satisfying one to play just for fun.

ZWEI FUGEN (DIE NACHTIGALL) UND EINE FANTASIA FÜR DREI BLÖCKFLOTEN, BY JOHANN PACHELBEL (1653-1706), ARR. GABRIELE HILSHEIMER. Moeck Zeitschrift für Spielmusik Zfs843/844 (evaluation copy at www.stretta-music.com/pachelbel-hilsheimer-zwei-fugen-und-eine-fantasia-nr-676300.html), 2017. SAT/STB. Sc 11 pp, 3 pts 4 pp ea. Abt. \$6.75.

Johann Pachelbel was an organist and composer, whose compositions consisted primarily of sacred vocal and organ works. The three selections included in this edition were originally composed for organ and have been arranged (transposed where necessary) for recorder trio. Editorial additions explain the discrepancies between the originals and the arrangements, and also note specifically what adjustments have been made. The pieces included are: *Fuga in C (Die Nachtigall)*, *Magnificat septimi toni (Fuga Nr.VII.5)* and *Fantasia in C (Nr. 23)*. The last fantasia is scored for STB, while the fugues are set for SAT.

The *Magnificat septimi toni* is a short fugue, and it appears in two versions in the edition: the original in G minor and a transposition to A minor. While the G minor sits low in the register for the tenor, the A minor pushes the soprano to the high A. Having two options makes it possible to choose according to the skills

and instrumental quirks of the group.

Musically, the parts are relatively equal (as is typical of the fugue form); the theme is based on a series of dotted-eighth and 16th-note figures. There are quite a number of accidentals in each version, which makes for the greatest challenge in performance, especially in sight-reading. The ranges remain generally within those that would be accessible to intermediate players in the SAT configuration.

The rhythms are straightforward, and the polyphonic interaction of the lines is not especially complex. Though the difficulty level is not high, the piece does require some interpretive skill to bring out the intended ethereal qualities it displays.

The *Fuga in C* and the *Fantasia in C* are also suitable for the intermediate level. The theme of the *Fuga (Die Nachtigall, or The Nightingale)* is based on a series of repeated notes (intended to replicate the nightingale), which are repeated in the top part for five measures at the end.

The ranges are comfortable for each instrument, though the alto line does extend to the high E. There are few chromatic additions. Again, the polyphony is pleasing but not convoluted—the greatest challenge would be in staying together at a quick tempo.

The *Fantasia in C* is a bit different from the fugues, in that the STB lines are clearly not equivalent. Most of the activity is found in the top voice, with one short transfer of the more lively part to the tenor. The ranges are comfortable, the notes and rhythms are relatively easy, and the interaction of the lines is often homophonic. The greatest demands in this fantasia selection would be several long trills and interpretation/dynamic phrasing, plus shading by the group so as to create musical interest.

The edition is presented well. Though the score does require page turns, the parts do not. Measure numbers are included, but there are no suggested tempi or other performance directives.

I would say that an edition of this type would be appealing to those who appreciate the somewhat ethereal character of organ preludes and fugues. It might be less interesting to folks who prefer more traditionally fast-paced and tuneful Baroque instrumental works.

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. She teaches recorder and plays with several local ensembles. Previously, she taught Women's and Gender Studies and Music and Gender courses at Florida Atlantic University. In addition to reviewing music and books for AR, she occasionally writes features, including a popular one on madrigals in the Fall 2018 American Recorder.

**YOU ARE
BEING
DECEIVED**

**if you don't know about the
great advantages waiting for
recorder players of all levels
at**

**verygoodrecorder
transcriptions.com**

👉 Reward
**of \$25 worth of PDF files—
your choice—if you can
identify which composer
(whose works are among
those arr. on this site) once
ran an ad beginning the same
way as this one.**

VERYGOODRECORDERTRANSCRIPTIONS.COM

**“The Recorder in the Streams” Extra in the Winter 2019 AR:
Interested in making and uploading your own video to YouTube?**

With thoughtfulness and attention to detail (and learning the technology), you can do this. The technology involved can be as simple as a smartphone and a good connection to the internet, as complex as a professional level video recording setup in a studio, or somewhere in between.

Perhaps the most important consideration is your own goal in creating and making your video public. As noted in the article in this issue about the recorder on YouTube, quality of both musicianship and production varies widely in the recorder-related videos currently available on YouTube. Bear in mind that higher quality playing and audio/video production have a higher impact on your audience.

Assuming you have a performance or tutorial you wish to record and share via YouTube, you can find helpful tutorials on how to create a video for YouTube on www.youtube.com.

Though the following do not deal directly with recording music performance, they contain important guidelines.

Kris Krohn and Grant Thompson of the Self-Made YouTube channel provide a tutorial for **using a smartphone to record and submit a video** using YouTube: https://youtu.be/_m21XrriR4Y. Other helpful information is available in text form at <https://support.google.com/youtube/answer/57407>. Those videos guide you in the technical details rather than the musical or performance/production aspects. Prepare to perform at your very highest level.

Find a quiet space with good acoustics (not overly dry or overly echo-y); use lighting so that the camera captures your image well. It can be a good idea (and a test of friendship) to have help in producing your video.

It’s a wise idea to use a tripod or other mount for your camera/smartphone. Another piece of equipment I urge you to consider is an external microphone. Several such mics are reviewed here: www.micreviews.com/guides/top-10-best-smartphone-microphones. Shure Microphones has produced this helpful “infomercial” specifically about recording recorders (using Shure products): www.shure.com/en-US/performance-production/louder/how-to-mic-and-record-a-recorder. Several other companies produce microphones for use with smartphones (for instance, Rode, Audio-Technica and Zoom).

While YouTube makes it possible to edit videos online within YouTube, many of us prefer to **record using a better camera with an external microphone, and then edit the video in software on a computer**. This involves access to more technology and a higher learning curve for the hardware and software, but also yields more polished results.

When creating videos for the online courses I teach, I have had good results recording with my iPhone, then editing on my MacBook using Adobe Premier Pro video editing software. Other software works well, and it may take some experimentation for you to find which one you prefer. External audio recorders (like the Zoom “Handy” recorder series or the Tascam Handheld recorder) can provide higher quality audio, which then can be synced to the video recording.

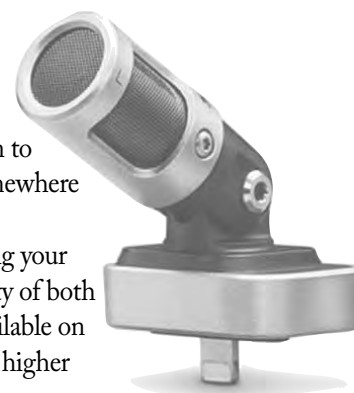
As you might imagine, a great deal of time and energy can be put into the production aspects. It becomes clear why professional-level recorder ensembles hire professional-level video production companies. Still, impressive results can be achieved with good musicians and good support.

A fine example is the recording of a live performance of *Suspicion*, a score by the ARS’s own **Glen Shannon** played by the **Barbary Coast Recorder Orchestra** and conducted by the composer: <https://youtu.be/ukhltgefylE> (or visit the ARS YouTube channel, www.youtube.com/americanrecordermag; click through the subscription link to his channel).

To explore the options for audio and video recording hardware and software, you may be able to find course offerings at a community college or adult education center. Community Access television studios sometimes teach video production for beginners.

A visit to a camera store can be a help in learning about video equipment, and similarly to the audio department (sometimes called “live sound” or “pro-audio”) of a music shop for information on microphones and audio recording equipment. Don’t be intimidated by music shops’ marketing focus on commercial rock and roll: musicians are musicians, and your sincere interest in recording music well can help you make the connections you need. Online specialist stores such as B&H (www.bhphotovideo.com) or Musician’s Friend (www.musiciansfriend.com) often have live chat or phone help available for potential customers. Asking intelligent questions may also inspire some early music instrument dealers to consider adding some audio gear to their inventory (or to consider referrals to dealers they have found helpful).

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



You can do this.

CONTRIBUTIONS

The following generous donors contributed between April 1 and August 31, 2019. Many of these donations are a result of our two annual fundraising campaigns, the Spring 2019 Fund Appeal and the previous fall President's Appeal. With these funds, we are able to offer scholarships and grants; offer helpful resources to our chapters, consorts and recorder orchestras; continue to add valuable content to our web site; create a beautiful and informative magazine; and much more. We can't offer all of these valuable educational and community-building programs without you. Thank you for your support!

Symphony (\$1000-\$2499)

Frederick, Nancy
Primus, Constance
Roessel, Susan

Concerto Level (\$500-\$999)

Wink, Judith &
Michael Zumoff
Wright, Bradford

Overture Level (\$250-\$499)

Kramer, Elaine
Kvilekval, Kara
Padgett, James
Tooney, Nancy
Webb, Garrett

Sonata Level (\$100-\$249)

Anonymous (2)
Becker, Jann
Bingham, Bryan
Buss, Nancy
Carrigan, Mary
Christian, Jr., Floyd
Epstein, Janet
Espenshade, Mary Anne
Fitch, Lewis
George, Daniel
Gillmor, Mickey
Hansen, Eleanore
Harper, Conrad & Marsha
Labelle, Carol
Lewitus, Ricardo
Lincoln, Carolyn
Long, William
Miller, Maryann
Miki, Eiji
Pont, Leslie
Potter, John
Schaler, Ilse
Schwartz, Eric
Schoedel, Grace
Shiff, Naomi
Sinclair, E. Faye
Skory, Linda
Soma, Karen

Stephenson, Jean
Vander Wal, Carole
Wagenknecht,
Robert & Therese
Whitaker, Rosemary
Wright, David

Prelude Level (\$25-\$99)

Allen, Jamie
Anonymous
Antell, Joan
Ayton, William
Basile, Donna
Brown, Carmen
Clarke, Peter
Clymer, Mary Ann
Cockey, James
Cummings, Linda & John
Dane, Elizabeth
Daw, May B. & Carl P.
Dening, Peter
Druse, Laurie
Fahringer, Nancy
Gangwisch, John
Hale, Raymond
Harrington, Regan
Hollis, Susan
Ingle, Kathleen
Kac, Deborah
Karass, Alan
Koenig, Ann
Koppel, Lowell
Levin, Lia
Lietz, Cheryl
Manson, Joseph
Marengo, Paul
Marshall, Cak
McGinley, George
Meador, Kenneth
Miller, Irmi
Monteiro, Heloisa
Moore, William
O'Connor, Beverley
Perkins, Lee
Purdum, Alan
Raven, Igor

Reath, Rebecca
Riskedal, Barry
Sakimoto, Irene
Salvaggione, Angela
Santiago, Jr., Abraham &
Suellen Eslinger
Schabelski, Kathleen
Sutton, Margaret
Taylor, Sally
Terada, Rose Marie
Thompson, Peter & Thelma
Tuggle, Darlene
Uecker, Dennis & Judy
Williams, Jane Rosenthal
Winter, Renate

Amore

Adair, Audrey
Barber, Daniel
Benkle, Ilene
Bernstein, Etta
Brenge, Evelyn
Burnett, Karen
Coolen, Saskia
Gayle, Lorinda
Gessler, Johannes
& Seraina
Hager, Shirley
Hampton, Russell
Hull, Larry
Kyle, Deborah
McPherson, John
Midford, Peter
Miller, Nancy
Muntges, John
Richard, Mike
Shannon, Glen
Sargent,
LaVerne
Stewart, Bill
Von Kerczek,
Christian
Wiren, Rebecca

Board Donation
Podeschi, David

Sustaining (Monthly)

Ainsfield, Neale
Anonymous
Blumenthal, Len
Holmes, Claudia
Hunter, Elaine
Moore, Sharon
Moyer, Barry
Porter, Gary
Prudhomme, Jonathan
Prescott, Thomas & Barbara
Rosen, Joan

In honor of Eileen Brennan

Funderburk, Lance

In honor of Ken Wollitz

Mraz, Sam

In memory of

Raymond E. O'Connor
Ruhl, David

In memory of

Dr. Felice Perlmutter
Sarasota Recorder Society

In memory of Gloria Ramsey

Snead, Lynne

In memory of Jack Waller

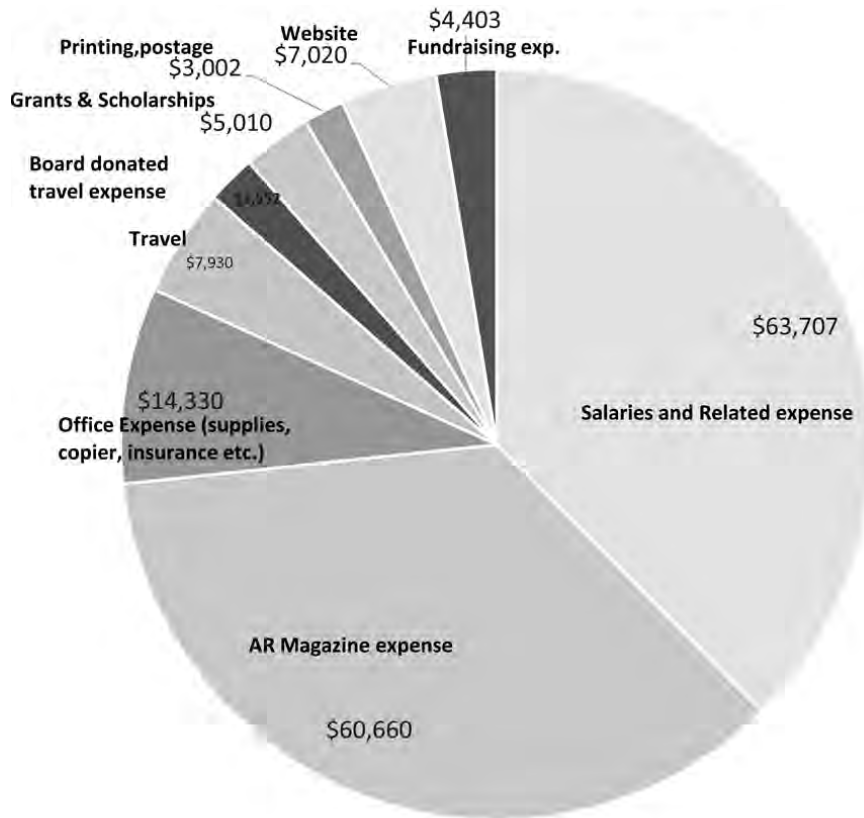
Snow, Linda



From all of us at the American Recorder Society, thank you for being a member of our community.

President's Message: Graphs from the 2019 ARS Annual Meeting

ARS 2018-19 Expenses: Total approximately \$170,000



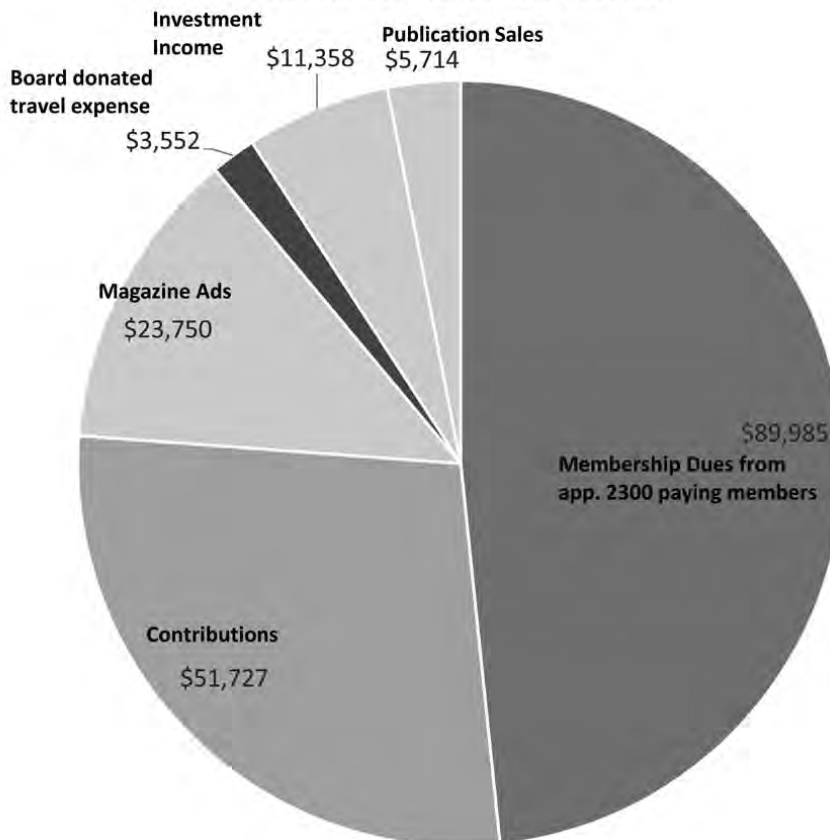
Lost in Time Press

NEW for Christmas!
O Come Adore Him, a suite of five pieces for SATB recorder, newly composed by Charlene Marchi

Plus recorder pieces by Frances Blaker, Paul Ashford, Oregon Coast Recorder Society, Harold Owen, and others

Corlu Collier
 PMB 309
 2226 N Coast Hwy
 Newport, OR 97365
www.lostintimepress.com
corlu@actionnet.net

ARS 2018-19 Revenue: Total \$186,000



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION *American Recorder* magazine. Publication 0003-0724. 9/29/2019. Quarterly. 4 issues. \$38 per year. Association and Publisher address: Susan Burns, American Recorder Society, 3205 Halcott Ln, Charlotte, NC 28269-9709; 704-509-1422; Editor: Gail Nickless, 7770 S High St, Centennial, CO 80122; Owner: American Recorder Society, PO Box 480054, Charlotte NC 28269-5300. No bond holders, mortgages, or other security holders. Purpose, function, and nonprofit status of American Recorder Society has not changed during preceding 12 months. Circulation Fall 2019: (Average number of copies each issue during preceding 12 months/Actual number of copies of single issue published nearest to filing date): (a) Net press run (2225/2200); (b) Paid Circulation (By Mail and Outside the Mail): Outside county mail subscriptions (1874/1892) (2) In-county mail subscriptions (0/0) (3) Sales through dealers, carriers, street vendors, counter sales and other non-USPS (0/0) (4) Other classes mailed through USPS (134/134); (c) Total paid distribution (2008/2026); (d) Free or nominal rate distribution by mail (samples, complimentary and other free): (1) Outside-county USPS rate (0/0) (2) In-county USPS rate (0/0) (3) Other classes mailed through USPS (86/47) (4) Free distribution outside the mail (47/48); (e) Total free or nominal rate distribution (133/95); (f) Total distribution (2141/2121); (g) Copies not distributed (86/79); (h) Total (2225/2200); (i) Percent paid and/or requested circulation (93.79%/95.52%). *Electronic Copy Circulation:* (a) Paid electronic copies (165.5/164); (b) Total paid print copies + Paid electronic copies (2174/2190); (c) Total print distribution + Paid electronic copies (2307/2285); (d) Percent paid (both print & electronic copies) (95.23%/95.84%) I certify that 50% of all distributed copies (electronic and print) are paid above a nominal price. Susan Burns, Business Manager



**AMERICAN
RECORDER
SOCIETY
INC.**

Honorary President
Erich Katz (1900-1973)
Honorary Vice President
Winifred Jaeger

Statement of Purpose

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

Board of Directors

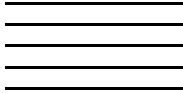
David Podeschi, President
Ruth Seib, Vice-President, Asst. Treasurer
Jennifer Carpenter, Secretary and Communications Chair
Wendy Powers, Treasurer
Carol Mishler, Asst. Secretary
Alice Derbyshire, Membership Chair
Mollie Habermeier, Governance Chair
David Melanson, Educational Outreach, Grants & Scholarships Chair
Barbara Prescott, Fundraising Chair
James Chaudoir Greta Haug-Hryciw
Phil Hollar Judith Smutek

Staff

Susan Burns, Administrative Director
Julia Ward, Administrative Assistant
P. O. Box 480054
Charlotte, NC 28269-5300
704-509-1422; tollfree 1-844-509-1422
866-773-1538 fax
ARS.Recorder@AmericanRecorder.org
www.AmericanRecorder.org

In accordance with the Internal Revenue Service Taxpayer Bill of Rights 2, passed by the United States Congress in 1996, the American Recorder Society makes freely available through its office financial and incorporation documents complying with that regulation.

CLASSIFIED



*Where the haves
and have-nots
of the recorder world
can find each other*

MUSIC REVIEWERS WANTED for *American Recorder*. Please send a summary of your interests, experiences and credentials to editor@americanrecorder.org.

FOR SALE: Two Prescott alto recorders, handmade, A=440, in grenadilla. Ivory thumb bushings. These are professional-quality instruments.
1. Strong tone, wide range \$1,800.
2. 6 months old, ivory rings, silver thumb rest, also rich tone, good high notes \$2,000. For more information, call George at 215-242-8816.

PHOTOS WANTED FOR AMERICAN RECORDER COVERS, highlighting the recorder, no identifiable people, preferably using a light background and leaving space at the top for the magazine masthead. Semi-professional calibre photos of at least 300dpi X 9.5" X 12". No cell phone photos. Honorarium available. Send samples to editor@americanrecorder.org.

PLEASE SUPPORT OUR LOYAL ADVERTISERS IN AMERICAN RECORDER!

AMERICAN RECORDER (ISSN 0003-0724) is published 4 times a year, February (Spring), May (Summer), August (Fall), November (Winter), by American Recorder Society, Inc., 3205 Halcott Ln, Charlotte, NC 28269-9709. Periodicals Postage Paid at Charlotte, NC, and additional mailing offices. POSTMASTER: Send address changes to American Recorder, PO Box 480054, Charlotte, NC 28269-5300. \$38 of the annual \$50 U.S. membership dues in the ARS is for a subscription to *American Recorder*.

EDITORIAL DEADLINES: December 15 (Spring), March 15 (Summer), June 15 (Fall), and September 15 (Winter). Submission of articles and photographs is welcomed. Articles may be sent as an attachment (.doc or .rtf preferred) or text in an e-mail message. They should be for the exclusive consideration of AR, unless otherwise noted. Articles, reviews and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS. The ARS reserves the right to publish any submitted magazine content on the ARS web site. By submitting material to be published in a printed issue of AR, *American Recorder's* editors and authors grant the American Recorder Society permission to use their material in this additional manner. Photos may be sent as prints, or unedited JPG or 300dpi TIF files (minimum 3"x4"). Advertisements may be sent in PDF or TIF format, with fonts embedded.

EDITORIAL OFFICE: Gail Nickless, Editor, editor@americanrecorder.org, 7770 South High St., Centennial, CO 80122-3122. **Books and Music for review:** Editorial office. **Recordings for review:** Tom Bickley, 1811 Stuart St., Berkeley, CA 94703. **Cutting Edge:** Editorial office. **Chapter newsletters, other reports:** Editorial office, Publisher's office.

Classified rate for *American Recorder*: 60¢ per word, 10-word minimum. **"FOR SALE"** and **"WANTED"** may be included in the copy without counting. Zip code is one word; phone, e-mail or web page is two. Payment must accompany copy. Deadlines are **one month before issue date**. Send copy with payment to: ARS, P. O. Box 480054, Charlotte, NC 28269-5300.

**CONSIDER ADVERTISING IN
AMERICAN
RECORDER**

For current rates and specifications, see http://americanrecorder.org/advertise_with_ars.php. Please inquire about discounts on multiple-issue contracts or other special requests. Advertising subject to acceptance by magazine. **Reservation Deadlines:** January 1 (Spring), April 1 (Summer), July 1 (Fall), October 1 (Winter).

For more information, contact the ARS office, P. O. Box 480054, Charlotte, NC 28269-5300; 704-509-1422; tollfree 1-844-509-1422; 866-773-1538 fax; advertising@americanrecorder.org

ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN.	6
AMER. REC. SOC. 1, 3, 11, 25, 29, 30, 34, 46, 47, 48	
AMHERST EARLY MUSIC FESTIVAL.	30
TURE BERGSTROM.	33
JEAN-LUC BOUDREAU, RECORDER MAKER.	17
CANZONET.	26
EARLY MUSIC AMERICA.	42
HONEYSUCKLE MUSIC.	30
JGJG SHEET MUSIC.	17
LAZAR'S EARLY MUSIC.	27
LOST IN TIME PRESS.	47
MAGNAMUSIC.	28
MOECK VERLAG.	IFC
MOLLENHAUER RECORDERS.	OBC
PRESCOTT WORKSHOP.	20
THE RECORDER SHOP.	38
GLEN SHANNON MUSIC.	41
VERY GOOD RECORDER TRANSCR.	40,44
VON HUENE WORKSHOP, INC.	23
YAMAHA CORP.	IBC