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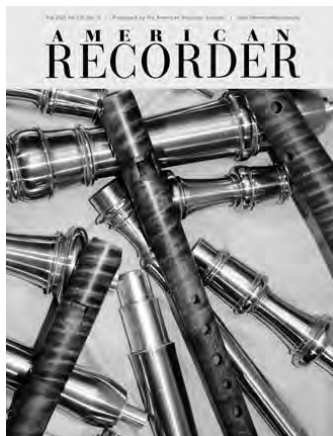
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ON THE COVER

Jeff Holt, recorder maker, took photos of Renaissance recorders juxtaposed with aluminum templates used to make copies of recorder parts on a copy lathe. Cover: ©2021, American Recorder Society.



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Editor's Note • GAIL NICKLESS

Soon after reading *Peak* by Ericsson and Pool (see [AR Summer 2021](#)), I ran across *Spark: How Genius Ignites, From Child Prodigies to Late Bloomers* by Claudia Kalb. Written five years later, *Spark* refers back to *Peak* in discussions of how nature and nurture work in tandem. *Spark* draws on history, science and psychology, examining the paths to success taken by 13 people. Fascinated by “when and how people discover the thing they love best,” Kalb is optimistic that the “middle decades of life ... serve as a reawakening.” *Spark* charts collaboration and other means to growth—ideas relevant to musicians of any age.

As a child, Picasso drew for hours at a time, just as young Adriano Trarbach played his recorder as he walked everywhere. Adriano's story is one of three vignettes about recorder playing in Brazil, collected by Cléa Galhano for this AR.

Both Picasso and Yo-Yo Ma were child prodigies who stayed active; others like culinary expert Julia Child and painter Grandma Moses found a spark in later life. Now in his 60s, Ma says of his spark, “I play the cello. That is the best of what I can bring to you,” and compares it to making soup to share with friends: “What would you like to put in the pot?” The teachers of Adriano and other Brazilian youth bring encouragement to put in the pot. What will you bring? ❁

President's Message • DAVID PODESCHI

As chapters, consort and recorder orchestras (CCROs) start playing together in person again, I want to mention an idea and opportunity that has surfaced from our Membership Drive and Diversity subcommittees, which both include Board members and non-Board volunteers. The opportunity is for CCROs to identify local community arts schools where they can play for new diverse audiences of all ages. These performing groups can demonstrate the recorder and its music, and the joy that comes from pursuing music. At the same time, they can represent the ARS as a welcoming organization to all ages, races and ethnicities, especially if the presenting ensemble itself comes from varying backgrounds.

Over time, contacts like these will increase both our membership and diversity. In order to facilitate this and to identify community music schools, the ARS has joined the National Guild for Community Arts Education. We had a kick-off Zoom meeting in May with about 50 chapter leaders from across the continent. The idea was enthusiastically received, and we heard from many chapters that they already engage in similar outreach.

This year's Annual Members' Meeting will again be held on Zoom, so that members from anywhere can join in. During the meeting, the Presidential Special Honor Award will be presented to Glen Shannon. In addition to being our own music editor, he is an extraordinary composer of recorder music, having created many pieces over the last 25+ years. I've played his music at workshops, and own and love his duets. Glen is a treasure for our community, and the ARS Board enthusiastically supported my selection of him for this fitting award.

I urge you to see the Fall ARS Newsletter and the websites below to learn more. My chapter in Dallas will soon begin to meet in person. I really look forward to seeing my friends and playing in the same room. I know you do too. ❁

- National Guild for Community Arts Education, <https://nationalguild.org>.

For information on ARS efforts with the Guild, contact committee member Ellen Farrell, eafarrell0126@gmail.com

- RSVP for the Annual Members' Meeting, <https://americanrecorder.org/annualmeeting2021>

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ARS PRESIDENTIAL SPECIAL HONOR AWARD

Glen Shannon to be honored

At the online ARS Annual Members' Meeting on October 16, ARS President David Podeschi will present Glen Shannon with the 2021 ARS Presidential Special Honor Award (PSHA). This award honors a person who has had a significant positive impact within a community—in this case, the recorder community as a whole.

Shannon (born 1966) is a composer and recorder enthusiast living in El Cerrito, CA, where he is a member of the East Bay Recorder Society and in his first season as co-director of the Barbary Coast Recorder Orchestra.

His love of straightforward, approachable music for the recorder has garnered him several prizes in composition contests since 1997, including those sponsored by the Chicago (IL) and Washington (D.C.) Recorder Societies, the ARS and the former Amsterdam Loeki Stardust Quartet. Members of the former Flanders Recorder Quartet, Tom Beets and Joris Van Goethem, have commissioned works from him for their advanced-level "Air Force" workshops in the UK and Northern Europe, and they recently commissioned a bass-contra bass duet called *Slingshot* that they recorded for their first CD as the duo FR2 (see CD Critique later in this issue).

Shannon publishes his compositions under his own name, and has also had works published by Moeck Verlag, PRB Productions, Loux Music Publishing Company, the European recorder magazines *The Recorder Magazine* in the UK and *Blokluitist* in the Netherlands, as well as the ARS. Performances of some of his works can be found on YouTube.

Active in the ARS as editor of the *Members' Library* Editions, a series introducing new recorder music to the worldwide membership and mailed to members three times each year, he is also the editor and producer of the annual ARS Play-the-Recorder Month commissioned work that appears with the Winter editions of *American Recorder*. He has been in the music editor position for nearly two decades, having taken the reins from former editor Martha Bixler in 2003.

ARS President Podeschi, a longtime fan of Shannon's works, says, "The Presidential Special Honor Award is intended to honor a person who has had a significant positive impact on the ARS or recorder music in North America. Glen exemplifies these criteria!... he is a treasure for our community and richly deserves this award."

Besides the PSHA presentation during the ARS annual meeting, it is also likely that an in-person commemoration of this award will be held at the Berkeley (CA) Festival in June 2022.



▲ Glen Shannon.

Glen Shannon Music,

www.glenshannonmusic.com

YouTube links, www.youtube.com/glenshannon, www.youtube.com/americanrecordermag

ARS Honor Roll,

<https://americanrecorder.org/honors>

ARS Members' Library Editions,

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The following generous donors contributed between July 1, 2020, and June 30, 2021. With these funds, we are able to create a beautiful and informative magazine; offer scholarships and grants; provide helpful resources to our chapters, consort and recorder orchestras; continue to add valuable content to our website; and much more. We can't offer all of these valuable educational and community-building programs without you. Thank you for your support! ❁

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ON THE RECORD(ER)

News about the recorder

CHANGE

Piffaro artistic directors announce retirement

Joan Kimball and Bob Wiemken—artistic directors of period music ensemble Piffaro, the Renaissance Band, based in Philadelphia, PA—will retire from directing and performing with the ensemble that they founded over four decades ago. Kimball and Wiemken will step down at the end of the ensemble's 2021-22 season.

In 1980, the ensemble began as a local effort to explore the then-largely unknown world of Renaissance

double reed instruments and to create performing opportunities for early wind players in the Philadelphia region. In the ensuing 40 years of leadership from Kimball and Wiemken, Piffaro has become a highly regarded ensemble in the expanding early music world, both in this country and abroad. In addition to its annual concert series in Philadelphia and Wilmington, DE, Piffaro has toured throughout North America and performed at major early music festivals in Europe and South America.

Besides their concertizing, Kimball and Wiemken worked closely with in-

strument makers to build a collection of over 60 instruments modeled on their historical antecedents, learning lessons through the process that have changed performance practice in their discipline. Piffaro has accumulated a substantial instrumentarium of professional-quality shawms, dulcians, sackbuts, recorders, krumphorns, bagpipes, lutes, guitars, harps, and a variety of percussion—all careful reconstructions of period instruments.

They also have unearthed long-overlooked instrumental works from the late 15th to the early 17th centuries and added them to the canon through Piffaro's 20 recordings—including four on the prestigious Deutsche Grammophon Archiv label, which devoted an entire CD of its massive *History of Classical Music on 100 CDs* to the ensemble.

Piffaro inaugurated its Delaware Valley concert series in 1985. The ensemble made its European debut at Tage Alter Musik in Regensburg, Germany in 1993, and continues to represent Philadelphia on the global stage, performing in Austria, Germany, France, Belgium, Czech Republic, Italy, England, Spain, Colombia and Bolivia. Piffaro also tours extensively throughout the U.S. and has been presented by major early music festivals and series, including those in Boston, MA; Berkeley, San Francisco and Los Angeles, CA; Indianapolis, IN; Madison and Milwaukee, WI; New York City, NY; Seattle, WA; Pittsburgh, PA; Detroit, MI; Miami, FL; and Washington, D.C.

Since its inception, Piffaro has been active in the field of education. Members of the ensemble perform regularly for elementary, middle and high school students; hold master classes



▲ Piffaro artistic directors Bob Wiemken and Joan Kimball watch 2018 Recorder Competition students from the sidelines. Photo by Bill DiCecca.

and workshops for college students, adult amateurs and professionals; and participate in residencies. Piffaro presents a Community Recorder Festival (all ages) and National Recorder Competition for Young Players (grades 7-12).

In 2015, the ARS Distinguished Achievement Award was awarded to the members of the group, during the Boston (MA) Early Music Festival. Also in 2015, Piffaro was one of 30 U.S. ensembles invited to participate in the launch of Google's online Cultural Institute.

Piffaro has also been awarded Early Music America's Early Music Brings History Alive Award, as well as its Laurette Goldberg Lifetime Achievement Award in Early Music Outreach—and in 2021, to Wiemken and Kimball, its Howard Mayer Brown Award for lifetime achievement in the field of early music.

The two approached retirement with thoughtful deliberation, beginning with the question, "Should Piffaro continue?" The answer, especially from the ensemble's musicians, was a resounding "yes!" Erik Schmalz, one of the group's two historical brass specialists, wrote, "It would be a shame to let everything that you've built just go away. Not only would it be a sad day for Philadelphia, but it really would leave a big hole in concert repertoire of the U.S. Almost nobody else is doing the music that Piffaro does or playing those instruments."

After a two-year process to select a successor and develop a strategy ensuring that the organization successfully transitions from founder to future, Piffaro's board of directors has announced the appointment of Priscilla Herreid as artistic director

designate. "The best choice for the ensemble would be someone from within the group," said Kimball and Wiemken, "someone who could maintain the distinctive Piffaro sound and continue to pursue its mission, yet also guide it into new ventures."

Herreid has been an early wind player in Piffaro since 2007. A graduate of Temple University and Juilliard School of Music, she plays with top early music ensembles in the U.S., with Piffaro at the center of her professional life. Herreid is in the midst of a two-year administrative mentorship with Kimball and Wiemken, and will assume her new role at the beginning of the 2022-23 concert season. ✨

Piffaro, www.piffaro.org,
www.youtube.com/OfficialPiffaro
www.earlymusicamerica.org/web-articles/2021-brown-award-announcement
<https://indianapublicmedia.org/arts/piffaro-waytes-english-music-renaissance-town-band.php>

EARLY MUSIC AMERICA HONORS

Gwyn Roberts

Besides the Howard Mayer Brown Award to Piffaro's Joan Kimball and Bob Wiemken, another recorder player was a recipient of one of Early Music America's 2021 awards for her work with the University of Pennsylvania's early music ensemble and students at the Peabody Institute and Amherst Early Music. Gwyn Roberts was honored with the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college

early music ensemble.

Harpsichordist Elam Rotem—founder/director of a resource web site, Early Music Sources, and faculty member for the San Francisco Early Music Society workshops—also received the Laurette Goldberg Award for achievement in early music outreach.

Recipients of the annual awards are chosen from nominations submitted by friends and colleagues throughout the early music community. ✨

Gwyn Roberts, www.earlymusicamerica.org/web-articles/2021-binkley-award-announcement
<https://tempestadimare.org>,
 Elam Rotem, www.earlymusicamerica.org/web-articles/2021-goldberg-award-announcement
www.earlymusicsources.com

IN MEMORIAM

Jeanne Lamon

Baroque violinist and period music pioneer Jeanne Lamon died on June 20 at the age of 71 in Victoria, BC. Lamon's inspired leadership, as well as a commitment to collaboration, inclusion and artistic excellence, shaped Toronto period orchestra Tafelmusik over the course of her 33-year tenure (1981-2014) as its director. Among the award-winning recordings by Tafelmusik on several labels is a Naxos recording of the complete Brandenburg concertos, with Marion Verbruggen as recorder soloist. ✨

www.tafelmusik.org/media-room/media-releases/releases/tafelmusik-mourns-loss-jeanne-lamon-music-director-emerita

The Power of the Recorder to Change Lives

Brazilian recorder players and teachers were uplifted by the recorder during COVID-19. Recorder professional Cléa Galhano shares three stories from her native country.



INTRODUCTION BY CLÉA GALHANO

Brazilian recorder player Cléa Galhano is an internationally renowned performer of early, contemporary and Brazilian music. Galhano has performed in the U.S., Canada and South America as a chamber musician, and as soloist with the Saint

Paul Chamber Orchestra, Musical Offering and Lyra Baroque Orchestra (all in MN) and the New World Symphony (FL).

Among other important music festivals, Galhano has performed at the Boston (MA) Early Music Festival and the Tage Alter Musik festival in Germany; at Wigmore Hall in London, England, at Merkin Hall in New York City, NY, and at Palazzo Santa Croce in Rome, Italy—always receiving acclaimed reviews. Galhano was featured in 2006 in the Second International Recorder Congress in Leiden, Holland; in 2007 and 2013 at the International Recorder Conference in Montréal, QC; and in 2012 at the ARS Festival, Portland, OR.

She gave her debut at Weill Hall at Carnegie Hall in New York City, NY, in May 2010, and her second Weill Hall recital in December 2013 with the Cuban guitarist Rene Izquierdo.

Galhano studied in Brazil at Faculdade Santa Marcelina; in the Netherlands at the Royal Conservatory, The Hague; and in Boston, MA, at the New England Conservatory of Music, earning a LASPAU (Latin American Scholarship Program of American Universities) Fulbright Scholarship and support from the Dutch government.

As an advocate of recorder music and educational initiatives, she served for six years on the international Board of Directors of the American Recorder Society, and is the music director of the Recorder Orchestra of the Midwest.

Besides receiving the prestigious 2013 McKnight Fellowship award, Galhano was awarded both the Minnesota State Arts Board Cultural Collaborative and MSAB Arts Initiative. She is a National Arts Associate of Sigma Alpha Iota.

Galhano is a faculty member at Macalester College, and adjunct lecturer in music and recorder at the Historical Performance Institute of the Indiana University Jacobs School of Music. After 15 years, she recently stepped down as executive artistic director of the St. Paul Conservatory of Music.

Galhano has recordings available on Dorian, Ten Thousand Lakes and Eldorado labels. Visit <http://cleagalhano.com>.

As hard as the COVID pandemic has been, I have to confess that new doors opened at the same time: there were opportunities to meet and get to know a new world of recorder players, with their uplifting stories.

Last year I was invited to participate in a project called *Flauta doce em sistema* (Recorder in the System) by the Brazilian recorder player Patricia Michelini Aguilar (recorder professor at the Federal University in Rio de Janeiro, UFRJ).

This project looked at recorder methodology, showcasing many different methods and teaching experiences all over Brazil. Even with the time zone difference, every Thursday at 6 a.m., I watched the lectures, thrilled to learn of so many dreams about making the recorder a tool to change young students' lives. It was a very rich experience, during which I learned about some extraordinary recorder teaching ideas that had affected multiple generations.

I asked Michelini Aguilar to write about the Recorder in the System project. Then I asked three instructors who had inspired me deeply to describe their experiences in working with young students—Lenora Mendes, a member for decades of the early music ensemble of Fluminense Federal University; and Anete Weichselbaum and Renate Weiland, both of the School of Music and Fine Arts of Paraná.

As a result of this inspiring encounter, I also met with Michelini Aguilar and some of the teachers. With so much interest in the recorder in Brazil, we have begun the process of creating an ARS chapter there!

We never know where the recorder can take us and how much it influences people's lives. What a magical instrument we have all chosen! I hope you enjoy these inspiring testimonials.

RECORDER IN THE SYSTEM

By Patricia Michelini Aguilar

On May 28, 2020, I received the news that my extension project, *Flauta doce em Sistema* (Recorder in the System, RitS), had been registered and was active at UFRJ. I had no idea that it was the beginning of one of the most important projects of my life. The application had been made shortly after the start of the pandemic—when Brazil was already at a standstill and we had all grasped the idea that remote, or virtual, learning would be a reality for the next few months.

My dear friends David Castelo and Isamara Alves Carvalho (also professors at Brazilian federal universities) and I talked daily about the responsibility that we, as teachers, should assume toward our students and the academic community in general. After exchanging many ideas, we adopted the “new normal,” undertaking an

unprecedented routine, and learning new or unexplored pedagogical tools in a heartbeat. We finally agreed upon the best choice, so that we could remain active and offer relevant and attractive content to both our students and other audiences interested in recorders. We decided to create extension projects: *Virtual Recorder* (Federal University of São Carlos, UFSCar), *Life with the Recorder* (Federal University of Goiás, UFG) and RitS at my university (UFRJ).

RitS was devised to foster “interaction between the university and other sectors of society”—an outreach project organized in modules of eight or nine weekly remote meetings. The idea was to present and discuss methods (published books) and methodologies (strategies and practices)—both those that focus on private recorder teaching, and those in which the recorder serves as an auxiliary tool for music education teachers. My thought in proposing RitS was that

understanding the pedagogical ideas that guide each method would ideally involve direct contact with its authors or close followers, hearing from them the stories and paths taken.

MODULE 1

As the project progressed, I realized that I would need help to manage its operation. My teaching and administrative duties as head of my department involved a lot of time and work. I suggested to my student Luiza Mesquita, a teaching assistant, and to my master's degree student Anderson Tiago Rodrigues, that they act as volunteer associates for the project. The invitations were readily accepted.

Little did I know that I had formed a fine team, which worked with enthusiasm and compatibility during the two modules that have now taken place. The Module 1 team was a mixture: colleagues whose activities I knew well; those with whom I had worked, but not lately; and some with



▲ Cover of the Guide to recorder methods. With two pages showing some of the Brazilian publications described within.

whom I had never worked, although I admired their achievements. The idea was to offer well-defined and varied methods, for all levels.

In the opening session, I tried to help participants conceptualize two terms—methods and methodologies for the recorder—and included a historical scan of the main publications for recorders. Later sessions were:

- Luciana Nagumo (Jundiá School of Music, São Paulo) on using the recorder to help children learn music.
- Tereza Castro (retired professor, Federal University of Ouro Preto) described her books and teaching materials, geared to the recorder in the classroom and based on science.
- Melita Bona (also retired, Universidade Regional de Blumenau), talked about “Carl Orff and the recorder,” clarifying concepts and teaching ideas of the author and of the main contributors to the Orff-Schulwerk.
- Cristal Velloso discussed “The Sopro Novo methodology,” a project of Yamaha Musical do Brasil to provide a consistent musical and instrumental beginning for literally thousands of students and teachers in Brazil.
- Daniele Cruz Barros (Federal University of Pernambuco) and Laurence Pottier (Conservatoire Nadia et Lili Boulanger, Paris, France) jointly discussed Pottier’s methods for recorder and the Portuguese translations; Pottier spoke of the genesis and the pedagogical principles she uses, and Cruz Barros explained how she adapted them to the Brazilian reality.
- From the Suzuki Center (Campinas, São Paulo), Luciana Castillo and Shinobu Saito described the Suzuki Method, clarifying its philosophical-pedagogical ideas and how it was adapted to teaching the recorder.
- Lisbeth Soares (Arts Foundation, São Caetano do Sul) tied together all of the topics, considering the implications for a teaching strategy.

It was clear to all RitS participants, especially in this last session, that we must always be open to new methods—but also that we must be clear about goals in order to identify and absorb the best that each method brings to our everyday situations.

In Module 1, we had 195 subscribers. Of these, 143 were regular participants, with an average of 100 in each session. This audience included music degree students, teachers linked to regular education, recorder teachers and others interested in the pedagogical use of the instrument. To my delight, we reached people from all over the country. Module 1 ran from June–August 2020—in retrospect, a time of reflection when teachers were still working out what strategies were best to implement remote learning.

MODULE 2

Offering diversity of methods and methodologies, valuing knowledge, making people feel welcome and spreading empathy were also goals in Module 2 of RitS. If in Module 1 the priority was recorder methods used in music schools, in the second module, the recorder learning environments expanded to social projects, basic education, distance learning, advanced education, plus a brief tour through Germany, Australia and the U.S.

Module 2 took place January–March 2021. In the first meeting, I described the project and the main published methods. Lenora Mendes reported on the social aspects of the recorder at the Espaço Cultural da Grotta. Participants were moved when they heard of the strengthening of the community there in an arts school project led by Mendes and her husband. Subsequent sessions covered topics including:

- authors Anete Weichselbaum, Renate Weiland and Angela Sasse discussing recorder teaching with their method, *Sonoridades Brasileiras*.
- using digital technologies in

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The recorder learning environments expanded to social projects, basic education, distance learning, advanced education....

- recorder teaching, by Isamara Alves Carvalho (UFSCar)—one of the most anticipated, for obvious reasons; Alves Carvalho not only clarified much of what we hear about distance education, but she also outlined several paths in this relatively recent type of teaching.
- introducing contemporary repertoire for recorder to technically advanced students, by David Castelo (UFG). He described conventional and extended techniques—stressing that this repertoire is not disconnected from expressiveness in music.
- becoming a professional in the U.S., a declaration of Cléa Galhano’s love for the profession of recorder teacher. She outlined methods she uses, and the strength that the recorder gives us and our students, especially in times like the pandemic.
- inspiring work of Adriana von Glehn (Brazilian recorder player and teacher based in Germany) with Musikschule Bochum, a municipal school responsible for music classes in Bochum’s regular schools.
- concepts and pedagogical ideas used in the master’s thesis by Claudia Freixedas (educational superintendent of Projeto Guri, a social music education endeavor in São Paulo, and professor at the Faculdade Cantareira), *Paths for creative and collaborative learning in the teaching of the recorder*.
- to close the second module, Zana Clarke (Australian recorder player, educator and founder of Orpheus

Music) presented a video, and then showed examples from and commented on the main repertoires and methods by Australian authors.

In Module 2 we had over 250 registrations, an active participation of 150 subscribers, and an average of 70-85 participants attending the meetings. Again, all of Brazil was represented. In this set of topics, it was possible to see more clearly that participation was greater in locations where there had been a recommendation by a teacher, or by a group of teachers, especially by those who had participated in Module 1.

FUTURE PLANS

The discussions raised in the second module motivated me to promote two extra activities. After questioning the scope of the term “folklore” relating to a large part of the repertoire used in recorder methods, I invited two renowned ethnomusicologists to talk on this topic: Samuel Araújo (UFRJ) and Edilberto Fonseca (Villa-Lobos Museum in Rio de Janeiro). They described not only folklore, but also traditional music and oral transmittal, especially as it is used in teaching.

A second activity arose from my initial class: I presented several Brazilian methods and realized that many of the participants were unfamiliar with them. Brazil has a great diversity of recorder methods—with different purposes and strategies, serving different age groups, with different approaches for technique, teaching and artistic repertoire. However, circulation of these methods at the national level can be exceedingly difficult: restricted access to books; poor dissemination by publishers; older editions going out of print; or even the lack of engagement and participation of some authors in social networks. Added to this is the fact that many of the methods were designed for very specific contexts, without the authors taking into consideration that they

could be used in other situations.

In an attempt to gather information about this material and make it accessible to a greater number of interested parties, I proposed creating a collective work drawing on the knowledge of RitS presenters: a guide with analysis of selected methods, essentially a bibliography of the recorder in Brazil in all its diversity. The result, *A Guide to Selected Methods for Recorder in the Portuguese Language*, is available to the public and used in academic and informal environments as a reference. We plan to expand this guide.

In such a disheartening moment like the pandemic, motivating people to study, play, research and teach was the biggest and best reward for me. Organized as a university extension, this dialog among experts, students and teachers from different educational contexts offered new paths for those who use the recorder in their teaching. And the best part: it brought benefits to all parties involved. To me personally, RitS brought energy, knowledge and motivation during fragile times, such as when I almost lost my husband to COVID-19.

I mentioned at the start of this article the importance in my life of Recorder in the System. Above all, RitS brought me confidence—that we can carry out pedagogical training even while we respect and value any personal history that each person possesses; that it is possible to bring together diverse teaching proposals and trends in a cordial and respectful environment; and that “high level recorder teaching” is the one that best meets the educational and social needs of the environment in which it takes place, whether the student plays a folk melody or a Baroque sonata. It affirmed for me that the recorder is a transforming, magical, accessible instrument, with incredible possibilities. May new modules and new emotions come! ✨

The Recorder in a Brazilian Favela

By Lenora Mendes

The Grota do Surucucu is a *favela* (Portuguese for a neighborhood or community that is underprivileged and unregulated by local authorities), located in a middle-class neighborhood in the Niterói municipality in the state of Rio de Janeiro, Brazil. In 1995, a project was created to start teaching recorder in the Grota do Surucucu. My husband, Márcio Paes Selles, at the suggestion of his mother Dona Otávia, started teaching the recorder to a small group of children in this community.

While doing some volunteer work at this same *favela* back in the 1980s, Dona Otávia noticed that many local children were not in school, and instead worked in the market doing manual labor. These youngsters in the *favela* had an uncertain future. As a retired teacher, she decided she could try to help them in some way.

She thus went to the local public school and offered her time and experience. When she was not welcomed there, she found an empty lot nearby and built a small house. There she spent many years teaching these students math, gardening and other practical skills. As the children became older and grew into adolescence, she noticed a decrease in interest in what she was teaching. This is when she asked her son Márcio to join her and offer them music lessons.

He started teaching music to the children of the Grota do Surucucu in 1995. Focusing on the recorder in these lessons was a natural choice for Márcio, who, like me, had taken recorder lessons from an early age. We had also both been members of several Brazilian early music groups, including the Conjunto Música Antiga of Fluminense Federal

University for 35 years.

Márcio's project in the *favela* was highly successful. The young people loved the music lessons, and started becoming increasingly involved in the process. They learned how to play several different types of recorders (alto, tenor and bass) and became familiar with different composers such as Handel, Telemann, Praetorius and Bach. They also started listening to a Brazilian classical and jazz radio station. This all contributed to their deepening interest and music education.

I started helping Márcio in 1997; the following year, his mother passed away. The house she built to help the children of Grota do Surucucu now only housed the music program. By that time, Márcio had added violin instruction, and there was a musical group formed that incorporated string instruments, including viola da gamba and bass. The recorder lessons continued—and, when I became involved, more girls started participating. We organized a recorder ensemble that performed regularly in public spaces around the city.

As time went on, our work in the *favela* strengthened and grew. The recorder continues as the foundation of the music program for young people graduating from this Espaço Cultural da Grota (Grota cultural space). Many of these young musicians continued studying, went on to college, and even became teachers themselves.

In the last few years, many students decided to continue and expand their recorder studies, reinforcing the recorder's place in the project—both as a tool to teach music and as an instrument to pursue professionally. The recorder, accessible and inexpensive compared to most other instruments, is nevertheless priceless in its ability to contribute to a better quality of life. 🌸



▲
1: Lenora Mendes conducts an ensemble of teen recorder players in Grota do Surucucu.

2: The many participants in the Espaço Cultural da Grota.

3: A smaller group performs. Students at Espaço Cultural da Grota now graduate from the program, and continue to study music or even to teach it.



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Many local children were not in school, and instead worked in the market doing manual labor. These youngsters in the favela had an uncertain future.

Adriano da Silva Trarbach and Music in the Neighborhood/Dorcas Project By Renate Weiland

The Bonfim neighborhood is a pocket of Almirante Tandaré, part of the city of Curitiba, Brazil, and considered to be below poverty level. Children and teenagers growing up in this neighborhood deal with many difficulties, including an abnormally high level of violence and a pattern of not attending school on a regular basis.

What can a recorder teacher do in this context? In 2010, I took a few of my students to a local Bonfim public school to introduce local students to the recorder and to perform for them. We told the curious students that recorder lessons were offered through the Dorcas Project in a neighboring region of town. This is how the *Música no Bairro* (Music in the Neighborhood, MitN) project got its start.

Another volunteer teacher and a college student of mine joined in, and added a children's choir option. Soon afterwards, I created an extension project at the university where I teach, allowing for university students studying music to teach in the MitN project. This gave them experience and credits, as well as increasing the capacity to offer student lessons.

Why the recorder? Besides being my favorite instrument, a recorder of high quality can be inexpensive and easy to acquire. It can also be played



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4: Adriano Trarbach and Renate Weiland. At a benefit concert in Curitiba, 2019.

5: Adriano (in red and white striped shirt) and friends in 2011. At the *Música no Bairro*/Dorcas Project,

6: In 2015, Adriano and two other advanced students. During the performance “Um jardim da vida” (A garden of life) in Curitiba.

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Adriano played his recorder everywhere he went—in the hallways, under a tree in the school's courtyard, and even while walking on the street on his way to lessons. The whole neighborhood would hear him playing.

alone or in groups. The recorder is the type of instrument that, no matter how inexperienced, the novice student can create pleasing sounds. Since these neighborhood youth already dealt with a lack of intellectual and cultural resources, the teachers from the project made sure that they always had quality instruments and lessons.

ADRIANO DA SILVA TRARBACH
In 2011, Adriano da Silva Trarbach joined the project as a nine-year-old student. Right from the beginning, there was a spark in Adriano as he was taught and played the recorder. Both Rubia Lohmann and I were his teachers, supporting him in many different ways beyond teaching him the recorder—resulting in a deep friendship among the three of us.

Adriano played his recorder everywhere he went—in the hallways, under a tree in the school's courtyard,

and even while walking on the street on his way to lessons. The whole neighborhood would hear him playing. Always wanting to learn more, he frequently asked for new music that he could practice. He quickly stood out for his dedication and for his involvement in all aspects of the project.

In 2012, Adriano applied for a musical extension course through the University of the Paraná State, Curitiba. He was accepted and continued his recorder studies, while also adding music theory and orchestra courses, among others.

Wanting to delve even deeper into his musical education, he eventually earned a scholarship to the Colégio Martinus, a private school. He also began cello lessons with Maria Alice Brandão. At the Colégio Martinus, he began learning foreign languages, specifically English and German.

In 2014, Adriano was awarded a two-year scholarship to study the recorder with Diego Nadra and Rodrigo Calveyra at the Oficinas de Música da Fundação Cultural de Curitiba (the music department of Curitiba's cultural foundation). He is still in contact with those teachers. During 2016-17, he also participated in the International Early Music Gathering at EMESP (São Paulo State's music school), where he took a master class

taught by the renowned recorder player Ricardo Kanji. Adriano never missed an opportunity to play the recorder, always with a smile on his face.

After completing two years of German studies, in 2016 Adriano was allowed to participate in a competition through the Goethe-Institut in Brazil. As a result, he went on to take part in an exchange program to Hamburg, Germany, in 2018.

While in Hamburg, the Liedtke family took him under their wing, and he still lives there. With the support of the Liedtkes, he auditioned to play cello in a Hamburg orchestra. Adriano continued recorder lessons—in June 2018, beginning studies with the German professional Ebba-Maria Künning-Zeijl and the Dutch virtuoso Peter Holtslag. At the same time, he earned a scholarship to take college preparatory courses in music at the state youth music school in Hamburg.

While in Curitiba on vacation in 2019, Adriano performed a sold-out recital at the Capela Santa Maria, with support from the Fundação Cultural de Curitiba-ICAC Institute. That same year, Adriano began his current work on a bachelor's degree in recorder at the Hochschule für Musik und Theater in Hamburg, and he also still plays cello as second chair in its

LINKS OF INTEREST:

- Cléa Galhano, www.cleagalhano.com
- Patricia Michelini Aguilar, patriciamichelini@musica.ufrj.br
- Article in **AR September 2010** by Daniele Cruz Barros about 20th-century Brazilian recorder music; also in the article are links to PDFs of musical works cited in that article, <https://americanrecorder.org/docs/ARsept10body.pdf>
- Video of recorder students at Grota Cultural Space on the YouTube channel of Lenora Mendes, www.youtube.com/watch?v=Dh9FZqyMeGs&t=7s
- For Facebook users, Grota Cultural Space, www.facebook.com/watch/?v=1643030772572217
- Dorcas Project channel playlist for a 2019 concert featuring Adriano Trarbach, www.youtube.com/playlist?list=PL5c9WUsvkJJD9rBEcEWcPzC9URLphgMik

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From a small seed planted, the sound and beauty of the recorder is spread to many corners of the globe.

orchestra.

Going back to the initial point of this article, we can see that even small actions can produce grand transformations. Also, even with the best of intentions, one cannot accomplish anything alone. In Curitiba, there were many people involved: psychologists, social workers, administrators, philanthropists, teachers, among many others. When a path seems difficult and even impossible, it is the work of these people that helps students move forward.

From a small seed planted, the sound and beauty of the recorder is spread to many corners of the globe. ✿

I hope these stories have inspired you as they have me. When I see how far young people can go in their lives—when they are given the opportunity to “discover” the recorder and its music—it gives me as a teacher so much hope. Our job as professionals is to keep these opportunities alive and to help students be able to gradually change the world around us. ✿



▲ Adriano Trarbach. In Hamburg, Germany, 2021.

RECORDER PERFORMERS

FLANDERS RECORDER DUO

American Recorder editor Gail Nickless moderated a conversation with two former members of the Flanders Recorder Quartet, who have recently formed the FR2



Tom Beets and Joris Van Goethem were half of the former Flanders Recorder Quartet (FRQ), with whom they played concerts in over 50 countries. As members of that group, they were awarded the ARS Distinguished Achievement Award in 2018.

Beets teaches in music schools in Belgium and leads master classes and workshops across Europe, the UK and the U.S. He directs the largest early music and recorder workshop in Europe, Blokfluitdagen, and is chair of its English counterpart, the Recorder Summer School. He is also one of the editors of the Dutch recorder magazine, *Blokfluitist*, and conducts the English recorder orchestra Recorders Incorporated.

Since 2013, Beets has organized and conducted over 50 recorder

orchestra days. He was elected vice-president of the UK's Society of Recorder Players in 2015.

Born in Sint-Niklaas, Belgium, Van Goethem studied the recorder and Baroque flute in Antwerp, Brussels and Leuven, graduating with the highest grade ever awarded in Belgium. Besides performing and appearing on at least 30 CDs on major labels, he is known as an enthusiastic and skilled teacher, leading master classes and teaching in all parts of the world.

His arrangements have found their way to Hollywood and have been published by Heinrichshofen, Ascolta and De Haske.

At the end of the [AR Winter 2016](#) article, we found FRQ disbanding after 30 years. According to the introduction for that article, this was for positive reasons: to allow individual

members to become involved in new projects like writing articles and books, doing more research, conducting and arranging. Many fans did not want the FRQ members to stop playing; Flanders Recorder Duo (FR2) helps fill that void.

After the FRQ Great Farewell Tour of 2017-18, the players each took a short break—and then Beets and Van Goethem decided to carry on as a duo to showcase the recorder's many colors and sizes.

It's fitting, with many recorder players active only in smaller groups over the past year, to check in with a professional recorder duo. FR2 has just recorded its first CD on the Aeolus label, featuring a variety of styles and eras, two contemporary commissions and the world premiere of the duets for pipes by Ralph Vaughan Williams.

GAIL NICKLESS After FRQ, does FR2 feel like a new chapter?

JORIS VAN GOETHEM I think we had a beautiful career. We played in all corners of the globe. It's understandable that we miss traveling to other parts of the world and giving concerts. On the other hand, we were lucky to stop at the right moment, just before the pandemic started. Everything with culture, festivals and concerts were all canceled, and the culture scene became like a battlefield.

I'm looking forward to playing in a group again, to playing concerts. It's an addiction.

GAIL Does it feel like a very new thing, Flanders Recorder 2?

JORIS It's different. It feels very rich, and it's nice to work together. Working together is something that we two had started many years ago.

GAIL Did the two of you play together as a duo in the years when you were both members of FRQ? Or was it an idea that appeared during the pandemic?

JORIS Tom and I had worked together a lot, doing projects like "Air Force," which is a traveling recorder orchestra workshop. We gave courses together, and we are a good team. We might not always agree, but we have the same musical vision and goals.

Debut recording and new arrangements

GAIL I know that location matters a lot for a recording. Where was this first one made? Is making a recording of a duo much different from making a quartet recording?

TOM For us, it's essential to do a recording in a place that feels a bit historical, that has the correct amount



1: Joris van Goethem (left) and Tom Beets. *Photo by Koen Beets.*

2: Tom Beets (left) and Joris Van Goethem. *Photo by Debbie Termonia.*

3: Joris Van Goethem. *Photo by Guy Verstraete.*

4: Tom Beets. *Photo by Silvie Bonne.*

5: Tom Beets (left) and Joris van Goethem. *Photo by Debbie Termonia.*

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of reverb—which is already an artistic choice. We also have a sound engineer, Ulrich Lorscheider from our label Aeolus, who's a great artist and very demanding.

We ended up in Kyllburg, Germany, where we recorded in a beautiful church. It lacks the luxury of lots of modern churches or recording halls. It's not about luxury, it's about creating a good atmosphere, focus and making music together.

Recording duos essentially is not much different from recording with four players. I think the biggest difference is actually the concept of the duo versus one of a quartet. The duo textures are often more soloistic and flexible, more adventurous.

Tuning may be a bit easier. But on the other hand, because of the fact that both parts are unbelievably important in any single given moment, tuning may become a bit flexible, you might say. In many ways you take lots of risks in a duo, many more than you would take in a quartet. What is also different is the type of repertoire and how to deal with it.

JORIS I couldn't agree more. I also think that the live ambience is very important. Some people record in a very dry sounding studio, and I don't like that. I was just thinking, as Tom answered the question—I have some colleagues who study acoustics, making a sort of closed box to hear themselves better. That's hard for me to understand. Sometimes I even go into a bathroom to play with a little more acoustic, so you can hear your own sound better.

TOM Natural reverb.

JORIS Yes, that's why this was a beautiful church.

GAIL Is the process of recording very different from playing live on stage,

playing a concert?

JORIS Yes, for me—playing as a duo, we play more adventurously, take more risks. We take those risks in concerts and also while recording.

While the concert is an art of communicating with your audience, a recording is a more “inwards oriented” process. Recording sessions allow us to have multiple takes—each one more meticulous, and at the same time more and more musical.

We've tried to keep the concert approach when recording the CD—certainly a challenge, but it pays off!

TOM No risk, no gain. Avoid at all costs that every concert should sound the same! As players, we try to be as individual and personal as possible.

GAIL Both of you have been involved in arranging and transcribing music for recorders for a number of years. Tell us about your new editions of duets, some of which are featured on your first FR2 recording. Did you work together to create the pieces in these two volumes, in collaboration between the two of you; or are they a collection of pieces made by each of you on your own—or a bit of both?

JORIS Both of us had ideas, but we mainly work together as a team. Sometimes a different approach can be very enriching. Mostly we had a huge selection of pieces that we really loved. In the end, we wanted the CD to show a nice variation in flow and tension, highlighting what a recorder duo can do.

To get from the manuscript to the transcription, we had to think about the musicians we are—each of us has a character and temperament. It's important that, in choosing a piece, it really fits us like a glove.

We also try to stay within the limits of what the recorder can do—trying

to feel the borders of the instrument, to play a little bit with what's possible and not go too far. We didn't transcribe a Brahms symphony!

TOM We tried to consider the limitations of the instruments—we know those quite well, and also which repertoire will work and which won't. We have an enormous collection of very specific types of recorders, which helps.

When starting a new arrangement, we may have an original piece in mind. We try to figure out together which instruments will fit best and how we want that transcription to work. Do we want to focus on keeping it as original as possible, or do we want to be a bit more free? It's a very individual process, even though we do it together. It's different for every piece.

GAIL On the CD there is a Bach toccata and fugue arrangement—*Toccatina and Fugue in d minor, BWV565*. What made you think it might work in a version for two recorders, since it comes from a complex organ piece?

JORIS That's a question for me, I guess. It has such an iconic beginning, which everyone knows. Looking into this organ work, a lot of research says that the composition was not by Bach. Possibly he made a transcription, maybe from a violin solo piece. The writing suggests a stringed instrument!

A lot of the fugues are two-part, and I have seen transcriptions for violin solo that are not very convincing. This piece really needs a duo. It was a challenge, and exciting to play this piece. On the whole CD, I loved playing this music, which has never been recorded by two recorders. It makes it very special to arrange it and also to play it.

GAIL Which do you think will become your favorite track of this CD?

JORIS The pieces I love the most are the ones that are quite unknown and have not been recorded before, and ... well, the whole CD is like that!!

For instance, we have some new compositions, like a beautiful piece by Sören Sieg. Two American pieces, one by Marc Mellits, *Black*, that was originally for two bass clarinets and really fits recorders. It's not new repertoire, but for recorders, it's new. The second piece, by Glen Shannon, is absolutely stunning.

We wanted a Telemann piece on the

CD, but it's not the usual Telemann—so it's also new. The Renaissance pieces have never been recorded—we had to make our own editions, so that music is also new.

That's a very diplomatic answer to say that I love all the pieces on the CD. We played them for the first time on the CD. They only get better on our concerts, the more we play them.

TOM My favorite piece must be the toccata and fugue. I felt a bit uncomfortable when Joris told me that this piece would be included on this project—but with FR2, we give each other the benefit of the doubt.

▼ FR2 CD recording session in Stiftskirche, Kyllburg, Germany.

Joris Van Goethem and Tom Beets, sitting on cajons. *Photo by Koen Beets.*



That's part of good teamwork. When somebody has a good idea and is convinced that it will work, then the other one goes with the flow. Still, I was reluctant.

On the other hand, at this moment, it's my favorite piece. It wasn't at first, but it absolutely is now. It really communicates well with audiences. It's a bit of an underdog. I guess everybody knows it can't be done—and apparently, seven minutes later, people are really enthusiastic and realize that it *can* be done.

JORIS There were a lot of good reactions to the online concerts—in the chat, people really loved it.

TOM None of the pieces I would expect a recorder duo to play are on this CD. It's refreshing repertoire, maybe that's the word. It's not the usual suspects—the pieces that recorder duos usually play.

Bamboo pipes and other instruments

JORIS The most exciting piece without a doubt is the *Suite for Two Pipes* by Ralph Vaughan Williams. Here's a short version of a very long story. It started with a quartet by Vaughan Williams for bamboo pipes, which are instruments a little bit like tin whistles. You have to make them yourself out of bamboo wood.

It was originally Tom's idea that he really wanted to play this piece—not on recorders, with our quartet, but on bamboo pipes. He went to a course in the UK to learn how to make these bamboo instruments, and returned with them. Tom got involved in this pipe world, and I was also affected, and we taught some courses. People showed us these secret duets, which might have been by Ralph Vaughan Williams. When you know the quartet very well, it's easy to see the similarities in composing; stylistically, you

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None of the pieces I would expect a recorder duo to play are on this CD....

It's not the usual suspects—the pieces that recorder duos usually play.

can see these duets are from Ralph Vaughan Williams. It's a world premiere, and they are beautiful pieces.

TOM The Vaughan Williams duets actually represent what the CD's about. It's about discovering new music.

It's a CD that has 70 minutes of events that happen—a very high piece, a low piece, a modern piece, a Medieval piece, a meditation, something a bit more aggressive, something minimalist. It has to read like a good book, where every chapter is different and has its own interesting bits. We didn't want every chapter to be predictable. That's actually how this CD was conceived.

It's not that we cannot play the Telemann canonic duets—we do, and they're worth playing and recording, but many people have done that before us. We didn't feel the need to repeat that. Maybe it's like with the Rachmaninoff piano concerto; many people have done it. One could ask: do we need another recording?

For us, the answer was clear. We wanted to have something really new.

GAIL There is a variety of recorders on the CD, and other instruments as well.

JORIS We made the bamboo pipes we are using on the CD ourselves. That's something I can recommend. Everybody should take a bamboo pipe making course! There are pipers' guilds everywhere, also in the U.S.

We also use a beautiful set of

Renaissance recorders by Tom Prescott. It's a set in fifths: an alto in A, then going down to a tenor in D, a bass in G and great bass in C. All these instruments are showcased in the *Agnus Dei* tracks.

TOM That's an exceptional set indeed, and it actually goes even one fifth lower to contra bass in F. And there are other instruments, American made, by the late Friedrich von Huene—a G basset at A=415 is really lovely. For contemporary music on this CD, we've chosen instruments by K  ng. For these pieces specifically, we felt these fit the best.

We've got many recorders. We try to have an open mind to try all of the pieces with instruments that we think might work—to make sure that, within the bigger concept of the CD, everything fits together, the variety, quality, timbre.

We play other instruments besides recorders. There are *cajons*, primitive percussion instruments that you sit on—in a new work by S  ren Sieg, who's quite famous for his African style of pieces. We commissioned it for soprano and tenor, and both players also play *cajon*.

We've also got Medieval tracks, where we use a thumb piano, a drone box, and Joris even plays a Renaissance flute. It was really nice to make recordings of other instruments with recorders.

Performers in a pandemic

GAIL Have you been rehearsing in person during the pandemic? How are you dealing with the lack of real-life concerts and workshops?

JORIS It has been hard for lots of musicians. On the other hand, we have to deal with the situation. There have been creative solutions from some musicians—it's beautiful to see that, out of this tragic situation,

a crisis produces beautiful initiatives.

Recording the CD was one of the only things that I did at the beginning of the pandemic—no courses, no concerts. It was really sad. To rehearse together was not easy. In Belgium, you could visit with your family, and you could have one *Knuffel* [buddy] contact. Tom was my so-called “hug buddy.” You could play together with one person, at a certain distance.

Lots of people asked, “can you give me online lessons?” I never liked that idea before, but now we have to do it. It’s not the real thing, of course.

It’s the same thing with online concerts. It doesn’t feel like a real concert, but once you start doing it, it feels OK. It’s strange—once you are playing, when you see on the screen that people are listening, you want to do the best that you can for the audience. It’s only when you stop playing that there’s a big silence. We are very afraid of silence—we think maybe we should do something, like talk about the pieces. Nothing can replace the real sound and the real contact of a real concert.

TOM It’s the same for me. The FR2 project was the only artistic project really worth mentioning for me for over 12 months. We spent a lot of time rehearsing, then a week recording—which was absolutely great! We had plans to have concerts in Japan and Taiwan in January 2021. Those fell through—all of the concerts fell

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We two found our new adventure in the nearby neighborhood: FRQ becomes FR2.

through. So we did start, as many musicians did, to have online recitals.

We also have been doing quite a lot of online teaching as a duo—we work together well. It’s been good. I think it kept me sane. I tried to keep myself safe by not seeing many people. I tried to keep myself sane by finding artistic, musical things to do with good colleagues like Joris.

I think it became really nice, just to see people smile—to see the chats in the digital sessions, and how people appreciate what we’re doing. It’s good to realize that not, only for musicians, but also for audiences and music lovers, these were difficult times. And with no workshops and courses for amateur players, their precious hobby was temporarily on hold. Nothing brings more joy in life than having a hobby. I feel for them—we’re trying to do our best for them, making music and teaching for the international recorder community.

Both Joris and I have regular teaching jobs, so we’ve been doing some teaching in music schools. In that sense, we were never 100% unemployed. We’ve been doing reasonably

well. We did a crowdfunding effort for the CD and the music editions. We sold about 200 CDs, which is great. You can still order the CD and editions on our web site, if you feel like playing music or listening to music.

Joris, do you want to ask any questions or say anything more?

Da capo

JORIS Since I answered the first two questions, maybe you can answer now—the question about life in the quartet. How does this new chapter in your life feel? I don’t remember exactly—but it was the first question.

TOM I tremendously enjoyed working with the FRQ—I think it was for 12 years. Looking back, it was absolutely wonderful. We did many, many concerts, in all parts of the globe. I think I speak for all of us when I say that we were ready to look for a new adventure. What type of adventure would it be, with whom would it be, which instrumentation, what would life bring? I think we two found our new adventure in the nearby neighborhood: FRQ becomes FR2.

It doesn’t feel that much different. Everything feels comfortable. Due to the pandemic, it’s a change, but it also feels like a continuation. Logistics are a bit easier—fewer people, which makes everything easier for planning.

Apart from that, it feels like a continuation for me—not effectively an absolutely new adventure. I love it.

LINKS OF INTEREST:

- Flanders Recorder Duo, Tom Beets and Joris Van Goethem: www.flanders-recorder-duo.be
- Articles in American Recorder: Interview by Tom Bickley with FRQ members, Winter 2016, <https://americanrecorder.org/docs/ARwinter16body.pdf>; #FRQexit, Summer 2018, <https://americanrecorder.org/docs/ARsum18body.pdf>; ARS Distinguished

- Achievement Award presentation, Winter 2018, <https://americanrecorder.org/docs/ARwinter18body.pdf>;
- Tom Beets gives North American premiere of recorder concerto by Graham Fitkin, Fall 2019, https://americanrecorder.org/docs/AR_Fall19_body.pdf
- American Pipers Guild, www.americanpipersguild.org
- A review of the FR2 debut CD appears later in this issue

Recorder music: Happy Days Are Here Again

Commissioned by Ann Koenig, music director of the Phoenix (AZ) Desert Pipes ARS chapter, upon learning that the venue where the chapter meets would soon reopen

To celebrate the chapter's first in-person meeting in the fall, Koenig asked Phil Neuman to create an SATB recorder arrangement of *Happy Days Are Here Again*—to sing from the rooftops, and to play, at that opening meeting as well as in programs during the next year. Upbeat and in Dixieland style, the arrangement has fun rhythmic and chromatic challenges. Koenig dedicated the piece to the Phoenix Desert Pipes, but has made a PDF of the music and a MIDI file available to ARS members—so that others can use it to celebrate the return to their in-person music making too. The first melody statement and its repeat are reproduced here, with the full arrangement posted online. The top line of this excerpt also might be played as a solo, by a single soprano recorder or alto playing up the octave.

SATB Recorders

Milton Ager and Jack Yellen, 1929
arranged by Phil Neuman, 2021

♩ = 104 Swing Eighths

A

First two pages of music commissioned by Ann Koenig. A gift from the Phoenix Desert Pipes Chapter to ARS members. Full arrangement posted in the ARS Music Libraries at <https://americanrecorder.org/happydays>.

14 B

20

26

32

This musical score is for the song "Happy Days Are Here Again" and is specifically for the recorder. It consists of four systems of music, each with four staves (two treble and two bass clefs). The first system starts at measure 14 and ends at measure 19, with a section marker 'B' in a box above the final measure. The second system starts at measure 20 and ends at measure 25. The third system starts at measure 26 and ends at measure 31. The fourth system starts at measure 32 and ends at measure 36. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a final double bar line at measure 36.

Boston Early Music Festival 2021

BEMF21 goes virtual.

REPORTS WRITTEN BY
LAURA CONRAD AND
NANCY M. TOONEY,
WITH ADDITIONAL
WORDS FROM GAIL NICKLESS

At a time when we could all use “Music of Solace & Joy,” the Boston (MA) Early Music Festival (BEMF21) had to decide months ahead whether the COVID-19 situation would allow in-person events in time for its 21st biennial festival in June 2021, or whether concerts would remain virtual. Opting for safer online concerts with this reassuring theme, planning proceeded—eventually becoming a week-long event of larger proportions than initially discussed.

Held June 6-13, the 40-year-old festival comprised archival video of two acclaimed opera productions, plus 14 newly recorded concerts from world-class artists and ensembles. More than 10,000 tickets were initially sold, with a similar number of views on the BEMF YouTube channel—which also includes free videos of auxiliary events such as pre-concert talks (available until the end of September). Videos of the main concerts remained online for ticket purchasers through July 11.

<https://bemf.org/2021-festival/schedule-of-events>

BEMF21 playlist on YouTube:

www.youtube.com/c/bostonearly/playlist

Erik Bosgraaf, recorder, and Francesco Corti, harpsichord

The recorder was front and center for BEMF21 in the person of Erik Bosgraaf, Dutch performer extraordinaire, who has been rocking the recorder world for a number of years. Only once has he appeared in the U.S.—in 2013, playing Vivaldi with the Dallas (TX) Symphony Orchestra, and presenting a workshop with the Dallas ARS chapter.

Although often provocative and forward-looking in his choice of repertoire and use of multimedia effects, the likable musician chose familiar Telemann recorder sonatas with harpsichordist Francesco Corti. The concert was recorded in a former brewery in Berlin, Germany, now repurposed for performance; the sound was excellent.

Bosgraaf plays instruments made by the late Ernst Meyer and his sons. Interestingly, three of the sonatas—the two in F minor and the sonata in B^b major—were played on an unusual boxwood recorder in E^b pitched at a⁴¹⁵. (Yes, you read this correctly!) Bosgraaf really likes the sound of the E^b alto recorder and wanted to demonstrate the beauty of these sonatas in their original tonality on this instrument.

These sonatas skillfully mix Polish elements with French and Italian Baroque/Rococo styles. As a keen advocate of Telemann, Bosgraaf has a deep understanding of this music.

In his especially excellent performance of the D minor sonata, his playing clearly illustrated the contrast between the emotional, ornamented Italianate style of the opening movement, compared with the following Presto and its elements of Polish style—syncopation, shifting accents, repeated notes and chromatics.

Bosgraaf’s artistry, technical facility and emotional commitment to the music made for a concert of sheer sonic delight. It was an acoustic realization of a necklace of lovely Baroque pearls: each pearl slightly different, but each beautiful in its own way.

www.erikbosgraaf.com

www.youtube.com/user/anonymous2220

<https://bemf.org/2021-festival/festival-concerts/bosgraaf-corti>

Douce Mémoire

Denis Raisin Dadre, director of the superb Renaissance ensemble Douce Mémoire, was a most welcome return visitor to BEMF21. The group is widely and deservedly praised for its technical mastery, beauty of sound, and depth of feeling for Renaissance music.

For the 500th anniversary of the death of Leonardo da Vinci, Raisin Dadre developed a concert that links specific Leonardo portraits to music he could have heard around the time he was working on each painting. In his day, Leonardo was known to be an accomplished improviser on the lira da braccio.

Raisin Dadre’s grasp of the importance of music to Leonardo’s production of paintings is borne out by the careful choice of music offered to illuminate the selected portraits. Each of the featured Leonardo portraits was paired with appropriate music. The virtual concert was recorded at Le Château du Clos Lucé—Parc Leonardo da Vinci in Amboise,

EXTRA COVERAGE: Read expanded reports at https://americanrecorder.org/american_recorder_magazine_ex.php

France, Leonardo's last residence.

Raisin Dadre played on recorders including an alto in G by Bob Marvin; an alto in G of Francesco Li Virghi, copied from Virdung's treatise; and Li Virghi's copies of a consort of Venetian recorders preserved in Vienna (alto in F, tenor in C, bass in G). All are pitched at $a'=464$. His burnished sound on all recorders blended beautifully with the strings and singer.

One portrait, *The Annunciation*, was musically "interpreted" with three compositions. In the anonymous instrumental work *Vergine Immacolata*, Raisin Dadre was prominently featured on tenor recorder in C. He played this relatively simple tune with feeling, and his embellishments were lovely—as was the delicate interweaving of his musical line with that of Baptiste Romain on lira da braccio. Another musical work in this set was an *Ave Maria gratia pleni* by Italian composer Marchetto Cara, with Raisin Dadre on bass recorder in G in a sensitive dialog with Clara Coutouly, soprano, plus the strings.

Two instrumental works featured Raisin Dadre. One, the *Ballo Petite rien*, is a lively work, in which his alto recorder danced along with the strings.

Doulce Mémoire gave a magnificent performance for BEMF21, providing a fascinating window into a distant era and evoking a very special spirit from the past. The musicians were phenomenal, and the creativity and beauty of the performances as well as the lush concert site (overlooked by a copy of the *Mona Lisa*) took one's breath away.

Doulce Mémoire: Denis Raisin Dadre, recorders, director; Clara Coutouly, soprano, Miguel Henry, lute, Baptiste Romain, lira da braccio, Bérengère Sardin, Renaissance harp
www.doulcememoire.com
<https://bemf.org/2021-festival/festival-concerts/doulce-memoire>



1: Erik Bosgraaf, recorder; Francesco Corti, harpsichord.

2: Doulce Mémoire. Denis Raisin Dadre, recorder.

Free exhibition/ concurrent events

Since 1981, BEMF has hosted its world-famous exhibition; these were available for BEMF21 as virtual booths to view June 6-13. At least in the ARS booth, attendance was spotty, but other vendors (service organizations, instrument builders and/or music sellers) may have had a stronger response. Other free virtual events of interest to recorder players were a multicultural outreach event and a master class.

ARS welcome video
for the virtual exhibition:
https://youtu.be/CC_8zRQJYnQ

FAMILY DAY WITH BEMF
DIRECTOR OF COMMUNITY
ENGAGEMENT NINA STERN

BEMF executive director Kathleen Fay opened the session, *Recorders Beyond Borders: Boston Meets Kenya*.

"I firmly believe that the spark lit by devoted teachers—and nurtured by community events [like this one] inspires young people to grow up enjoying music, participate in making music, develop a life-long appreciation for music, and also cultivate an awareness of what it means to support the arts."

Nina Stern has quite a distinguished pedigree. The American musician graduated from the Schola Cantorum

Basiliensis in Switzerland with a soloist degree in recorder. After playing for years as soloist and orchestra member, in 2012 she joined the Juilliard Historical Performance faculty in New York City, NY (NYC).

Perhaps more important, Stern is widely recognized for her teaching innovations: she is the founder and artistic director of S’Cool Sounds, a hands-on music program that initially focused on the diverse underserved public elementary schools in NYC. More recent international outreach has included a 2010 invitation by a humanitarian program in Kenya to set

up a music program for children in Kibera, a Nairobi slum. Connections made between student ensembles in NYC and in Kibera include playing music from each other’s cultures.

For the BEMF21 Family Day program, Stern united students from three different schools in Kibera—all of whom have displayed great perseverance and dedication in the face of the challenges presented by the COVID-19 pandemic. She was also delighted to bring together students from four different U.S. cities—NYC, Boston, Montclair (NJ) and Seattle (WA)—for a virtual live ZOOM

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The spark lit by devoted teachers—and nurtured by community events ... inspires young people to grow up enjoying music...

performance. Stern reported that the students on both continents worked hard with their teachers and coaches.

The American students played a popular Swahili love song, *Malaika*; the Kenyan students reciprocated with *Sloop John B*, a Caribbean folk song.



Family Day Event: www.youtube.com/watch?v=CsYb3OylrCs
www.scoolsounds.org

Burundi music team, including Reine-Marie Verhagen: www.youtube.com/watch?v=m7H79nPBxw8

RECORDER MASTER CLASS

The format of the BEMF21 virtual master classes was that performances were pre-recorded, with live coaching and conversation between performers and teacher over Zoom.

Erik Bosgraaf’s master class was offered in collaboration with the ARS.



1: Students across the U.S. Playing via Zoom during the BEMF21 Family Event.

2: Kibera students in Nairobi, Kenya, perform for the American students.

Nina Stern looks on in both photos..

Ruth Levitsky, soprano recorder, *The Bird Fancier’s Delight*, a collection published by John Walsh. Levitsky played three selections: “Sky-lark,” “Starling” and “Parrot.” Bosgraaf began by discussing the purpose of the pieces—to “teach” captive birds to sing “better,” which he suggested was pretty arrogant. He also demonstrated the bird flageolet, about a quarter the size of the soprano, the instrument for which these pieces were written. Bosgraaf said that a lot of what is notated is ornamentation on quite simple tunes, and there’s no reason we should stick to the ornaments suggested by Walsh.

Jiaqi Zhang, soprano recorder,
Georg Frideric Handel,
Sonata in B minor, HWV367

Jiaqi is seven years old, and played the Handel sonata with piano accompaniment. Bosgraaf discussed how best to approach this music: you should think of the dance and actually move around to it, then make up words so that the articulations are more natural. They worked on how to produce a Baroque trill: start on the upper note, then speed up, and the resolution is like a “welcome home.”

Jamie Allen, alto recorder,
Ryohei Hirose, Meditation

Bosgraaf said that because this piece is called *Meditation*, the musician should play it as though you're playing for yourself. When one meditates, you often find that after a while you aren't as Zen as you would like to be; there's a kind of meltdown, and then you put head and body back together. The performer should sound in control at the beginning and end, so that the out-of-control middle section stands out. Music like this shouldn't sound like Telemann—for instance, the trill should start very fast right away (he demonstrated a two-finger fast trilling method that works with the trilled notes in this piece). The piece should be played with a shakuhachi-like technique and airy tone.

Alex VanTassel, soprano recorder,
Richard Harvey, Concerto Incantato,
V. Incantesimi

Bosgraaf asked the young musician VanTassel what she wanted to do with this piece; she answered that she wanted better intonation and more varied articulation. He talked about using a note played on the piano to test your intonation. He also worked with her on air flow, asking her to exhale until she felt out of air, and then see how much more she could play—which turned out to be a lot longer.



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Teresa Deskur, alto recorder, Georg Philipp Telemann, *Fantasia No. 1*
The two discussed breathing—which should be relaxed and not an attempt to inhale more than is necessary.

This fantasia is in two parts: the prelude can be played very freely; the fugue should be rhythmically very exact, especially when playing the theme. Bosgraaf suggested that, when playing the very high notes, those notes can be shortened, because otherwise they come out sounding louder and detract from the theme.

Virtual fringe concerts

Presented by emerging and established artists alike, the typical BEMF fringe concerts allowed hundreds of musicians to share their talents. BEMF21 offered a week of virtual fringe events after the main festival—32 free concerts, available for viewing through the

end of September. Recorders were not represented in the numbers that they have been in many years past, likely because the video concerts were recorded months before when COVID-19 still prevented wind instruments from playing in groups.

<https://bemf.org/fringe>

ENSEMBLE 44, JONAH AND THE WHALE

Ensemble 44 was founded to explore the works of women composers of the Baroque era. The Boston-area early music performance scene is definitely enriched by this group, with its imaginative programming, the inclusion of performers with different backgrounds, and its commitment to a relatively unknown repertoire.

The core group of recorder, violin and continuo makes it an ideal ensemble for trio sonatas. The fringe

event program began and ended with ably performed trio sonatas by Italian composer Isabella Leonarda (1620-1704). The dance movements were especially lively, as the performers have experience playing for actual dancers.

For this concert about Jonah and the whale, they were joined by two singers. After pieces featuring each vocalist as soloist, both were joined by the violinist in Ravenscroft's *We be three poor mariners*, and by all of the instruments on the chorus of John Dowland's *Up merry mates*.

Ensemble 44: Nouri Newman, recorder; Ishmael Stefanov-Wagner, violin; Hannah Davidson, viol; Kathleen McDougald, harpsichord; with guests Kendra Comstock, soprano, and David Mather, baritone
http://studio44boston.com/ensemble_44.html



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Du Fay, *Lamentatio Sanctæ Matris Ecclesiæ Constantinopolitanæ*
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ENSEMBLE LA CIGALE, LES DÉLICES DE LA SOLITUDE Montréal (QC) early music ensemble La Cigale offered a musical and literary meditation on solitude, playing French chamber music from the time of Louis XIV with occasional readings of poetic texts of the period, in French with English subtitles.

The ensemble members were all masked except for the recorder players, of whom Vincent Lauzer especially played a prominent role. Flanked by a grandfather clock and an ornate upright piano, the ensemble sat in front of a fireplace and several paintings at the historic Maison Forget, originally built in 1884 as the home of the financier and senator Louis-Joseph Forget. Microphones were in front of each player, with the sound occasionally becoming slightly distorted in the high recorder range. Multiple camera angles made for a visually interesting program, occasionally showing other parts of the house.

On its musically varied program, the ensemble's sound with all five musicians was nicely balanced on *Les délices de la solitude, Sonate V*, by Michel Corrette (1707-95). The lower tessitura of the viol (played by Marie-Laurence Primeau) paired with Lauzer's bass recorder gave a warm sound to the room's excellent acoustics. The contrasts between the melody in viol and in bass recorder, then doubled in the Presto movement, showed why the program took its name from this work.

Ensemble La Cigale: Vincent Lauzer, recorders; Marie-Laurence Primeau, viol & recorder; Sara Lackie, Baroque harp; Marie-Michel Beuparlant, Baroque violoncello; Madeleine Owen, theorbo & artistic direction; Françoise Davoine and Michel Faubert, guest readers
<https://ensemblelacigale.ca>
www.vincentlauzer.com/english.html

Lauzer with Pacific Baroque Orchestra (posted through June 2022): www.earlymusic.bc.ca/events/concerti-virtuosi-feat-pacific-baroque-orchestra-vincent-lauzer-recorder

CHRISTINE LIN, EAST TO WEST Taiwanese recorder player Christine Lin was based in the UK during studies in recorder performance at the Royal Academy of Music in London. She relocated to New York City a few years ago to pursue a performance career and is finishing a Master of Arts degree in music at Columbia University. For BEMF21, she prepared an engaging performance with a very interesting set of instruments.

Both Georg Philipp Telemann's *Fantasia No. 7* and the *Cinquième Suite* of Pierre Danican Philidor were played on an alto at a'=415 by Martin Wenner, the latter work with Adam Young on viola da gamba. She performed on a Ganassi-type soprano recorder for *Sonata Prima* by Giovanni Battista Fontana and *Philis en son bel Atente* by Jacob van Eyck.

Lin has a very secure technique and an attractive sound in the lower registers. One can certainly envy her flying fingers in the more challenging parts of the Van Eyck!

On J.S. Bach's *Organ Trio Sonata, BWV528*, arranged for alto recorder

“

One can certainly envy her flying fingers in the more challenging parts of the Van Eyck!

and keyboard, with organist James Wetzel, Lin played an alto at 440 by Japanese maker Hiroyuki Takeyama. These performers played in virtual lockstep, with the recorder seeming almost to be a part of the organ. The duo had an excellent, balanced sound.

In a complete change of pace, Lin presented an anonymous 13th-century *Kyorei*, a very old form of Japanese music that is notated in columns rather than horizontally. The 440 tenor in C by Takeyama provided a good sound on music that originally might have been played on some type of a bamboo flute. The work uses relatively short musical patterns that repeat, but are never boring—instead the effect is mesmerizing. Her use of breath mimics traditional bamboo flute technique. For the video imagery, she played behind a transparent scrim showing column notation.

All in all, her recital was an impressive contribution to a remarkable BEMF21.

www.christinelinmusic.com



▲ Ensemble La Cigale. Final selection on fringe concert recorded at Montréal's Maison Forget: Jean-Baptiste Lully (1632-87), *Trios pour le coucher du Roy*, with Marie-Laurence Primeau and Vincent Lauzer, alto recorders.

Technique Tip: Articulation



**WRITTEN BY
LOBKE
SPRENKELING**

Lobke Sprenkling
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 de Valencia (2007-16), and has taught in Europe, the U.S. and Mexico. She currently teaches recorder at the Real Conservatorio Superior de Música de Madrid. Info: <https://lobke.world>.

This article is the third in a series covering basic technique tips for the recorder.

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

In the first installment, we covered use of air in everyday breathing and in producing good musical tone. Exercises that did not require a recorder helped us develop solid breath support and helped us become aware of how the body feels when we use correct breathing techniques.

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

In the second installment, we continued breathing exercises using the recorder, followed by discussion of good posture, embouchure and hand position.

In this article, we build on those skills to work on articulation.

Tongue, air, breath and posture

Every note begins with an articulation, except when we play slurred (*legato*). In this article we will discuss all types of articulation. Before we start, let's take a look at one of the basic conditions for those articulations to work smoothly: the airflow.

In order to keep the tongue fast and light, we need a steady airflow that supports the tongue. Imagine that your air current is a great river, and the tongue is a little boat floating on that river. Without air, the tongue gets stuck, just like a boat gets stuck on a shallow or empty river bed.

That's why it's important to keep our breath support active, without letting it drop between each note: we must keep the core muscles engaged all the time. A typical mistake we see in school children playing the recorder, led by a teacher with insufficient knowledge of the instrument, is that they don't use the tongue to articulate—they drop the air support for each note. Even with staccato, we should not allow breath flow to decrease, but rather keep it active in the silences between the notes.

A good exercise is to slur a melody before playing it with articulations. That way you check that your breath support is consistent, laying the foundation for a light and efficient articulation.

In a previous article in this series, we covered posture in some detail. Now we move inside the mouth, while staying aware of good posture.

The tongue should be completely relaxed within the mouth, with only the tip of the tongue doing the work.

The jaw is relaxed and neutral, and does not make a chewing motion when we articulate. If you're not sure if you're moving your jaw while playing, look in the mirror to be sure.

Where on the palate should we articulate? In principle, the tongue

should not touch the front teeth, and certainly not the recorder itself.

A rule of thumb is to articulate just behind the front teeth, where the palate is lower. There is some variation regarding the precise spot, but don't articulate too much towards the back of the palate!

Noisy tongue?

How can we keep the tongue from making sounds when articulating? Sometimes we don't even notice it ourselves, but if we're not careful, the tongue can make extra noise when articulating, a kind of clicking or tapping sound. This happens when too much energy is directed towards the palate, or when the rest of the tongue is too active.

Make sure that the tongue is very relaxed in the mouth, with the jaw and throat relaxed as well.

When you articulate, think of the tongue as the paw of a cat that wants to touch a stream of water out of curiosity, but immediately pulls back. In that case, the energy is towards the back of the mouth.

The impulse of the tongue should go backwards, away from the palate, and not towards the palate. There should be a general relaxation in the jaw and throat, and most of the tongue except the tip.

With all this information in mind, let's look at the different types of articulation. First we consider a range of tonguing effects, then we move on to single and double tonguing.

Legato, portato, staccato

Legato is the slurring of a number of notes in one uninterrupted stream of air, without articulating each note. It can be a great tool to work on use of air, and on the coordination between different fingerings. If the notes are not separated by articulation, this exposes all of the imperfections of unevenly moving fingers.

Staccato notes are separated from each other by playing each note as short as possible. The breath support remains active all the time, and the tongue makes the difference: instead of *Tu*, we say a very short *Tu(t)*, the latter (*t*) being silent, with the tip of the tongue against the palate.

Portato or nonlegato is everything in the middle, from almost slurred but articulated, to a slightly broader version than staccato.

Single tonguing

The *T* articulation closes the gate for the airstream, momentarily cutting off the sound. It's executed with the very tip of the tongue.

The *D* is normally used to slightly interrupt, but not cut off, the airstream. This means that we hear an articulation, but the air keeps flowing out in one long solid line.

DUD FOR LOW NOTES

For low notes, the *T* articulation doesn't work: it's too harsh for these notes, causing the note to jump up an octave. In this case we use *du(d)*. It is a softer articulation, which cuts off the sound for a moment, just like a *T* would.

It also works for other notes if you want to play notes separately, but use soft articulation.

R FOR SOFT ARTICULATION

The tongued *R* is slightly softer than the *D*, because an even smaller area of the tongue is utilized.



▲ Relaxed posture and good embouchure are necessary for good articulation.

L FOR SOFTEST ARTICULATION

The softest *L* articulation can be used to produce a 17th-century tremolo, for example (an ornamental vibrato-like effect on a single note). With an *L* articulation, the tongue allows air to pass around the sides of the tongue, so this is the only articulation where the airflow is not even interrupted.

OTHER TYPES OF ARTICULATIONS

Two types of articulation are often used in contemporary music.

- Flutter-tongue (*flatterzunge*) consists of a rolling *rrrrrrrrrrrrrrrr* while a note is played. This, as its term implies, can be produced with the tongue, but also with the throat, depending on the native language of the speaker.
- Slap-tongue uses a *T* that is articulated very strongly with a closed throat, producing a percussive “chiff” sound. The note can be played short with this articulation. If you want to play a longer note with this technique, the throat should be opened after the “pop” of the tongue.

Double tonguing

TEKE/DEGE

Articulations using the syllables *teke* and *dege* alternate between the tip of the tongue and the back of the tongue. *Teke* is the strongest variant of this tonguing; at the softest end of the spectrum we use a very soft *dege*.

In *teke* or *dege*, try to get the *K* or *G* as far forward as possible. Instead of articulating it in the throat, you can bring it up to the back molars.

The trick here is to articulate with the mouth as relaxed as possible, with the tongue “floating” on that airflow—imagining that the articulation is as far forward as possible in the mouth.

LERE & DID'L

Lere and *did'l* both work in similar ways, alternating between two positions of the tongue. The *L* allows the airflow to pass by the sides of the tongue. The *d'l* adds another part of the tongue to the *D* articulation, a slightly wider surface towards the back.

It's best to try this yourself. Sing *did'l* and feel where the tongue is if you stay on *d'l*. Also notice what happens when you go from that *d'l* to the *di*.

Singing helps because we use the same airflow that we apply when we play recorder. A steady airflow is even more important for double tonguing than for single articulation. It is essential for a light and efficient tongue.

PRACTICE DOUBLE TONGUING

In the end, double tonguing will allow you to produce faster articulation—but first your muscle memory must be formed by practicing, which takes a while. It is important that your mind is aware of what your body is doing; to achieve this, first practice these ideas slowly and with concentration.

To start and then improve, here are my suggestions with *teke/dege*, which also apply to *lere* and *did'l*:

1. Practice the articulation on one note, starting very slowly and rhythmically.
2. Practice eight strokes of the tongue (*teke-teke-teke-teke*, for

example) on one note. On the ninth stroke, move to another note (perhaps up a scale).

3. Practice four strokes of the tongue (*teke-teke*) on one note, and the fifth on another note.
4. Practice two strokes of the tongue (*teke*) on one note, and the third on another note.
5. Now play a series of eight, four and two strokes of the tongue per note, in an ascending and descending scale.
6. Play a three-note ascending or descending mini-scale (for example, the notes CDE or EDC) with *tekete* or *degede*.
7. Play a sequence of these three-note patterns.
8. Do the same with sequences of five notes (for example, CDEFG and vice versa) on *teke-teke-te* or *dege-dege-de*; then try nine notes (CDEFGABCD and vice versa) with *teke-teke-teke-teke-te* or *dege-dege-dege-dege-de*.
9. Play arpeggios.
10. Play passages from a musical piece.

In the case of *teke/dege*, I strongly recommend practicing them in reverse, *kete* and *gede*. This makes the groups much more rhythmic, and helps to strengthen the weaker syllable. Also practice them in triplets—*tekete keteke* or *degede gedege*.

How to decide which articulations to use in music

Here is a very basic set of rules that provide a good starting point. These ideas can always be ignored if there

LINKS OF INTEREST:

- Lobke Sprenkeling's web site: <https://lobke.world>
- Previous articles in this series on recorder technique: https://americanrecorder.org/american_recorder_magazine_ex.php
- Lobke Sprenkeling's videos demonstrating this series of articles: www.youtube.com/americanrecordermag
- An article on historical articulations by Beverly R. Lomer and María Esther Jiménez Capriles, https://americanrecorder.org/docs/AR_Fall2020_body.pdf

are musical reasons to do something different, including efforts to apply historical articulations.

T is used for:

- Repeated notes; on the lower notes, this should be *dud* so the note doesn't "squeak"
- Jumps (intervals of a third or fourth and larger)

D is used for stepwise movement—for example, in scale passages.

Thirds are officially a jump, but they are somewhat in the middle. Depending on the melody and character, they can be articulated with a *T* or a *D*.

Always look at how the notes in the music are grouped. Where are the jumps, and where are the stepwise notes? Where are the repeated notes? And what character do they have?

T is not automatically played on the strong beat of the measure. When the last note of a scale-like melody falls on a strong beat, I normally add this note to my *D* articulation: *T-d-d-d-D*.

Dotted rhythms usually place *tu* on the short note: *tu-Du, tu-Du*. Think jazzy melodies, like *The Pink Panther*.

In French Baroque music, the scale-like movement of seconds is normally articulated as *tu tu-Du tu-Du tu-Du*, with the *tu* on a weak beat of the measure and the *Du* on a strong one. This is the articulation technique for wind instruments to obtain what was called *inégalité*, literally inequality. This articulation suggests a slight irregularity among the notes, which gives the music a somewhat sensual and elegant character. It doesn't actually become real swing, and we don't really make a rhythmic difference, but the *tu tu-Du tu-Du* does insinuate a sense of slight irregularity.

A tip for practicing combinations of *T* and *D* is the study book, *The Complete Articulator*, by Kees Boeke. I recommend starting in the second part of the book, and then moving to the first. Once learned by heart, it can be used as a daily warm-up. ❁

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Music

Holiday music, diminutions, easy duets, Bach

01	Suite on Piae Cantiones Carol Tunes	by Peter Seibert
02	Three French Christmas Carols	arranged by Marg Hall
03	Alte englische Weihnachts- und Winterlieder	arranged by Ortrud Hommes
04	Aria Pastorella	by Valentin Rathgeber, arranged by Hermann-Josef Wilbert
05	Wie soll ich dich empfangen	by Lance Eccles
06	Marche des Rois	attributed to Lully, arranged by Irmhild Beutler
07	Pastorale	by Domenico Zipoli, arranged by Adrian Wehlte
08	EZ-PZ Duets: 20 Études: Vols. 1 & 2. Teaching Études: Full Scores for Vols. 1 & 2	by Audrey J. Adair
09	EZ-PZ Duets: 20 December Songs and 20 Christmas Carols	arranged by Audrey J. Adair
10	Zwei Diminutionen (Two Diminutions)	by Giovanni Pierluigi Palestrina; diminutions by Bartolomeo de Selma y Salaverde and Giovanni Bassano, arranged by Adrian Wehlte
11	Fuge VII from Well-Tempered Clavier I; Contrapunctus 8 from The Art of Fugue	by J.S. Bach, arranged by Tom Beets

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

Suite on Piae Cantiones

Carol Tunes by Peter Seibert

PRB Productions Contemporary Consort CC094, 2019. SATB. Sc 15 pp, 4 pts 7 pp ea. \$18.

www.prbmusic.com

REVIEWED BY:

Victor Eijkhout

ARS members will be familiar with Peter Seibert's music—especially with his arrangement of the traditional tune, *The Deep Blue Sea*, the special selection for Play-the-Recorder Month 2007. For half a century, he has written music for amateurs to professionals—for choirs, orchestras, Broadway theater, aleatory and minimalist music, jazz, and early music, especially for recorder, viola da gamba and harpsichord. Music director since 1970 of the Seattle (WA) Recorder Society, he remains as the group's music director emeritus. As an ARS Board member from 1976-84, he chaired the education committee that developed the ARS Education Program. His years of service were recognized when he received the ARS Presidential Special Honor Award in 2012.

The *Piae Cantiones* (sacred songs) is a bundle of mostly monophonic melodies, compiled in the late 16th century. Seibert has taken five of these, with *In Dulci Jubilo* by far the best known, and arranged them for SATB quartet. However, he has gone considerably beyond the mere melodies, writing full-fledged compositions of about three minutes each.

He has done so in an interesting idiom, using harmonies that are definitely Renaissance—but not using the type of polyphony we associate with that era. Instead, many phrases feature one solo voice with (some of) the others accompanying. The music

is also full of rhythmic accents, and occasional parallel fourths or fifths that give the music an ancient feel, without actually using an old idiom.

The difficulty level is solid intermediate: none of the notes are hard, but some rhythmic precision is called for. While some breath marks are given, I found myself wishing for more of them; the phrase structure, especially of the first two movements, is not always clear.

On the whole I found this fun to play, and with a finished effect that sounds great. ✨

Victor Eijkhout resides in Austin, TX, where he plays recorder in the early music ensemble The Austin Troubadours. The multi-instrumentalist and composer has two titles in the *Members' Library Editions*. His other compositions can be found at <https://victorflute.com> and you can support his work through www.patreon.com/FluteCore. Starting with his reviews in the Fall 2021 AR, see and hear samples of some of the music that Eijkhout reviews posted at www.youtube.com/americanrecordermag.

02

Three French Christmas

Carols arranged by Marg Hall

Peacock Press P667, no date [2018]. SATB. Sc 6 pp, 4 pts 2 pp ea. Abt. \$7.

www.recordermail.co.uk

REVIEWED BY:

Victor Eijkhout

The title page of Scottish composer Marg Hall's arrangement of three French Christmas carols carries a note: "For my Edinburgh evening class." One envisions a group of amateur players of intermediate level, playing this music and getting to a

“

Like many ARS members, Marg Hall discovered the recorder as an adult.

satisfactory result in a short session. If this image is correct, the music fully fits the bill.

Like many ARS members, Marg Hall discovered the recorder as an adult, building on her earlier studies of piano and classical guitar. She first learned recorder in an evening class, then took private lessons with David Cooke and Jim O'Malley before earning her diploma in music in 1991 from Napier University in Edinburgh. After years of teaching the recorder in the Edinburgh area, privately and in schools, she started an adult evening class, which she has taught from 1992 to the present. She has played for many years in the recorder consort Solsequium, and also in the Scottish Recorder Orchestra, www.sro.org.uk. Her compositions have won a number of awards, including a commission to compose a piece to celebrate the Society of Recorder Players' 75th birthday in 2012. Read more about her at www.marghallmusic.co.uk.

These songs (of which I only recognized *Patapan*) are pleasantly arranged. (The other two carols are *Bethlehem* and *Let us Rejoice*.) All parts are interesting enough, but also offer no serious technical problems.

The music is nicely laid out, with breath marks indicating the vocal structure. Some dynamics are given.

The third piece was too fussy in its use of articulations for my taste, but these may help amateur players to determine how the arranger intends it to be played.

In all, at the specified tempi, this is an enjoyable three-minute set of carols for your Christmas concert.

03

Alte englische

Weihnachts- und Winterlieder

arranged by Ortrud Hommes

Heinrichshofen/Noetzel N2885, 2018. SATB. Sc 36 pp, 4 pts 12 pp ea. Abt. \$16.50.

www.heinrichshofen.de/de/sonstige/1359/alte-englische-weihnachts-und-winterlieder

REVIEWED BY:

Victor Eijkhout

The preface of this book, for which the title translates as "Old English Christmas and Winter Songs," makes it clear that these English songs are chosen to offer variety to a German audience. To an English-speaker, several will be familiar—such as *Conventry Carol* or *We Three Kings of Orient Are*. There are obscure songs: *On This Day Earth Shall Ring* or *The Snow it Melts the Soonest*. There is also *Now Winter comes slowly* by Henry Purcell, from *The Fairy Queen*.

The rest of the titles include: *Lullay, Lullay: Als I Lay on Yoolis Night*; *We Wish You a Merry Christmas*; *Drive the Cold Winter Away*; *God Rest You Merry, Gentlemen*; and (perhaps predictably) *In The Bleak Midwinter*.

The arrangements largely employ conventional tonal harmony, so this book can safely be used for an "all English" segment of a Christmas concert. Most of the songs repeat the melody a few times—each time varying meter, key or accompaniment, or putting the melody in a lower voice.

It's in this last respect that some of the arrangements succeed less well. For instance, in *The Snow it Melts the Soonest*, the melody starts in the bass, making this piece somewhat confusing for an audience that is less familiar with its tune. *God Rest You Merry, Gentlemen* has the melody at



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one point in the tenor—even crossing once under the bass. In other places, harmonies may start out traditional, but occasionally introduce mild dissonance that doesn't always convince me that it is needed.

Typesetting of the parts is very clear, with one piece per page. On the other hand, the print in the score is very large, spreading the pieces over three or four pages; this makes it hard to play from the score, as many people might prefer. ❁

04

Aria Pastorella

by Valentin Rathgerber,
arranged by Hermann-Josef Wilbert

*Edition Walhall FEM311, 2016. SATB.
Sc 2 pp, 4 pts 1 p ea. Abt. \$15.50.*

www.edition-walhall.de/en

Reviewed by
Bruce Calvin

Johann Valentin Rathgerber (1682-1750) was a German Baroque composer, organist and choirmaster. The son of an organist, he became a musician for the abbot of the Banz Abbey in Kilian Düring in 1707. Soon after that he joined the Benedictine Order, becoming a priest in 1711, while also serving as organist, choirmaster and preacher at the abbey.

He traveled across Germany, Austria and Switzerland between 1729 and 1738, composing for various hosts before returning to the abbey, where he lived until his death. Rathgerber was a popular composer in southern Germany, with several hundred works, both sacred and secular.

Arranger Hermann-Josef Wilbert is also German. Born in 1933, he received a doctorate in Mainz in 1968, and was a professor of musicology in Saarbrücken, Cologne and Frankfurt,

“

This is a short piece, only 26 measures long with repeats, with a playful feel.

Germany, until retirement in 1998.

Heiligste Nacht (“Holy Night) comes from the *Musikalischen Zeitvertreib auf dem Clavier*, or *Musical Pastime on the Keyboard*, originally published in 1743. It is the first of several pieces composed for use at Christmas.

The soprano line sounds like a shepherd's pipe, starting a tune and repeating it before changing to a second tune with variations and divisions. After restating the first tune, it moves into new variations and divisions before ending.

The other three lines play the role of the left hand of a keyboard piece with chords under the soprano line, also providing ornamental flourishes. All parts have some 16th-note passages, usually running up or down the scale.

This is a short piece, only 26 measures long with repeats, with a playful feel. While the soprano part clearly is the lead, the other three parts have their own moments to stand out. The alto line is read up the octave.

This lively piece from the Baroque would be appropriate for an intermediate level group. ❁

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

05

Wie soll ich dich

empfangen for recorder octet

by Lance Eccles

Orpheus OMP260, 2014.

SATTBgBcB. Sc 6 pp, 8 pts 1 p ea.

Abt. \$14.

<https://orpheusmusic.com.au/sheet-music-for-7-and-8-recorders/1902-wie-soll-ich-dich-empfangen-1530783697078.html>

REVIEWED BY:

Victor Eijkhout

Johann Crüger was a 17th-century German composer who, despite the hardships of the 30 Years War, managed to write many church works—including the hymnal *Praxis Pietatis Melica*, in which *Wie soll ich dich empfangen* can be found. “Ah! Lord, how shall I meet Thee” is a Christian hymn for Advent.

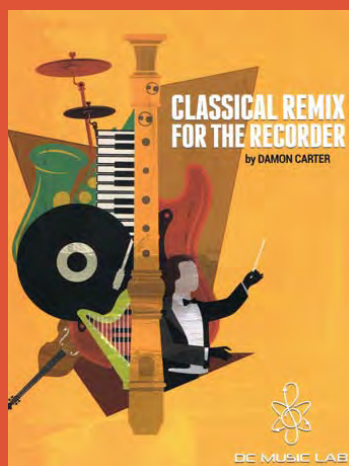
Lance Eccles (born 1944) has played recorders for many years, including for two decades in Sydney’s Reluctant Consort. The prolific Australian composer has taken Crüger’s melody as the basis of a double-choir composition, for two quartets: a high SATB and a low TBgBcB. While the piece starts with the two choirs doubling at the octave, it quickly spreads out into passages where the two choirs imitate or answer each other.

With all parts in an octave-and-a-fifth range, and demanding not more than some eighth-note scales, this is a pleasant sounding piece at low intermediate level, suitable for any group that has a great bass and contra bass recorder for the low quartet.

Running time is about 2’30”.

Typesetting is very clear, with each part fitting precisely on a single page. ❁

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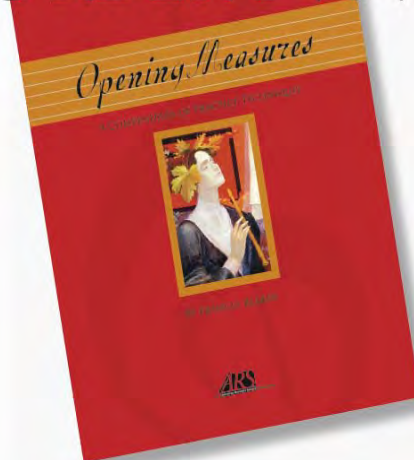


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AEM's new 2021 edition marks the 500th anniversary of the death of master composer Josquin des Prez, whose pieces appear in Canti B along with those of Obrecht, Japart, Compère, Brumel, and others. The collection includes fifty-one pieces for three to six parts, mostly untexted and mostly secular \$50 plus shipping, order at amherstearlymusic.org/publications.

AMHERSTEARMUSIC.ORG

06

Marche des Rois

attributed to Lully,
arranged by Irmhild Beutler

Moeck 3348, 2017. S'oSAATTBBgBcB.
Sc 9 pp, 6 pts 2 pp ea. Abt. \$27-\$30.

www.moeck.com/en/publishing/sheet-music

REVIEWED BY:

Victor Eijkhout

The *Marche des Rois*, the march of the three wise men (who are called Three Kings in many countries and traditions), is a Christmas song. It is ascribed to Italian-born French composer Jean-Baptiste Lully (1632–87), who served at the court of the Sun King Louis XIV. It was likely based on an anonymous air from the Provençal Middle Ages, and its marchlike melody is also sometimes called *Marche du régiment de Turenne* (the last being the regiment's commander, the Viscount of Turenne).

Regardless of its origin, many harmonizations of this work exist, such as a popular version for orchestra by Georges Bizet. Irmhild Beutler's arrangement uses 10 recorders, ranging from sopranino to F contra bass.

This is a simple melody, basically using two chords, and to be performed at approximately a march tempo. At 120 beats per minute, this piece lasts a joyous three minutes.

Since it is French, and has many dotted rhythms, there are expected and ample opportunities for double dotting, French overture style—an exercise in crisp ensemble playing, in other words.

From the structure of this melody—an A phrase completely on the tonic, and a B phrase completely on the dominant (the fifth note of the scale)—there is inherently a lot of repetition in any arrangement. How-

“

The publisher suggests that this pastorale could be used at Christmas.

ever, I felt that Beutler in this version did not make full use of the resources of a 10-voice recorder orchestra. For instance, except in about a dozen bars, the two altos play no more than repetitions of a single syncopated figure (much like some of the uninteresting rhythmic accompanying parts for the French horns in a band arrangement).

While the B phrase is played by a smaller number of players, the A phrase is too frequently played by (almost) the full ensemble. Also, the A motive is often doubled—too much for my taste, especially as a unison between voices. For instance, this means that the middle E^b on the tenor becomes the high E^b on the bass, which is quite tricky to play (and certainly to play in tune with the tenor).

The two elements that bring some variety are one passage in the relative major of the tonic key—in this case, B^b major (since the work as a whole is in G minor, a key signature of two flats). There is also a cadenza-like passage of cascading scales. The latter has the note that it can be played by soloists, in case there are multiple instruments per voice. There is also a suggestion to play this section as an *accelerando*—which puts a bit of a burden on the low voices, since it has the first bass starting a fast scale on high E^b, and the great bass on high E^b. This passage should be milked for all it's worth, in performance!

This is a fun piece for an audience to hear. It has some aspects in the playability department that will require careful practice. As can be expected from Moeck, the typesetting and pagination are both exemplary. ❁

07

Pastorale

by Domenico Zipoli,
arranged by Adrian Wehlte

Edition Walhall FEM256, 2017. ATB.
Sc 6 pp, pts 2 pp ea. Abt. \$8.50.

www.edition-walhall.de/en/woodwind-/37-recorders.html

REVIEWED BY:

Victor Eijkhout

Domenico Zipoli (1688–1726) was an Italian Baroque composer who worked and died in Córdoba, in what is now Argentina. He became a Jesuit in order to work in the Reductions of Paraguay, where he taught music among the Guaraní indigenous people. He is remembered as an accomplished musician among Jesuit missionaries.

Zipoli's *Sonate d'Intavolatura per Organo e Cimbalo* (1716) is a set of pieces intended to be used for religious purposes. This *Pastorale* from the set has no clear designation where in the mass it is to be used (unlike, for instance, the *Toccata all'post communion*); coming at the end of the book, it was probably meant as a concluding piece. The publisher suggests that this pastorale could be used at Christmas.

Played on its own, this is an elegant and charming piece of music—written mostly in a lilting 12/8 time, but with a brisk 4/4 middle section full of dotted figures. The three recorder parts are clear transcriptions of the right hand, left hand and organ pedal in the original.

The arranger Adrian Wehlte has had to make some changes—for instance, removing some notes that would make this a four-voice piece, and in general transposing the original from C to F, to turn the low C pedal note into the low F of the bass recorder. (In case you're wondering: in between a

couple of long pedal notes, the bass has plenty to play.)

While most of these changes are unnoticeable, there are two places where the tenor makes a complete register jump, frankly putting significant space between it and the top voice.

Such small blemishes aside, I found this a very playable arrangement of low intermediate skill level—and, as a composition, enjoyable for an audience. ✨

08

EZ-PZ Duets:

20 Études: Volumes 1 & 2. Teaching Études: Full Scores for Volumes 1 & 2
by Audrey J. Adair

Funday Press, 2020. SS. Student volumes, 40 pp each, \$4.50 each; teacher score, 65 pp, \$10.97.

www.audreyjadair.com,
<https://smile.amazon.com/Audrey-J-Adair/e/B001IU4TRQ>

REVIEWED BY:

Rhiannon Schmidt

Audrey J. Adair is the author of 10 activity books. A previous book, *Ready-to-Use Music Activities Kit*, was the all-time best seller on the music educators book club for Parker Publishing Company. She is also a composer/arranger of 18 songbooks of *EZ-PZ Duets* for recorders, as well as composer/arranger of four songbooks of *EZ-PZ Duets* for flutes.

An ARS member, Adair is a public school music teacher who has taught students to play recorder throughout her 35-year career. She also enjoys singing, and playing recorder, flute and ukulele at interactive concerts for adults with disabilities in the Washington, D.C., metropolitan area.

These lovely étude duets for a beginner on soprano are presented clearly:

the notes are large, which is beneficial for both beginner players, as well as those like myself who have poor vision. They appear with the beginner part on the left and the intermediate/teacher part on the right.

Playing through these charming pieces is enjoyable—and, in the tradition of études, serves the purpose of developing beginner recorder playing skills in a challenging yet gratifying way. In the first volume, up to two notes are used, and in the second volume, three notes are used.

The accompanying teaching volume delineates learning objectives and provides reproducible progress reports for students, as well as detailed explanations on the theory behind these two volumes of étude duets and the skills being targeted. ✨

Rhiannon Schmidt is Welsh, but lives in Houghton, MI, where she works as an ambulatory clinical care specialist. She plays the soprano and tenor recorders for recreation.

09

EZ-PZ Duets:

20 December Songs and 20 Christmas Carols
arranged by Audrey J. Adair

Funday Press, 2020. SS. 80 pp each. \$6.99 each.

www.audreyjadair.com,
<https://smile.amazon.com/Audrey-J-Adair/e/B001IU4TRQ>

REVIEWED BY:

Rhiannon Schmidt

The *20 December Songs* for soprano recorders in easy two-part harmony include pieces celebrating Chanukah, Christmas and Kwanzaa, demonstrating a sense of inclusion. The score indicates for which holiday each

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Playing through these charming pieces is enjoyable—and, in the tradition of études, serves the purpose of developing beginner recorder playing skills in a challenging yet gratifying way.

song is intended, plus some historical information about the song and composer.

There is a good mixture of familiar songs, as well as easier and more complicated pieces, allowing for progression and technical improvement. Some songs are duets, with the first part on the left and part II on the right. Titles include: *Auld Lang Syne; Chanukah, Chanukah; Chanukah, O Chanukah; Deck the Halls; Go Tell It on the Mountain; Hey, Ho, Nobody Home; I Have a Little Dreidel; I Saw Three Ships; Jingle Bells; Jolly Old Saint Nicholas; Kwanzaa Spirit; Kwanzaa Time; March of the Toy Soldiers; Mary Had a Baby; O Christmas Tree; Over the River and Through the Woods; Pat-a-pan; Sevivon; Up on the Housetop; and We Wish You a Merry Christmas.*

A reproducible performance record can be found at the back of the book. There is also a glossary, fingering chart and theoretical explanations for teachers. There are tips for good playing technique, especially in playing duets.

The sheer variety of Christmas carols in the second holiday volume for soprano recorders makes it so much fun to play—*Angels We Have Heard on High; Away in the Manger; Coventry Carol; The First Noel; Good King Wenceslas; Hark! The Herald Angels Sing; He is Born the Divine Christ Child; Here We Come A-Caroling; The Holly and the Ivy; In the Bleak Midwinter; Joseph Dearest, Joseph Mine; Joy to the World; Lo, How a*

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Rose E'er Blooming; O Come, O Come, Emmanuel; O Little Town of Bethlehem; Silent Night; 'Twas in the Moon of Wintertime; We Three Kings; What Child is This?; and While Shepherds Watched Their Flock. Technically challenging in a gentle fashion, the variety allows for advancement in various skills. This volume includes a music glossary, fingering charts, a reproducible score sheet, and a performance record as well as some instructions.

A mixture of solos and duets makes for some festive times playing together, as well as alone time to just enjoy the music.

These volumes are both excellent for students of all ages—and, while being fun to play, will also advance technical skills. ❁

10

Zwei Diminutionen

(Two Diminutions)

by Giovanni Pierluigi Palestrina;
diminutions by Bartolomeo de Selma y Salaverde and Giovanni Bassano,
arranged by Adrian Wehlte

Edition Walhall EW114, 2020.

Soprano, keyboard/organ/bass.

Sc 13 pp, 2 pts 5 pp ea. Abt. \$17.25.

www.edition-walhall.de/en/woodwind-/recorder/palestrina-da-giovanni-pierluigi-15251594brsopran-bass.html

REVIEWED BY:

Valerie Hess

The first piece in this volume—from a collection of madrigals by G.P. Palestrina published in 1566 in Venice, Italy—is *Vestiva i colli*, with diminutions by Bartolomeo de Selma y Salaverde. The second Palestrina piece, *Pulchra es amica mea*, has diminutions by Giovanni Bassano. Published in 1591, it exists today

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Rarely do we find works where cantus and bass diminutions were notated at the same time.

only in one copy made by Friedrich Chrysander (1890), where it is listed as number 51.

Rarely do we find works where cantus and bass diminutions were notated at the same time. In music, diminution can mean the notes begin to be subdivided into smaller units; that is true of these pieces. Whole and half notes give way to eighth and 16th notes, breaking periodically back into quarter, half and whole notes. This makes for good practice in breathing and fingering!

The arranger, Adrian Wehlte, notes that the accidentals in brackets in his version are not in the original scores; it is up to the performer to add them or not. He also notes that the soprano recorder part in the *Pulchra es amica mea* can be played on an alto recorder or Renaissance G alto, making this collection more versatile.

In addition to the score for soprano recorder and keyboard (harpsichord or organ is suggested), there is a score for a “basso,” which could be played on a cello or by a very good bass recorder player.

The texts, given in Latin and German, sing the praises of spring and a shepherdess who collects flowers to adorn the reader of the text. The music is also light-hearted with bits of canonic treatment. These are fun arrangements of very old music. ✨

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.

11

Fuge VII from Well-Tempered Clavier I; Contrapunctus 8 from The Art of Fugue

by J.S. Bach, arranged by Tom Beets

Peacock Press PEMS100, 2020.

SAB/STB. Sc 12 pp, 3 pts 5-6 pp ea.

Abt. \$11.75.

www.recordermail.co.uk

REVIEWED BY:

Victor Eijkhout

Arranging J.S. Bach's music for recorders is always an interesting activity. His fugues are polyphonic, so they should fit melody instruments. However, *Das wohltemperierte Klavier* (Well-Tempered Clavier, WTC) is a keyboard work, so some of its melodies are “keyboardistic” in nature.

Die Kunst der Fuge (Art of Fugue, AoF) is not explicitly for any instrument, but suspiciously fits the span of two hands on a keyboard quite well. In other words, we can expect Bach's fugues to offer some challenges when we try to arrange them for recorders, starting with their range.

There are also subtler effects. Bach occasionally had to bend voices by introducing octave jumps—for instance, when the middle voice goes from being the lower voice in the right hand to the upper voice in the left hand. Arranger Tom Beets remarks in a short introductory note on such adjustments that need to be made, to fit Bach's musical contours to the recorder range, or for other reasons.

These compromises start with *Fuge VIII* of volume 1 of the WTC (arranged here for SAB), which is the D[#] fugue, and which Beets has transposed to D minor—the key (with one flat) in which one suspects Bach originally wrote it. Recorder players will be

grateful for this transposition.

However, otherwise he has generally followed Bach's score to the letter, only omitting an occasional octave jump that would go outside the recorder range. Unfortunately, both the alto and bass part have a theme entry that goes to the low E outside the range of the instrument. Normally I would consider the shape of the theme to be inviolable, but substituting G for E as suggested, and de-emphasizing this note will likely work.

Apart from this, none of the notes offer any particular difficulty—but there is more to playing Bach than merely playing the notes correctly.

Musically, this fugue is a piece of wonder. The theme occurs in its original form three times, plus once as a “fake” fourth voice. After that follow some *stretti*—a section in which subject overlaps with answer, or where two voices start the theme at short time intervals, the second interrupting the first.

After doing this a couple of times, Bach “inverts” the theme—that is, turns the intervals of the theme upside down. There follow two three-voice *stretti*, one regular and one inverted, after which Bach presents the theme in augmentation: in doubled note values. This happens in all three voices, each time accompanied by occurrences of the theme, regular and inverted, in normal note values. Following five measures of essentially a repeated cadence, it's all over.

My point is that this piece consists almost completely of theme entries, so recognizing those is important. I found it therefore disappointing that Beets has not explicitly indicated theme entries. For a convincing performance, it will definitely be necessary to mark up the parts to indicate what to emphasize and what not. Without this it is too easy to miss theme entries, and turn the whole

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"Ridiculously mellifluous, ridiculous?"—
unidentified VGRT user

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None of the notes offer any particular difficulty—but there is more to playing Bach than merely playing the notes correctly.... this piece consists almost completely of theme entries, so recognizing those is important....

fugue into a long polyphonic soup.

Contrapunctus VIII from the AoF (arranged for STB) is also an architectural marvel. Here Bach writes a so-called “triple fugue”—that is, a fugue on three themes. While the above *Fuge VIII* used all sorts of devices on a single theme, here the art of writing a fugue is in how to use three themes—each of which can serve as a fugue theme on its own—but that are all combined in clever ways.

The third theme is the main subject used throughout the 14 fugues and four canons of the AoF—here rhythmically altered. This fugue is very different from the above in several ways: it is about twice as long; and, where the *Fuge VIII* had an “almost archaic” theme (according to Beets), this fugue is very chromatic. Even apart from that, it is also much harder to play, since the parts spend extended time at the top of the range (especially the tenor, regularly hitting c^{'''} and d^{'''} and an occasional c^{##'''}). This requires a nimble player and a ditto instrument. There are also occasional 16th-note runs that on a keyboard sort of roll from your wrist, but that are a little trickier on the recorder.

As the editor remarks, both of these pieces are aimed at “highly skilled ensemble players”—and in the case of the second fugue, highly skilled players, period. ✿

Recording

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01

FR2

01 FR2:
Half of the former Flanders Recorder Quartet continues
excellence in playing, in a debut of works for recorder duo.

02 twelve fantasias: twelve improvised fantasias for solo recorder:
while in lockdown, Australian recorderist Rodney Waterman
created digital environments and improvised in each one.



REVIEWED BY TOM BICKLEY

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

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

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

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

My writings in this column are colored by finally having my first face-to-face recorder duo rehearsal in more than a year. While Jamkazam software served us well, and will continue to, David Barnett and I (Three Trapped Tigers) thoroughly enjoyed listening and sounding together in person. It seems highly appropriate that in this review column, I discuss the first CD release by the Flanders Recorder Duo, as well as Rodney Waterman's CD, in which he integrates solo improvisation with adept use of technology.

The Flanders Recorder Quartet (FRQ) was such a powerful force that many of us felt sadness at their decision to stop their work as a quartet. Happily, two of the FRQ, Tom Beets and Joris Van Goethem, have returned as the Flanders Recorder Duo (FR2) and in the midst of the pandemic have released a self-titled CD. In this recording we hear a survey of music played with virtuosity, polish, sincerity and humor—and most importantly, with deeply engaged and engaging musicianship.

The disc contains 16 compositions (28 tracks), ranging from Medieval (track 15, "A que por mui gran Fremsura" from the *Cantigas de Santa Maria*) through Renaissance, Baroque and Romantic periods, to works commissioned by FR2 (track 22, *The Dervish and the Devil*, a 2019 work by Sören Sieg; and track 21, *Slingshot*, 2020, by ARS Members' Library Editions editor Glen Shannon).

FR2 devises an order for the music on this recording to provide a satisfying listening sequence, much as one might hope to hear in a performance. In this variety of music we can perceive connections and contrasts among the styles and across the centuries. While some of the music was created for recorders, other works are adeptly adapted by Beets and Van Goethem, as well as by others. They note, “Recorder players are renowned for stealing music from other instruments to transcribe or arrange for recorder.”

Likely the most surprising example is track 8 (Bach’s famous *Toccatina and Fugue in d minor, BWV565*). To survey the range of possibilities for recorder duo, they include Nik Tarasov’s arrangement of Stefan Franz’s *Grand Duo*, a 19th-century work originally for csakan, a keyed duct flute then popular in Austria and Eastern Europe. It seems useful to note that the Medieval and Renaissance works on this disc translate marvelously for recorders, but weren’t composed specifically for recorders, having their origins instead as vocal music.

The last track on the disc, Marc Mellits’ *Black*, is a tour de force adaptation for two great bass recorders of a work originally for bass clarinets.

Instrumentation includes 20 different recorders and also a Renaissance flute, a whistle, *kalimba* (a modern popularization of an old African “thumb piano” instrument), two *cajons* (Peruvian box-shaped percussion instruments), and a set of bamboo pipes. Those pipes are employed in the world premiere recording of Ralph Vaughan Williams’s 1933 *Suite for Two Pipes* (tracks 9–13). (Vaughan Williams was the president of the UK’s Pipers’ Guild, an office held now by Van Goethem. The composer noted in a letter from 1937, “I am much interested in the English Pipers’ Guild but I am not so interested in

recorders”—although Vaughan Williams later created several works for recorders.)

A drone box, *kalimba* and Renaissance flute bring a fresh and exotic sound to *Stella splendens* (track 14). The *cajons* appear in Sieg’s commissioned work (track 22) to great effect. In Shannon’s *Slingshot* (track 21), the composer creates a resonant and energetic sound world for bass and contra bass recorders.

The recordings for this disc were made in August 2020 in the reverberant acoustics of the Stiftskirche in Kyllburg, Germany.

Of particular interest to AR readers is the availability for purchase from the ensemble’s web site of most of the duet scores on this recording. The CD booklet provides the essential details of a list of instruments with indication of who plays which instrument on each track. The essays convey interesting details about both the music, the concept of the recording, and the performers. Aeolus thoughtfully provides text in English, German, Dutch, Japanese and Chinese, and the photographs by Debby Termonia and Koen Beets enhance the attractive booklet design.

Please note that other than a few sample tracks on the FR2 and Aeolus web sites, this recording is not available via streaming services or for download. To enjoy this FR2 release, you’ll need to order directly from FR2 or Aeolus. That extra effort is absolutely worth it! ❁

FOR MORE INFORMATION:

FR2. *Flanders Recorder Duo* (Tom Beets & Joris Van Goethem). 2021, 1 SACD, 71:00. Aeolus AE10316. www.aeolus-music.com/Alle-Tontraeger/AE10316-FR2 (with samples of six tracks); available via www.aeolus-music.com/Alle-Tontraeger/AE10316-FR2 (CD\$22.65+S&H);

<https://shop.flanders-recorder-quartet.be/en/shop/fr2-cd-pre-sale> (CD \$22.81+S&H); scores available for purchase as well, <https://shop.flanders-recorder-quartet.be/en/product-category/fr2-en>

Nik Tarasov and Kristina Schoch play csakans on an 1820 duo by Anton Kargl, <https://youtu.be/AtEzr1jMltU> FR2 performance on bass bamboo pipes of the Contrapunctus movement of Ralph Vaughan Williams’s *Suite for Two Pipes* (not the more familiar Vaughan Williams *Suite for recorder quartet*, published in 1947), https://youtu.be/YtRltq3M0_M. FR2 rehearse Glen Shannon’s *Slingshot* (not the final version on the recording), <https://youtu.be/p6rGfIHZf1M>. (Note: Beets rests his bass recorder on a cajon.) FR2 play *Black* by Marc Mellits, as accompaniment to unpacking and setting up recorders, https://youtu.be/e_CvSFk0XIA *Flanders Recorder Duo*, www.flanders-recorder-duo.be Interview with Tom Beets and Joris Van Goethem earlier in this issue



02

twelve fantasias:
twelve improvised fantasias
for solo recorder

Improvisation is a great passion of Australian recorder player and composer Rodney Waterman. He approaches it masterfully, bringing imagination to bear in service of music that is fluid, structurally coherent, and engaging—as he explores artic-

ulation, timbre, rhythm and melody. These qualities are present in his compositions like *Grass Tree Studies* and of his *Zana* (for reviews of this music, see links at end of this review).

Waterman studied with Dutch virtuoso Kees Boeke; worked for the late recorder maker Fred Morgan, testing his recorders; and teaches and plays at a variety of festivals. With Ryan Williams, he performs as Duo Windborne.

In correspondence with me, Waterman notes that the *twelve fantasias* CD project developed from his desire “to do something creative during Melbourne’s Covid-19 ‘lockdown’ period in late 2020.” As the notes with the disc explain, sources of inspiration include G.Ph. Telemann’s fantasias for solo flute (which fit so well for recorder), particularly as performed by Genevieve Lacey, and his friend/colleague Linsey Pollak’s improvised pieces for each day in April 2020.

Waterman considered the acoustics in 12 particular locations as he recorded his improvisations in his home studio in Melbourne. Over the course of 12 consecutive days in October 2020, using Logic Pro recording software and reverb presets that he adjusted to match his memory of the locations, he created these recordings. On each of the tracks he uses a different instrument: recorders by Morgan on seven tracks (1, 2, 3, 5, 8, 10, 12), by Moeck (track 9), Zen-On (tracks 4 & 7), and Swedish folk flutes by Gunnar Stenmark (tracks 6 & 11).

The locations vary from the church of San Rocco, Pitigliano, Italy, to a swimming pool in Armidale, New South Wales, Australia. The CD booklet provides descriptions of each location and the circumstances that led Waterman to revisit them in his improvisations.

To sonically evoke each location, he used the remarkable technology of the Impulse Response reverberation

“

Waterman’s creative work with improvisation ... gives us a beautiful travelog that takes us not only through specific geographic locations, but through times in his life.

effect. Using that process, the acoustics of a particular location can be reproduced such that one can record in that virtual space. (Technical information on this process appears at the end of this review.)

Waterman’s creative work with improvisation, the 12 instruments, and this advanced recording technology gives us a beautiful travelog that takes us not only through specific geographic locations, but through times in his life—all meaningfully refracted through his experiences and memories.

While I highly recommend the free streaming files available at BandCamp, purchase of the CD gives you the great benefit of Waterman’s notes in the booklet (including details of which instrument is played on each track). In addition to being able to enjoy the artwork and design by Martin Bennet (including his cover photo of Norman Bay, Wilson’s Promontory National Park in Victoria, Australia), purchase of the CD also allows download of the audio files in high resolution formats.

This disc is a model of current improvised practice in recorder playing as well as creative use of technology. I recommend it highly. ✨

FOR MORE INFORMATION:

twelve fantasias: twelve improvised fantasias for solo recorder.
Rodney Waterman, recorder.
2020, 1 CD, 32:05.

<https://rodneywaterman.bandcamp.com/album/twelve-fantasias-for-solo-recorder> (all tracks streamable; CD \$15.39, includes downloads as mp3, FLAC, ALAC, AAC, Ogg Vorbis, WAV, AIFF formats); digital album, \$7.70. Interview with Rodney Waterman during COVID, <https://orpheusmusic.com.au/Resources/2020-interviews-ryan-williams-rodney-waterman-and-anna-stegmann-n27>

Rodney Waterman, links to biography, recordings, <http://members.ozemail.com.au/~rodneywaterman>

“Grass Tree Studies, 1 and 2” by Rodney Waterman, in *12 Intermediate Studies for the Treble Recorder* (Orpheus Music OMP044, 2000), **AR September 2001**, Music Reviews *Zana* by Rodney Waterman (Orpheus Music OMP092), recording at <https://youtu.be/K8WPiFyvNIE>, and music review in **AR March 2004**.

Água e Vinho: Waterman playing recorder with guitarist Doug De Vries, ECM159725, Tim Broege’s comments about the CD in “On the Cutting Edge,” **AR September 2006**, 2000; samples at www.hbdirect.com/album_detail.php?pid=1266661 Genevieve Lacey plays Telemann fantasias in a 2019 performance using music and movement, <https://genevievepacey.com/projects/soliloquy>

Linsey Pollak improvises each day in April 2020, free download, <https://linseypollak.bandcamp.com/album/april>

Detailed explanation of Impulse Response, <https://youtu.be/BLKWY-U6iQY>. For anyone interested in exploring this further, you’ll need to use a digital audio workstation that can handle Impulse Response files—such as Apple’s Logic Pro, www.apple.com/logic-pro, or Reaper, www.reaper.fm. Virtual profiles of locations are available at low to zero cost—for instance, at www-users.york.ac.uk/~dtm3/SHEM/index.html

ARS Chapters & Recorder Orchestras

RO = Recorder Orchestra
RS = Recorder Society

ALABAMA
Birmingham
Janice Williams
jehwms@hotmail.com

ARIZONA
Desert Pipes (Phoenix)
Karen Grover
info@desertpipes.org
Tucson
Scott Mason
mason_scott@ti.com

ARKANSAS
Little Rock
Carol Woolly
jim.carol@sbcglobal.net

CALIFORNIA
Barbary Coast RO
Glen Shannon
glen.shannon@k183.com
Central Coast RS
Karen Bergen
karen.a.bergen@gmail.com

East Bay RS
Susan Murphy Jaffe
thesmurph9@aol.com
Inland Riverside RS
Greg Taber
greg@tabercompany.com

Los Angeles RO
Matthew Ross
matthewkross@cox.net

Mid-Peninsula RO
Fred Palmer
fpalmer1419@yahoo.com

Nevada City RS
Kathryn Canan
kacanan@yahoo.com

North Coast
Kathleen Kinkela-Love
kathleenkinkelalove@gmail.com

Orange County RS
Win Aldrich
winaldrich@earthlink.net

Redding
Kay Hettich
khettich2014@outlook.com

Sacramento
Susan Titus
susanlee448@att.net

San Diego County RS
Vanessa Evans
vanessaalley@cox.net

San Francisco
Greta Haug-Hryciw
SFRecorders@gmail.com

Sonoma County
Nancy Kesselring
kessel@sonic.net
South Bay
Ani Mahler
aemahler@hotmail.com
Southern California
Ricardo Beron
scrsricardoberon@gmail.com

COLORADO
Boulder
Diana Hinton
hrdiana2@msn.com
Colorado RO
Rose Marie Terada
contact@ColoradoRecorderOrchestra.org
Denver
Sharon Bolles
denverrecorder@gmail.com

Fort Collins
Pattie Cowell
pattie.cowell@gmail.com

CONNECTICUT
Connecticut
John Vandermeulen
johnpvd@gmail.com

Eastern Connecticut
Betty Monahan
betmon1@comcast.net

DISTRICT OF COLUMBIA
Washington
Monica Boruch
mboruch@washingtonrecordersociety.org

DELAWARE
Brandywine
Roger Matsumoto
palladium4@aol.com

FLORIDA
Miami
Ned Mast
miamiars@yahoo.com
Greater Orlando
Jacqueline Singleton
j.annsingleton@me.com
Palm Beach
Missy Rovinelli
missymcm@bellsouth.net

Pensacola
Charles Tucker
charleshtu@aol.com
Sarasota
Carol Mishler
mishlercarol@gmail.com

GEORGIA
Atlanta
Mickey Gillmor
info@ars.atlema.org

HAWAII
Big Island
Garrett Webb
palmsinkona@yahoo.com
Honolulu
Irene Sakimoto
isakimot@hawaii.edu
West Hawaii
Marilyn Bernhardt
allmusic.marilynb@gmail.com

IDAHO
Les Bois – Boise
Kim Wardwell
kwardwell10@gmail.com

ILLINOIS
Chicago
Larry Johnson
ll_johnson1239@sbcglobal.net
Chicago-West Suburban
Marguerite Re
margueritere@comcast.net

INDIANA
RO of the Midwest
Marilyn Perlmutter
muttergal1@gmail.com

LOUISIANA
New Orleans
Victoria Blanchard
vblanch@tulane.edu

MARYLAND
Northern Maryland
Richard Spittel
richlous@aol.com

MASSACHUSETTS
Boston RO
Miyuki Tsurutani
info@bostonrecorderorchestra.com
Boston RS
Henia Pransky
info@bostonrecordersociety.org
Recorders/Early Music Metrowest
Bonnie Kelly
bonniekellyars@gmail.com
Worcester Hills
Julie Massi
massijm@gmail.com

MICHIGAN
Ann Arbor
Kevin Gilson
kgilson2@mac.com
Kalamazoo
David Fischer
david.w.fischer59@gmail.com
Metropolitan Detroit
Molly Sieg
davidsieg@gmail.com
Northwinds RS
Cynthia Donahey
hedgehog.cynthia@gmail.com
Western Michigan
Jocelyn Shaw
redfernshaw@gmail.com

MINNESOTA
Twin Cities
Garth Riegel
garth.riegel@gmail.com

MISSOURI
St. Louis
Carl Serbell
cserbell@yahoo.com
Heartland RO (Warrensburg)
Patrick Larkin
larkin@ucmo.edu

NEVADA
Las Vegas
Buddy Collier
buddycollier1959@icloud.com
Sierra Early Music Society (Sparks)
Maureen Groach
groachm@gmail.com
New Hampshire/Vermont
Monadnock RS (Brambleboro)
Kris Schramel
kmaryvann@gmail.com

NEW JERSEY
Bergen County
Reita Powell
reitapowell@hotmail.com
Highland Park
Donna Messer
music@hpreorder.org
Montclair
Julienne Pape
info@montclairearlymusic.org
Princeton
Jere Tannenbaum
info@princetonrecorder.org

NEW MEXICO
Albuquerque
Bryan Bingham
bryanbingham@gmail.com

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Rio Grande (Las Cruces)
Marcia Fountain
rgrecorders@gmail.com
Santa Fe
John O'Donnell
jmodonnell@earthlink.net

NEW YORK
Buffalo
Bonnie Sommer
bvsomm@yahoo.com
East End Recorder Ensemble
(Montauk)
Tom Dunfee
tomdunfee@aol.com
Hudson Mohawk (Albany)
Kathy Kuhr
hmrecordersociety@gmail.com
Long Island
Pat Cassin
pecassin42@gmail.com
New York City Recorder Guild
Natalie Lebert
newyorkrecorders@gmail.com
Westchester Recorder Guild
Erica Babad
erica@tany.com

NORTH CAROLINA
Carolina Mountains RS
(Hendersonville)
Susan Hartley
deerhart123@gmail.com
Greenville
Jon Shaw
jonwardshaw@gmail.com
Triad Early Music Society (Greensboro)
David McDonald
dmcdonald@hmnlawfirm.com
Triangle RS (Raleigh)
Sue Ann Wright
trianglererecorder@gmail.com

OHIO
Cleveland
Edith Yerger
edithyerger@att.net
Central Ohio Recorder Players &
Friends (Columbus)
Vickie Starbuck
vstarbuck@gmail.com
Toledo
Charles Terbille
opcit@bex.net

OREGON
Eugene
Lynne Coates
coatesly@gmail.com
Eugene RO
Connie Newman
constancenewman@hotmail.com

Oregon Coast (Lincoln City)
Jane Boyden
jane.boyden@gmail.com
Portland
Susan Campbell
info@portlandrecordersociety.org
RO Of Oregon (Portland)
Laura Kuhlman
shawm1550@gmail.com

PENNSYLVANIA
Bloomsburg Early Music Ensemble
Susan Brook
susanc@ptd.net
Philadelphia
Melissa Thomson
melissajanethomson@gmail.com
Pittsburgh
Helen Thornton
tharphappy@aol.com

RHODE ISLAND
David Bojar
bojardm@gmail.com

TENNESSEE
Knoxville
Robin Stone
roblivsto@gmail.com
Greater Memphis
Susan Marchant
susanmarchant19@yahoo.com
Greater Nashville
Carol Vander Wal
dnavcj61@gmail.com

TEXAS
Austin
Derek & Beverley Wills
bev@utexas.edu
Ft Worth - Cowtown RS
David Kemp
4321.dekemp@charter.net
Dallas
David Podeschi
dpodeschiars@gmail.com
Rio Grande (Las Cruces, NM)
Marcia Fountain
rgrecorders@gmail.com

UTAH
Salt Lake City
Mary Johnson
john97john@aol.com

VERMONT/NEW HAMPSHIRE
Monadnock RS
Kris Schramel
kmaryvann@gmail.com

VIRGINIA
Greater Fredericksburg
Kelly Kazik
fredericksburgrecorders@gmail.com
Northern Virginia
Edward Friedler
emfriedlermd@gmail.com
Shenandoah - Charlottesville
Gary Porter
gporter70122@netscape.net
Tidewater - Williamsburg
Vicki Hall
vickihallva@gmail.com

WASHINGTON
Moss Bay
Michael Bancroft
info@mossbayrecorders.org
RO Of Puget Sound
Charles Coldwell
ROPS@seattle-recorder.org
Seattle
Laura Townsend Faber
info@seattle-recorder.org

WISCONSIN
Green Bay
Denise Jacobs
djacobs@new.rr.com
Milwaukee
Deborah Dorn
dorndeborah03@gmail.com
Southern Wisconsin (Madison)
Greg Higby
gjh@pharmacy.wisc.edu

CANADA
British Columbia (Vancouver)
Sandra Harris
bcrecordersociety@gmail.com
Edmonton
Judy Johnson
jatj@shaw.ca
Montréal
Mary McCutcheon
marymccut@primus.ca
Okanagan RO (Kelowna)
Bruce M. Sankey
okcentre@hotmail.com
Toronto
Sharon Geens
sharongeens@rogers.com

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