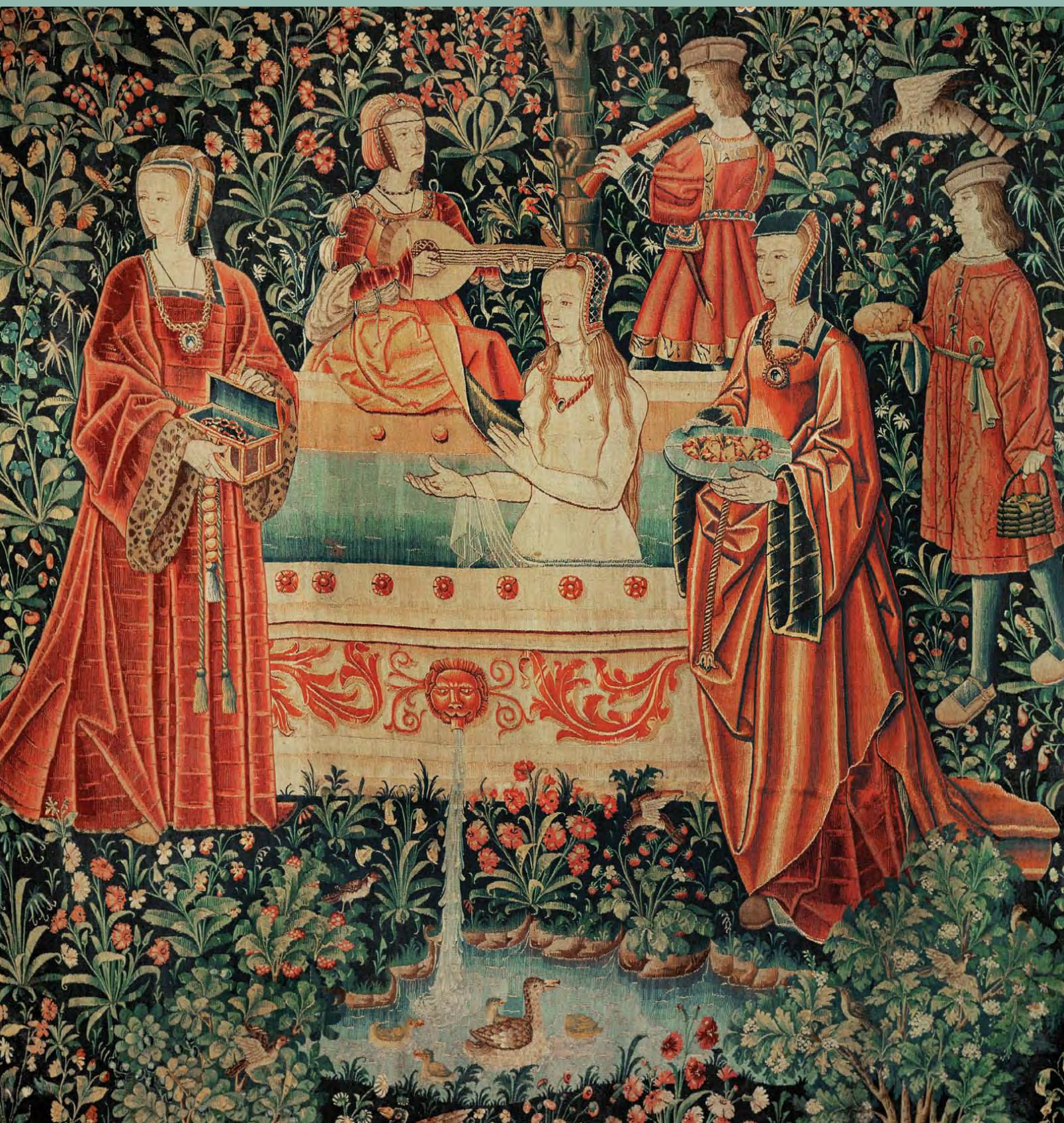


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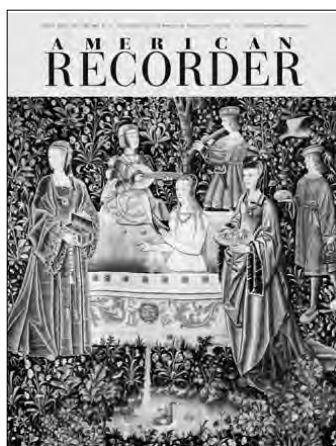
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## ON THE COVER

La vie seigneuriale: The life of the nobles: The bath. Loire valley workshop, 16th century. Musée national du Moyen Age - Thermes de Cluny/Paris/France. Erich Lessing / Art Resource, NY. Cover ©2022, American Recorder Society.



## CONTENTS

2 Editor's Note & President's Message

## NEWS & NOTES

3 On the Record(er) • Rotem Gilbert and Hanneke van Proosdij step down from SFEMS Recorder Workshop; More change in early music organizations—Music Before 1800 & Early Music Seattle; Vermeer painting attribution changes; Videos from Gotham Early Music Scene; Sören Sieg Music Video Competition winners; Recording by Stefan Temmingh wins award; London

International Festival of Music; Anniversaries of ensembles—Seven Times Salt and Carolina Pro Musica

6 American Recorder Society • American Recorder Society names Nina Stern recipient of its 2023 Distinguished Achievement Award; ARS Business Members; ARS Fiscal Year 2021-22 Income and Expense

## FEATURES

10 History • When “Van Eyck” becomes “Van Dyck”  
Two recently discovered misinterpreted sources fill in blanks about the blind recorder player by Thiemo Wind

18 The Tenor Recorder as a Tool for Healing  
A Certified Clinical Musician recounts the rewards of playing her tenor recorder to help provide healing and solace by Hannah Geiger

24 Tribute •  
Adriana Breukink (1957-2022)  
Recorder maker and inventor of the Dream and Eagle recorders

## LEARN

30 Technique Tip •  
How to apply articulations to music—basic rules, and when to break them by Lobke Sprenkeling

## CRITIQUE

35 Music • Canons for a duo, Il Dolcimelo in urtext, and several options for folk music from Eastern Europe  
12 Canons for 2 melody instruments, by Raphael Benjamin Meyer; Il Dolcimelo, by Aurelio Virgiliano, edited by Marcello Castellani; 16 Pieces from “For Children,” by Béla Bartók, arranged by Martin-Christoph Dieterich; Musik für Kinder (Music for children): 21 pieces, by Béla Bartók, arranged by Hermann-Josef Wilbert; 7 Rumänische Volkstänze, by Béla Bartók, arranged by Ferdinand Gesell

42 Recording • Elegant new works showing our multifaceted recorder, by Tom Bickley: Territorial Songs: works for recorder by Sunleif Rasmussen; Michala Petri in a wonderful collaboration with the Faroese composer; me, myself & I: Dagmar Wilgo takes the recorder to new sound worlds; Balmoral Suite (Portraits of the Royal Family) and other recorder favorites: John Turner gives a glimpse into casual times with the Royal Family

## ARS

46 Chapters & Recorder Orchestras  
47 Classifieds; Annual Statement of Ownership by the publisher  
48 Advertising Index



**Editor's Note** • GAIL NICKLESS

This issue is about revelation and inspiration. Thiemo Wind tells the story of recently-found documents that reveal more about Jacob van Eyck's life. Wind also gives us a look at recorder music written by the blind carillonneur's successor. Tenor recorder player Hannah Geiger shares the inspiration that led her to become a Certified Clinical Musician, using music to provide consolation and reduction of anxiety for patients and their families in health care settings.

We can draw inspiration from revelations that led the late Adriana Breukink to create both the Dream recorder (played by children of all ages!) and the Eagle recorders. Also a source of inspiration is Nina Stern, 2023 ARS Distinguished Achievement Award recipient. Besides applauding her artistry, we admire her dedication in providing music education to underserved populations.

Collaboration between Béla Bartók and Zoltán Kodály inspired a set of Hungarian and Romanian folk tunes, *For Children*. Music reviewer Bruce Calvin examines two versions of these editions arranged for recorders.

On a practical note for recorder players: we tell the story contained in music by utilizing articulations. Learning appropriate application of this skill is the topic of Lobke Sprenkeling's latest contribution to her technique series. ❁

**President's Message** • CAROL MISHLER

When I picked up my first tenor recorder in my early 20s, I had not heard of the ARS. I didn't know then that my involvement with recorders and the ARS would be life-changing. I only knew that I received a flier in a "newcomers' basket" asking: "Do you want to play the recorder?" Since I played the flute in high school and college, I thought maybe I could learn to play the recorder. It turned out that I could! I played my tenor in a trio in Rome, NY, until my husband and I moved to Wisconsin two years later.

A long musical dry spell followed. I put recorder playing on hold to raise two children and hold jobs in teaching, and educational and market research—eventually finishing my career as a vice-president at Fox Valley Technical College in Wisconsin.

After I retired, it took only six phone calls to find Recorders by the Bay (now an ARS chapter) in Green Bay. They added me into the consort and gave me music. I was playing the recorder again—with an alto and soprano, too.

When I joined the Sarasota (FL) Chapter of the ARS during the winters, the ARS members there were welcoming and supportive. I got more deeply involved each year—taking up the bass recorder, becoming involved in a performing group, the Sarasota Earlye Musicke Consort. I joined the ARS in 2013, became the chapter president in 2014, was elected to the ARS Board in 2018, and became president of the ARS Board this September. I am grateful for all of these opportunities.

At each juncture in my recorder playing, the recorder community was there for me. The ARS strives "to be the community that all recorder players naturally want to join," as the Board's strategic plan states. This goal drove the ARS to add new member benefits during the pandemic—classes for beginning recorder players, work for our suddenly unemployed recorder teachers, new music on our website, including play-along libraries for players at home, and more. The ARS stands ready to meet members' needs, whatever happens next. It's your recorder community.

I'm honored to be the president of the ARS. ❁



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# ON THE RECORD(ER)

News about the recorder

## CHANGE

### Rotem Gilbert and Hanneke van Proosdij step down from SFEMS Recorder Workshop

Rotem Gilbert and Hanneke van Proosdij have retired as directors of the San Francisco (CA) Early Music Society (SFEMS) Recorder Workshop.

In 2010, Gilbert and van Proosdij took over from Frances Feldon as workshop co-directors. In 2011, the recorder workshop expanded to two weeks.

Gilbert and van Proosdij leave a legacy of musical and scholarly excellence. “I am so grateful to Hanneke and Rotem for modeling for me, first as a faculty workshop member and now as SFEMS executive director, what it means to teach with dedication, enthusiasm, and top-notch musicianship,” said Derek Tam.

After an announcement to the summer 2022 SFEMS Recorder Workshop participants, many of those attending expressed gratitude for years of generous, fruitful instruction, and joyful music-making. The co-directors made a statement at the workshop: “We have had an incredibly thrilling 12-year run and are so thankful to you all for your commitment, dedication, support and love for this art form and to the recorder community.... We look forward to seeing and hearing you all in concerts, festivals, workshops, and recorder chapters for years to come.”

Gilbert is on the early music faculty of the University of Southern California, and co-director of Ciaramella. Van Proosdij is co-director for early music ensemble Voices of Music. ❁

searches: <https://sfems.org/2022-workshop-directors-search>; <https://sfems.org/2022-gilbert-van-proosdij>

Rotem Gilbert:

[www.ciaramellaensemble.com](http://www.ciaramellaensemble.com)

Hanneke van Proosdij:

[www.hannekevanproosdij.com](http://www.hannekevanproosdij.com),

<https://voicesofmusic.org>

## MORE CHANGE

### Early music organizations

- Artistic director Bill Barclay has taken the helm of Music Before 1800, the longest-running early music series in New York City (NY). He replaces founder Louise Basbas, who transitions from executive director to board president—just two years shy of the 50th year of the series and after she has coordinated some 500 concerts since 1976. ❁
- 2023 will see Gus Denhard of Early Music Seattle (EMS) become artistic director after 22 years as executive director of the 45-year-old organization. EMS is searching for a new executive director, and then will also search

for a new conductor for the Seattle Baroque Orchestra, to replace Alexander Weimann. After eight years at the helm, Weimann leaves to focus on music composition and teaching at the University of British Columbia. ❁

<https://mb1800.org>

<https://earlymusicseattle.org>

## SOLVED

### Vermeer painting attribution changes (and it's a recorder)

After using new science to examine paintings attributed to Dutch Baroque painter Johannes Vermeer or his circle, the National Gallery of Art in Washington, D.C., has changed one attribution to “studio of.” Our interest in *Girl with a Flute* is that the instrument she holds is a recorder. Speculation is that Vermeer started the painting, which was then completed by his eldest daughter after his death. ❁

Girl with a Flute: [www.nga.gov/collection/art-object-page.1237.html](http://www.nga.gov/collection/art-object-page.1237.html)



More about SFEMS workshop director

▲ Rotem Gilbert (left) and Hanneke van Proosdij.

## EDUCATIONAL RESOURCE

**Videos from Gotham  
Early Music Scene**

*Starring Your Recorder* is a series of videos developed by New York's Gotham Early Music Scene (GEMS), a non-profit organization. The videos introduce school children and other beginners to the versatility of the recorder and the beauty of early music. ARS chapters and members could also find the videos to be helpful in connection with their community outreach efforts. The videos can be accessed without charge and ad-free.

The pandemic prompted the GEMS leadership to look for new ways to promote early music. Many beginning recorder students in primary school classrooms are not aware of the entire family of recorders, the rich context of other historical instruments, and the Medieval, Renaissance and Baroque music to which these instruments open doors. In researching web-based or other accompaniments designed for children learning recorder, GEMS found that every example used synthesized music—much of it creative, but not reflecting the styles of the recorder's traditional repertoire.

Playing with a Renaissance ensemble may create opportunities for primary school students, their teachers and their families; historical dance tunes seemed ideal for that purpose. Three of the six tunes on the videos are often taught in classrooms: two Renaissance dances, and one Medieval.

Each 12-minute video is self-contained, can be repeated as many times as desired or played in any order, and comprises:

- Introduction: identical for all six videos
- Instruction for the tune with music notation

- Renaissance band accompaniment for the students, with notation
- Spotlight on a performer and instrument
- Band accompaniment of the tune again, without notation

The music director of the videos is Daphna Mor, a recorder virtuoso performer, and teacher of music from around the world as well as of the standard recorder repertoire. She and public school music teacher/advisor Michael Roberts teach the tunes and play soprano or tenor recorder in the ensemble. The other ensemble mem-



bers are Paul Holmes Morton, lute; Patricia Ann Neely, bass viola da gamba; and Jianpeng Feng playing various percussion. Mor was assisted in preparing the acoustic accom-

paniments by Brian Key.

Each musician is interviewed on the "spotlight" segment of one video by Mor or Roberts about how they came



**1:** Daphna Mor teaches a syncopated Medieval tune from *Llibre Vermell de Montserrat (Medieval Catalan)*. Translated for this video as "Singing Together on the Mountain."

**2:** Starring Your Recorder Ensemble.



to play their instrument and why they love playing it. Each one then plays a brief solo showing off its sound and potential for virtuosity.

The “Resources” section on the GEMS website gives more information on the specific tunes, the rationales for including them, and links to educational resources and other early music and instrumental websites. It includes a list of YouTube videos (which may have initial ads) featuring young people playing recorders. ❁

By Peter Faber and Judith Klotz,  
Gotham Early Music Scene Board  
Videos from Gotham Early Music  
Scene: <https://gemsny.org/syr>

#### AWARDS AND HONORS

### Sören Sieg Music Video Competition names winners

As with the first Sören Sieg Music Video Competition in 2020, there were again over 30 entries for 2021, from four continents. The jury was unable to choose a single winner, so two videos shared first prize:

- Eva Jornet from Spain,  
*The Secret of Secrets*
- Japan’s Hiroki Niwano,  
*Desired Departure*

Videos from the competition, including the two winners, are posted on Sieg’s YouTube channel. ❁

[www.youtube.com/SOSEnergie1966](http://www.youtube.com/SOSEnergie1966)

### Recording by Stefan Temmingh wins award

Recorder player Stefan Temmingh is the winner of the prestigious OPUS Klassik Award 2022 in the category of “Concerto Recording of the Year” for his CD *Leipzig 1723*. “For a mu-

sician and a project recorded on an independent label (Accent), this is a particular honor,” commented his agent Andreas Janotta.

On this tenth CD by Temmingh, he is accompanied by harpsichordist Sebastian Wienand and Capricornus Consort Basel. The first joint recording by Temmingh and the one-on-a-part consort, *The Complete Recorder Concertos by Antonio Vivaldi & Preludes by Johann Sebastian Bach* (2017), received several awards including the French *Diapason d’or* and the 2018 International Classical Music Award. ❁

Stefan Temmingh:

[www.andreasjanotta.com/en/stefantemmingh](http://www.andreasjanotta.com/en/stefantemmingh)

Reviews in AR of Leipzig 1723:

[https://americanrecorder.org/docs/AR\\_Spring\\_2022\\_body.pdf](https://americanrecorder.org/docs/AR_Spring_2022_body.pdf); and of his Vivaldi and Bach recording: <https://americanrecorder.org/docs/ARsum18body.pdf>

### London International Festival of Music

London International Festival of Music (LIFEM) announced that one of the three finalists for the 2022 Early Music Young Ensemble Competition was Ensemble Pampinea, whose members include Slovenian Medieval recorderist Maruša Brezavšček.

LIFEM was held November 9-12, a full-blown event after the virtual offering of 2020 and the 2021 hybrid. This was the third biennial Early Music Young Ensemble Competition, with results yet to be announced.

2022 LIFEM events also included a recital by Charlotte Schneider, winner of the 2021 Society of Recorder Players/ Moeck Solo Recorder Competition. ❁

LIFEM: <https://lifem.org>

#### ANNIVERSARIES

### Ensembles

- Seven Times Salt (STS) has opened its 20th concert season for 2022-23. To celebrate two decades of making music in the Boston (MA) area, STS is offering familiar favorites as well as new programming—all blurring the lines between “art music” and folk music. The group’s recorder player is co-founder Dan Meyers.

The season includes perhaps their most beloved event, the annual Winter Solstice Celebration—to be presented three times: December 4 in Beverly, MA, and twice on December 20 in Watertown, MA. The program features a festive helping of wassailing songs, rugged shape-note hymns, French Baroque noels, Spanish villancicos, Irish reels, STS originals, and surprise guests. ❁

- Carolina Pro Musica began its season 45 with a program of 18th-century music by J.S. Bach and G.Ph. Telemann, *Friends & Colleagues*, which included the only work Bach ever composed for three flutes. A holiday event in period attire is set for December 16. The group, based in Charlotte (NC), was founded in 1977 to perform early music using period instruments and voice; Edward Ferrell plays recorder and traverso with the ensemble. ❁

Seven Times Salt:

[www.seventimesalt.com](http://www.seventimesalt.com);

[www.youtube.com/c/SevenTimesSalt](http://www.youtube.com/c/SevenTimesSalt);

<https://danmeyersmusic.com/bio>

Review of the Seven Times

Salt recording, *Courtiers &*

*Costermongers*:

<https://americanrecorder.org/docs/ARspring18body.pdf>

Carolina Pro Musica:

[www.carolinapromusica.org](http://www.carolinapromusica.org)

# AMERICAN RECORDER SOCIETY

## AWARDS

### American Recorder Society names Nina Stern recipient of its 2023 Distinguished Achievement Award

During the fall 2022 ARS Board meeting, Nina Stern was selected to receive the 2023 Distinguished Achievement Award, the ARS's highest honor. The award is given to recognize a person who has worked with the recorder at a high level over an extended period with a high public profile and who has had a significant impact on the use of the recorder in North America. As ARS President Carol Mishler commented, Nina Stern meets all these standards and then some.

ARS members may know Stern as a world-class virtuoso performer on the recorder and the classical clarinet. She trained at the Schola Cantorum Basiliensis in Basil, Switzerland, receiving a soloist degree. As a performer with the New York Philharmonic Orchestra, Metropolitan Opera orchestra (most recently, March 2022, for G.F. Handel's *Rodelinda*), the Orchestra of St. Lukes, Amsterdam Baroque Orchestra, La Scala Theatre Orchestra, and Handel and Haydn Society in Boston, MA, and many other groups, she has worked with distinguished conductors including Loren Maazel, Christopher Hogwood, Trevor Pinnock and Jane Glover. She has made many recordings of music from the Middle Ages to the Middle East.

Stern is also a distinguished educator. As a faculty member of the Juilliard School (NY), her focus is within the school's Historical Performance Program. Her students play leading

roles in the early music scene.

She has also pioneered in introducing recorder players to music of the Middle East and Africa.

As part of her efforts to encourage use of the recorder and its music in new communities, 20 years ago she founded S'Cool Sounds, dedicated to bringing the wonders of the recorder, and other instruments and music, to new players—particularly in underprivileged neighborhoods and to people of color. Starting with a few public schools in New York City, NY, the program has expanded dramatically. Working with talented teaching artists, Stern developed lesson plans and programs to appeal to young people.

S'Cool Sounds now reaches 29 schools and has over 7,000 participating students. The program has also reached out to formerly homeless and other vulnerable adults.

In 2009, the program expanded to Africa and the Middle East. It now serves schools in the Kibera slum of Nairobi, Kenya, where Stern has visited to teach students and to assist local teachers. Her students there have won national competitions, and can be heard on the S'Cool Sounds website. She has also traveled to Jordan, taking the recorder to Syrian refugees there.

In 2019, Early Music America (EMA) presented Nina Stern and S'Cool Sounds with its Laurette Goldberg Award for lifetime achievement in early music. EMA previously had honored her with the "Early Music Brings History Alive" Award for her work in low-income schools.

In 2021 Stern was appointed Director of Community Engagement of the Boston Early Music Festival

(BEMF). She will work with BEMF management in expanding community outreach in Boston and beyond. Her online program, "Recorders Without Borders," was a feature of the 2021 Festival, and similar events will be highlights of future festivals.

The ARS award will be presented to her at the 2023 BEMF.

While there are many talented recorder players, Stern has gone beyond being a distinguished performer. Her tireless efforts to share the recorder and its music with new players, particularly in underprivileged neighborhoods and communities of color, have been extraordinary and richly qualify her for this award. ❁

By Peter L. Faber, member of the ARS Board and S'Cool Sounds Board, and a private student of Nina Stern

Nina Stern, [www.ninastern.com](http://www.ninastern.com)  
S'Cool Sounds: [www.scoolsounds.org](http://www.scoolsounds.org);  
article on S'Cool Sounds lesson plans: [https://americanrecorder.org/docs/AR\\_Sum2020\\_body.pdf](https://americanrecorder.org/docs/AR_Sum2020_body.pdf)

Boston Early Music Festival names Nina Stern as Director of Community Engagement, AR Summer 2021: [https://americanrecorder.org/docs/AR\\_Sum21\\_body.pdf](https://americanrecorder.org/docs/AR_Sum21_body.pdf)

Recent outreach events: AR Fall 2021 [https://americanrecorder.org/docs/AR\\_fall21\\_body.pdf](https://americanrecorder.org/docs/AR_fall21_body.pdf); AR Fall 2022, [https://americanrecorder.org/docs/AR\\_fall22\\_bodyr.pdf](https://americanrecorder.org/docs/AR_fall22_bodyr.pdf), [www.youtube.com/watch?v=jKgHe2GPzdM](https://www.youtube.com/watch?v=jKgHe2GPzdM)

"The Recorder takes a Stand for Syrian Refugees in Jordan," AR Winter 2016: <https://americanrecorder.org/docs/ARwinter16body.pdf> (other previous reports have also run in AR)



► **1: Nina Stern.** Recipient of the 2023 ARS Distinguished Achievement Award.



Two photos of the 2022 recipients of the ARS Distinguished Achievement Award, Frances Blaker (left in both photos) and Letitia Berlin (right)

**2: Presentation of the 2022 award** following the performance by the Farallon Recorder Quartet (in which Blaker and Berlin play) at the Amherst Early Music Festival, held in August 2022 at Northampton Community College in Bethlehem, PA. Current ARS Board member Wendy Powers made the award presentation, with the assistance of several former Board members who were also present. Photo used with the kind permission of Amy Bearden.



**3: A lighthearted moment during the summer 2022 workshop hosted by the duo in Spain.** ARS Board member Jamie Allen did the honors.



# AMERICAN RECORDER SOCIETY

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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.

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### KUNATH GROUP

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Silke "Katze" and Jo Kunath are certainly among the people who can rightly be called "recorder enthusiasts." Over the last 40 years they have built up the "recorder paradise" in Europe with the Kunath group—the workshops Kunath, FEHR, Paetzold by Kunath; the store <https://blockfloetenshop.de>; a radio station; online forum on the recorder; and organization of Europe's largest recorder festival (Blockfloetensfesttage).

### LAZAR'S EARLY MUSIC

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## ARS 2021-22 Fiscal Year Income and Expense

WRITTEN BY CAROL MISHLER,  
ARS PRESIDENT

Financial results of the ARS 2021-22 fiscal year (ending August 31) are in! The pie charts show a positive picture of ARS income and expenses.

Membership fees and your contributions continued to be our main sources of income, followed by advertising sales in the *American Recorder*. Income from our named funds generated the next largest amount.

Named funds are usually established in someone's memory with donations from family and friends and are invested. Investment earnings are then "released" into the ARS budget for purposes specified by the donor (usually scholarships). Some organizations call such funds their endowment.

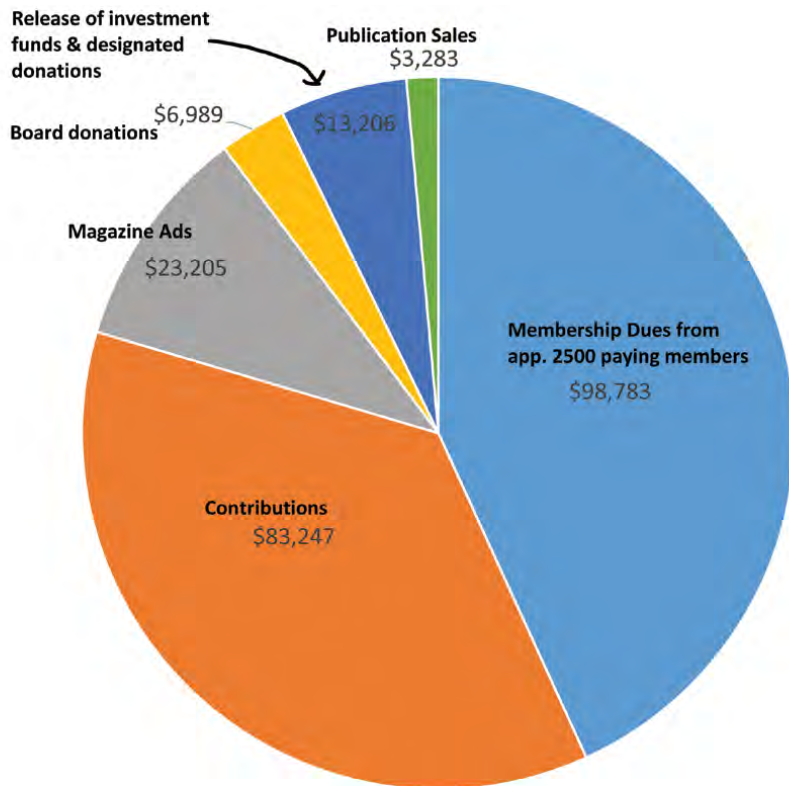
Board members contributed \$6,986. Sales of *AR* to libraries or other organizations, and publications sold by the ARS, produced income of \$3,283, bringing our total income to \$228,700.

Salaries and related expenses remained our largest expense. We have one full-time and one half-time employee, plus contracted part-time services of a magazine editor and marketing manager. *AR* was our second-largest expense. Others are shown in the expense pie chart.

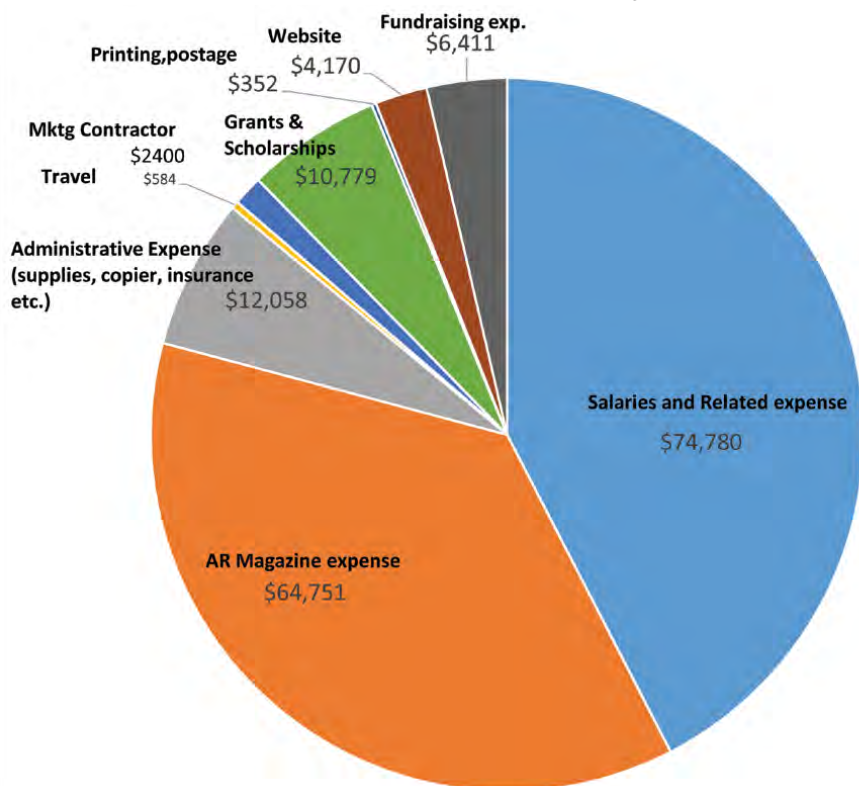
Travel was down versus previous years because some events that our administrative director would normally attend are not being held in person yet. Fundraising costs exceeded the previous year because of expenses to recruit new "angel" donors who fund the *Members' Library Editions*, legacy donors, and monthly donors, in addition to our regular fall and spring fund drives.

In sum, income exceeded costs for 2021-22, giving us reserves for special projects and needs that arise. ❁

ARS Fiscal Year 2021-22 Revenue: Total approximately \$228,700



ARS Fiscal Year 2021-22 Expenses: Total approximately \$176,300



# HISTORY

## WHEN “VAN EYCK” BECOMES “VAN DYCK”

BY THIEMO WIND

A Van Eyck scholar recounts two recently discovered misinterpreted sources that fill in blanks about the blind recorder player.



Thiemo Wind is one of the Netherlands' most prominent musicologists. He graduated from Utrecht University

and was also professionally trained as a recorder player and oboist.

His book, *Jacob van Eyck and the Others—Dutch Solo Repertoire for Recorder in the Golden Age* (2011), is a translation of his doctoral thesis, completed in 2006. Frans Brüggén called it “A brilliant survey of the life and work of Holland’s most famous open-air musician.” Wind has published widely on early woodwinds, Haydn, Bach and other musicological subjects, and has given lectures and master classes at the conservatories of Utrecht and The Hague; Salzburg, Austria; Bremen, Germany; and Krakow, Poland. His music publications include the first complete modern edition of Jacob van Eyck’s *Der Fluyten Lust-hof* (New Vellekoop Edition) and recorder sonatas of Diogenio Bigaglia.

Until 2016, he was classical music editor of the Dutch newspaper *De Telegraaf*. Today he works as a freelance music journalist and researcher. [www.thiemowind.nl](http://www.thiemowind.nl).

**T**he name of Joncker (Esquire) Jacob van Eyck (1589/90–1657) is mainly associated with Utrecht, the Dutch city he served for more than 25 years as municipal carillonneur and “Director of the bell-works.” In his tenure as carillonneur of the Janskerk (St. John’s Church), he played the recorder as a true virtuoso on beautiful summer evenings at the Janskerkhof (St. John’s Churchyard). The repertoire he played was printed from 1644 onwards in two volumes entitled *Der Fluyten Lust-hof* (The Recorder’s Garden of Delight, notable in European history as the largest work for a solo wind instrument).

His life has been researched since the late 1800s. Baptism, marriage and funeral records, notary deeds: the Utrecht Archives is well indexed and a lot of it is digitally accessible. The chance that “new” historical documents would emerge therefore seemed small.

Nevertheless, in this article we can add two biographical sources to the already existing literature. The first and most important one was brought to the attention of the author by Henk Bruisten.

### “Van Dyck”

The fact that this source could go unnoticed until recently has everything to do with a reading error: an archive employee mistook an exuberant capital letter E for a D and thus read “Jacob van Dyck” instead of “Jacob van Eyck.” And so our Jacob ended up in the index as Van Dyck. The document in question concerns a notary deed from March 2, 1648.

On that day a certain Henrickgen Franß Verweij (Henrickgen Verweij, daughter of Frans), widow of Jacob Gerrits Blom (Jacob Blom, son of Gerrit), “now living in Utrecht” (“alsnu wonachtich in Utrecht”), joined the notary public Nicolaes de Cruijff to ratify a transaction.

Henrickgen stated “that Jonkheer Jacob van Eyck had provided and advanced to her, who appeared in person, a considerable sum of money for her necessary nourishment and maintenance, in exchange and for the reduction of which she hereby ceded and surrendered all household effects and mobile goods—including linen and wool—that she possessed, nothing excepted.”



“

The fact that this source could go unnoticed until recently has everything to do with a reading error: an archive employee mistook an exuberant capital letter E for a D and thus read "Jacob van Dyck" instead of "Jacob van Eyck."

(... dat Jonkheer Jacob van Eyck haer comparante eenige merkelijke somme van penningen tot haer noottelijcke sustentatie ende onderhout hadde verstreckt ende verschooten, tot verseeckeringe ende op affcortinge vande welcke sij comparante voor desen gecedeert ende overgegeven heeft alle alsulcken huijsraet ende mobile goederen mitsgaders linnen en wollen als zij comparante hadde, geene vandien uytgesondert). Example 1 on the next page shows part of the document.

All these goods became irreversibly the property of Van Eyck; Henrickgen could no longer claim them. What was going on here?

We already knew Henrickgen's person from a will drawn up by Van Eyck in 1654: she was his landlady. He bequeathed her an amount of 150 guilders and an annuity of 70 guilders per year. It was also known that her own surname was Verweij and that she was the widow of Jacob Blom. This was mentioned in the burial register when she was interred in the Buurkerk in 1663.

The now-surfaced notary deed provides insight into their patronymics: Henrickgen's father was named Frans, Jacob Blom's father was named Gerrit. And we now know that Jacob Blom had died before 1648 (a date of death is unknown).

The emphatic way in which it is stated that she *now* lives in Utrecht



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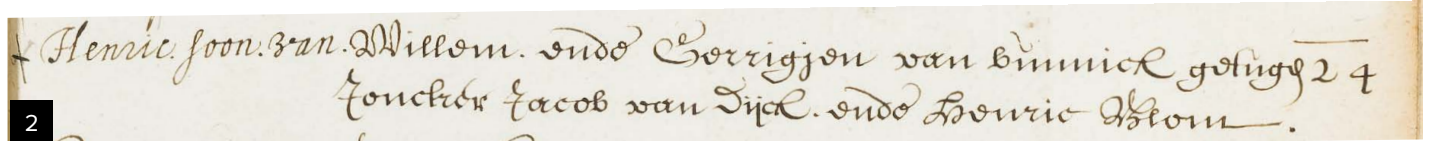
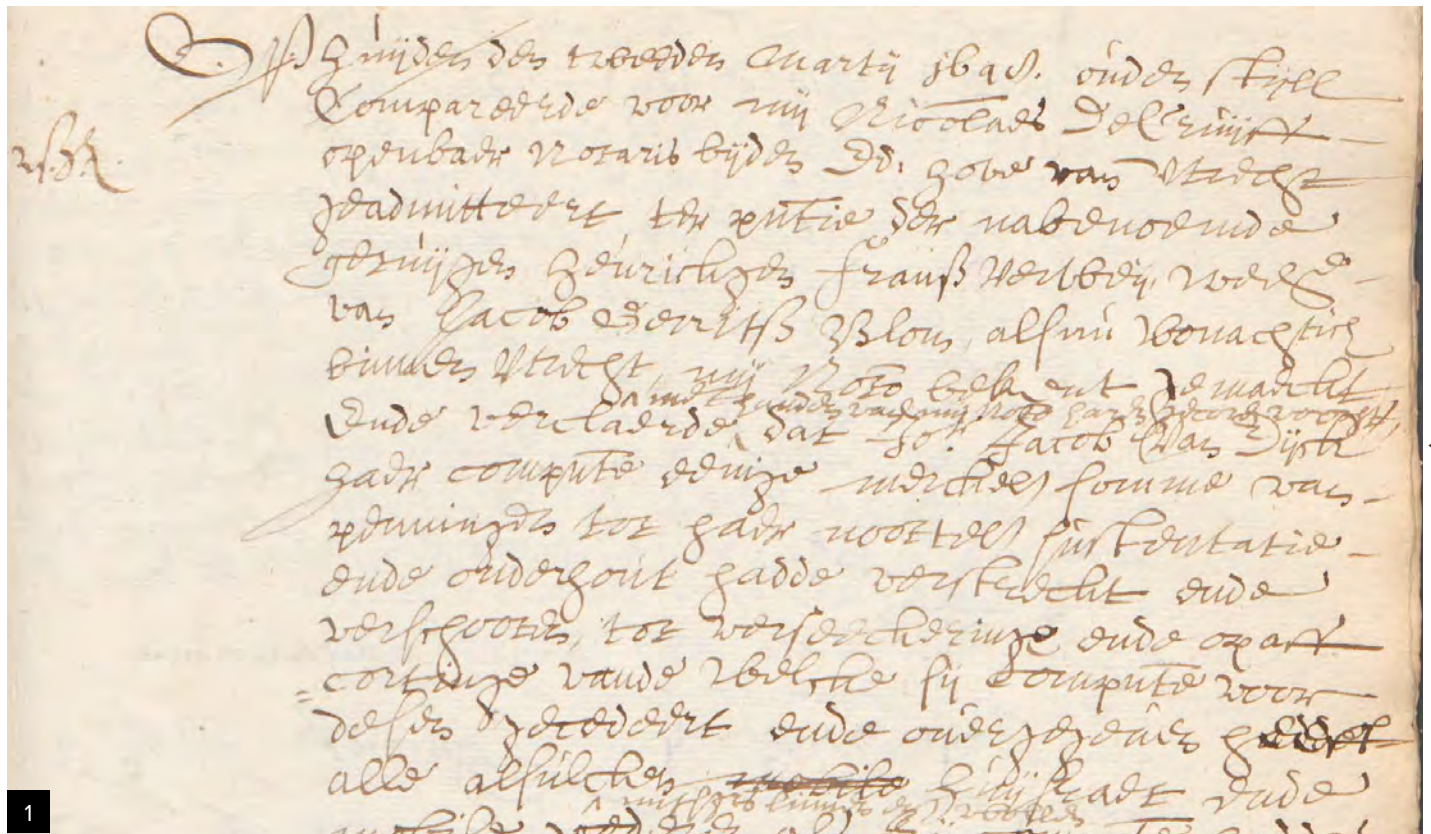
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suggests that she came from outside the city. As a widow, Henrickgen apparently did not have an easy time making ends meet. It is likely that she had become Van Eyck’s landlady shortly before that second day of March 1648, and that their alliance began with this bailout.

The fact that all household effects and mobile goods, including the linen, became Van Eyck’s property, begs the question of who from that moment actually lived with whom. The house itself belonged to neither. It was rented.

When Van Eyck died in 1657, he lived on the Oudegracht directly across from the Reguliersbrug (Reguliers Bridge, nowadays the Weesbrug, or Orphanage Bridge; see photo, example 3). The Oudegracht (Old Canal) is the main canal that

flows through the Utrecht city center.

Henrickgen already lived there in 1644. On October 1 of that year, her daughter Maria Blom married a certain Gerrit van Bunnick (Gerrit from Bunnik; Bunnik is a small village a few miles southeast of Utrecht); she then gave the Reguliersbrug as her residence. So Maria was still living with her mother at that time, and this remained the case after her marriage: when their first child was baptized on August 10, 1645, Maria and Gerrit lived at the Reguliersbrug.

It is not known how long this situation lasted. At the baptismal registration of subsequent children born of their marriage, the church records do not mention any address.

Now we know that Van Eyck lived at least the last nine years of his life on

the Oudegracht, and that Henrickgen was his landlady as early as 1648.

**Van Eyck’s assistant  
Johan Dix**

Van Eyck himself was not present when the notary drew up the deed ceding his landlady Henrickgen’s household goods to him. He was represented by a witness, and we know him too. It was Johan Dix, who would be his main heir, the executor of his will, and the person who succeeded the blind master as municipal carillonneur in 1657; additional biographical information on Dix appears in my 2011 book, *Jacob van Eyck and the Others*.

Dix had certainly been a pupil of Van Eyck. The city had decreed back in 1628 that the municipal carillon-



◀ **Two documents in which “Van Eyck” was misidentified as “Van Dyck”**

**1: Opening lines of the notary deed dated March 2, 1648.** Utrecht, Het Utrechts Archief, 34-4 Notarissen in de stad Utrecht 1560-1905, inv. no. U034a002, #114. Jacob van Eyck’s name is about halfway down, marked with an arrow.

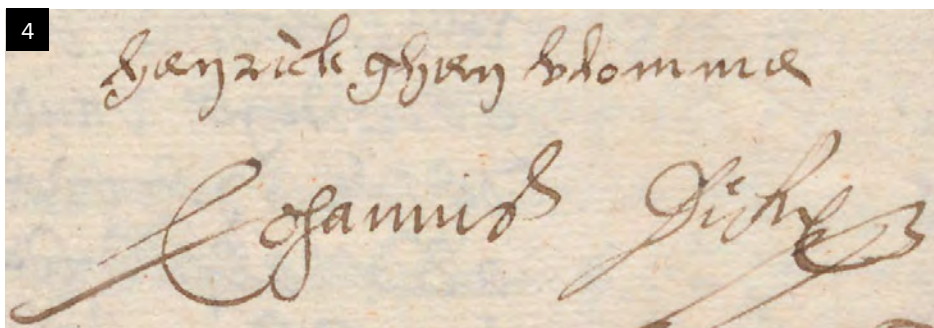
**2: Baptismal registration of October 24, 1652, Dom Church.** “Henric, son of Willem and Gerrigjen van Bunnick. Witnesses Joncker Jacob van Eijck and Henric Blom.” Utrecht, Het Utrechts Archief, 711 Burgerlijke stand gemeente Utrecht, inv. no. 5, p. 60.

▶ **3: Utrecht, the Oudegracht at the Reguliersbrug or Weesbrug, with the Dom Church tower in the background.** Henrickgen Blom and Van Eyck lived in the house on the right, across from the bridge. Photograph by Thiemo Wind.

**4: The signatures of Henrickgen Blom (“Henrickghen blomme”) and Johan Dix (“Johannis Dickx”) on the 1648 notary deed.**

neur was required to instruct pupils “who would be able to fill his function in the event of his death.” He signed the 1648 deed as “Johannis Dickx” (see example 4). There was also a second witness present, a certain Crijn de Roeij or de Roi, about whom little is known.

Three variation works for solo recorder by Dix have survived in the second volume of *’t Uitnemend Kabinet* (The excellent cabinet, 1649), an instrumental collection published by the Amsterdam music publisher Paulus Matthijsz simultaneously with



the first volume of Van Eyck’s *Der Fluyten Lust-hof* (the second edition; the first had been published in 1644 under the title *Euterpe oft Speel-goddinne*). There his name is given as “J. Dix” (example 5 on the next page).

The three pieces by Dix are sets of variations on “Courante la Royale” and on two melodies entitled “Frans Air.” Matthijsz listed the monophonic works from the *Kabinet II*—including the three by Dix—in the table of contents of Van Eyck’s *Lust-hof I*, at least in a number of copies that were

intended to be sold bound together.

Until now, these three works from 1649 were the earliest sign of Dix’s life. As I wrote in my book: “There is nothing to indicate that Dix played any significant role in Utrecht’s musical life at that time, suggesting that the contact between Matthijsz and Dix went via Van Eyck, or that Dix was the link between Matthijsz and Van Eyck. Dix could well have been Van Eyck’s scribe, and as a gratuity was allowed to publish a few of his own works.”

The notary deed provides concrete

guidance for this suggestion, that Dix was Van Eyck’s student and scribe, now that we have the full evidence that he assisted or replaced Van Eyck as early as the spring of 1648.

Around this time the blind master will have dictated his last works—the additional compositions for the second edition of *Der Fluyten Lust-hof I*, pieces that had not yet been published in the first edition of 1644 (the added pieces are Nos. 63b, 67, 69–80, 86–88 from the New Vellekoop Edition). Printing began in the fall of 1648, the year mentioned on the *Lust-hofs* second title page, which marks the beginning of the printing process. It was completed and published in the spring of 1649 (the year stated on the first and official title page).

In 1648 Dix was still single. Five years later he married Maria van

Schagen, the daughter of a medical doctor (chirurgijn). Johan and Maria initially lived on the Oudkerkhof (Old Churchyard), a street located between the Dom Church and the Janskerkhof.

The situation changed after Van Eyck had to cease his activities as municipal carillonneur at the end of 1655 due to old age and illness. On October 8, Dix was given permission to replace the blind musician “for the duration of his indisposition.” At the same time, Dix was named Van Eyck’s successor upon the latter’s death, under conditions to be determined at a later date. In accordance with agreements made years earlier, Van Eyck continued to receive his salary, which meant that at first Dix worked for nothing.

Two months later, on January 9, 1656, Dix signed an agreement with

Johan van Nellesteyn, who, in addition to being a city councilman and former city treasurer, was the owner of the house on the Oudegracht where Henrickgen Blom lived—as did Van Eyck, of course. That afternoon Dix bought the house for the sum of two thousand guilders, although no cash changed hands that day: he borrowed the entire sum from Van Nellesteyn at an interest rate of five percent, and put two of his own houses up as collateral.

The transaction was undoubtedly intended to allow the Dix family to move in with the ailing Van Eyck, which they did. This was probably mutually beneficial—Dix receiving Van Eyck’s income and offering his master room and board in return. It is not known whether Henrickgen remained on duty as landlady or not.

Courante la Royale. gebroocken

van J. D I X.



Modo 2.



5

5: “Courante la Royale, gebroocken van [“broken by,” meaning the variation process] J.Dix,” Theme and Modo 2.

’t Uithemend Kabinet, second volume (1649), fol. 36a.



## Johan Dix’s compositions

The fact that Paulus Matthijsz listed the three solo works by Dix in the table of contents of Van Eyck’s *Der Fluyten Lust-hof I* (1649), at least in a number of copies, indicates they can be regarded as recorder music—a logical conclusion considering the relationship between Dix and Van Eyck. Dix was possibly one of Van Eyck’s recorder pupils, like his slightly better known contemporary Jan Baptist Verrijt. If Dix had learned the trade from Van Eyck, then this would naturally have also included the art of variation—all the more reason to examine these works from the *Kabinet* more closely.

The three compositions are grouped on successive pages in *’t Uitnemend Kabinet II*, both in the first edition of 1649 and in the second edition of about 1656. The three themes, none of which is found in *Der Fluyten Lust-hof*, are all of French origin. The courante “La Royale” (*example 5*) is a different melody than that of “Princes roaeyle” from *Der Fluyten Lust-hof II* (No. 97 in the New Vellekoop Edition), although the themes probably

have the same historical origin.

The “Princes Royaal” in Van Eyck’s time referred to Mary Stuart, the eldest daughter of Charles I of England, and wife (married 1641) of Willem II, the stadholder of all the Dutch provinces—excluding Friesland—from 1647 until his death in 1650. (They are not to be confused with the later William and Mary, monarchs of England, Scotland and Ireland.)

The two other themes are simply called “Frans [French] Air,” and there is little doubt as to their origin as *chansons pour danser et pour boire*, related to the genre of the *air de cour* (court air, secular vocal music popular in France in the late Renaissance and early Baroque period). These French dancing and drinking songs, of which Ballard published an extensive series of *recueils* (collections), are by and large the picture of clarity. Usually they are built of two repeated strains, each containing regular periods of four measures that may be subdivided into brief cells of repeated motives and sequences. The rhythmic components are likewise recognizable,

“

The fact that Paulus Matthijsz listed the three solo works by Dix in the table of contents of Van Eyck’s *Der Fluyten Lust-hof I* (1649) ... indicates they can be regarded as recorder music.

one favorite pattern being the dotted quarter and eighth, alternating with quarter and half notes.

Dix composed two variations for each of the three themes. In two of the cases—“Frans Air [I]” and “Courante la Royale”—modo 2 (the second variation) is dominated by a dotted eighth-16th rhythm; modo 2 of “Frans Air [II]” has a variety of note values. In all pieces, modo 3 is dominated by long strings of 16ths.

Dix’s output as a whole reflects a lax approach to creative composition. The figuration is fairly predictable. He stays safely within reach of the theme notes: most of the figuration wanders no further than a third in either direction;

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## INFORMATION AND LINKS OF INTEREST:

### ORIGINAL SOURCES FROM THE UTRECHT ARCHIVE:

- Notary deed: 34-4 Notarissen in de stad Utrecht 1560–1905, inv. no. U034a002, #114.
- Baptismal registration: 711 Burgerlijke stand gemeente Utrecht, inv. no. 5, p. 60.

### MUSIC:

- Pieces by Johan Dix: Nos. 14–16 in *The Gods’ Recorder-Heaven*, edited by Thiemo Wind. Naarden: XYZ Publications, 2010 (distributed by Hal Leonard). Also in *’t Uitnemend Kabinet* (Amsterdam: 1646, 1649). Volume I: 36 Works for Soprano Recorder Solo, edited by Rudi A Rasch. Edition Walhall SBG01.
- Jacob van Eyck, *Der Fluyten Lust-hof*, New Vellekoop Edition (NVE), edited by Thiemo Wind. Naarden-Huizen: XYZ Publications, 1986–88. 3 vols. (distributed by Hal Leonard).

### LITERATURE AND OTHER READINGS:

- Thiemo Wind, *Jacob van Eyck and the Others—Dutch Solo Repertoire for Recorder in the Golden Age*. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis (KVNMM, The Royal Society for Dutch Music History), 2011. Reviewed in AR May 2012, <https://americanrecorder.org/docs/ARmay12body.pdf>
- AR articles by or about Thiemo Wind: “Fantasia & Echo”: Jacob van Eyck’s Ultimate Mastery, <https://americanrecorder.org/docs/ARJan04body.PDF>; “Variation Technique: Jacob van Eyck as *homo ludens*,” <https://americanrecorder.org/docs/ARjan12body.pdf>; “Thiemo Wind’s ‘promotion’” by David Lasocki, <https://americanrecorder.org/docs/ARsep06body.PDF>; several references to Thiemo Wind in “The recorder in Print: 2007” by David Lasocki, <https://americanrecorder.org/docs/ARmay09body.pdf>
- Jacob van Eyck, [www.jacobvaneyck.info](http://www.jacobvaneyck.info)



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and when the interval of a second will suffice, he prefers that.

There is little or no alternation of register, all the more strange because the three themes lie mainly in the upper octave. Van Eyck would most certainly have grasped the opportunity to construct a dialogue with the lower register by way of octave echoes or other motivic interplay. This is especially true for the French airs, the many repeated notes of which lend themselves excellently to this kind of treatment.

When Dix reaches the 16th-note diminution stage, he takes refuge in circular figuration that meanders around the theme notes. In modo 3 of “Courante la Royale,” he uses a figure that was one of Van Eyck’s favorites, for which I introduced the term “h” figure: descending sixth, ascending second, descending second (together forming the pattern of the letter h). It occurs five times in measures 24, 25 and 26, as shown in example 6.

He seems to have picked up this handy maneuver from Van Eyck, although other composers utilized this figure as well.

In the short scope of this article, we cannot delve deeper into the compositions (which are covered in more detail in my 2011 book). “Frans Air [II]” is printed in full as example 7.

Suffice it to say that studying the variation technique of Dix is a sobering experience. His three pieces betray an academic style unmatched by any other solo variation composers. If this was the result of studying with Van Eyck, then Dix could not have followed more than the most elementary lessons. The figuration is entirely “by the book.”

This could indicate that in 1648 (the year these compositions were handed over to the publisher) Dix was nearer the beginning of his studies than the end.

“

The misreading of Van Eyck’s name prompted me to check whether this mistake had been made more often.

### **A second misinterpreted source**

The misreading of Van Eyck’s name prompted me to check whether this mistake had been made more often. This indeed appears to be the case!

On October 24, 1652, a certain Willem van Bunnick and his wife Gerrigjen brought a son to the baptismal font of the Dom Church; the son was named Henric. Willem was probably a brother of Gerrit van Bunnick, the husband of Maria Blom.

Who were the witnesses at the baptism? “Joncker Jacob van Eyck” and “Henric Blom” (see example 2 on page 12). The latter undoubtedly refers to his landlady Henrickgen. (The suffix -gen is a diminutive; Henrickgen means little Henrick.) Her name was probably inscribed this way because the person who was baptized was named Henric.

There can be no misunderstanding about the identity of the other witness, unless you misread the name as “Jacob van Dyck.”

Henrickgen was in no way related by blood to the baptismal parents; she was at best the mother-in-law of the baptismal father’s brother. It does say something about relationships that she was accompanied by an old man of whom she took care.

Van Eyck never married. According to a contemporary anecdote as recorded by Aernout van Overbeeke, “Jonker Jacob van Eyck, who was blind, first kissed the girls and then asked his pal the next day if they were pretty.”

He seems to have at least maintained an affectionate relationship with his landlady Henrickgen Blom. ❁



24

6

Frans Air [II]

Johan Dix

5

Modo 2

5

Modo 3

3

6

7



6: “h” figure. Descending sixth, ascending second, and descending second; from Johan Dix’s “Courante la Royale,” modo 3.

7: Johan Dix, Frans Air [II]. Edited by Thiemo Wind, ©XYZ Publications.

## The Tenor Recorder as a Tool for Healing

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**WRITTEN BY  
HANNAH GEIGER**

Hannah Geiger, CCM, graduated from the Harp

for Healing Clinical Musicians Certification Program (CMCP) in April 2019, and is also a CMCP mentor. She primarily utilizes the tenor recorder, along with the concert and Native American flutes, to facilitate her work as a Therapeutic Musician. Geiger is passionate about entering life's most difficult moments alongside others through the discipline and art of therapeutic music.

While growing up in a musical family, Geiger followed on the heels of her older sister and mother, taking up the concert flute—starting in fourth grade, adding the piccolo in high school, and continuing to play the flute in a community band until she had children. She then played for pleasure, teaching her daughter as well. Geiger also enjoys the challenge of composing and arranging music.

Outside of music, she is an avid reader and lifelong learner. She enjoys baking, gardening, crocheting, hiking and traveling with her husband, and time spent with her grown children and grandchildren.

Forever engraved on my heart is the memory I carry of a big burly man, a patient recovering from surgery at a post-acute rehab hospital, with tears streaming down his face as I played *Danny Boy*. I had knocked on the door to his room and asked if he'd like some quiet music, one afternoon as I was making my weekly therapeutic music rounds. At the end of the song, he motioned for me to continue, and then spent the next 30 minutes listening with tears in his eyes. When I was ready to leave, he told me that while he had never believed in God, this music—at this point in time, with this instrument, my tenor recorder—was the closest he'd ever been to believing.

Just six years prior to that, I had no idea what therapeutic music was, nor did I know that recorders came in many sizes other than the soprano and alto. I also did not realize the impact that simple music played one-on-one could have, nor the beauty and depth of sound that can come from the tenor recorder played by itself in a hospital room while surrounded by a cacophony of hospital machines. Today, I can't imagine doing anything else.

The past five years have been a journey of learning the tenor recorder while pairing that with therapeutic

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I discovered that, in order to be a therapeutic musician, I needed to be neither a harpist nor a virtuoso performer—that, despite any music education gaps, I could still learn all the technical aspects of therapeutic music.

music. Enrolling in the Harp for Healing Clinical Musicians Certification Program (CMCP) was a large step of faith for me. I knew that I had some gaps in my past musical training—and to top it off, I played the tenor recorder, not the harp. But I felt so drawn to this program and this line of work that I decided to step into the unknown anyway.

I discovered that, in order to be a therapeutic musician, I needed to be neither a harpist nor a virtuoso performer—that, despite any music education gaps, I could still learn all the technical aspects of therapeutic music, such as improvisation, modal music, transposing and non-rhythmic music. I learned, also, that I had chosen the therapeutic music program that best suited my learning style. I simply absorbed everything the program had to offer like a sponge.



## Therapeutic music in the first person

Therapeutic music, an art based on the science of sound, is usually played live, one-on-one, in hospital rooms, nursing facilities or hospice. It can also be played in rehab facilities, dementia units, care facilities and private homes, as well as in conjunction with churches or faith communities—but certainly not limited to those places. Yoga studios, chiropractic offices, mental health clinics or grief workshops are just a few other places where therapeutic music might be utilized. Just imagine who might benefit from simple music, played softly, in the moment, as it is tailored for a specific individual while addressing the person's particular needs.

Sometimes those needs are for relaxation and rest, other times for pain relief. For some, a lifting of the spirit is called for—while perhaps for a dementia patient, recognizing a familiar melody brings some clarity and joy.

The first time I played for a young stroke victim, I couldn't tell if the music made a difference. She was confined to a wheelchair and unable to communicate. As I went back regularly, I began to see signs that both the music and my visits were indeed having a positive effect.

One day, I watched her hand, which was always tightly clenched, unfurl and rest in her lap. During a well-known hymn, I saw a tear slide down her cheek. Her tense facial expression seemed to relax a little bit more each week as I played.

She seemed much more at peace at her passing than when I'd first met her. I know that her parents, who would come and listen when I visited, felt more at peace as well. They told me repeatedly how much more relaxed their daughter seemed and how much my visits meant to them all.

A woman lying in a hospital room with a severe headache had just



**Playing for three patients.** During a session of 30-45 minutes, a therapeutic musician may have to adjust to the patient's changing needs.

# SCHOLARSHIPS

For any recorder players, regardless of financial need or playing ability level, to attend recorder/early music

## SUMMER WORKSHOPS

Applications to in-person workshops must be submitted online by April 15.

For any recorder players to attend recorder/early music

## WEEKEND WORKSHOPS

throughout the year; apply two months before funding is needed.

<https://americanrecorder.org/scholarships-grants>

*Be a healing presence*



### Clinical Musician Certification Program

Home-study course for therapeutic musicians

Affordable---Self-paced

Flexible---Accredited by NSBTM

A natural extension of a church music ministry

<https://HarpforHealing.com/>

Tenor recorders are great therapeutic instruments!

pushed the call button for the nurse and pain medication when I knocked on her door. After I explained that I was a therapeutic musician there to play quiet music, she agreed, hoping it would help distract her while waiting for the pain relief to come. By the time the nurse arrived about 20 minutes after I began playing, this patient had forgotten why she had pushed the call button. Her headache was gone. All I had done was play slow, quiet, non-rhythmic melodies for her.

### Healing

Healing is a concept that is broad, and encompasses anything from a complete cure to a sense of well-being and wholeness. Certified Therapeutic Musicians (CTM) do not cure, but they can promote an atmosphere that allows healing in its many forms to take place. They do this by placing the focus directly on the patient and away from themselves. A therapeutic music session is not a performance, but, instead, quiet music carefully chosen moment by moment, creating a space where healing is given the opportunity to flourish.

Upon entering a patient's room and throughout a session, a CTM is continuously observing and evaluating the state of the patient and the surroundings. The CTM will make myriad decisions in that time based on those observations. Is the patient in pain or agitated? Does the patient need rest, or perhaps to be engaged? Is the patient depressed or anxious? Are blood pressure, breathing and heart rate where they need to be?

Sometimes a patient may begin a session in one state and change in the middle. The musician then changes how and what is being played accordingly. They may choose to play non-rhythmic or rhythmic music, melodic or non-melodic music or a combination. They might play modal music to tap into some lingering sorrow and invite the patient towards a happier

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Certified Therapeutic Musicians (CTM) do not cure, but they can promote an atmosphere that allows healing in its many forms to take place.

place. They might find that a piece of music is particularly well received by a patient and then improvise upon it.

A therapeutic music session is constantly in a fluid state—but the focus is always the patient and on that person's well-being.

Eileen Hadidian, a flute and recorder player and ARS member (who died in 2012) founded and directed Healing Muses, which began as a pilot project in 1999 at Kaiser Permanente Hospital in Oakland, CA. This project allowed Hadidian and two harpists to play on the surgical, medical and intensive care floors as well as in the hospital lobby, creating a “peaceful sound environment to promote relaxation and reduce anxiety during stressful hospital stays.” Healing Muses is still in operation today, with a stated primary focus “not on themselves as musicians, but on the power of music to heal. They are committed to creating musical environments that fully support patient care and the well-being of staff and family.”

The musicians at Healing Muses, as well as many therapeutic musicians, play the harp, but there are other instruments utilized by therapeutic musicians, including guitar, dulcimer, flutes of various kinds, viola, voice—and, of course, tenor recorder. These are all instruments that are well suited and approved for therapeutic work.

There are a number of programs that maintain basic standards of musicianship as established by the National Standards Board for Therapeutic Musicians, as well as making sure students have completed the



Board's basic requirements for certification fulfillment and maintenance. This ensures consistency of standards among the various programs.

The commonality between the therapeutic music programs and Healing Muses, as I see it, is the desire to utilize music in conjunction with the medical field, in order to promote a better quality of life. The goal is also to support and encourage a sense of well-being and wholeness in the midst of difficult life circumstances—to facilitate healing.

### My personal journey and practical habits

In about 2015, I became a deacon in my church and started bringing communion to shut-ins. I began taking along my flute and playing hymns, but was not happy with the flute's sound in confined spaces. I found it too loud and shrill at times.

I began researching instruments similar to a flute, in the key of C, if possible—and on a whim, bought a Yamaha YRT-304BII tenor recorder. It took about nine months for me to comfortably play it. I crocheted a lot, and the tendons in my hands and forearms needed to be stretched. Today, my stretch is just fine, but it did take patience and determination.

I fell in love with the tenor recorder, and felt strongly that I wanted to play music in hospice, hospital and care facility settings. I had worked in home care for a while, so I knew that there were many lonely people, as well as people going through difficult life circumstances, in need of peace.

After I purchased a Mollenhauer Dream tenor, I began searching for a hospice with which I could work. It took a few tries but I found a hospice that understood what I wanted to do. My very first patient was in transition—just hours away from death, I was told. She did pass away about an hour after I finished playing for her.

At that point, I knew this was without a doubt what I wanted to do, but I also knew that I wanted more training and a better understanding of how to enter into such situations.

Again, I began to do some research. It took me a while, but I finally found some programs that trained people to do exactly what I wanted to do. Prior to that, I hadn't known that therapeutic music was in existence.

I applied to the Harp for Healing Clinical Musicians Certification Program (CMCP) and was accepted. In early 2019, I received my certification as a Certified Clinical Musician on the tenor recorder.

The terminology and acronyms can be confusing. Certified Clinical Musician is a specific term for a graduate of Harp for Healing's CMCP program. Each of the accredited programs has slightly different graduate terminology for a broader term, Certified Therapeutic Musician, which is used by all accredited programs to describe those who earn certification.

While I had played the concert flute for many years, and do occasionally utilize it for therapeutic music, as well as using the Native American-style flutes, the tenor recorder is my primary and most favored instrument. I find its warm, gentle tones to be particularly soothing to patients and extremely well suited for this work.

I now have three tenor recorders: the Yamaha 304BII that I learned on, a Mollenhauer Dream tenor, and a Küng Superio, the latter two both made out of pearwood for its warm, soft tone. I use only my pearwood recorders for therapeutic work because of the resonance and the warm, soothing sound they produce. I take both of them with me when I play a session because I never know quite what I might encounter; having both gives me greater flexibility.

A typical session for me could last anywhere from 20-60 minutes, but is

### Enjoy this easy new way to reach your recorders quickly



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

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*"Ridiculously mellifluous, ridiculous!"—*  
unidentified VGRT user



generally 30-45 minutes. Despite long playing times, especially when visiting multiple patients, my instruments rarely clog with water, or “water out.” When possible, I prepare the instrument I plan to play by keeping it close to my body for at least 20 minutes prior to playing. This gives the wood the opportunity to match my own body temperature and relax. I’ve found that there are fewer problems with condensation when I do that. My instruments are workhorses and are accustomed to the long playing times. I treat and maintain them well, and in turn they have been wonderful instruments to work with.

I have a small rolling suitcase I take with me to my therapeutic music sessions. In it I store my music and both my pearwood instruments as well as antibacterial wipes, a stand light, cleaning cloths, notebook, business cards, wind guard in case I play outside, etc. I also bring a music stand and portable seat, which hook over the suitcase handle.

Since COVID, I also take a plexi-glass shield that I had cut to fit on my stand, since I can’t play with a mask on. With this, I was able to continue going into private homes and some facilities throughout most of COVID. I have become completely self-contained. I do not need to touch or sit on anything other than what I brought, which helps contain germs since I do go to different places on the same day. When I have finished a session, I wipe/spray down my instrument and any equipment used, before putting it in my car.

Most people don’t know what a recorder is, much less a tenor recorder. Telling them about my instruments is a great way to break the ice.

Most people also don’t know what a therapeutic musician is or does. They think I’m there to entertain them. This gives me the opportunity to not only tell them about what I do, but



**Two photos showing items to take when playing therapeutic music.** Besides reliable recorders, stand, stool and music, it’s good to have hygienic items.



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There is a lot of breath control involved in playing this simple music, as well as a lot of expressive possibilities.

show them as well. Some people never see me as anything but an entertainer; others understand better after I've done a session with them.

I have chosen to volunteer my services as a Certified Clinical Musician. I am counted as an unpaid employee, and do consider and treat what I do in a professional manner, the same as if I were getting paid.

The music I play is simple (see a few resources listed below), using just the lower octave plus the next four notes. This is intentional.

Since I am not an entertainer, there is no need for me to showcase my skills and talent, although playing my best is always my goal. Sometimes

simple is harder than you'd think! There is a lot of breath control involved in playing this simple music, as well as a lot of expressive possibilities.

I once read that the recorder was not an expressive instrument. I would completely disagree with that. The recorder is as expressive as the person playing it allows it to be. I've had many people moved to tears.

While I've played for people in a variety of situations for a variety of reasons, my primary focus—my “musical environment” over the past four years—has been serving hospice patients both in private residences and in facilities. I've found that therapeutic music can help all who are present navigate the place between this life and the next with grace and dignity. It can help create a healing space for patients and their families as they enter those last few months, weeks, days or moments together.

For me, it is a privilege to witness and participate in this precious time. Suffice it to say, there is something

powerful and inexplicable that can happen in those final moments of life. Each encounter is unique and every moment to be treasured.

I have found my calling and passion, playing the tenor recorder therapeutically, having stepped into a field where having a heart for service is paramount as well as having a heart of compassion. It is a field where every patient encounter is different, sometimes moment by moment, and where music is the conduit between musician and patient, providing space for hope and wholeness to bloom, regardless of the circumstances.

I've come to realize that therapeutic music gives me the ability to communicate with people without words—sometimes during the most difficult times in their lives. The simple melodies and the beautiful warm, woody tones of the tenor recorder speak far more eloquently than I ever could, and reach a place far deeper than words alone can ever reach. ❁

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#### INFORMATION AND LINKS OF INTEREST FOR FURTHER PLAYING, LISTENING AND READING:

I divide my music into categories because I've found it helpful to have a variety of styles and genres from which to play. By far, I use Religious and Celtic the most; the least used are Renaissance and Lullabies. The key is for the musician to choose a simple piece rather than one that is complex and overly difficult. It's not necessarily what you play, but how you play it, that makes it therapeutic.

- Religious – traditional hymns and quiet contemporary praise songs: Shepherd of Love, His Eye Is on the Sparrow, Amazing Grace, As the Deer, Day By Day
- Celtic: Danny Boy, The Water is Wide, Ar Eirinn
- Waltzes: Edelweiss, Tennessee Waltz, Saturday Night Waltz
- Lullabies: Cradle Song, Zelda's Lullaby, All through the Night, Twinkle Twinkle Little Star
- Renaissance/Baroque: The Merry Merry Milkmaids, Tomorrow Shall Be My Dancing Day, All In a Garden Green
- Classical General: Michael Praetorius, Ballet I; James Hook, pieces from Opus 37 (No. 17, Air, No. 14, Rondo Allegro); Anton Diabelli, Bagatelle

- American Favorites from the 1920s-40s: Somewhere Over the Rainbow, Look for the Silver Lining, You are my Sunshine, Blue Eyes Crying in the Rain
- Original Compositions and Improvisations: Carefree, When The Wind Dances, Gently Falls the Light at Twilight

Additional and related information about therapeutic music can be found on several websites:

- Harp for Healing: <https://harpforhealing.com> (self-paced home study; also watch for upcoming workshops)
- Harp and Wellness: [www.harpandwellness.com/harp-therapy](http://www.harpandwellness.com/harp-therapy)
- National Standards Board for Therapeutic Musicians: [www.nsbtm.org](http://www.nsbtm.org)
- Healing Muses: [www.healingmuses.org](http://www.healingmuses.org); also a short piece about Eileen Hadidian and Healing Muses: <https://americanrecorder.org/docs/ARsep03body.pdf>
- Alzheimer's patient Buna Fletcher's story, "Playing On": [www.youtube.com/watch?v=VMoAVN3vyio](https://www.youtube.com/watch?v=VMoAVN3vyio), plus an article in AR Winter 2014, "Playing for Keeps," <https://americanrecorder.org/docs/Winter14body.pdf>

## TRIBUTE

## ADRIANA BREUKINK (1957-2022)

Recorder maker and inventor of the Dream and Eagle recorders



**O**n October 6, Dutch recorder maker Adriana Breukink died of heart failure in her workshop in Enschede, Netherlands. A maker of recorders for music of all periods, she was known more for her innovative modern instruments.

Breukink was born May 27, 1957, in Rotterdam in a family that was not particularly musical; her father was a policeman, and her mother a nurse. When she was nine years old, she fell in love with the sound of the recorder when she was introduced to it by an aunt. “My recorder teacher asked me what I wanted to be when I grew up. I answered ‘recorder teacher!’”

As a young girl, she was not satisfied with the soft, unattractive sound of the school soprano. “I tried to improve it, but with such poor results that my mother had to buy a new

one,” she said on her web site.

By age 15 or 16, she had decided to become a recorder maker. With no classes geared to making recorders, the Royal Conservatory of The Hague was where she went to study recorder performance, working with Frans Brügger and then Ricardo Kanji.

When she was 21, she enrolled in recorder making classes at the conservatory with Fred Morgan, who was in Europe to measure museum instruments. From him she learned how to make a “Ganassi” G alto recorder that he had developed using a Vienna museum model. In a 2003 *AR* interview, she commented, “I still play on it. It’s one of my best instruments. It’s the first instrument I made; it took me one month to make it.”

At that time she described herself as being slow and precise, perhaps even

shy, in terms of making recorders. She gradually established her reputation and expanded to make recorders from all time periods—and became less timid in her recorder building goals. Morgan’s method, based on research, spurred her to constantly search for new possibilities and sounds. She favored making consort recorders, but also creating new ones.

In 1997, for Moeck, she developed the Slide-Flute, a Ganassi-based recorder with a chin-controlled dynamic slide extension. Then in 1999, she collaborated with Mollenhauer to produce the Dream recorder series. These popular recorders have a wider bore and bigger finger holes, easier for children to play than the standard Baroque school model—and still using Baroque fingerings. After devising the soprano Dream, she added the other



recorder voices in the SATB consort.

In 2007, with Geri Bollinger and K ng Blockfl tenbau, she developed the Eagle to give the recorder a place alongside modern instruments.

Besides building recorders herself and collaborating with commercial recorder makers, she played in the Bassano Quartet and had an international reputation as a workshop presenter and exhibitor at early music festivals. Discussions are in progress about her unfinished instruments, as well as a project to amplify the Eagle.

In the 2003 interview, she described the art of making recorders: “To make a recorder, it’s not difficult. Everybody can turn something, or make a block, but the last part, when you really have to know how to blow to make a really nice voicing or a really good instrument, that’s difficult.... That’s what I really like the most ... to make an instrument for someone who’s really playing very beautifully ... that it fits exactly what he likes to have.”

Known as Adri to her friends, she is survived by her husband Anton Nijholt, whom she married in 1981, and a son Nelson (after Nelson Mandela). A farewell service was held for Breukink on October 13 in Enschede at Rijksmuseum Twenthe, one of her favorite places—with music by Piers Adams and the Bassano Quartet and memories from friends. ✨

Compiled from sources including <https://donemus.nl/a-truly-visionary-recorder-maker-has-left-us-adriana-breukink-%E2%80%A0> and [www.adrianabreukink.com](http://www.adrianabreukink.com)

ADDITIONAL WORDS BY:

Dan Laurin

“We have lost Adri.”  
A truly visionary recorder maker has left us. I use personal pronouns because this *is* personal to me.

“

“Don’t imitate—innovate.”...  
Adri was a true visionary.

“Don’t imitate—innovate.” This was Adri: always looking for design developments and with a strategic outlook on the lives of recorder players and their needs. Simply put, she sought to improve the conditions for all of us.

Adri’s oeuvre is remarkable. Apart from the uniquely beautiful consorts and copies of Baroque instruments, she also designed some of the most important “modern” recorders: the Dream flute with its funky colors and good sound, inspiring generations of young players to go on playing; the Eagle-Ganassi, allowing more advanced students to play with modern, loud instruments (like a Steinway grand piano); and the Eagle recorder, the ultimate design craved by professionals.

The recorder world of today is extremely diversified, with a repertoire covering 800 years of Western music, and Adri wanted to provide personalized voices for us players—not only for the known, traditional repertoire, but also for what might come.

The Eagle recorder had almost no specific repertoire at all when it first “landed.” Adri told me that Chiel Meijering had composed some works for the Eagle. When I inquired, he immediately started to compose concerti for the Eagle and chamber orchestra. Today the total number of concerti is well above 143, and there are more to come. The Eagle recorder with its large and sonorous sound opened the door to a completely new arena for us players: the symphonic stage....

For me this was a major development—first artistically but also career-wise, allowing me to enter an otherwise prohibited area for my instrument. Of course, the key was the instrument—and to be among all the poetic colors



- ◀  
1: Adriana Breukink holding an Eagle recorder.  
2: Her workshop in Enschede, Netherlands.  
▲  
3: Dan Laurin (left), Adri Breukink (holding an Eagle), Chiel Meijering. 2016.

of a modern orchestra brought tears to my eyes during the first rehearsals.

Adri was a true visionary. She loved the recorder community and wanted the best for all of us. She was generous and sharing, and a good listener, always willing to talk to us players and discuss articulation, the quality of sound, and the art of breathing.

I once asked her about the origin of the name of the Eagle recorder: “I always see the Eagle player circling the sky, above everything else, seeing everything ... hearing everything...”

I wish the same for you now. I’ll play one of your instruments in [concerts], and you will be there for sure ... listening ... hearing everything ... circling ... and maybe wanting to change the voicing a little.... ❁

Dan Laurin, professional recorder player, Sweden, [www.danlaurin.com](http://www.danlaurin.com)

#### ADDITIONAL WORDS BY:

**Ricardo Kanji**

**A**dri was my student, both in recorder playing and making, from 1976-82 at the Royal Conservatory of The Hague.

She was always a very pleasant and dedicated person. Her musicality was very evident, and her final exam in 1980 was very successful.

In that year, the legendary Fred Morgan—whom I call the Stradivarius of the recorder makers—decided to spend some time in Europe, based in Amsterdam, to have close contact with the old instruments in museums.

We rapidly became friends, and I had the idea to ask him to speak to the recorder maintenance workshop we had at the conservatory, which I started with Bruce Haynes and Guido Klemisch. He gladly accepted my proposal and became the recorder-making teacher at the conservatory, with my assistance. Adri happily par-

ticipated in the course, together with other students who became professional makers afterwards.

She was very talented as a maker and quickly started to make her own instruments; first the Ganassi models that Fred was working on with us, and then Baroque models. She soon became an excellent maker of consort instruments, used by many players around the world.

Her wish to give the recorder a place in contemporary music made her develop new and different types of instruments, a visionary aspect in her career that distinguished her as a very special maker. Had she had the time to go on with her work, I am sure she would have astonished

us with her further innovations. ❁

Brazilian-born recorder player, teacher and conductor Ricardo Kanji specialized in interpreting early music during his 25 years living in the Netherlands. He studied with Frans Brügggen and succeeded him as recorder teacher at the Royal Conservatory of The Hague. He has played with the most significant ensembles and Baroque orchestras in Europe, touring with them worldwide. In 1995 he returned to Brazil to direct a TV series, *The History of Brazilian Music* (<https://archive.org/details/HistoriaDaMusicaBrasileira01De10>); for this he received the 1999 award for best conductor of the year. Currently,



▲ **4: Iconic photo of Adriana Breukink and “Big Babe.”**

Photo taken by Aad Mosch in 1997 at an Enschede cemetery.

► **5: Recorder making class at the Royal Conservatory, 1980s.** (back row, left to right) Peter van der Poel, Adriana Breukink, Shige Hirao; (seated, left to right) Fred Morgan, Ricardo Kanji and an unidentified colleague.

**6: Bassano Quartet in 2022.** (left to right) Adriana Breukink, Saskia Teunisse, Ronald Moelker, Wolf Meyer. Breukink’s last quartet concert was in May 2022: [www.youtube.com/MoelkerRonald/videos](http://www.youtube.com/MoelkerRonald/videos). Also posted there is Moelker’s *Koraal I: Westerbork 1943*, played by the quartet with Eagle recorders; ARS members can print music at [https://blokfluitist.nl/images/koraal\\_1\\_e-klein.pdf](https://blokfluitist.nl/images/koraal_1_e-klein.pdf).



Kanji is dedicated to spreading colonial music of Brazil and the Americas.

ADDITIONAL WORDS BY:

**Ronald Moelker**

**A**dri and I both studied at the same conservatories in Rotterdam and at the Royal Conservatory of The Hague, meeting there at the age of 16. After many wanderings, we met again around the year 2000 in Enschede, where we both made our homes.

At that time we started playing together in the Bassano Quartet.

I also helped her regularly with the construction of the Eagle recorder. Adri was constantly looking for the ideal recorder sound and volume. As a soloist and in the Bassano Quartet, I have had the opportunity to test every new invention of hers.

Besides being a hardworking and very dedicated colleague, I found in her a sweet and supportive friend. I feel grateful that I got to know her and will miss her terribly. ❁

Ronald Moelker has done numerous concert tours, radio and recordings as a recorder soloist, with Super Librum, Lacrimae Ensemble and the Bassano Quartet. In addition to his work with early music, he performs modern compositions and improvisations, including his own, utilizing live electronics, Tibetan bowls and percussion. He has performed at major European music festivals, and won several prizes and awards.

ADDITIONAL WORDS BY:

**María Martínez Ayerza**

**A**dri, when I think of you, I see you smiling. I hear your voice and your laughter. I hear you telling about your newest projects, but

also warmly asking how my personal and music life are going. I think of the first day I watched a Royal Wind Music rehearsal. I was 18 and could barely take my eyes and ears off the incredible collection of instruments you made for the ensemble—particularly the signature subcontra bass recorder in B<sup>b</sup>, which I soon learned was nicknamed “Big Babe.” You joining forces with our founder and director Paul Leenhouts could only lead to ... something big—big in size, obviously, but also in significance, expanding the range and richness of sound of

Renaissance recorder consorts.

For over 20 years, your consort recorders have been with me on stages around the world, in CD recordings and in teaching. They will continue to do so for the rest of my career and I will cherish them together with all my memories of you.

I will also remain forever grateful for your generosity—lending recorders, welcoming us in your workshop and house, sponsoring the Open Recorder Days Amsterdam with wonderful instruments. Have you ever seen the face of a talented young player who won



a brand new Eagle recorder? Smiles everywhere—that was, and is, you! ❁

María Martínez Ayerza,  
[www.mariayerza.com](http://www.mariayerza.com)  
 The Royal Wind Music,  
<https://royalwindmusic.org>

ADDITIONAL WORDS BY:  
**Jeroen van Lexmond**

**A**dri and I were introduced in the early 1980s, when my fellow students and I were

invited to Glanerbrug, near Enschede, where she built her recorders. There weren't many builders in those days, so this visit was quite an opportunity! It was even more so, if you consider that ultimately I took my final exams at conservatory on Adri's recorders.

After graduation, I started a teaching practice. Adri left Enschede, returned, and we met again, wiser from life's experiences. We shared those experiences and discussed our ideas on recorders. We connected easily and understood each other's goals.

We talked about how children play

and how to adapt recorders to them. "Wouldn't it be grand," she'd say, "to have a child-friendly recorder? One that'll let you blow into it in exactly the same way you'd talk? That would let them feel the holes properly, and would look nice, too?" Certainly, if Adri could create this, she would make a lot of children happy! We all know now she succeeded admirably.

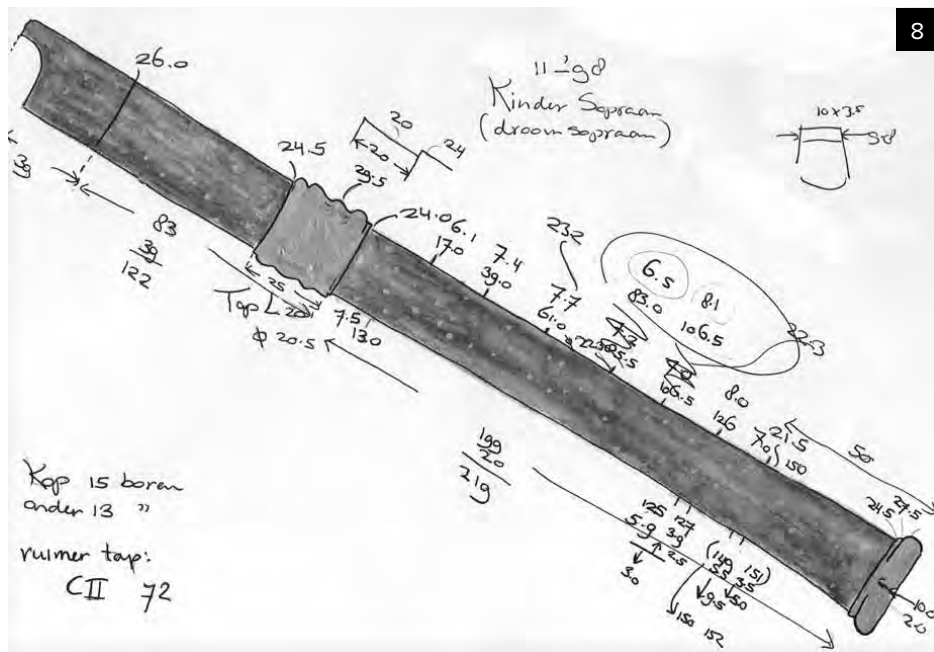
Meanwhile, in the late 1990s, we started playing together with colleagues. As such, the Breukink Consort came into being. It was a fantastic opportunity to learn, test and experiment! If needed, Adri would sand and plane her recorders some more on the spot. The rehearsals were always generously stocked with pastries and other delicacies. Adri was very welcoming. With great pleasure I look back on those years, which lasted into the early 2000s.

Four weeks before she passed, Adri grabbed her bicycle to bring me a recorder she had made for me. It was so hot that day, my partner and I were planning to cool off in a lake. Adri decided to join us. We drank, ate, swam and talked. Our friendship came to an end much, much too soon.

Dear Adri, thank you so much. ❁

Jeroen van Lexmond received his professional recorder training at the Twents Conservatory, continuing his studies on recorder and Baroque flute at the Akademie für Alte Musik in Bremen, Germany. Besides playing in the recorder ensemble DNBQ, he is affiliated with Kaliber Art School as a pedagogue and organizer.

ADDITIONAL WORDS BY:  
**Lewis R. Baratz**



**7: Royal Wind Music in January 2022, with members holding its "Big Babe" and a sopranino in G, the extremes of their consort built by Adri Breukink.** María Martínez Ayerza is third from the right. Photo by Marcos Magalhães.

**8: Prototype of the Dream recorder.** Over 100,000 of the series have been sold.

**I**t was difficult to process that Adriana Breukink had passed away suddenly. A flood of thoughts raced through my mind: how can this happen to someone



who so radiated life, kindness and dedication?

Who will supply the next generation with affordable, quality instruments? Who will continue to nest the Eagles, Adriana's sea-changing instruments that define 21st-century possibilities for the recorder—never mind other innovations cooking up in Adriana's brilliant mind that now will be long delayed, or never happen at all?

Adriana was a visionary in a field that has mostly clung to history. In conjunction with her conservatory training in recorder performance, she sought to fully understand how the instrument works; the changes made in the 16th-18th centuries; and the limitations and how to overcome them in our more practical world, where professional players must tackle seven or more centuries of music.

Her interest in consort playing led her to develop her consort instruments based on those of the mid-16th-century German Schnitzer family. These were followed by Bassano-inspired instruments. At some point, Adriana showed her boldness and innovation by developing the subcontra bass recorder in B<sup>b</sup>—"Big Babe," something that no builder, historic or modern, had dared to make before. She made only three of these—nine-foot-plus tall, about 31 pounds—including the one we can see and hear on Royal Wind Music videos. I was privileged to try Adriana's personal instrument, essentially a tree that plays music—but I could barely cover any of the holes (even with the keywork). She stepped in to finger it for me as I blew and tried to not pass out!

Adriana is also fondly remembered for developing the Dream recorder, an all-purpose Renaissance-Baroque hybrid quality instrument that did not cost thousands of dollars or have a long waiting list. There were also modern Ganassi hybrids, and finally the Eagles, which will take her vision

further into the 21st century as they enable recorder players to play well with grand pianos, modern orchestras, and jazz, folk and rock bands, and will inspire modern composers.

On top of all this, she made time to rehearse, perform and record with the Bassano Quartet—something she immensely enjoyed, even terminating the Schnitzer line to make time.

(I purchased the last G basset and C bass Schnitzers she made, which I treasure even more now.)

Adriana was one of the kindest, warmest people I have had the privilege to know. When I emailed her that I would be stopping in Enschede for a few hours and could pick up the recorders, she invited me and my partner to spend the night at her home. She and Anton were lovely hosts, and she generously showed us her workshop and took us on a walking tour of her town.

Adri radiated a calmness and confidence, took great pride in her work, and wanted her customers to be happy with her instruments—it was clear it was all about the music and the people. Indeed, each of her many contributions, each instrument she made, was an expression of her love of music and providing a means for others to share in that love and continue

► **Adri and Lewis Baratz.**  
With "Big Babe."



to nurture it—so that our passion for recorder playing will continue long after we, too, are gone. She is already greatly missed by her friends and fans throughout the world, and our hearts go out to her family. Her legacy is that of a true visionary whose talent, dedication and work helps all who enjoy the recorder as a player or listener. ✨

Lewis R. Baratz is a recorder player, harpsichordist, musicologist and artistic director of period instrument ensemble La Fiocco. He is director of the chamber orchestra at Lafayette College (PA), where he also teaches recorder and harpsichord, and he presents a monthly online early music seminar for the Highland Park (NJ) recorder society. A past fellow of the Belgian American Educational Foundation and Fulbright Scholar to

#### LINKS OF INTEREST:

- Adriana Breukink: [www.adrianabreukink.com](http://www.adrianabreukink.com); Adriana Breukink's Eagle recorders, with links to videos of them played: <http://eagle-recorder.com>; [www.youtube.com/channel/UCioShGwT2b210\\_fJsQiqNKg](https://www.youtube.com/channel/UCioShGwT2b210_fJsQiqNKg)
- Interview by Sheila Newbury with recorder maker Adriana Breukink: <https://americanrecorder.org/docs/ARsep03body.pdf>
- Sarah Jeffery and Team Recorder interview Adriana Breukink about the Eagle Recorder: [www.youtube.com/watch?v=xFQ-KubcmGI](https://www.youtube.com/watch?v=xFQ-KubcmGI); also a tribute by Team Recorder to Adri: [www.youtube.com/watch?v=Z54FU4qGuOs](https://www.youtube.com/watch?v=Z54FU4qGuOs)
- Chiel Meijering (with sound samples of Dan Laurin playing Eagle recorders): [www.chielmeijering.com/all-works/eagle-recorder-concertos](http://www.chielmeijering.com/all-works/eagle-recorder-concertos)
- Adri's Dream recorders: [www.mollenhauer.com/en/catalog/recorders/series-overview/adris-dream-recorders](http://www.mollenhauer.com/en/catalog/recorders/series-overview/adris-dream-recorders)
- "My Dinners with Friedrich," Adri's poignant memory of recorder maker Friedrich von Huene: <https://americanrecorder.org/docs/ARfall2016.pdf>

Belgium, his primary research area is the sacred music tradition of Brussels.

ADDITIONAL WORDS BY:

Piers Adams

I'm so shocked and saddened to hear the news of the sudden death of Adriana Breukink, decades-long friend and inventor of the incomparable Eagle recorders. Adri was a true genius, who relentlessly and passionately pursued a dream of bringing to Earth the unique sound she had received from some other realm, creating the most marvelous instruments for those of us who shared her vision. She was constantly working to refine and improve her instruments, experimenting boldly with innovative, almost reckless designs—and then painstakingly refining every tiny detail until the seemingly impossible suddenly became manifest, and her Eagles soared out of their nest and into the wind.

I shared many long and happy hours with Adri over the years, discussing recorders, music and life. I'll always consider her my closest ally in the recorder world, the person who really understood what it means to stick your neck out and follow your unique calling. Although her life and work was cut tragically short (I think she had barely got started in her quest to transform our perception of the instrument!), I truly believe she will be remembered as one of the greatest innovators in the recorder's history—as well as one of the loveliest, kindest and most deep-thinking souls in our world.

Rest in peace, dear Adri, and may you be bathed in the music of the gods. ❁

British professional recorder player Piers Adams is a member of Baroque group Red Priest. <https://piersadams.com>, [www.youtube.com/channel/UCplGEm5TW-\\_J\\_0ohYO\\_7-SA](https://www.youtube.com/channel/UCplGEm5TW-_J_0ohYO_7-SA)

## Technique Tip: How to apply articulations to music—basic rules, and when to break them



WRITTEN BY  
**LOBKE  
SPRENKELING**

Lobke Sprenkeling obtained her Bachelor's and

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

This piece follows Sprenkeling's ongoing series.

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

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

**PART 2: "More on Breathing plus Posture and Hands" /**

[AR Summer 2021](#) Additional breathing exercises, posture, embouchure and hand position.

**PART 3: "Articulation" /**

[AR Fall 2021](#) added articulation to previous skills.

**PART 4: "A Toolbox for Coordination of Air, Fingers and Articulation" / [AR Winter 2021](#)**

covered all skills learned so far.

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

applied skills in daily practice.

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

added an expressive element.



**Y**ou've learned how to articulate a clear yet light *T* and a gentle *D* (see part 3 of this series). Now what? Sitting in front of your music, you're thinking: How am I going to articulate this piece? Where am I going to play *T*? Where does *D* go?

In this article we will look at single tonguing and how to apply *T* and *D* to music pieces, so that they enhance the expression of the composition as well as your own musical ideas: the key is to let your music "speak."

We can compare playing the recorder (or any musical instrument, and especially wind instruments) to telling a story with our speaking voice. In order to have well-functioning vocal cords that stay healthy and make our voice sound clear, stable and resonant, we need proper breath support and correct use of air. Otherwise, we may become hoarse or lose our voice, or we may sound too high or wobbly.

The same is true for the recorder. The air is the foundation of our musical narrative: without air, we have no support for the "words" we will pronounce. Without air, we cannot make our instrument sing as it does best—and it needs to sing before it speaks. We need to produce sound before we pronounce. Air enables the creation of the vowel; articulation is thus the pronunciation of the consonants.

Just as in the spoken word, there are hard consonants and soft consonants. And just as in a spoken story, there are words and phrases and sections where we speak gently, and others where we become agitated, moments of suspense and moments of humor. Here lies the magic of making music: we can tell a story, and depending on how we feel, that story will be a little different every day.

This is no monologue: it is a dialogue with the composer. The music's composer has written down a story, and we are the ones telling it, with our

own intonation and pronunciation, and probably with our own embellishments.

### The rules: telling the musical story with articulation

Coming back to your own practice: you have learned the difference between *T* (or *Dud* in low notes) and *D*. How do you apply these articulations to written music, so that you can tell the composer's story in a way that enhances the narrative of the music, while expressing your own musical experiences in telling that story?

Here is a brief guide to get you started. It consists of a basic list of rules—which you can break for musical reasons, plus some guidelines for those musical reasons.

When starting a new piece, it is a good idea to analyze it. It's nothing too complicated: you can see how the melody goes, and what it means when it goes up or down, or when it repeats (a repetition can mean many things—insistence, doubt, an echo, a joke, etc.). You can identify the musical phrases: where do they begin, is there a comma in the middle, and where do they end? How do they begin, and how do they end? If you are playing together with another instrument, you can try to identify the intervals and harmonies. Where are the dissonances?

Keep all of that in mind (or better yet: write it down in the score). Let's look at the basic rules. Those are:

- *T* (or *Dud* on lower notes) for larger intervals or jumps (thirds/fourths and larger); on repeated notes
- *D* for seconds: scale-like movement (See examples 1, 2 and 3 on the next page.)

Scale-like melodies will generally want to "flow," and if no special effect is desired, they sound best with a *D*. Remember that the air is the motor for the tongue, and the *D* is only a

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slight interruption of that air, without stopping it altogether.

For larger intervals, you will generally want to use a *T*—not a heavy one; in principle the *T* is light. What happens here is that the air is interrupted by the tongue. Don't drop your air support, though. The air just waits momentarily "behind the gate" of the tongue.

The interval of a third, in a way, is something intermediate. It sometimes prefers to be articulated with a *D*—for example, in pairs of thirds (as in C-E, D-F, E-G, etc.).

Repeated notes usually require *T*; otherwise they become just too indistinct on the recorder. Again, we are talking of a *T* that is light and only serves to separate the notes.

A dotted rhythm will normally require *T-D*—the *T* on the short note and the *D* on the long note. In example 4, we will play *Ti Ti-Di Ti-Di*.

A great way to think of this is the melody of the Pink Panther theme (example 5), which definitely calls for *Ti-Di Ti-Di*.

Likewise, we apply *Ti Ti-Di* to each measure of the Canary dance (try this yourself on example 6).

An important exception is in French Baroque music, where the scale-like movement must be played *inégalement*, or "unequal." Jacques Hotteterre states in his *Principes de la flute traversiere, de la Flute a Bec, et du Haut-bois* (1707): "When [the notes] ascend or descend stepwise, Tu is also used, but it is alternated with Ru.... Ru should be used on the note following the eighth note when it ascends or descends stepwise."

His *Ru* can be interpreted as a *Di*: soft enough not to interrupt the airflow and present enough to be audible. (Sometimes, when we think of an *R* while playing, it can become almost an *L*—but the *L* is not audible enough for the listener to distinguish the notes.)



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Detail from a manuscript by Guillaume Machaut

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- Videos on the ARS YouTube channel at [www.youtube.com/americanrecordermag](https://www.youtube.com/americanrecordermag) including a 28-minute video by recorder maker Thomas Prescott on recorder care, plus Lobke Sprenkeling's technique series
- New: Follow [#americanrecordersociety](https://www.instagram.com/americanrecordersociety) on Instagram
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- Searchable issues of American Recorder going back to Volume 1, No. 1, in 1960—a treasure trove of musical information as well as a glimpse of current events over the years.

<https://americanrecorder.org>

In *Deuxième Exemple* (example 7), we play *T* on the even-numbered notes (the weaker beats), and *D* on the stronger beats. The first measure would be: *Ti-ti-di-ti-di-ti-ti*.

Once you've tried example 7, play example 8, *Autre Exemple*.

As you may have noticed, the fast, “running” notes are played *inégalement*, whereas the note value that “walks” (in this case, the eighth note), is articulated regularly (*Ti Ti Ti Ti*). If you have a French Baroque piece, write in where you would use *T* and *D* until you get used to the way *inégalité* is applied.

An important observation in music in general is that the first note of a measure, or the note on an important beat, does *not* necessarily have to be articulated with a *T*. In other words, the *T* is not tied to the location of the note in the measure.

My favorite articulation study book, *The Complete Articulator* by Kees Boeke, demonstrates this quite well. In his studies, it is not about the tongue, since the *T* shifts along the groups of four. Instead, we have to develop a subtle direction in the airstream towards the first note of each group—that is, the strong beat (very subtle, please, since anything that is not subtle will affect the tuning!). This is shown in example 9.

In the classic example of a group of fast notes, include the next note in your *D* articulation, even if it falls on a downbeat.

## When to break the rules

Once you really understand these rules, you can make a conscious decision to break them! As long as you can substantiate your musical decision, there is a cohesive musical narrative. This is where analysis comes in, both melodic (how does the melody develop, when does it change and when does it repeat, what is being told with the melody?) and harmonic (tonalities, modulations, intervals in arpeggios, intervals with the accompanying voice).

Sometimes it is just a personal decision, like when we give a personal touch to a story we're telling. However, a sad story is unlikely to be told cheerfully, and a sentence full of suspense is likely to be told in a low voice using some dramatic pauses. Just so, the written music gives you the words and the basic story, and your analysis of those words will help you decide how to express them.

In French Baroque music, we have to adhere more strictly to the rules of *inégalité*. Hotteterre gives some examples where not to use *inégalité*. If you play French Baroque pieces, take the time to read his treatise: it is quite compact and straightforward.

In your decision to break the rules, you can focus on the following situations, where:

- the melody surprises the listener, because it changes direction, makes a larger jump, or modulates

“

The *T* is not tied to the location of the note in the measure.

- the melody moves in a dissonant interval, such as an augmented fourth or a seventh
- the melody moves to a harmonic dissonance with another voice, if you're playing music accompanied by another instrument
- the melody is *cantabile*, or you personally really want to make it sing, even though there are large intervals
- there is a melodic pattern repeated at different pitches, as if there were a dialogue or conversation among several people
- there is repetition, either on the same pitch or in a sequence, and you want it to become wider or smaller, or form a real contrast.

We could look at hundreds of examples and they would all lead to different solutions, depending on their musical context. Often there is no “right answer”—but rather a matter of making musically cohesive, yet creative, personal choices. Over time, you will find that they become more spontaneous, as part of your dialogue with the music, which can vary from day to day. Some experimentation with different possibilities is a great way to get to know your music and your own expressive possibilities on the recorder! ❁

## LINKS OF INTEREST:

- Lobke Sprengeling's web site: <https://lobke.world>
- Previous articles in her series on recorder technique: [https://americanrecorder.org/american\\_recorder\\_magazine\\_ex.php](https://americanrecorder.org/american_recorder_magazine_ex.php)
- Videos for this entire series of articles: [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag)
- Jacques Hotteterre, *Principes de la flute traversiere, de la Flute a Bec, et du Haut-bois* (1707):

[https://imslp.org/wiki/Principes\\_de\\_la\\_flute\\_traversiere,\\_de\\_la\\_Flute\\_a\\_Bec,\\_et\\_du\\_Haut-bois,\\_Op.1\\_\(Hotteterre,\\_Jacques\)](https://imslp.org/wiki/Principes_de_la_flute_traversiere,_de_la_Flute_a_Bec,_et_du_Haut-bois,_Op.1_(Hotteterre,_Jacques))

- More ideas and historical references about articulation, “Giving Voice to Music: The Art of Articulation” by Beverly R. Lomer and María Esther Jiménez Capriles, with additional material by Wendy Powers, AR Fall 2020: [https://americanrecorder.org/docs/AR\\_Fall2020\\_body.pdf](https://americanrecorder.org/docs/AR_Fall2020_body.pdf)



# Music

Canons for a duo, Il Dolcimelo in urtext, and several options for folk music from Eastern Europe

<b>01</b>	<b>12 Canons for 2 melody instruments</b>	by Raphael Benjamin Meyer
<b>02</b>	<b>Il Dolcimelo</b>	by Aurelio Virgiliano, edited by Marcello Castellani
<b>03</b>	<b>16 Pieces from “For Children”</b>	by Béla Bartók, arranged by Martin-Christoph Dieterich
<b>04</b>	<b>Musik für Kinder (Music for children): 21 pieces</b>	by Béla Bartók, arranged by Hermann-Josef Wilbert
<b>05</b>	<b>7 Rumänische Volkstänze</b>	by Béla Bartók, arranged by Ferdinand Gesell

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

**01**

**12 Canons for 2 melody instruments** by Raphael Benjamin Meyer

*Basilisk RM05, 2021. F or C melody insts. Sc 18 pp, additional material at [www.ogy.de/rm05](http://www.ogy.de/rm05). Abt. \$22.20. ARS member discount of 10% off through the end of 2022, use code: AmericanRecorderMagazin.*

[www.basilisk-edition.ch/en/product/12-kanons/](http://www.basilisk-edition.ch/en/product/12-kanons/)

REVIEWED BY:  
**Valerie E. Hess**

Raphael Benjamin Meyer (born 1987) is a Swiss freelance composer. In addition to commissions for choir, chamber music groups and other ensembles, he also composes music for computer games as well as soundtracks for film and TV. He teaches recorder and conducts several recorder orchestras.

These 12 canons are scored for “recorders, viols, flutes, oboes, violins, clarinets, etc.” The introduction also suggests that “[s]ome canons have a particularly beautiful effect when the following voice lags an octave lower behind the main voice.”

The QR code in the front of the edition offers mp3 files of the canons, a good learning tool or opportunity to play along at home. The book is divided in two parts, front and back, with the C instrument section upside down from the F instrument section. It would be helpful if those sections were marked; as it is, one has to look at them to determine which version works for your instrument.

These are for more advanced players or those seeking to improve their skills. That is where the mp3 files can be a big help.

The pieces are “contemporary,” but melodic and use the full range of the recorder, often leaping from high to

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low and back. They could be a good warm up exercise as well.

I would recommend them as a nice addition to a teacher's library or for use by a someone looking to warm up with a partner on Zoom at home. ✨

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

**02**

**Il Dolcimelo by Aurelio Virgiliano, edited by Marcello Castellani**

*Edition Walhall SI011, 1979 (2019 reissue). 119 pp. Abt. \$27.35.*

[www.edition-walhall.de/de/holzblaeser-/blockfloete/virgiliano-aurelio-il-dolcimelo.html](http://www.edition-walhall.de/de/holzblaeser-/blockfloete/virgiliano-aurelio-il-dolcimelo.html)

REVIEWED BY:  
Victor Eijkhout

Aurelio Virgiliano's *Il Dolcimelo* is a facsimile in three volumes—here reproduced in a single volume—teaching Renaissance ornamentation and improvisation. There are many such works in existence: for example, Silvestro Ganassi's *Fontegara* is well-known among recorder players, at least by name, and through its famous frontispiece illustration.

Very little is known of the Italian composer Virgiliano, except for his treatise *Il Dolcimelo*, with its tables of divisions and solo *ricercari*. Probably written in the second half of the 1500s, the work's title has several possible meanings, including "sweet melody."

Like many such didactic resources, *Il Dolcimelo* contains many short examples of how to ornament successive intervals. For instance, "Soggetto di

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Permanent” lists 10 ways to ornament the interval of a prime: two identical whole notes in sequence. After that treatment, he covers the ascending and descending second, through the octave, as well as ornamentation of certain cadences. The general principles of ornamentation are spelled out in 10 clear rules that start Volume I.

Volume II contains a dozen *ricercars*, fully worked out on these principles. (These are also available in playing editions, such as London Pro Musica REP1 and other publications.) Each *ricercar* indicates whether it is most suitable for recorder, flute, cornetto, etc.

Volume III has information and illustrations for specific instruments, including flute fingerings and trombone slide positions. (By comparison, *Fontegara* is only for recorder.) Strangely, the pages for organ, harp, lute and theorbo are empty except for a page header.

The edition reviewed here is a reissue of a 1979 edition, a scholarly urtext in Italian with illustrations. As such, the price is reasonable when compared with other editions for sale.

While 40 years ago such a scholarly reproduction of an entire work was a precious resource, now the situation is very different. Many resources like this have been scanned at high quality and are easily found on the Internet—for instance, on <https://imslp.org>.

Comparing this printed book and a scan from IMSLP does not favor the book: the original has text from the reverse page showing through, which regularly interferes with legibility of the book’s note examples. In such cases, the IMSLP scan is more easily readable than the book, where these passages can become an indecipherable smudge. In a particularly telling example, some phrases on the front page have been cross-hatched and corrected. Only in the online scan was I able to make out those erased phrases.

This volume contains a short introduction in Italian, as well as a table



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of contents. The disappointing print quality makes this book of limited value to the average recorder player. ❁

**Victor Eijkhout** plays recorder in the early music ensemble The Austin (TX) Troubadours. His compositions can be found on the ARS web site (including for Play-the-Recorder Month 2023) and at <https://victorflute.com> and you can support his work through [www.patreon.com/FluteCore](http://www.patreon.com/FluteCore). See and hear samples of some of the music that Eijkhout reviews, posted at [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag).



03

### 16 Pieces from “For Children” by Béla Bartók, arranged by Martin-Christoph Dieterich

Edition Walhall Recorders Library  
EW797, 2016. SATB. Sc 28 pp,  
4 pts 8 pp ea. Abt. \$21.70.

[www.edition-walhall.de/en/woodwind-37-records/bartok-bla-18811945-16-stuecke-aus-fuer-kinder.html](http://www.edition-walhall.de/en/woodwind-37-records/bartok-bla-18811945-16-stuecke-aus-fuer-kinder.html)

REVIEWED BY:  
**Bruce Calvin**

These selections from *For Children* (*Für Kinder*) were arranged by Martin-Christoph Dieterich. Born in 1961 in Stuttgart, Germany, he earned a degree in music education from Stuttgart Conservatory and in musicology in Freiburg. He teaches at a grammar school in Munich, is a conductor, and composes for orchestra, piano and vocal ensemble, as well as for recorder.

The preface by Dieterich, in German and English, explains his decision to use the dynamic markings of the original piano pieces while knowing the limitations of recorders. In her foreword, Barbara Hintermeier, who

tried out the arrangements with her ensemble, notes the spectrum of styles and difficulties of the set.

Hungarian composer, pianist and ethnomusicologist Béla Bartók (1881-1945) graduated from the Royal Hungarian Academy of Music in Budapest in 1903. A few years later he began a collaboration with Zoltán Kodály, a friend and fellow composer, to collect Hungarian peasant music from remote villages. The research by the two was the source for the original publication of 85 pieces in *For Children* in 1908-09, which he revised in 1945.

Bartók wrote that he hoped “to acquaint the piano-studying children with the simple and non-Romantic beauties of folk music.” Today, Hungarians consider these pieces part of their national cultural heritage.

Each piece was based on a folk tune from Hungary or Romania. The titles of pieces included in this set are not the titles of the songs in Hungarian—they are known by the first line of text. The number *after* the title refers to the number in the original set. In order, this edition contains:

1. Játék, Spiel, no. 5, the first words in Hungarian are “Kitty, Kitty.” This simple tune and accompaniment reminds the listener of a small kitten bounding before falling asleep. It would be appropriate for low intermediate players, with the alto going up to high D.

2. Játékdal, Spiellied, no. 7, “Look for the Needle and I for the thimble that I may sew the percale shirt of my sweetheart.” The tune, only eight measures long, is repeated once. The harmonies reflect Bartók’s interest in modern sounds. It is at the intermediate level.

3. Gyermekjáték, Kinderspiel, no. 8, Hej Görbénye Görbénye (“Hey Görbénye Görbénye, what are you doing in the village?”). Görbénye is a nonsense word used in children’s songs. The soprano plays the melody three times with much slower Adagio measures between each repetition.

This would be appropriate for intermediate players, with both alto and bass going up to high E.

4. Ballada, Ballade, no. 13, “A Lad Was Killed.” The story tells of a young man killed by thieves. He is carried home and miraculously says to his partner, “I loved you as much as I loved the bright daylight, and you will remember me.” The melancholy melody, based on a pentatonic scale, is mostly in the bass, which goes up to high F. The other parts provide a drone until the alto, and then the soprano, each take the melody. It is marked *attacca* (*ad lib.*), directing the players to continue to the next selection with no pause.

5. Die Burschen und die Gans, no. 14, “The Lads of Csanád and the Goose,” who “caught a goose by the neck so it began to gaggle.” A mere 14 measures long, it evokes the lads chasing the goose, and its cry of distress. This song is more rhythmically challenging, with changing time signatures. It also ends *attacca* (*ad lib.*).

6. Die Gasse in Istváánd, no. 15, “Teeny Weeny is the Street of Istváánd,” and “something is still there that lures my heart.” Only 24 measures long, the tune alternates between soprano and alto; the lower parts play simple chords. Appropriate for an intermediate level group, the music requires low C<sup>#</sup> on soprano. The alto line is missing a quarter note rest in measure 16.

7. Körtánc, Rundtanz, no. 17, “My little graceful girl is dressed in white.” Starting with the simple tune in the soprano over drone-like notes in the lower parts, it transitions with a chromatic alto line until the soprano repeats the tune. A chromatic scale in the bass leads to a more open texture. This is more challenging, with unusual accidentals like A<sup>#</sup>, and requires careful attention to the group’s intonation.

8. Bordial, Trinklied, no. 20, a Drinking Song. One reference book notes that the “source text is unsuitable for



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Each piece was based on a folk tune from Hungary or Romania.

publication.” It starts with soprano and tenor playing the tune together, which is then picked up by the alto and tossed between soprano and alto. A very simple piece, it could be played by an intermediate level group; the bass reaches high F and E<sup>b</sup>.

9. *Kinderlied aus Körösfü*, no. 21, Children’s Song from Körösfü. A lively piece, marked *Allegro rubusto*, all parts are very active with the alto and tenor lines playing on the off beats against the soprano and bass. The challenge for this cute piece is Bartók’s dynamic markings, which include *sforzandos* (very accented attacks).

10. *Ötfokú Dallam*, *Pentatonisches*, no. 29, “Oh, hey, what do you say, supper for the girls, stuffed goose leg.” As the second title indicates, it uses a pentatonic scale. After an eight-measure rhythmic introduction by the tenor and bass, the bass starts the tune and the top three parts have eighth notes on off beats. The introductory section repeats in the alto and tenor, leading to a second statement of the tune by the bass. The third time, the tune is intermixed with the introductory rhythms and is passed around. It is a delightful piece, with regular grace notes, appropriate for intermediate level players.

11. *Gúnydal*, *Spottlied*, no. 30, “They brought up the rooster for his beautiful comb that the rooster be alive...” Bartók’s marking of *Allegro ironico*, or ironically, fits the piece’s mood. At  $\text{♩}=160$ , it is one of the most challenging, with alternating time signatures and many grace notes. The soprano plays high C, and the alto goes up to high F.

12. *Auf dem Berg*, no. 35, “I picked flowers in the garden, I bruised my feet, God granted me not to be mar-

ried. If I would have married, I would have had a bad husband...” A simple piece, the time signature nevertheless changes from 4/4 to 3/4 and 2/4. The alto line reaches high E<sup>b</sup> several times. It ends with *attacca* (*ad lib.*).

13. *Részegek nótája*, *Lied der Betrunkenen*, no. 36, Song of the Drunkards, with an odd first line: “Margitta is not far away, I drive there in an iron car.” It is one of the more challenging pieces—with its grace notes, some as 16ths; a recommended tempo of  $\text{♩}=144$ ; and the homophonic structure requiring all players to be tightly together on the beat. Playing this one is worth the effort!

14. *Kánásznóta*, *Schweinehirtenlied*, no. 37, “When I go up Budá’s big mountain, I see under me Kis-Szele’s center.” The tune moves among all four parts, each having a few measures to stand out. Careful counting is needed for many off-the-beat rhythms, making it more challenging. The alto plays high E several times.

15. *Táncdal*, *Tanz*, no. 8, “Hey, two pigeons sit on the tower of Presov, Hey, people are watching them with envy, Hey, people don’t watch them that way, there is no prettier thing than to love each other.” This easier piece is from Romania, with harmonies that evoke its Eastern European origins.

16. *Kánon*, *Kanon*, no. 29, also from Romania. Again the translation is “unsuitable for publication.” Don’t let the title confuse you: this is not like a Bach canon, where different lines restate a theme, but it does employ imitation. An easier piece, still it includes directions from Bartók for tempo changes throughout.

The group enjoyed these works, but observed that the set is not for players who sight-read each piece once or twice, and then move on to the next.

With the current interest in folk music from around the world, this is a treasure trove. When playing, it helps to recall that the titles in this set were

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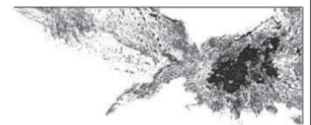
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originally composed for the piano. ❁

**Bruce Calvin** has reviewed videos and books for professional library publications over the years. He has met weekly with a Washington, D.C., area group to play recorder music, Renaissance through contemporary, performing occasionally for special church events.

**04**

**Musik für Kinder (Music for children): 21 pieces by Béla Bartók, arranged by Hermann-Josef Wilbert**

*Edition Walhall FEB059, 2020.*  
SATB, 2 scs 32 pp ea. Abt. \$19.70.

[www.edition-walhall.de/en/woodwind-/37-recorders/bartok-bela-18811945-music-children.html](http://www.edition-walhall.de/en/woodwind-/37-recorders/bartok-bela-18811945-music-children.html)

REVIEWED BY:  
**Bruce Calvin**

Béla Bartók collaborated with Zoltán Kodály, a friend and fellow composer, to collect peasant music from remote villages. That research resulted in the 85 pieces in *For Children*.

Edition Walhall sells two different sets of *Musik für Kinder*. The previous set, *16 Pieces from "For Children,"* arranged by Martin-Christoph Dieterich (2016, EW797) is reviewed above.

With two choices available from Walhall, the question becomes which is better. Unfortunately there is no easy answer; each set has advantages. There are differences in how the music is arranged for recorders, and in the amount of information given to the player.

Hermann-Josef Wilbert's arrangements include 21 of the original 85 pieces. They are simpler, more like a transcription of the piano score into four recorder lines. The music is provided in two sets of scores. Two players will need to read from one score,



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When the recorder group compared the two sets by playing the nine duplicated pieces, we often preferred Dieterich's arrangements.

or photocopies will need to be made.

The titles provided by Wilbert for each piece are not the original titles from Bartók, but generic names like "Lied" or "Spiel" or just a descriptive "Lento" or "Moderato." His titles are: Spielende Kinder; Kinderlied; Quasi adagio; Kissentanz; Spiel; Studie; Spiellied; Kinderspiel; Lied; Kindertanz; Lento; Allegro; Ballade; Allegretto; Moderato; Alto ungarische Weise; Rundtanz; Soldatenlied; Allegretto; Trinklied; Allegro robusto. There is little to guide the players; a few pieces include dynamic markings, and there are some accents, staccatos and slurs.

One advantage of the Wilbert set is being able to play from scores (even shared) that easily fit on one or two pages, since the pieces are short. This makes it much easier to see how the parts fit together. There are several pieces in which a double note was written for one or more of the recorders, so Wilbert assumes that these would be played by a larger group.

The Dieterich set includes only 16 pieces; however the arrangements are much more interesting, have more variety, and are somewhat more difficult. Besides individual parts, the publisher provides a score that could be photocopied to follow the other lines.

When the recorder group compared the two sets by playing the nine duplicated pieces, we often preferred Dieterich's arrangements. Besides a title, each piece includes a reference to the original publication by Bartók. The arranger also included the original dynamic markings, while acknowl-

edging the limited dynamic options for the recorder. Each piece also has a recommended tempo, as well as tempo changes within the pieces. There are many hints from Dieterich as to how to perform each piece.

Either set provides a good sample of these delightful folk tunes. The parts are clearly printed on a heavy paper. ❁

05

## 7 Rumänische Volkstänze by Béla Bartók, arranged by Ferdinand Gesell

*Edition Walhall FEM029, 2019.*  
6-9 recs, S'oSAATTBcB. Abt. \$21.70.

[www.edition-walhall.de/en/woodwind-/37-records/bartok-bla-18811945-7-rumanian-folk-dances.html](http://www.edition-walhall.de/en/woodwind-/37-records/bartok-bla-18811945-7-rumanian-folk-dances.html)

REVIEWED BY:  
Victor Eijkhout

The first half of the 20th century saw many ways in which music explored innovation. One of these directions was the incorporation of folk music influences. Like Czech composer Leoš Janáček, the Hungarian composer Béla Bartók collected and blended the music of Eastern Europe into an avant-garde idiom. If that makes you afraid of the set discussed here, fear not. This suite of six dances is strictly orchestrated dance music.

The harmonies are relatively simple, though sometimes an "extra" chord note sneaks in. The melodies are diatonic, some using a "gypsy" scale (sometimes also called a Hungarian minor scale). Somewhat disappointing to me, all dances are in 2/4 or 3/4 time. I had hoped for 11/8 and such!

Bartók's *Romanian Dances* were originally scored for a small orchestra of double woodwind quartet plus strings. In Ferdinand Gesell's arrangement, this suite requires up to nine

players: two sopranos (one doubling on soprano), two each of altos, tenors and basses, and an F contra bass. The final movement actually has two sopranos plus soprano, but that can be edited down.

The arranger remarks in his (German) notes that differences in articulation between parallel voices are not musical typos, but deliberately intended by Bartók, and faithfully transcribed here. As an example, he mentions a clarinet (from the original instrumentation), which can "smear" over a run, while a violin would make sharper articulations. Unfortunately this effect gets lost, largely, when the same phrase is played by two recorders, since there is not enough differentiation between the voices.

There are more places where I take issue with the arrangement. The accompaniment texture is often quite thick, making it hard for the melody to stand out. For instance, in the third movement, the melody, though fairly high, plays against five voices of slurred or tied notes. In the first dance, the accompaniment is also somewhat relentless; I would have wished for occasional changes in instrumentation and texture.

While this music is fun to listen to, playing it is far from easy. The level of difficulty of some of the movements is quite high, mostly in the upper parts. (The top voice in the last movement has runs of about 10 notes per second, if played up to speed.) Also, the alto and bass need to crisply articulate high C<sup>#</sup> a number of times. Not many instruments or players are capable of that. In such cases, we can heed the words of the arranger that, when we run into the limitations of the recorder, we should just make dance music. By this, he presumably means that the spirit of the music is more important than the exact correctness of the notes, a suggestion that I was very grateful for. ❁

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- 
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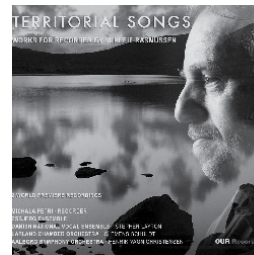
### REVIEWED BY TOM BICKLEY

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

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

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

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



**01**

### Territorial Songs: works for recorder by Sunleif Rasmussen

Danish recorder virtuosa Michala Petri has performed and recorded a wide variety of repertory. Her catalog includes the core pieces of the Baroque repertory as well as some forays into the 19th century and compositions from the 20th and 21st centuries. I've enjoyed her work over the years and have come to the view that her very strongest work is in the newer pieces.

Petri's album of Chinese recorder concertos and her recordings of duos with Chinese traditional bamboo flute player Chen Yue deserve close attention, but for this column my focus is on the 2021 release, *Territorial Songs: works for recorder by Sunleif Rasmussen*. The five pieces showcase both Petri's strengths and Rasmussen's deep grasp of the possibilities for the recorder in combination with present-day choral and instrumental ensembles.

I strongly recommend viewing the video in which Rasmussen discusses these works and the recording project (<https://youtu.be/OoTHPntlqs8>). In that video, you'll gain a sense of this Faroese composer's personality, range of interests, geographical context and creative processes. Having studied in Norway and at the Royal Danish Academy of Music in Copenhagen, Rasmussen has produced a number of works combining electronic and acoustic instruments. His honors include a three-year grant from the Danish State Arts Foundation; the



Nordic Council Music Prize; serving as visiting composer at the prestigious Korsholm Festival in Finland; the Faroese Cultural Prize; and a residency with the concert series Other Minds in San Francisco, CA.

Blackbirds figure in *I* (track 4) for bass recorder and chamber choir, using as text Inger Christensen's poetic response to Wallace Stevens's *Thirteen Ways of Looking at a Blackbird*. In *Territorial Songs* for recorder and orchestra (tracks 7-11), the deep inspiration comes from Italo Calvino's novel *Mr. Palomar* and its descriptions of blackbird song. That manifests sonically in birdsong-like motives for the solo recorder. I find *Territorial Songs* to be the most richly engaging piece on this album.

*Sorrow and Joy Fantasy* (track 5) shows a very Van Eyck approach to variations on the 17th-century Danish hymn tune "Sorrige og Glæde." You can hear a choral setting of the original tune at [https://youtu.be/6H5G\\_Vrl-bs](https://youtu.be/6H5G_Vrl-bs). Petri plays Rasmussen's work in concert at <https://youtu.be/JET9qngui1M>.

The disc opens with *FLOW* (tracks 1-3) in which Rasmussen transforms material from a Mozart flute quartet (K.285), in a manner reminiscent of 20th-century composer Igor Stravinsky's reworking of extant material in *Pulcinella*. The combination of recorder with violin, viola and cello conveys a sound both powerful and agile. The other work for recorder and strings, *Winter Echoes* (track 6), employs an energy similar to that of *FLOW*. With the use of a bass, then tenor, solo recorders and an ensemble of 13 solo strings, it provides a more spacious, roomy sound.

The list of instruments mentions that Petri plays a Moeck Rottenburgh and several recently-designed keyed recorders: Mollenhauer Modern, Moeck Ehlert and Breukink Eagle, all of which she uses to great effect.

Rasmussen's collaboration with Petri

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Sorrow and Joy Fantasy (track 5) shows a very Van Eyck approach to variations on the 17th-century Danish hymn tune "Sorrige og Glæde."

yields wonderful results. These engaging and approachable works demonstrate various voices of the recorder juxtaposed with modern orchestral instruments and choir.

While available as an SACD disc, the sound on the standard HD CD was very satisfying. The CD booklet is quite informative and available at no cost. I recommend seeking the highest audio quality you can for this album, but, via whatever format, listen closely and enjoy. ❁

#### FOR MORE INFORMATION:

*Territorial Songs: works for recorder by Sunleif Rasmussen. Michala Petri, recorder; Esbjerg Ensemble; Danish National Vocal Ensemble, Stephen Layton, director; Lapland Chamber Orchestra, Clemens Schuldt, director; Aalborg Symphony Orchestra, Henrik Vagn Christensen, director. 2021, 1 CD, 72:31. Our Recordings 6.220674. [www.ourrecordings.com/albums/territorial-songs](http://www.ourrecordings.com/albums/territorial-songs) (PDF booklet available at no cost; follow link at bottom left for Booklet); available from <https://arkivmusic.com/products/territorial-songs-493201> (CD \$19.99+S&H); streaming and downloads available from many services, including iTunes/Apple Music, Amazon Music, Tidal, Spotify, etc. 2015 concert performance of Rasmussen's *Territorial Songs*, <https://youtu.be/e1sdPDmRuP0> Rasmussen talks about the recording's works, <https://youtu.be/OoTHPNtlqs8>*



02

## me, myself & I

In the music worlds today—or perhaps, in the musics world today—there is a remarkable blossoming of approaches—and the revival of the recorder has a lot to do with that flowering. When Arnold Dolmetsch and others were bringing our instrument back into use in the 20th century, the art music milieu was generally more separated from vernacular forms of music-making than it is today. By opening opportunities for more people to play early and folk musics on recorder, and by encouraging composers to create new works for our instrument, these pioneers of the early music revival helped create a vibrant middle ground that connected art musics and vernacular musics.

This middle ground is a bracingly diverse stylistic and sonic environment. In some cases, like the wonderful album *Territorial Songs*, the recorder takes its place with “real” instruments of the art music world.

In the case of Dagmar Wilgo's *me, myself & I*, we hear the recorder in a fascinating interstitial sound world that partakes of art music traditions, vernacular music traditions, and joyful exploratory experimental practices. This likely won't suit every recorder player's tastes—but if you have any curiosity about possibilities, treat yourself by listening to *me, myself & I*.

German recorder player Wilgo's more traditional musical efforts as a soloist are augmented by her efforts with Il Primo Dolcimelo, formed in 1993. In that duo, she plays with

the harpsichordist Natalia Spehl, adding others as needed for repertoire (carefully chosen on the basis of musicological analysis). The duo performs older works up to contemporary, sometimes juxtaposed. (This describes *#tweets*, 2015, and *duo tweets*, 2017, reviewed in *AR September 2019*—where works by famous composers like Jacob van Eyck appear beside modern pieces on the same themes.)

Wilgo's new album contains eight pieces, each its own sound world. Her playing is virtuosic and her approach to the music and the sequencing of the pieces reveals a deep devotion to the music, as well as just the right balance of levity and gravity.

From recording studio sessions with composer Andreas Kolinski emerged eight snippets or outtakes that form very brief (of 15 seconds or shorter

duration) intermezzi surrounding the other works.

Norbert Laufer's *Five Registers for Five Recorders* (2010, tracks 2-6) is dedicated to the memory of his teacher Jürg Bauer. *Fantasia Prima per un basso solo* (2012, track 8) by Josef Mons (a pseudonym) is rooted in instrumental fantasies such as those by Italian composer Aurelio Virgiliano (known mostly for his *Il Dolcimele*, c.1600). In *Es ist* (1998/99), George Heike sets a poem by Erich Fried. Wilgo plays phrases that prepare and comment on the text, speaks the text interspersed with the music, and creates a remarkable texture via simultaneous singing and playing.

Jazz clarinetist/composer Lajos Dudás's *Masterpiece for Recorder* (2009, track 12) starts with a reference to Claude Debussy's popular silver flute piece *Syrinx* and moves

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The longest work on this album is also one likely to appeal to a wide range of listeners. Composer Matthias Heep was noted German recorder virtuoso Hans-Martin Linde's last conducting student...

from there to explore the range of the alto via playful leaping melodic lines. Janpieter Biesemans's *Astrological Temperaments* (2011, tracks 14-17) explores the elements earth, fire, water and air, while representing Wilgo's name via the pitches used.

In *Pure* (2021, track 19) by Kolin-ski, Wilgo processes her recorder sound using two Eventide foot pedals. The delay circuits, manipulated live,



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interact with the partly improvised recorder playing to create an active and colorful piece.

The longest work on this album is also one likely to appeal to a wide range of listeners. Composer Matthias Heep was noted German recorder virtuoso Hans-Martin Linde's last conducting student. Heep spent time in Brazil, where he encountered Afro-Brazilian religion. He chose eight of the primary *Orixas* (deities) in Afro-Brazilian tradition and created *Rituals* (2019/2020, tracks 21-28) as a sonic essay about them. In "Oxalá" (track 21), "Ogum" (track 22) and "Naná" (track 28), Heep and Wilgo make very effective use of audio technology to create new timbres from the recorder sound. In this very substantial composition, the music ranges from vigorously rapid to contemplative.

Similarly to Rasmussen's approach in the compositions on *Territorial Songs*, the works on *me, myself & I* use multiple recorder voices in the pieces. In Wilgo's case, this ranges from soprano to great bass.

The audio image is comfortably intimate. The booklet contains very brief notes on each piece plus each composer's photograph and a QR code that links to the website for the CD. The information can be accessed directly via Wilgo's website as well.

A search of YouTube on "me, myself & I Dagmar Wilgo" will return numerous promotional videos about the pieces. The spoken commentary is in German, but the auto-translate feature makes them accessible to speakers of other languages.

This is an album worth your attention and enjoyment! ✨

#### FOR MORE INFORMATION:

*me, myself & I. Dagmar Wilgo, recorders, with electronics. 2022, 1 CD, 68:05. TIMEZONE|records TZ2327. <https://dagmar-wilgo.de/me-myself-i> (also promotional videos and*

*information about the composers); <https://timezone-records.shop/en/products/dagmar-wilgo-me-myself-i> (CD abt. \$12.50+S&H; also information and sample tracks). Streaming and downloads from most major services, with links at <https://timezonerecords.lnk.to/memyselfandi>. Video excerpt of Pure, <https://youtu.be/FRo2A7FEPgo> Hans-Martin Linde, [https://en.wikipedia.org/wiki/Hans-Martin\\_Linde](https://en.wikipedia.org/wiki/Hans-Martin_Linde) Reviews of #tweets and duo tweets, <https://americanrecorder.org/docs/ARspring19body.pdf>*



### 03

#### Balmoral Suite (Portraits of the Royal Family) and other recorder favorites

Correspondence with legendary English recorder player John Turner in late September, shortly after the death of Queen Elizabeth II (1926-2022), reminded me of his recording of Robin Stevens's very approachable 2017 work *Balmoral Suite*. Stevens uses a handful of Scottish folk tunes, set with a witty ear for modern compositional practice to "keep both listeners and players on their toes." The resulting portraits of the Royal Family are affectionate and engaging, much in the way of the famous video of Paddington Bear meeting the Queen for her Platinum Jubilee, earlier in 2022 (<https://youtu.be/7UfiCa244XE>).

The five movements for recorder and strings ("Overture—The Family Gathers; Grandpa hankers for the Past; A Graceful Beauty; Enter Great-

Grandpa; and Rough and Tumble in the Nursery) each give a concise portrayal of different generations, without being unduly specific. Stevens's choice of tunes and his settings demonstrate his considerable skill, as does the playing by Turner and the Manchester Sinfonia.

The other works on this album deserve attention as well, but at this time *Balmoral Suite* is particularly worth a listen. I extend my sympathies to all who mourn the passing of Queen Elizabeth II, and hope this suite gives musical insight into her family and happier times. ✨

#### FOR MORE INFORMATION:

*Balmoral Suite (Portraits of the Royal Family) and other recorder favorites. John Turner, recorder; Manchester Sinfonia, David Routledge, leader, Richard Howarth, conductor. 2019, 1 CD, 70:56. Prima Facie PFCD101.*

[https://ascrecords.com/primafacie/balmoral\\_suite.html](https://ascrecords.com/primafacie/balmoral_suite.html) (CD abt. \$13.65; also audio excerpt; free booklet);

<http://smile.amazon.com/Balmoral-Suite-Portraits-Royal-Family/dp/B07NBCSTNV> (CD \$13.59+S&H, mp3 \$8.99, and Amazon Music by subscription). Streaming and downloads available from many services, including iTunes/Apple Music, Tidal, Spotify, etc. Album available on [www.youtube.com/watch?v=Lg1YMaT7j0o&list=OLAK5uy\\_k2f8J2TEbA0tFh9DcPOD\\_k\\_pYqMgGnz3c](https://www.youtube.com/watch?v=Lg1YMaT7j0o&list=OLAK5uy_k2f8J2TEbA0tFh9DcPOD_k_pYqMgGnz3c)

*More about this CD and John Turner in Recording Tidbits, AR Fall 2020, [https://americanrecorder.org/docs/AR\\_Fall2020\\_body.pdf](https://americanrecorder.org/docs/AR_Fall2020_body.pdf)*

*John Turner,*

<https://recorderist.co.uk>

*Painting of Balmoral Castle in Scotland, used with the kind permission of the artist Kate O'Brien; information, [www.balmoralcastle.com](http://www.balmoralcastle.com)*

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## ADVERTISING INDEX

American Orff-Schulwerk Association .....	11
American Recorder Society .....	8, 9, 20, 33, 39, 46-48
Amherst Early Music Festival .....	33
Jean-Luc Boudreau, Recorder Maker .....	31
Canzonet .....	33
Classified ads.....	47
Early Music America.....	16
Harp for Healing .....	20
Honeysuckle Music .....	16
JGJG Sheet Music .....	39
Lazar's Early Music .....	36
Lost in Time Press .....	39
Magnamusic .....	44
Moeck Verlag .....	IFC
Mollenhauer Recorders .....	OBC
Port Townsend Early Music Workshop .....	11
Prescott Workshop .....	11
Recorder Forge .....	37
Recorder Rack .....	21
The Recorder Shop .....	39
Glen Shannon Music .....	40
Very Good Recorder Transcriptions .....	21, 31
Von Huene Workshop, Inc .....	36
Yamaha Corp .....	IBC

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