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AMERICAN RECORDER

ON THE COVER

Johann Elias Rindinger, *Die Hertz und Ohr vergnügende Flöte* (The Flute that Charms both Heart and Ear) (1718–67). One of a series of four mezzotint etchings of musicians. Reproduced with permission from the Herzog Anton Ulrich–Museum, Braunschweig, Germany, Inv. 70650140.



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Editor's Note • GEOFFREY BURGESS

By the time this magazine arrives in your letterbox, you may be preparing to leave for the Berkeley Festival, or for summer workshops. Others of you will be looking forward to relaxing vacation time. Wherever you're headed, don't forget to pack your copy of *American Recorder*. This issue is full of vacation reading.

The 18th-century mezzotint seen on the cover includes poems in German and Latin (reproduced with translations on p.3) emphasizing the recorder's innate ability to capture the beauty of natural birdsong. I first encountered it hanging in Fred Morgan's home in Australia. It was a gift from instrument dealer Tony Bingham in exchange for work Fred had done on an original instrument.

Read about Fred's ideas on instrument building from his correspondence with Ricardo Kanji. Go back in time with Nick Tarasov's fictionalized retelling of the life of famous London recorder makers of the early 18th century. There's a glimpse of my recent trip to Europe in the photo essay showing the start-of-the-art machinery in the Mollenhauer factory in Germany. New to our Learn segment, Michael Piraner, who teaches on the British recorder workshop circuit, brings insightful advice to your interpretation of van Eyck's famous *Dafne*. The Music Reviews focus on English Baroque and cuckoo imitations, and the Members' Library Edition is an entertaining dance by Benjamin Thorn. ❁

President's Message • JODY MILLER

In just three short years the ARS will turn 90 years old. Many of us have been here for much of that journey and have witnessed momentous occasions, structural changes, and (most importantly) the bringing together of people who love to play the recorder. In 1977, the ARS decided to hire a paid staff that included a full-time Administrative Director, a part-time

Administrative Assistant, and a contracted magazine editor. Over the past few weeks, we lost our two most recent Administrative Directors. Susan Burns was actively serving the ARS until her passing on March 23. She loved working for the ARS and this was apparent as I visited her in the hospital just two days prior. Susan was efficient and organized – everything you would expect from the “face” of the ARS – but more importantly she was kind, responsive, and encouraging to our membership. Then, four Mondays later on April 20, Susan's immediate predecessor Kathy Sherrick passed away. I regret I only had the opportunity to meet Kathy once or twice. It's obvious she held an equally important place in the hearts of the recorder community through her work with the ARS, the Recorder Orchestra of the Midwest, and beyond.

But then there's always a reason to celebrate! By the time you receive this issue, Board elections will have been completed. Four members of our current Board have completed their service and I have served four years with each of them – enough to know what a tremendous impact they have made. Past-President Carol Mishler; Secretary Judy Smutek; Play-the-Recorder Month Task Force chair Phil Hollar; and Member Benefits Committee chair Natalie Lebert will be replaced by dynamic candidates from around the country. I found that Board service is a leadership position and I have learned so much from these four outstanding leaders, each a prime example of how the recorder community comes together to support one another and welcome new friends into our chapters and our ensembles. Thank you for your service, Carol, Judy, Phil, and Natalie. You have served the ARS well! ❁

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VOICES

POEM

The Flute that Charms both Heart and Ear

Below the engraving shown on this issue's cover two poems are printed. One in German, the other in Latin. They are not exactly the same, but both contain some nice imagery of the recorder. Translation from German by G. Burgess, from Latin by John Weretka.

*Es mag das Feder Heer Gleich noch
so lieblich singen,
Ob ihrer Kehle schall Gleich noch so
klar und rein;
Ho wird es doch die Kunst in ofeiffen
höher bringen,
Und durch die Flaute douce es
übermeistert seÿn.*

No matter how sweetly the feathered
host may sing,
No matter how clear and pure their
voices may ring;
Yet art will surely rise still higher,
And by the Flauto dolce will all be
carried away.

*Quod natura dedit volueri
modulamine vocis,
Hoc svavis cannæ sibilus arte canet;
Saxeus existat, quem hæc ne
imitamina flectunt,
Ad numerum ac lubitum quæ ciet
aura levis.*

What nature gifted the bird in the
warbling of its song,
The whistling of this sweet pipe will
recreate by its art.
The person would be of rock who
is not moved by this imitation
[of birdsong],
To the dance and the pleasure that a
gentle breath of air calls forth.

ENCOURAGEMENT

Harry and the Rest of Us

By Judith Wink

Ananything worth doing is worth doing badly.

This is the great lesson of "Harry Belten and the Mendelssohn Violin Concerto," a short story about a fiasco that's also a triumph.

Harry Belten works in a hardware store. In his spare time he takes violin lessons and practices by the hour. He has one goal: to perform the solo part in the Mendelssohn Violin Concerto. It's killer music that he's been working on for years. When he and his teacher think he's ready, he hires a hall, engages an orchestra and announces the date.

Harry gives the worst-ever public performance of the Mendelssohn Violin Concerto. When he's done, there's total silence. But the hall is filled with his friends. One of them yells "Hey, Harry, that was great!" The rest of them cheer. Harry plays an encore. And then he plays another.

What has the audience just heard? Those who weren't Harry's friends, those who knew music, would have left the hall shaking their heads. They had just heard an earnest man taking on something far beyond his competence and making a mess of it. But his friends didn't hear a mess. They thought it was great. Who were these guys, anyway? The local butcher, a bookkeeper, some steelworkers, a colleague or two from the hardware store? Chances are they don't go to a lot of concerts. They wouldn't be at this one if their friend weren't playing. Maybe they thought he was great just because he was their friend. Or maybe, regardless of who had played the piece, or how badly, they had heard something that impressed them.

I'm not making an argument for lousy performances. I'm just saying that any attempt to scale the heights should be encouraged. The struggle will enrich your life. And it may enrich somebody else's.

Years ago I played in a recorder quartet that performed every few months for an audience of family and friends. We were awful. But one afternoon we achieved mediocrity. At intermission a friend in the front row rushed up to us and said, "You guys are really on today!" Now this was somebody who knew and liked us. She was in the role of Harry's friend. But we were playing some of the top hits of the Renaissance, so I imagine something in the music had gotten to her – the sophisticated harmonies, the wonky rhythms, the gorgeous melodies, whatever. There's a lot to like in Renaissance music, as there is in Medieval, Baroque, Classical, and Romantic, and no matter how badly it's played, something of its quality will get through.

This is a message for all of you intermediate players out there. You're the backbone of amateur playing. Don't let anyone tell you otherwise; you've got the hotshots outnumbered a thousand to one. So get a group together and play your hearts out. And if you want to, perform. You won't make it to Carnegie Hall or get a recording contract from Harmonia Mundi. But you'll make it to your church, the local high school, an old age home, or somebody's loft. You'll play for your family and friends and neighbors. They'll love what you do, and you'll introduce them to something new and wonderful. In time, they will hear better performances. But never forget that without you, they may never have bothered with music at all. ❁

AMERICAN RECORDER SOCIETY

HONORED

ARS Presidential Award Recipient Named

Mark Davenport has been selected as the 2026 recipient of the ARS Presidential Honor Award. Nominated by Board President Jody Miller and unanimously supported by the Board of Directors, Mark has spent his entire career promoting the recorder.

Mark will be formally recognized at the Berkeley Early Music Festival on June 8 as part of the Recorder Relay, at which time he will join a list of influential recorder professionals who have made a significant impact on the recorder community. Mark's father, LaNoue Davenport, was among the first generation of recorder professionals in the U.S. and was bestowed a similar honor in 1995.

Dr. Mark Davenport is Professor of Music at Regis University, Denver where, in 2004, he founded and continues to direct the Recorder Music Center (RMC). An international repository for recorder music, instruments and archival material, the

RMC is the only center of its kind exclusively focused on the history of the American recorder movement and its pioneering figures. The RMC is also the repository for the official papers of the ARS.

Davenport's association with the ARS goes back to his childhood, growing up in a family of professional recorder players. His parents, LaNoue and Patsy Davenport, met as students in Erich Katz's Musicians' Workshop, at the New York College of Music in 1948. LaNoue edited the ARS Newsletter during the 1950s, and in 1960 when the Society became a national organization, he was elected its first president.

Later, Mark followed in that family tradition by serving two consecutive terms on the Board of Directors for the ARS (2004–12), chairing its Education and Programs Committees. He has also served as Book Review Editor for *American Recorder*, and currently serves on the magazine's advisory board. Over the past three decades he has published over 30 pieces in *AR*, including feature articles, book and music reviews, reports and interviews.

Mark has had an extensive performing career on the recorder beginning in the late 1970s when he first toured with the internationally renowned New York Pro Musica during their performances of the 13th-century liturgical drama *The Play of Daniel*. He has performed throughout the U.S. and has been on the staff of countless workshops including Port Townsend Early Music Workshop,

Columbia Gorge Early Music Retreat, San Francisco Early Music Society (SFEMS) Recorder Workshop, and Whitewater Early Music Festival. In addition to being guest director of ARS chapter meetings around the country, in 2014 Mark was Artistic Director of Recorderfest in the West, a four-day event commemorating the ARS's 75th anniversary.

Since moving to Colorado in 1992, he has been a featured soloist with the Colorado Music Festival, the Boulder Bach Festival Orchestra, The Colorado Bach Ensemble, and with his own groups Fiori Musicali and Trio Dolce.

As a conductor, Davenport has spent over 30 years directing large university early music ensembles, including those at SUNY–New Paltz, and the Collegium Musicum at Regis University, a 30-member ensemble made up of singers and performers on period instruments.

Davenport holds the PhD, and Master of Music in Musicology, from the University of Colorado at Boulder, and a BA in Music History, *summa cum laude*, from SUNY–New Paltz. ❁



◀ Mark Davenport.

REMEMBERING

The Ever Cheerful Susan Burns

Susan Elizabeth Belcher Burns passed away on Monday, March 23, 2026 after a long battle with cancer. Susan was born on January 19, 1967 in Manchester, CT to Fred and Rosemarie Belcher. She moved to Charlotte, NC in 1994, where she raised two children and built a loving community of friends and family. Susan was deeply passionate about music and education, channeling her energy into her



work as Administrative Director of the ARS and volunteering with the Piedmont Unitarian Universalist Church, where she regularly performed during services.

She was also a stalwart member of the Baroque and Early Music ensembles at the Central Piedmont Community College where she helped found the Charlotte Waites Renaissance Town Band and frequented the stages of the Carolina Renaissance Festival, and several festivals in Europe.

In the ARS office, Susan was known not only for her efficiency, but also for her warm and helpful personality. She helped navigate the Society through several changes in Board membership, the COVID-19 pandemic, and the hiring of a new editorial team.

In 2001 she and her good friend Mary Coppola founded the Piedmont Progressive Preschool, one of her proudest accomplishments which lives on to this day. She later stewarded The Bag Lady, a metaphysical store and community, through the pandemic and into a new chapter. Her daughter, Emily “Rhys” Burns and son Tristan Burns both treasured the time

spent with their mom and will miss her dearly. Also left to cherish her memory is her mother Rosemarie Belcher, sister Jennifer Brown-Vincent, and a wide network of friends. The family received friends and well-wishers at a Celebration of Life on Saturday, March 28 at Piedmont Unitarian Universalist Church in Charlotte. (For a report on that event, see ARS NEWS of April 2, 2026). ❁

COMMISSION

Honoring Susan Burns with New Music

A special project is underway to create an expanded Members’ Library Edition, one of the most popular ARS member benefits. Donations made in memory of Susan Burns will be used to fund a collection of four arrangements of Susan’s favorite tunes. Composers Eric Haas, Glen Shannon, David Hurd, and Victor Eijkhout will contribute to this collection, which is planned to be included with the Fall issue of *AR*. To be included in the list of donors,

◀ Susan Burns.

use the QR code below to make a contribution. Be sure to indicate your donation is in memory of Susan Burns in the “purpose” field. With



printing deadlines, we will only be able to credit donations made before June 1. ❁

SEARCH UPDATE

NEW ADMINISTRATOR

With the passing of Susan Burns, the ARS Board has put together a committee to initiate the search for a new Administrative Director. The job description has been updated, and a web page with information for candidates and to receive applications has been set up. The deadline for applications is current set at June 1. This date may change if more



applications are needed. Scan QR code for the latest information on filling the position. ❁

A NEW HOME

The Recorder Orchestra of the Midwest Relocates: An update from the Artistic Director Cléa Galhano

The Recorder Orchestra of the Midwest (ROMW) was founded in 2008 by Weezie Smith, Sue Meyer, and Marilyn Flowers. These three talented recorder players envisioned an ensemble that would attract musicians from across the Midwest. Its home bases were Bloomington and Indianapolis, IN.

I was honored to be invited to serve as Artistic Director. Over the years,

► **The Recorder Orchestra
of the Midwest.**

we have welcomed players from 7 Midwestern states. We have now completed 16 seasons, showcasing recorder players from a variety of programs, including students from the Historical Performance Institute (HPI), where I teach recorder.

Although the orchestra has become smaller in recent years – due to the natural aging of our members and the unpredictability of winter weather – an exciting new chapter began last year. Valerie DePriest of Chicago proposed relocating the orchestra there, which has proven to be a fantastic decision. Several players from the



regional ensemble joined the move.

The transition to Chicago became possible thanks to a generous grant from the ARS, and we are deeply grateful for their support of our mission and music-making.

We now have 24 members representing 6 states. This year marks an important milestone: our first concert in Chicago, on April 25. In addition, we will feature the Recorder Club from a local elementary school. ❁

Recorders at the 2026 Berkeley Festival

Sunday, June 7, 7pm

Bach to the Future: New Improvisations on The Past

*The Dome Center for Art, Music and Dance,
951 62nd Street, Oakland, CA 94608, USA.*

An experimental musical adventure encompassing the music of the Middle Ages, Baroque and current times. Directed by Frances Feldon. Includes recorders in an eclectic array of instruments.

Monday, June 8, 1-2pm

Barbary Coast Recorder Orchestra presents a program entitled “Moodscapes”

*Sanctuary of the First Presbyterian Church Berkeley,
2407 Dana St, Berkeley, CA 94704*

free with donations gratefully accepted

Monday, June 8, 2:30-5pm

ARS Recorder Relay

Mears Room First Presbyterian Church Berkeley

free with donations gratefully accepted

Friday, June 12, 2026, 7:30pm

Musica Pacifica: The Ornamented Voice – Women Composers of the Baroque

First Church Berkeley UCC, 2345 Channing Way, Berkeley

Baroque vocal masterpieces by women composers take center stage, featuring soprano Paulina Francisco accompanied by members of Musica Pacifica, music director recorder player Judy Linsenberg.

Saturday, June 13 7:30pm; Sunday, June 14, 2pm **Festival Opera**

UC Berkeley’s Herz Hall

Handel’s *Alcina* which features few but delightful recorder moments.

Visit the ARS table at the Festival Exhibition

*The newly rebuilt South Wing, First Church Berkeley UCC,
2345 Channing Way, Berkeley, CA 94704*



Scan QR code to stay
abreast of Fringe events.

ON THE RECORD(ER)

News about the recorder

IN MEMORIAM

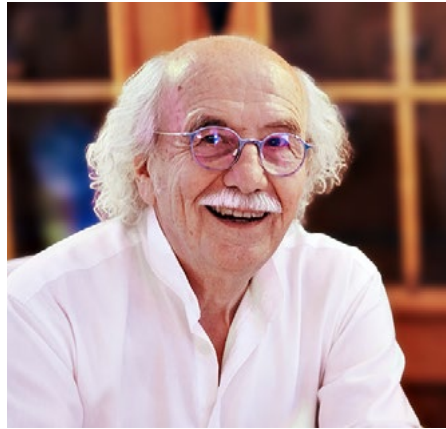
The Passing of the Fifth Generation

On Saturday, March 21, 2026 Bernhard Mollenhauer passed away at the age of 82 following a brief but serious illness. He was the fifth generation of the family woodwind-instrument business, founded by Johann Andreas Mollenhauer (1798–1871) in 1822 and based in Fulda, Germany where it still operates.

With his passing, the company lost not only the essential force behind the production, but above all, a person who for decades infused the community of workers with love and dedication.

Bernhard Mollenhauer was a master woodwind instrument maker and a musician through and through. For him, the recorder and the flute were far more than just instruments – they were expressions of sound, craftsmanship, and vitality. A flute and recorder player himself, he was an entrepreneur with a clear vision, a sense of responsibility, and an instinct for balancing tradition with innovation.

When he first founded Mollenhauer, Johann Andreas, who trained with clock as well as instrument makers, made all the standard woodwinds of symphony orchestras alongside fipple flutes like flageolets and czakans. While these are closely related to the recorder, it was not until the middle of the 20th century that Mollenhauer shifted to recorder production, finally to become its sole production line. Up to that point, the major manufacturers of recorders in Germany were located



in areas that would be subsumed into East Germany, and Mollenhauer sold stencil instruments of these instruments. After WWII, when those instruments were no longer available in the West, but public interest in the recorder guaranteed a strong market, Bernhard's father Thomas decided to develop the technology to fill the need. That initial impetus resulted in Mollenhauer becoming one of the dominant recorder makers since that time.

When Bernhard began in apprenticeship in 1961, the company had 60 employees, and six years later he supervised the move of the factory to its current location at Weichselstraße 27 on the outskirts of Fulda (see photo essay, page 32), and was responsible for expanding the technology required to support high-volume series production. In 1999 the German Ministry of Economic Affairs awarded him the German Musical Instrument Award him for his Denner soprano recorder design. That was just one year after the company sold its last Boehm flute, a line reaching back to 1864, and with that ceased production of all instruments other than recorders.

Bernhard had a particular interest

◀ Bernhard Mollenhauer.

in fostering the next generation of craftsmen. With great dedication, he helped initiate the Master's Examination Committee in Kassel, Germany, thereby paving the way for recorder makers to present their instruments as masterpieces. Already some years before his passing, he transferred the company's leadership into the hands of the sixth generation of Mollenhauers – his daughter Sophie and her husband Berthold.

The Mollenhauer workshop has served as a training ground for many makers who have gone on to distinguished careers with their own workshops – Stephan Blezinger, Eduardo Vidivia Rivera, Martin Wenner, and Joachim Kunath to name just the best known. Mollenhauer also forged important collaborations with other established producers, such as Maarten Helder for the Harmonic Tenor, Joachim Paetzold and Nik Tarasov for the Modern series, Adriana Breukink with her Dream series, Friedrich von Huene for the great bass in C and the Morgan Estate for Denners.

Bernhard's optimism, warmth, and not least his unmistakable manner – often with a melody on his lips – will remain vivid in the memories of all who knew him.

A funeral service was held on March 30, 2026, at the Frauenberg Cemetery Chapel in Fulda, Germany.

For more information on the history of Mollenhauer, see *Making Woodwind Instruments for 200 Years: Mollenhauer* ed. B. Mollenhauer, 2021. ❁

► Scott Reiss.

NEW WEBSITE AND GRANT Celebrating Scott Reiss

To commemorate the 20th anniversary of the death of recorder player, Scott Reiss, Tina Chancey has set up a Memorial Facebook page and website, and has established a Biennial Grant in his honor.

The grant is to be awarded to a mid-career professional dedicated to developing the expressive possibilities and technical resources of the recorder.

Scott really loved the recorder and he dedicated his life to uncovering and demonstrating its possibilities. To get



to know Scott, watch the mini-documentary he made in 2001, where he plays everything from Van Eyck to *Summertime*, and talks about what the instrument means to him.

Scott wrote a number of articles on recorder articulation; he recorded two solo CDs: Vivaldi *Flautino Concerti* and *The Banshee's Wail* (medieval and modern Irish music), six CDs with the Folger Consort and more than a dozen with HESPERUS. The new website includes the articles and roving selections from the finished CDs, as well as new tracks from three unreleased CDs: *Troubadour*



Blues, *Spain in the New World II*, and *Crossover Christmas*.

Use this QR code to donate to the grant fund, provide anecdotes, or help with the administering of the grant. ❁

► S'Cool Sounds.



FIELD NOTES FROM KENYA Exploring New Partnerships

S'Cool Sounds Artistic Director Nina Stern and board member Nancy Jo Snider have just returned from a highly productive trip to Kenya, strengthening S'Cool Sounds/Crossing Thresholds (SCS/CT) music programs and developing promising new partnerships.

During their time in and around Nairobi, they engaged in teaching and

training with music students, teachers, and staff, as well as strategic and collaborative planning with Crossing Thresholds leadership. Another key focus of the visit was building new partnerships with organizations that, like S'Cool Sounds, use the power of music to build community.

Nina and Nancy led a full-day workshop with the African Women's Orchestra, teaching how individual practice habits like listening, preparation, and discipline strategies, weave into effective group performances. The workshop established connections with two new community partners: the Administration Police Band and the Kenya Wildlife Service Band.

At a Training of Trainers workshop, participants were given a recorder to demonstrated SCS's approach to instrumental and ensemble learning. Workshop participants went to the Center of Hope School in Kibera and observed the SCS method in action as SCS/CT students demonstrated their performance skills and were treated



to a performance by the professional bands. This link takes you a video of one of these events. ❁



NOW STREAMING LIFEM Encore!

Over the coming five months, the London International Festival of Early Music (LIFEM) will be sharing a selection of standout concerts featuring leading performers from across the early music world.

The LIFEM Encore streaming journey starts with the extraordinary sound of Renaissance wind instruments performed by The Royal Wind Music, the world's largest professional recorder ensemble, which has captivated audiences internationally since 1997, in a concert performed on November 16, 2024.

Long before the violin came to dominate the concert hall, the soundscape of the Renaissance was shaped



by recorders. The Royal Wind Music brings this repertoire vividly to life in performances that are both authentic and compelling. Playing entirely from memory and without a conductor, the ensemble creates an intense musical connection on stage, drawing audiences into the vibrant sound world of the Renaissance.

Performed on an impressive consort of Renaissance recorders, this evoc-

ative program brings to life the rich musical tapestry of Spain's Golden Age. From the sacred choral textures of Francisco de Peñalosa and Cristóbal de Morales to the lively secular songs of Juan Vásquez and Alonso de Mudarra, The Orange Tree Courtyard transports listeners to the grandeur of Seville's Cathedral and its ancient Patio de los Naranjos. Performing in the stunning St. Michael & All Angels Church, Blackheath, London this acclaimed ensemble weaves intricate polyphony with mesmerizing precision, capturing the splendor of 16th-century Spain in an unforgettable performance.

The concert running time is 1 hour



24 mins, so set aside time to experience this performance as if you were there. ✨



The North American Virtual Recorder Society (NAVRS) Welcomes You — Join Us Today!

NAVRS is a friendly and supportive online community of recorder players

- Enjoy monthly playing meetings and workshops featuring teaching by leading recorder professionals
- Participate from the comfort of your own home
- Access on-demand recordings of all live events
- Students get special access and membership rates
- Member benefits include special free presentations
- The first Playing Meeting is free – try us out!

Share your love of the recorder and let's make music together!

Visit us online at navrs.org for membership information, upcoming events, and news.



MODERN MASTERS

FROM DAYLESFORD TO
THE HAGUE

THE LETTERS OF FRED MORGAN AND RICARDO KANJI


 The image shows two handwritten signatures. On the left is 'Fred.' and on the right is 'Ricardo'. Both are written in a cursive, flowing style with a horizontal line underneath each name.

A renowned maker and virtuoso player discuss recorder making and playing.
With Ann Morgan's generous consent, for the first time we publish
letters from the Fred Morgan archive.

Legendary Australian recorder maker Fred Morgan (1940–99) met the Brazilian recorder virtuoso Ricardo Kanji (1948–2025) during a two-year sojourn in The Netherlands at the end of the 1970s. Morgan's recorders were admired by Frans Brüggen and he was working closely with a number of Dutch players. One of Brüggen's earliest students, Kanji had already taken over the recorder class in Koninklijk Conservatorium (KonCon) in The Hague from his teacher in 1973.

The correspondence starts after Fred's return to Australia. As well as detailing specific orders placed by Ricardo based on historic models by Stanesby, Denner, Debey and "Ganassi" and "van Eyck" designs, the letters include information on seasoning timber, the acoustic properties of different woods and ivory, voicing, the pitch of original instruments, their prices at auction, and news about Fred's workshops. The letters were typewritten, with copious clumsy typography and creative spelling.

Fred signed his with his unmistakable architect-trained calligraphy.

Fred and Ricardo held each other in mutual respect, and generously shared their expertise. Even when pricing negotiations caused tension, they were able to resolve their differences with no remorse.

In addition to documenting Brüggen's collection and working on his own instruments, while in Holland Fred also supervised a recorder-making class at the KonCon. He had equipment purchased and introduced the principles of recorder making, providing the class with a plan for a Ganassi-style instrument. This model, based on what was then known about late 16th-century recorders, is relatively easy to make, as it does not involve the elaborate turning of Baroque recorders. In addition to Ricardo, the class included Adriana van Breukink (1957–2022), Peter van der Poel, Paul van der Linden, Hans Linnartz, and Shigeharu Hirao-Yamaoka (1950–2026).

Fred's wife Ann was with him in

Amsterdam, and took the opportunity to study harpsichord with Glen Wilson and Gustav Leonhardt. Both she and Fred developed a close friendship with Ricardo.

In 1980 Ricardo took over the recorder-making class for another five years, at which point it was discontinued. Ricardo transferred the machinery to his own workshop, which he operated in collaboration with his former student Jacqueline Sorel.

The correspondence ends in 1989, by which time Ricardo had learned to voice recorders to his own satisfaction.

Fred had every intention of returning to Holland, but conspiring circumstances prevented him from ever reconnecting with his colleagues and clients in Europe, and reexamining the recorders that he had measured and so lovingly documented in drawings. Up to his untimely death in a road accident in 1999, Fred continued to work on new designs in Australia, applying his experienced ear and practiced hand to recorders of exceptional quality.

Box 34,
Daylesford, VIC 3460,
Australia.
January 19, 1981

Dear Ricardo,

I am working on [a voice flute] now based on the work of Denner, for the ease of speech at the top, I think it will be well worth while, and I will send you one soon, with double holes.

The Denner alto is going well, and I am sure it is the model to make for you in ivory. The speech at the top is very nice and it even plays a good useable high d^{'''}, as well as a^{'''}, b^{'''} (h) and c^{'''}. It's like a kind of Baroque Ganassi.

I have been fortunate in finding some excellent 40-year-old boxwood in Melbourne. It belonged to an old tradesman who made weaving loom parts, but has had a surplus stock for some time. There is quite a good amount, certainly enough for a good batch of Denners.

If you can wait a little longer, I propose the following for your Denner alto. Before embarking on the ivory, I would like to make some instruments in boxwood first. I will send you one of these to keep you going until the ivory one is ready. [...]

Thanks for telling me that the ivory Ganassi goes well, I think that big sound suits you very well, and I'm also glad you are playing that music. [...]

I have decided to postpone my next trip to Europe for a few more months. Also, quite a few of the people I want to see will be away in March. So I am planning now for ca. October November this year.

I'm glad to hear that the recorder building class continues well [...].

I am working out a list of people for Denner copies, people who have been waiting a long time, and plan a good batch of instruments to finish in the next six months or so. [...]

The weather here has been rather hot with a run of days of about 35–40°,

even reaching 43 once. It gets a bit tiring when it keeps on like that, but today has cooled off to about 30. I even remember with some fondness the feeling of warmth creeping into the air in Amsterdam when the temperature reached 6 or 7° after a cold spell. Who would have thought this possible?

I have word from Zen-On that those drawings of Frans's collection will be ready soon. It will be nice to see them. Have you made your Stanesby flute yet?

Did I write to you about my new workshop. I think not. It is nice and airy, about 12 metres x 3.6 metres, with a high ceiling of 4 metres, so a very good acoustic, which makes voicing and tuning and playing-in a pleasure. I put up a small mezzanine floor at one end for extra storage. It is fantastic to have a fully equipped shop again. I got a new lathe with 5' between centres (1.5 m) so I can bore quite long pieces, and it also has a gear box for screw cutting and various feed rates. It can do more things than I can.

Also I found a huge hardwood chopping block, on which boxwood logs can be split end to end with a wedge, and so follow the grain better than can be easily done with a bandsaw. [...]

PS: I picked up this old boxwood, and each piece [has] a date stamp on the cut end, presumably the date of felling. It is 4/5/36!! I have decided to keep it mainly for Denner altos [...]. For your voice flute I am using pieces of my first lot of box from Persia, which I cut up in 1973, so it has been seasoning in turned form (rough) for nearly 8 years.

Fred.

Ricardo was passionate about using ivory for recorders and flutes, and before attention was brought to the devastating impact of the ivory trade, it was readily available for instrument makers.

The Japanese recorder company Zen-On published facsimiles of Fred's drawing of Frans Brüggens's collection of historical recorders.

The discussion of weather might seem no more than small talk, but it is a reminder of the world that separated Fred in Australia from the nerve center of early music in The Netherlands. The Australian heat was good for drying boxwood, but problems often arose when his recorders were transported to cool and damp Holland.

The Hague,
February 1, 1981

Dear Fred,

Thanks for your letter. It made me very happy, especially because of the news concerning the Voice Flute. It comes in the right time; I'll be using it in concerts (including Waalse Kerk) and on our second record, in June. The first record will be coming out not in March, as previously planned, but in August. [...]

About the Denner alto, your proposition suits me perfectly. I'm not in a hurry for the ivory one, as long as I can have a wooden substitute soon.

What a nice discovery, this old boxwood you got! And cut in 1936! That's just old and dry enough, isn't it? It makes me happy to know that such a good lot of wood went to good hands.

By the way, I forgot how old was that box I got from you. Can I use it already? And how long, in general does it have to dry? Would a year be enough? I have made two nice boxwood heads for Ganassis, and when I tried to use a piece of box that I had for the body, it went pretty crooked in a matter of days. Would that be because the wood was not ready yet, or because of the grain? (it was a thin tree).

Our trip to Brasil [sic] is sure now [...]. We have 2–3 concerts in São Paulo and one in Rio, and I'll be using a lot the ivory one in Fontana's second [?], Virgiliano, and in an ornamented

► Ricardo Kanji setting up
the windway cutter.

madrigal (with diminutions of Bassano). The concerts in São Paulo will be in a big theater, and I'm sure that the ivory flute will sound great and big enough.

Pitty [sic] to hear that you are coming only in November, but indeed I would hate to miss you in March. [...]

Lots of people will be happy with the Denners, I'm sure. [...]

I'm also glad to know about your new workshop. It is very big! Thanks for having put all the measures and temperatures in Centigrades and metres, it makes it more understandable to me! Funny to hear that you were almost melting in the sun...

I guess this will be it for now. Let me hear from you when you can.

Ricardo.

The Waalse Kerk in Amsterdam was frequently used for early music concerts.

The recordings referred to were with the Philidor Ensemble, a wind group comprising Bruce Haynes and Ku Ebbinge (oboes), Ricardo (recorder/flute), Danny Bond (bassoon), and Chris Farr (harpsichord).

Daylesford,
March 2, 1981

Dear Ricardo,

[...] The voice flute is now finished. It took me a bit longer than I expected, but is worth it I think, I hope you agree. [...]

I'll send a Denner alto in April, after you are back from Brazil.

The best thing for boxwood is to cut it up and turn roughly oversize. Mark the date of turning, and leave it about a month. Then see how warped it has become. If it is still straight,

► Fred Morgan in his workshop.



fine. But if it has warped, re-turn it straight, and leave it another month, and so on. When it stays straight for a month or so, then I think it is safe to bore a hole in it. You can be pretty sure then that it will stay straight after being made into an instrument. Even some of this 1936 wood of mine still moves a little, though most of it stays very straight. [...]

I think it would be good not to play the voice flute for very long periods at once. By the time I see you in November, I guess you'll know how long you like to play it, according to your need of it, and if necessary I can adjust the voicing to suit. But if you play it for hours on end, the lip will almost certainly rise and spoil the sound.

Hello from Ann. Very best to Titia, and also please say hello for me to Ku, Bruce, Toshi, and everybody.

Fred.



Ricardo's partner, Titia de Zwart is a cellist and gambist who played on occasion with the Philidor Ensemble.

Toshi Hasegawa had benefited from Fred's instructions in woodwind-instrument building, and by 1980 had become a full-time oboe maker.

Den Haag,
October 10, 1981

Dear Fred,

For a long time I have been wanting to write you a letter, but my life has been hectic, since the beginning of this year. I haven't even thanked you properly for your Voice Flute, that I got just a couple of days before going to Brazil in April. I brought it with me, of course, and played some slow movements on it, with great success, and now I am capable of playing some fast movements on it too. This, because the reach is not that small. It has a gorgeous tone, and I'm very happy with it.

At the conservatory, with the instrument making class, we are now making reamers and we are going to start soon to copy Frans's Stanesby, just like it is, in 405 [Hz]. The Ganassi-Morgan model is fine, and almost everyone in the class has a usable one now. Peter van der Poel is still coming [...]. He's been making instruments that are not bad at all.

I went last week to the auction, at

Sotheby's, where a Stanesby ivory trav[erso] like Frans's (in perfect condition), and a beautiful Bressan recorder, and a complete wreck of a Stanesby recorder were for sale. I knew I had no chance, but I went to see them and also to have a good look at other things. But the traverso went for £14,000(!!) the Bressan for £8,500 and the Stanesby wreck for £4,200. And on top of this still the 10% for Sotheby's, and 15% of the 10% V.A.T. [...] The only thing I thought to have a chance to buy was a very much changed Wijne ivory traverso, which I could change back to its original state and maybe have a very good instrument, but that was bought by the Gemeente Museum. [...]

I'm playing now in 3 baroque orchestras, all of a sudden: Ton's, Bob's, and now also Frans's orch., which will make me very busy from November on. Of course I love it, but I hope that my students won't be too unhappy.

When are you planning to come again? And how is my Denner going? Bruce told me that he found them marvellous. My Debey lost totally its agility on the top register, something that is rather awkward, from time to time. A new Denner would get me out of trouble.

I would love to hear from you.
Send my love to Ann.

Best wishes,
Ricardo.

The Gemeentemuseum (now Kunstmuseum) in The Hague has a collection of musical instruments. At the time Rob van Aacht was the curator.

The Baroque orchestras referred to are Ton Koopman's Amsterdam Baroque Orchestra, Frans Brüggen's O18C, and Bob van Asperen's Melante '81.

The Debey recorder, based on an original found in The Netherlands, was made by Fred and sold to Ricardo prior to this correspondence.

October 20, 1981

Dear Ricardo,

Many thanks for your nice letter, with a lot of news. I'm glad that you are playing in Frans's orchestra. [...]

Thanks for the word about the voice flute. There is a Stanesby in New Zealand, which I inquired about recently, for measuring, but they are having it measured by Whinray, and will publish a monogram on the instrument. So I couldn't measure it. [...]

I am sending a Denner tomorrow. [...] This Denner is in equal temp[erament], and made of my 40 years old boxwood. I have played it for quite a few hours over several days, adjusting the voicing as I went, so it will be out of adjustment when you get it, with the block too low. Play it for an hour or so at a time until the block rises – you will be amazed, and I hope pleased at the changes that occur.

When you are used to this new instrument, would you like to send the Debey back for a re-voicing, or even a new block? [...]

I'm not sure now when I'll be in Holland again. I have a couple of business things that have to be concluded and synchronised, and until that's done I can't plan anything.

Also, we have been working on our little house here, and I want to build a new workshop on the block [...].

Please give my regards to all the recorder making class people. Is Shigei still in Holland? And how is Adrie [Adriana van Breukink], and Hitomi? I hope I see them again soon.

You may find that the block of the Denner bends down a bit at the beak after some time. This is because of the long slender part left with the big cut-away on this mouthpiece form. By the way, if you would like an extra centre to play at A410, I can make you one. 410 is the pitch at which a dead copy using the maximum bore diameters will sound. The sound is better at 410 than 415. Let me know.



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Anyway... very best to Titia, and *nil illegitimo carborundum*.

Fred.

The Stanesby was owned by musical amateurs and collectors Zillah and Ronald Castle who donated it to the War Memorial Museum in Auckland, New Zealand.

Paul Whinray (1948–2019) was a recorder builder from New Zealand who published an article on woodwind-instrument bore measurement. One of his Stanesby recorders is preserved along with the original voice flute at the Museum.

Shigeharu Hirao-Yamaoka returned in 1980 to his native Japan where he established his own workshop.

According to Wikipedia, nil illegitimo carborundum is a mock-Latin aphorism, often translated as "Don't let the bastards grind you down."

April 22, 1983

Dear Ricardo,

Thanks for your letters. I am sorry to have taken so long with your Debey – I am completely snowed under with work. I hope it will be finished next week, and I will send it Priority Paid. As you said, it is a big job, and I hope the results will be good.

I have been working on a soprano for van Eyck – did Eva tell you about it? [...]

I am writing to quite a few people who have ordered c" sopranos and others who haven't, but who I think might like to have an instrument for van Eyck. I like this little instrument very much. The high c has to be pushed a little (the maker can choose, I think, between an easy c'" and a too-high h'" [b-natural"], and a c'" that needs to be pushed), like the original, but not quite so much, and this gives a very bright chirpy effect at the top, where you can really blow!

As you know, I have made some Stanesbys after Frans's long-foot

instrument. But I thought to make some Piguet–Stanesby short-foot instruments too. Do you have a preference? I like the long-foot sound, but also the short-foot. A long-foot instrument in ivory would be beautiful. I leave it to you.

I think ivory must be made a little thinner than wood, for the sound, and maybe some adjustments made in tuning the instrument due to the shallower holes.

I don't know when I'll be in Holland next, but I would be interested to see how your ivory Ganassi is going. [...]

Regards, Fred.

Fred's van Eyck recorder was based on 17th-century instruments in the Rosenborg Castle Museum in Copenhagen. The originals, in narwhal tusk, were discovered by Eva Legène. A student of Brüggén who taught for many years at Indiana University, Legène was able to source a small quantity of narwhal tusk for Fred to use.

The Swiss musician Michel Piguet (1932–2004) had an important collection of oboes and recorders, including a fine Stanesby alto.

March 26, 1985

Dear Ricardo,

[...] I have finished a Denner in grenadilla, as I said on the phone, and will send it in a couple of days – I'd just like to play it a little more to be sure of the block. I like the sound very much, and am becoming very enamoured of grenadilla. It seems to be very like boxwood, very solid and mellow in sound, but with the big advantage of stability, which I find disastrously lacking in boxwood, as you know. [...]

The ivory Stanesby is also ready [...] just that I wanted to keep it around for playing a bit longer. I am also very pleased with the way the ivory has worked out, with quite an increase in flexibility, and a very strong and

solid sound. [...]

I hope you remember that our agreement was that when I made the ivory instrument, and knew how much extra work was involved, and what extra tool making was involved, I would then let you know how much extra the ivory one would cost. I did in fact find that I had to make new reamers to cut the ivory, and that the material is very considerably more time consuming to work with, as it is so very hard. [...]

For delivery of the ivory instrument, I think that Bart Kuijken is to be in Melbourne at the end of October. [...] Will you arrange with him that he collect the ivory one and carry it back to Holland for you? [...]

All the best, Ricardo, and hello from Ann. [...]

Yours, Fred.

Belgian traverso player Barthold Kuijken (1949–) was a frequent visitor to Australia, both as soloist and in the trio with his brothers violinist Sigiswald and gamba player Wieland.

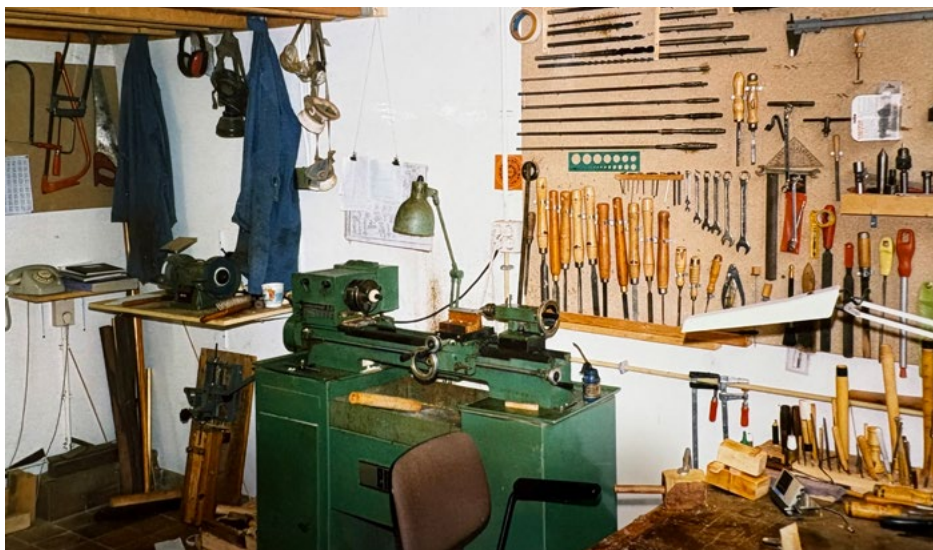
September 22, 1985

Dear Fred,

Thank you very much for the instrument. Pity that it was here on the last day of the recording, but the other one did a good job. This one would be better, as it is a very stable and strong instrument. It also feels very good to blow, too. And it looks great, like a good Morgan. [...] I think it would be good if you give Bart the ivory one, better than sending it, but please do not fail to do it. I must say that I found it very painful that you made Walther's instrument first, when both instruments were lying there at the same stage in March. I also think that you really want a lot of money for it. [...]

Please instruct me on how to pay you, and that will be done.

Yours, Ricardo.



◀ The original Kanji-Sorel workshop with the lathe Fred had purchased for the recorder-making class at the KonCon.

Dutch recorder player Walter von Hauwe (1948–) studied with Brüggén, and played with him in Sour Cream, and formed Quadro Hotteterre with fellow student Kees Boeke. Von Hauwe has since been a prominent soloist, and proponent of contemporary recorder music.

September 30, 1985

Dear Ricardo,

Thanks for your letter.

I'm sorry the grenadilla Denner arrived a bit late for your recording, but I found at the very end that it needed a bit more playing and adjusting before I felt certain that it would develop well when you got it. However, I am glad that you like it – I also hoped and thought that it would be right for your playing, with a big and expressive possibility.

Before saying more about the ivory instrument (price, ivory cost, etc.) I want to correct a couple of things that you really have got wrong. It is a pity that you felt hurt that I “finished Walter's instrument first,” because it is not true! As I told you in March, yours was to be finished first, then Walter's, then the third one which I will sell soon, I hope.

When Walter was here, all three were ready. Walter did not see yours, because then you would have felt

that you had been left with what he did not want, and I would not allow that. Yours was earmarked from the beginning, as I told you in March, was finished first, and has been reserved since then.

I have played a concert on it (Cantata 182), to keep it in order. I like it very much, it is a big strong sound, works very well, and looks gorgeous.

I hope you accept my word on this matter, as I will really be offended if you do not believe me. [...] The ivory, while costly, is not so very expensive. It is very hard to work, though, and takes longer than wood to make. Also, it calls on the maker to be somewhat courageous in the voicing, as the dimensions are not the same as for wood. The voicing I have put into these ivory instruments would not be good for wood, and this is to do with the hardness and weight of the material. Of course I will use the new reamers for more instruments, now that I have made them. But I would not have made them had it not been necessary for the ivory. But, of course, I have not charged all the cost of the new reamers to these three ivory instruments. [...]

I am a bit cross that you think I want a lot of money for this ivory instrument. [...] If you paid what I ask for this instrument, you could

sell it very easily, for rarity value alone (only three in the world), for a lot more. [...]

I hope you are not offended by the directness of this letter – I think it has been necessary to clear things up, and I hope to avoid unnecessary delay.

All the best,
Fred.

Cantata 182, Himmelskönig, sei willkommen, by J.S. Bach was composed for Palm Sunday while Bach was in Weimar.

October 9, 1985

Dear Fred,

Thank you very much for the prompt and clear and "direct" letter. I think we must say what we think, to avoid misunderstandings, even if we are sort of afraid of offending each other. I must say that I am not offended by any thing you have said and I hope that you would feel the same. [...]

Also about the probability of me not finding it worthwhile [sic] to keep the instrument, it seems very unlikely. And if you tell me, on top of it, that you are very pleased with it, there is no more doubt.[...]

I am now more pleased with the black Denner than I was when I wrote you my last letter. It is not only very potent as sonority, but also very flexible. Thanks again, and congratulations. [...]

Yours, Ricardo.

October 1, 1985

12 noon

Dear Ricardo,

I saw Bart yesterday, and gave him the ivory recorder. I have played it quite a lot now, and am very pleased

to find that moisture in the windway is not a problem, as long as the beak part is warmed up first by rubbing with the hand. You must be very experienced by now with the ivory Ganassi, for the practical part of keeping the instrument free of moisture during performance.

You will find that the lip becomes almost transparent with moisture after a little while, and that the voicing will adjust itself to a “playing position” after a short time. But please remember that the block may still come up in due course, and require a further adjustment. It would be good if I could see it again for an adjustment, if it is necessary, when you are here next May (?) with Frans’s orchestra.

I’m glad we agreed finally, and nobody is offended. [...]

I hope you like the instrument and find that it suits you, and makes a big hit when first you use it in concert. You will see at once how different it is from the Denner, even the high g” needing just 01-34-6-, which is nice

for once, and the high fis [F#] almost, but not quite, low enough. [...]

Please remember to oil the bores now and again – Henk will advocate peanut oil, I guess. I have used linseed oil so far, just wiped in and out again. If the ivory gets very dry, it will absorb moisture a lot, and then crack. [...]

All the best from me, Fred.

Dutch bassoonist Henk de Wit (d. 2014) owned one of the most important collections of bassoons ever assembled, which he stored in his tiny 16th-century house on the Buiten Bantammerstraat in Amsterdam. Fred got to know him when he rented an upper storey of the house for his workshop during 1978–80.

Den Haag,
October 11, 1988

Dear Fred,

Fon a long time I have been wanting to write you a letter, and only now I finally manage so sit down to do it. I’ve been thinking a lot [about] you

lately, the workshop lessons in Den Haag, the time you lived here, so long ago... And I wonder how things are going with you and your family, in that beautiful and quiet town you live. I heard you moved the workshop to next to your house, that you built it your self, wich [sic] sounds terrific.

I owe you a letter of thanks for the beautiful ivory recorder. The instrument is now fine. In the beginning I had some trouble with it, especially on the first concert I gave with it, with Musica Antiqua Köln (I never want to play with them again), where it squeaked about hundred times. The block was too high, it wouldn’t come off, I was afraid to use too much violence. But afterwards, I lowered the bl[o]ck a few times, and since a half a year it is fine. We are good friends, it does not squeak any more, and plays beautifully, with a rich and flexible tone.

I hope you will hear it soon, or in a concert or in a record. Also the grenadilla Denner is a good friend, very powerful and beautiful of tone, only has never been a star with the high notes, pretty unreliable high F. The old Debey has been used in a record with the Philidor ensemble + string guests, playing Vivaldi quintets and trios, very nice, will be published by Philips, and you will get one as soon as I get them. The ivory Ganassi is also well, giving me and the audiences a lot of delight.

Further, life here is pretty much the same. At the conservatory I have 10 students, which is enough. And I do the orchestra of the conservatory, with baroque instruments, this week we have some concerts, playing C.Ph.E. Bach, very beautiful and difficult music. The Orch. of the 18th Century has a new period now, in two weeks, for the whole month of November.

Jacqueline and I have a partnership and make recorders together. All the

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- Concerts en symphonie, 1983
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- Of the countless recordings where you can hear Morgan recorders, here are just two: Michael Lynn playing a Morgan Ganassi recorder in G. [youtube.com/watch?v=QfSd90dUamw](https://www.youtube.com/watch?v=QfSd90dUamw)
- Dan Laurin plays Whinray and Morgan recorders on his 1999 complete recording of van Eyck’s *Fluyten Lust-hof*. (BIS, 1999).
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- Telemann Works with Brügggen, 1989
- Mozart Flute Quartets, 1990

machines of the conservatory are with me (us) and we are trying to really make it work, and are making pretty good instruments. Ganassis, to start with, and soon will be making Denners or Bressans. We have a workshop in town, and I try to be there when I don't have to teach or play, and she is there almost full time, making her living from it. [...]

Yours, Ricardo.

Jacqueline Sorel continues to operate the workshop. **sorel-records.nl**

January 4, 1989

Dear Ricardo,

It was nice to get your letter – I know how you may feel about letters. I write none at all, really, except when things have gone too far, and I must.

I'm glad to hear that your instruments are serviceable. It's good that you can adjust the blocks yourself so that the voicing matches the playing demands you make on each instrument. [...]

I did not know about Jacqueline, but I am interested to hear that you are making recorders. [...]

I have built a nice new workshop near the house here, about 100 metres across the paddock. It is a nice walk across under the trees each morning. I have four rooms downstairs for handwork, machines, office, and wood storage, and a large attic space for everything else, but already it is quite full of stuff. [...]

The weather here has been not as hot as usual for Christmas, which I like, and now it is even raining. Excellent!

Best wishes for 1989, Ricardo.

Fred.

The correspondence finishes where it ended: with remarks about the weather. Clearly, rain was a welcome relief for Fred from the intense heat of summer in rural Victoria. ❀

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HISTORY AND INSTRUMENT BUILDING

THE BRESSAN STORY

BY NIK TARASOV

A fictional retelling of historical research carried out by Maurice Byrne and Simon Waters relating to musicians and instrument building in early 18th-century London. Originally published in German in *Windkanal* Winter, 2025.

In a London pub in 1729, we encounter the young apprentice William Cotton. A few beers make him chatty: Standing at the crossroads of his life by a stroke of fate, he tells us everything that worries and touches him. We gladly listen, as he is aware of circumstances that, even three centuries later, few people are likely to know.

Please forgive me, may I introduce myself? My name is William Cotton, but just call me Bill. I have no idea how to go on. Listen to me and believe me; I simply have to tell someone what's weighing on me. I'm an apprentice here in London with Master Patrick Urquhart, in my final year of training. We make

first-class woodwind instruments. But now, good heavens, my master is dead, called from this world in his 66th year. He was a widower, with no children. And I haven't even finished my apprenticeship! Will the venerable gentlemen of the Merchant Taylors' Company let me enter the profession without proper vocational qualification? By the way, I know how odd it must sound that my master was a member of a taylor's guild, and indeed that I would also be admitted to their company, but the Merchant Taylors welcomed plenty of us who plied professions outside the rag trade.

In 1726, when Master Urquhart saw his end approaching and had his will drawn up – that was three years ago when I was still only 18 – I happened to be on hand, so he had me be one of the two witnesses. I'm not Urquhart's only apprentice. There's also young Will [William Abbott]. He's even worse off because he's only been with Urquhart for five years and is far from finished learning. My boss thought very highly of me. "You'll



NIK TARASOV is regarded as one of the most significant figures in contemporary recorder culture. Through his wide-ranging work, he shapes not only the artistic and educational landscape of the instrument, but also its technical development and public perception. He is internationally recognized and highly regarded as a virtuoso recorder player,

and has performed with Michala Petri and Claudio Abbado, among others.

His interpretations are characterized by stylistic diversity, a deep musical understanding, and a keen sense of historical performance practice. He is dedicated to early music, 19th-century repertoire, but also classical modernism, and contemporary literature, having premiered new works by various composers.

His interest in historical instruments has led him to work as a restorer and developer in close collaboration with instrument makers. At Mollenhauer, he serves on the executive board, and has contributed to innovative recorder designs.

In addition, Nik is editor-in-chief of *Windkanal*, the German-language equivalent to *American Recorder*. Under his leadership, the journal has evolved into a widely read platform for all who are passionate about the recorder.

A CHALLENGE FROM THE EDITOR

In this article Nik Tarasov tells a complex story about an important recorder maker of the Baroque period. It is based on research of historical documents but presents the findings in an entertaining way, by imagining a conversation with an eye witness. However, the author has planted four anachronisms. They are things that William Cotton could not have known. They are not germane to the narrative, nor do they impact the article's historical validity. You are invited to put on your literary detective caps. There will a special prize for the first person to identify all four. Send answers to editor@americanrecorder.org.

be something special someday," he'd sometimes grumble. Still, I was always insecure, doubted myself a lot – and still do today.

But I could already hope to take over his workshop one day. Especially because of the many tools, the materials, and the sheer number of incomplete instruments. My master left so much when he died at the end of February this year. Among the instruments still in preparation are 686 larger and 89 smaller recorders, 56 transverse flutes, and 10 oboes – to name just some of the contents of the workshop. All that will have to be recorded in the probate inventory. Yes, I know, he should have focused more on transverse flutes that seem to get more fashionable every day. But when you have such a brilliant concept for recorders, you don't just discard it.

What will become of the instruments now? How will well over 700 recorders be sold? I had such wonderful prospects: In eight months, at the beginning of November, I would have finished my training and, at 21 years old, finally come of age. It should have happened that way! Then I would have been a free citizen of this fair city, and been allowed to sell instruments bearing my own master craftsman's mark – with the blessing of my master and the Merchant Taylors' Company. I had even designed my own trade card (fig. 1). I can build all the major woodwind instruments,

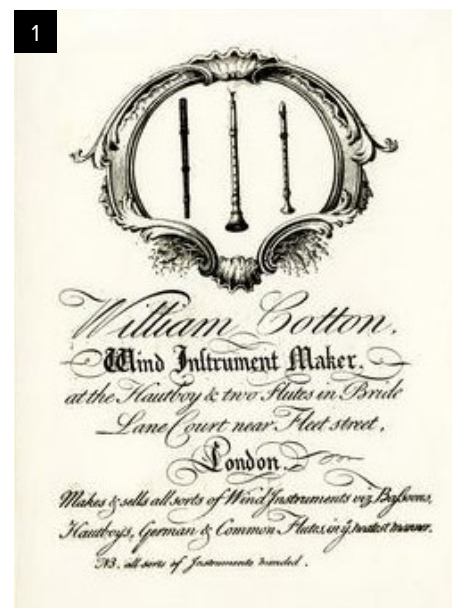
but I want to showcase my workshop under the name "Hautboy & Two Flutes," with a beautifully drawn emblem of a proud oboe, a fashionable four-piece transverse flute, and the beloved recorder depicted side by side. I already have a nice, affordable workshop in mind in Bride Lane Court, near Fleet Street, and – true to the street name – a bride is already waiting in the wings... But now that my professional future is uncertain, can we actually get married?

Well, it's certainly out of the question for me to stay in my master's large workshop on Great Russell Street. Only celebrities live and work in that posh area. Just think of Sir Christopher Wren. He had moved with his family into an ostentatious mansion there. The famous astronomer and architect was a professor in London and Oxford, and a founding member of the illustrious Royal Society, where he also served as president. As Surveyor-General, he designed grand palaces and, less than 20 years ago, he completed the gigantic St. Paul's Cathedral. A young flute maker starting his

► 1. Trade card of woodwind instrument maker William Cotton, London, 1730s or 1740s (British Museum, Heal Collection, Heal 88.18; detail).

career doesn't belong with the likes of him. I need to start by frying some smaller fish and chips. At least my future workshop will be near Fleet Street, which leads directly onto The Strand, right by the riverfront – precisely where Grandmaster Bressan lives on one of the side streets called Duchy Lane. I wonder what he will do now. It's not going to be easy for him either now that Urquhart is gone.

I began my seven-year apprenticeship with Master Urquhart in 1722. At first, it involved running errands, observing, sweeping the workshop, hauling and sawing wood, and lighting the stove in winter. I had to prove myself "worthy." Then, little by little, I was allowed to do some instrument making. Of course, I started with a lot of preparatory work: drilling holes in the center of the wood so it could be clamped in the lathe. Then turning the blanks into round pieces, roughing the outer shape, followed by turning the intricate decorations, and precisely fitting the ivory mounts and rings. Then came finishing and polishing, not forgetting the precise art of boring each joint and drilling of the finger holes in exactly the right place, the exact size and at the correct angle. Now that I've done it hundreds of



times. I feel confident in all of it.

Finally, I was initiated into carving a recorder windway – the ultimate challenge. At first, I felt like a sleepy, staggering woodworm, completely overshadowed by Urquhart, who was a true master at it and, with sleep-walker-like certainty, would carve the window of each flute freehand. It was truly awe-inspiring! How often my hands were clammy with sweat as I painstakingly scraped out the lower lip of a recorder in dim light. The slightest mistake and it would all be ruined. Cutting the window, shaping the windway and the block, adjusting the chamfers, and fitting the parts perfectly. How I admired Urquhart's artistry! Everything had to be perfect – always, without exception, without the slightest flaw. I still cry today when I think about how, on his deathbed, he pressed his beloved carving knife into my hand, blessed me, and said, "That's it. Now it's your turn..."

Why was he so good at it? It was in his blood. Unlike my father who was a weaver, his was a renowned violin maker with close ties to the London court. He inherited his father's endless patience, perseverance, and steady, golden hands. And he watched his father repair the royal instruments, including all sorts of flutes. So the son's path to becoming a violin maker seemed preordained. Yet, he became an apprentice (and at the late age of 18!) to a woodwind instrument maker. It might have been John Woolstonecraft... I forget. Personally, I had never heard of the man; I assume he must have been an instrument maker. Then, after seven

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Fashion demanded that everything make an impression. Everything was designed for beauty and display.

years of training, contrary to all his father's hopes, he became a specialist in woodwinds himself.

What prompted Urquhart to take a different path? I'll tell you: He, gifted himself, encountered the work of a truly gifted man at just the right time. In fact, what am I saying, the most gifted of them all! Shortly before Urquhart had completed his apprenticeship, and was ready to establish his own workshop – that was in 1689 – a truly gifted craftsman arrived from France. He played the sensational new French instrument called the "hautbois." Between you and me: How stupid to give an instrument a name so hard for us English to pronounce! Let's just call the thing an "oboe" for

the sake of simplicity. Anyway, the fifth of these oboists bore the even more unpronounceable name of Pierre Jaillard. After several humorous attempts to pronounce his name, it was suggested that he should adopt the name of his hometown – Bourgen-Bresse. Then, to make things even easier, he adopted the English version of his first name. That's how Pierre Jaillard got the distinctive stage name of Peter Bressan. Even more impressive than his playing on the new French woodwind instruments was his skill at making them. That's what made him really stand out! Within five years of his arrival in this kingdom, his skill in this regard was already praised by none other than the renowned music amateur James Talbot.

London at the Turn of the Century

Back then, it was a particularly good time for musical instrument makers. London was home to wealthy people

► 2. Detail from Samuel & Nathaniel Buck's *Panorama of the River Thames from Westminster Bridge to London Bridge* showing Bressan's house (1749, but based on older illustrations of the site).



who were willing to spend a lot of money on their musical passion – if only to show off and outdo each other. But of course, that wasn't really possible with the older English instruments. They looked as unspectacularly plain and boring as stilts. The new fashion demanded that everything make an impression. Everything was designed for beauty and display. That was exactly what all the new things from France were about – perfumed clothes, dreamy accessories, chic gemstones. People were especially eager to have the precious modern recorders, crafted from exquisite woods and exotic ivory in ornate, luxurious designs, sometimes even encased in magnificent tortoiseshell. And of course, Mr. Bressan knew how to make them to the highest musical and visual standards. His goal became selling expensive instruments to wealthy amateurs.

Before he even started looking for a workshop that could put his grand plans into action, he was first occupied with something else entirely: finding a place to live. As a foreigner with a halting accent and a different faith, he chose the area around Somerset House, the Catholic-French center of London. His tenancy – you can probably tell I'm clearing my throat – soon transformed into a completely different kind of "relationship" with his landlord. In 1703, when he was already a proud 40 years old, Bressan married the homeowner's handsome daughter, Mary Margaret Mignon. She was quite a catch and, moreover, endowed with certain advantages – if you understand what I mean. I tell you, she was quite a dominating personality, with aspirations to better herself. That must have impressed the young Bressan. He could see that she would manage his household well and allow him to focus on his art. A dream combination. The two promptly had a number of children – ten in



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all, of whom four survived. Then, when Margaret's father died in 1713, Bressan and his wife inherited his house along with his goods, movable property, and household items.

Initially, everything went well. Bressan's business flourished. In 1711 he had prudently insured his hard-earned wealth with the Sun Fire Insurance Company. He was so good-natured, accommodating, and friendly, he became universally popular. In 1716, he even became the chief magistrate of his parish, St. Mary le Strand. To the wider public he became known as "Peter Brasan, flute maker and music seller in Somerset House Yard in the Strand." That's how he was presented in the 1717 publication of Pietro Castrucci's *Twelve Sonatas for Violin*. A little later, in 1724, he had a set of sonatas for recorder or violin and bass by Francesco Barsanti printed. These editions certainly helped generate even more buzz among music lovers.

Since Mr. and Mrs. Bressan's residence is located in London's West End, directly on the metropolis's main artery, the River Thames, it is a bustling place (fig. 2). Viewed from one of the many boats or ships on the river, it is to the right of the crumbling old Savoy Palace, which was recently a hospital for war veterans, and is still owned and administered by the Duke of Lancaster, like almost everything in the area. Incidentally, the Lancaster coat of arms also played a significant role for Bressan. He chose the Rose of Lancaster as the symbol in the stamp of his instruments (fig. 3). The stylized English national flower adorns the cast-iron railing of the ducal grounds next door. It looks truly elegant and welcoming. It's not unlike the fleur-de-lis that the French often adopt on their instruments.

Master Urquhart worked mostly on commission, and handed over his instruments to other masters who

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when you have such a brilliant concept for recorders, you don't just discard it.

would stamp the instrument with their mark. But when he occasionally stamped his own instruments he used the thistle as his heraldic flower, to show his Scottish ancestry. I've heard of a workshop in Nuremberg – over on the Continent – run by a certain Jacob Tanner – or perhaps Denner – whose coat of arms features a prickly fir tree. Well, who can make sense of the Germans? They even made a song *O Tannenbaum* about the fir tree, if you can believe it.

But back to the location of the Bressan residence. To the left is the Savoy Palace; to the right, the beautiful public parkland of Somerset Gardens. It's a lovely place to stroll – if you ignore the many boat landings and noisy ferrymen. And between the palace and the park, by the water, between the steps of Somerset Water Gate and the grand riverside promenade of The Strand, is Duchy House. This is the Bressan family's tree-shrouded residence. I shudder to think what such a large property right in the heart of London, where the Thames bends towards Westminster, might be worth. Recently I heard that the taxable value of the house is £60 per year. That's how considerable his estate is compared to Bressan's contemporary and professional colleague, Thomas Stanesby Senior, who pays a mere £9 pounds per annum on his dwelling on Stonecutter Street.

Bressan's house has three floors (fig. 4). At the very top are the family's private rooms, with a balcony overlooking the river; below that, the large reception room with pretty leaded windows facing the Thames; and on

the ground floor, the master's workshop, with a bright window providing ample light. I was never down there, in the inner sanctum, as one might say. When Bressan himself needed help, John Just Schuchart would occasionally lend a hand. I was jealous of this Schuchart, whose real name was Johann, and who had a terrible German accent. I met him once and asked him pointblank what secrets were held in Master Bressan's workshop. He looked me up and down disdainfully and replied in his curt and haughty manner that there weren't any. *“Dar ist onley draawrs vull of toolls – dat's eenoff for foicing, for zee fainaal daaches on zee instruments.”* Ugh, I wished he would get lost on the moon, that conceited snob with his crooked mouth... But his response did make me wonder just how much went on in Bressan's “workshop.”

The closest I've been to the inner sanctum was when I delivered flutes to Bressan in his magnificent first-floor reception room, where Bressan received his guests and clients. A meeting place and showroom in one, it was furnished to impress high society: antique wood paneling, artwork everywhere – paintings in magnificent gold frames, sculptures, busts, carpets, porcelain, and silver. There were also musical instruments, enough to equip a small orchestra: a harpsichord, a guitar, bass violins, violins, bassoons, flutes, and oboes. I often saw guests there, coming from all over to play music and try out the flutes they had ordered. Everyone enjoyed coming, especially since there was always plenty of wine. Mrs. Bressan had become a great wine lover and even started trading in fine vintages. Due to her constant alcohol consumption, she developed, much to her husband's dismay, an extremely fiery temper, and the two often clashed. He is a gentle man, honest, hardworking, quiet, and



◀ 3. Pierre Jaillard Bressan's stamp with the Rose of Lancaster on the foot joint of one of his original alto recorders (Private collection).

modest, with a deep appreciation for the finer things in life; she became boastful and quarrelsome in her violent outbursts of anger, buying one sumptuous dress after another and leading an expensive public life.

Bressan's friend, the recorder player James Paisible also had a wild flame of a wife. She had been a mistress of Charles II – I swear, that's what people say! But no one can put up with behavior like that for long! It wasn't long before Paisible kicked the bucket, and Bressan had to take care of his estate.

Another of Bressan's friends, the gentle-natured Francesco Barsanti, fared somewhat better. He moved to Edinburgh and snagged a woman – I think her name might be Jean. Not that there should be any misunderstanding: Jean is a large lady, with long, red hair and a temperament as fiery as Tellicherry pepper. What a combination, those two! I hope their marriage works out...

Musical Celebrities

London attracts important musicians. Professionals are constantly arriving from abroad, and they and their students need instruments. A band of eight oboists is employed at court, and is composed mainly of Frenchmen. Bressan knows them all from his days as an active oboe player, so he is friends with well-known musicians like François La Riche and Peter

La Tour. La Tour and John Loeillet were also oboe players at the London Opera. Loeillet was succeeded by the German Johann Ernst Galliard; the second oboist at that time was the Dutchman Jean Christian Kytch. Not forgetting Gottfried Finger (here they call him Godfrey) and all the Johns – John Banister, John Baptist Grano, and John Baston. All of them play the recorder or compose for the instrument. Now rumors are circulating that another oboist, a certain Joseph Sammartini, is coming from Milan. With his southern verve, they say he will eclipse the rest. They say that he has also adapted many of his oboe sonatas for the recorder.

For the Bressans, such company is just the tip of the baked Alaska. Attracted or repelled by all the hustle and bustle, it isn't just music masters who come and go at Duchy House. Gentlemen and wealthy amateurs from high society come in droves to buy instruments from Bressan. This made him quite wealthy – and his wife increasingly more extravagant in her spending.

One Scandal Follows Another

Encouraged by his wife, Bressan invested the money in the South Sea Company. He did not suspect anything untoward about this then-flourishing company that promised investors high profits from its trade

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I often saw guests there, coming from all over to play music and try out the flutes.

in exotic products from the South Seas. But when the company expanded its business model and purchased Bank of England debt for speculation, the shares did indeed rise from £170 to £870, only to plummet mercilessly across the three months from March to June 1720. The Bressans found themselves in dire straits, and that drove the wedge between them even deeper. They were by no means the only victims of the South Sea Bubble. Even a clever guy like Isaac Newton lost £20,000! His self-critical comment will probably become proverbial: “I can measure the motion of a body, but not human stupidity.”

Recessions make people nervous and unpredictable. So it's hardly surprising that Mary Margaret Bressan started to borrow money in her husband's name. Nor is it any wonder that the debts led to some irascible behavior. A former lodger in their house reported seeing Mrs. Bressan throw wine glasses around, and in a fit of rage, throw the empty safe out of a first-floor window. Poor Bressan, who was repeatedly confronted with arrests and often had to post bail due to his debt burden, had no choice but enter into a years-long court case. I went to one of the hearings where his wife, in a highly emotional state, attempted to defame him morally as well. “My husband is a French Papist,” she stated, “and I am an English Protestant and have four children by him, the eldest whereof he has educated in France in the Romish Religion and the three youngest I have educated in the Protestant Religion and I have been informed and believe that my husband designs with his eldest son to leave me and my three youngest children and retire into France having for that purpose remitted there several sums of money. Since the pronouncing of the decree in this case he hath used me very barbarously in so much that I hath been forced to sweare the peace

against him. He absolutely refuses to maintain me and my three children or to suffer me to endeavour by my own care and industry to get a livelihood, which I could and am willing to do if he would live peaceably with me and let me endeavour the same, by which usage I and my three children are in danger of perishing.”

Amidst the confused squabbling over who was responsible for the debts, witness statements convinced the court of Bressan's impeccable character. Contrary to his wife's accusations, Bressan had never been heard to say a harsh word – except to persuade her to curb her moody outbursts and calm her temper. In contrast, she threatened to kill Bressan, demanded that he leave England or die in prison, all the while running up further debts without his knowledge. She had her children circulate rumors about how their father beat her and other notoriously false things. Following an affidavit by Bressan, various court orders were issued. The agreement provided for the shares to be sold and the proceeds plus the dividends to be held in trust and invested. Mary Margaret's debts amounted to £749 and consisted mainly of £150 in rent arrears for the house in which she lived and £400 in mortgage payments on the same property. Now put two and two together. The couple remained officially married, but were living secretly in separate households. Bressan was left with a debt burden of £419. But that was not the end of it. Further debts were subsequently accumulated.

► 4. Thames Side Buildings featuring Bressan's house. Detail from an undated and partially colored drawing by Samuel Scott (1701/02–1772) (Yale Centre for British Art).

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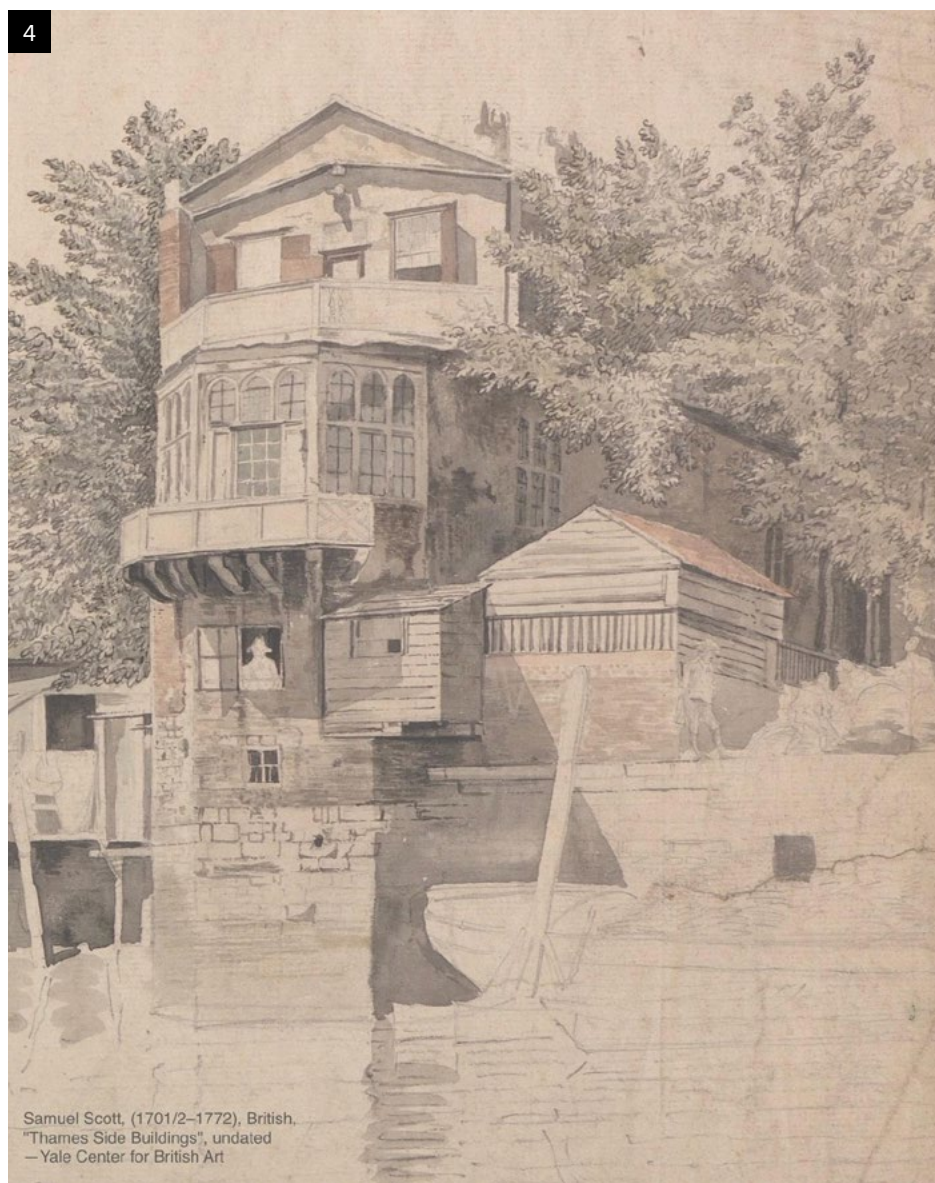
Professionals are constantly arriving from abroad... and need instruments.

Anatomical Bodies

Despite the scandal, as the saying goes “The show must go on” – and now more than ever. So as not to lose face, Bressan organized a spectacle to distract the public. See for yourself. This advertisement appeared in the *Daily Courant* on January 18, 1724. Here, I keep it folded up in my pocket.

TO THE CURIOUS.

Whereas the Artificial Bodies of the Human Anatomy, done at Paris from the life in coloured Wax were the space of four years out of this Kingdom, this is to give notice that they are demonstrated and exposed again to the sight of the Curious of both Sexes. A new figure of Natural Bigness has been added to the former, with several parts asunder, and other Rarities. The general approbation this singular work has had of the most learned, who wonder every Day more and more at the Exactment, gives hope of a successful Encouragement. The limited Bounds of an Advertise-



Samuel Scott, (1701/2–1772), British.
“Thames Side Buildings”, undated
— Yale Center for British Art

ment hinder any further Relation of the Particulars; besides, the full View, and the explanation of all the Parts made Intelligible to everyone, Satisfy incomparably beyond all the Expressions that could be used. Daily Attendance is given from Ten a-clock in the morning till seven in the Evening at the White House, the last on the Right hand by the water-side, in Somerset Water Gate Stairs in the Strand.

For the first time, middle-class London was able to marvel at Gaetano Giulio Zumbo's colored wax models. The Sicilian cleric had collaborated with the French surgeon Guillaume Desnoues to produce anatomical models for teaching purposes, much preferable to the use of decomposing corpses! I think a dispute must have arisen between them, though, and Desnoues subsequently collaborated with François de la Croix, an ivory carver, and they exhibited the wax models before the Académie des Sciences in Paris in 1711. When the Parisians grew tired of the exhibition, the entire collection was sent to London, and became the event of the season at the Bressan residence. The Bressans' was the first stop for a traveling exhibition of these anatomical wax replicas. This gruesome ghost train of body parts with a scientific veneer caused a sensation and brought money back into the empty coffers.

Mechanical Clock

Spurred on by the success of Zumbo's models, the Bressans presented another eye-catcher a few years later. On October 19, 1728, this advertisement appeared in three London newspapers. Look, I saved that one too:

In Mrs Bressan's large room near the Landing-Place in Somerset Yard on The Strand; where was formerly shewn the Anatomical Wax-work; it to be seen a curious Machine call'd, The



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Theatre of the Muses: It resembles a Temple decorations of statues and Pictures, representing among other things, the Triumph of Neptune, the Birth of Venus, the Rural Music of Apollo, Pan, and Mercury, Bachanals, etc. The front of this machine, surprising for the variety of moving Figures, represents a Landscape with a view of the sea, terminating insensibly at a vast distance: wherein are described the Industry and Pleasure of a Country Life, Swans in a river fishing and pluming themselves; Duck hunting to Perfection; ships sailing plying to windward, doubling Capes, and at length diminishing so as to appear at a very great distance. Above this is another beautiful moving Picture representing Orpheus in a Forest playing among the beasts. Here the very Trees as well as Brutes are seen to move as if animated and compelled by his musick. It performs on several instruments, great variety of most excellent Pieces of Musick composed by Mr Handel, Corelli, and other celebrated masters with such wonderful exactness, that scarce any hand can equal. It likewise imitates the sweet harmony of an Aviary of Birds, to such wonderful Perfection, as not to be distinguished from nature itself. With several other Grand Performances too tedious to mention and all entirely done by Clockwork. Prices 5s, 2s 6d, and 1s the lowest. Attendance is given from 10 in the morning till 10 at Night.

As expected, the impact was huge. Other newspapers, even the *London Evening Post*, reported on the exhibition. What fascinated Bressan about Christopher Pinchbeck's machine was not so much the visual spectacle of the moving figures as the fact that it was capable of preserving music – for the present and for posterity! Good heavens, how incredible! And it seems that there are more and more such trends nowadays. What if even



recorder pieces, such as the great Handel's beautiful recorder sonata in F major – one of my favorite pieces – were precisely recorded and preserved for eternity – possibly even with embellishments that you hear in the most tasteful performances, but are never written in the music. But Bressan's wife had no interest in that, only in the outward appearance of the apparatus and in all the crazy fuss that the spectacle caused in her favor. Public reaction proved her right. Master Bressan had to watch bitterly as the dull-witted crowd, oblivious to the machine's musical potential,

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his loss is greatly regretted as well by all Lovers of Music, as by his inconsolable widow and children

◀ ▼ 5. Original 16th-century stained-glass windows in the high choir of the Chapelle Sainte-Cécile, in the parish church of Notre Dame in Bourg-en-Bresse. Only the upper section of the window survived the destruction of the church during the French Revolution.



preferred to gawk at its visual effects. Still, it brought in good money. But from early morning until late at night, its incessant noise echoed mercilessly through the house and wore on his nerves. Had the famous musical instrument manufacturer become a showman catering to the public's thirst for sensation? Indeed, how could he find a quiet moment to take care of instruments – especially since, in the midst of all this drama, it was becoming increasingly clear that Master Urquhart's last hour was approaching, and with that the source of ready-made instruments would soon dry up.

Oh! The jug is al-al-already empty again! Bring me another beer, for

goodness' sake! Well, I tell you, just a few months later, look, everything turned around. Boom! Bressan threw the machine out the door, along with the crowd and his quarrelsome, spendthrift wife, and now sits helplessly in his house. Meanwhile my master's workshop is officially sealed, and I, little Cotton, can no longer enter. Just like that! Unbelievable! Good heavens, w-w-what have w-we both done to deserve this? Forgive me, I'm already slurring my words, the beer is making my tongue heavy. Heeeeey, innkeeper, pour me another one! Another ale! Oh, tell me, how can we go on without Patrick Urquhart? The Almighty alone knows...

Two Years Later

Oh, it's you again! Gosh, I suppose you want to hear how the story ended, and how I've been doing in the meantime? No, I can't accompany you to the pub right now. But I have time for a chat out here over a quick smoke. Well, you see, I'm in a bit of a hurry – my sweetheart is calling me for lunch. She doesn't like it when I go out for a drink, especially because of the children... Yes, we are now married. I earned my master's papers and I make instruments, including recorders – modeled on Master Bressan's designs, of course, what else? And I can actually use some recorders that were made for him by my former master Urquhart. I was only able to take over part of his estate. As you know, Urquhart was wealthy – and half of his estate consisted of unfinished instruments.

It would have been a dream come true for a young professional like me to acquire the lot. But Richard Bagnall, his executor, was gracious. Unfinished recorders are hard to sell. I think Schuchart, Stanesby and a few others must have bought some of them, but as Urquhart's most trusted apprentice, I was given a major share. Oh well, who knows, maybe if future

generations bother to take a look at them, they will wonder why recorders – whether stamped Bressan, Urquhart or Cotton – are all so similar. But then again, why not stick with a concept that is perfect. Or almost perfect I should say, because I am in the process of improving the high register a little, making it cleaner and more appealing. Taste has changed in recent years: some rather ambitious arrangements of original violin sonatas by Pietro Castrucci and Francesco Geminiani for recorder have been published, and they require instruments that perform better in the upper register.

Back to the Roots

Master Bressan no longer makes instruments. After nearly four decades in our kingdom and tormented for God knows how long by his marital ghost – from whom he had tried to live apart for almost ten years – it all became too much for him. He needed to get away, to finally breathe some freedom, and to return to where he had come from. It was a kind of escape: with few possessions, he crossed the Channel and travelled first to Flanders.

He stopped off to see his old friend and oboist-colleague François La Riche. He had done the right thing and after a successful career in London, went on to even greater successes as *Hautbois de la Chambre* to the Elector of Saxony, from whose service he retired in 1731 and returned to Tournai. The two old men reminisced. They would go on a revival tour, ending in Bressan's hometown Bourg-en-Bresse in Savoie.

But he never made it.

Old people tend to feel a certain nostalgia and romanticize their homeland, and Bressan always held Bourg-en-Bresse dear. But here, read for yourselves the latest news item. Do you see how my hands are beginning to tremble? It is a deeply sad message:

Daily Journal May 5, 1731

A mail from France

Tournay 20 April N.S.

On the 12th inst. [i.e. of this month] died here, and on the 16th was interred the Body of that celebrated Artist in making Flutes, Mr Bressan. He was taking a tour thro the Austrian Netherlands and his loss is greatly regretted as well by all Lovers of Music, as by his inconsolable widow and three children (a son and two daughters) who reside in Somerset House London. He died a Romanist, left 500 li[vres] to an advocate of Tournay and ordered a mass (for his Soul) to the Virgin Mary and all Saints.

As a lad, little Pierre Jaillard must have sat in the Notre-Dame in Bourg-en-Bresse, the church where he had been baptized on May 27, 1663, and looked up at the angels playing in perfect harmony depicted in the stained-glass windows in the St. Cecilia chapel (fig. 5). Doubtless he heard their music in his imagination. He talked about it again and again, but no one understood him. No one, that is, except for his grandmother. On May 13, 1678, when he was almost 15, she paid for two years of his apprenticeship with Jean Boissier, the master turner of Bourg. Pierre was doubtless delighted, but there was much for him to practice, and much for him to prepare if he wanted to craft instruments with a heavenly sound. Shortly before two years had elapsed, his grandmother died. He accompanied her coffin in great sorrow.

I never managed to get out of Bressan where he had learned music and instrument making. "Perhaps in Paris or La Couture-Boussey, with the royal musicians, the Hotteterres?" I asked him. He just smiled mischievously and shrouded himself in silence.

I remember how he once spoke of a fateful coincidence when I asked

him about the meaning of his master's mark. "Sainte-Cécile, elle m'a créé une impression de déjà-vu!" he murmured. Not understanding French, I looked at him questioningly, and he told me in his charming, somewhat stilted English about the place where he had settled in London and which became his new home for decades. Standing outside, his hands involuntarily touched the rose of Lancaster that decorated the iron railing of the Savoy Palace. He smiled, seeming contented and full of gratitude. I could not tell, but perhaps it was because it reminded him of the Gothic rosettes, the buds and blossoms on the Renaissance façade of the main portal and the column capitals of the Church of Notre-Dame in Bourg that he had known so well in his childhood.

Right, folks, that's it for now. I must go. My wife is calling me to dinner and she doesn't like to wait. And afterwards, I'll go straight back to my workshop to continue working on my recorders. So that my instruments won't be forgotten in the future either. I think I've told you everything of importance, along with the ups and downs. Why so down?! "Say lovee!"

– harsh, but true. (Well, I still can't speak French ...) Life goes on. I'll leave you with a motto from my two mentors, Master Urquhart and Master Bressan (who, I don't think I ever mentioned, were the same age): "See, music is fleeting, to be sure. But nothing, no sound, is lost. Music moves into the aeons and spheres that spread their cloak over the fleeting clamor of all time."

Epilogue

According to the register of the parish of St. Jacques in Tournai, Bressan did not die on April 12, 1731, but eight days later on April 21. He had fallen ill, and made his will on March 28. Apart from bequests to his solicitors, he made his three children equal heirs. Of particular interest are the shares in the French East India Company. These comprised two parts: active interest on the shares at the fixed rate of 7.5%, based exclusively on profits from the state monopoly on tobacco sales, paid out until 1739; the variable rate based on the Company's profit was never paid. The "deeply grieving" Mary Margaret Bressan continued to chase after the money and to shake off her creditors up to

her own death in 1738. The inventory of her husband's legacy, necessary in order to issue a certificate of inheritance, bears witness to a wealthy household but includes only minor indications of instrument making. Just as the inventory of his father-in-law's estate in 1713, which also describes the entire Bressan household at a time when Bressan was at the height of his fame, makes no mention of a workshop, in 1731 there was again no reference to a large workshop. That may be no surprise if Bressan was selling instruments made entirely or in part by Urquhart (and others). It was a common practice for makers to work on commission, paid to provide either parts or whole instruments to a master builder to sell with their mark.

If you visit Bourg-en-Bresse today, you will find the church devastated, the bell tower destroyed. The font where Pierre Jaillard was baptized was dragged out by angry vandals, the furnishings demolished, and everything desecrated by mobs shouting "Vive la révolution! Mort aux prêtres! Mort au roi!" [Long live the revolution! Death to the priests! Death to the king!]. The revolutionaries smashed the old stained-glass windows, but their stones did not reach the windows in the high choir of the chapel dedicated to Saint Cecilia, the patron saint of music. It seems that the martyr herself protected the angels playing music depicted there. ✿

My special thanks go to Simon Waters, Heinz Ammann, David Lasocki, and Geoffrey Burgess for many conversations and pieces of advice, as well as the research material they brought to this story.

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- Maurice Byrne, "Pierre Jaillard, Peter Bressan," *Galpin Society Journal* (GSJ) 36 (1983): 2–28; and "More on Bressan," *GSJ* 37 (1984): 102–11.
- The similarities between recorders made by early 18th-century London makers was pointed out by the late Jeremy Montagu, former curator of the Bate Collection at Oxford University, where the famous Edgar Hunt Bressan is held, in 1988: "As Like as Two Peas," *Fellowship of Makers and Researchers of Historical Instruments Quarterly* 92 (1988): comm. 1588.
- To hear original Bressan recorders from the Bate Collection, go to [youtube.com/watch?v=qXKK3QANRx8](https://www.youtube.com/watch?v=qXKK3QANRx8)
- Simon Water, "An Indigenous London Flute-Making Practice in the Early Eighteenth Century: the case of Patrick Urquhart," *GSJ* 74 (2021): 103–14.
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Recital Features Recorder

Report by Alan Clayton-Matthews

On March 8, 2026 Aldo Abreu gave a recorder recital entitled “The Father, the Son, the Godfather, and the Red Priest” at Williams Hall, New England Conservatory.

Leading a group of fellow faculty, students, and NEC alumni, recorder player Abreu showcased works of J.S. Bach, C.P.E. Bach, G.P. Telemann, and Antonio Vivaldi. In addition to Abreu, the musicians included Renée Hemsing (violin), Gavin Armstrong (violin), Jenny Stirling (viola), Carol Lewis (viola de gamba), Nathaniel Abreu (cello), and Frances Conover Fitch (harpsichord).

Trio Sonata BWV 525 by Johann Sebastian Bach, originally written for solo organ and transcribed by Abreu for voice flute, violin, harpsichord and viola da gamba. This piece is a challenge for even a virtuosic organist, who not only would have to play two melody lines in the right and left hands, but also a technically difficult bass line on the pedals. Abreu’s arrangement allows each line to have its own distinctive color and character, a delight for listeners as themes are passed from instrument to instrument.

Trio Sonata H588 (Wq 163) by

Carl Philipp Emanuel Bach. Sebastian’s son, Emanuel, wrote only one piece for recorder: this trio sonata, scored for viola, bass recorder, and continuo. In Rococo style, the warm tones of the viola, cello, and bass recorder blend well together, with each instrument carrying the melody.

Fantasia No 4 TWV 40:5 by Georg Philipp Telemann. A close friend of Bach, Telemann was also Emanuel’s godfather. This fantasia, from the collection of 12 for solo flute, requires the performer in places to appear to be playing two lines simultaneously; it also uses the full range of the instrument.

Trio Sonata in F Major, TWV 42:F3 by Telemann. Like many of Telemann’s works, this one is written so it can be played by several different combinations of instruments; in this case the top line for flauto dolce, transverse flute, or violin, accompanied by viola da gamba, viola, or violin cello, and basso continuo.

Concerto RV 312, for violin and orchestra by Vivaldi arranged by Abreu. Recorder players are familiar with the Red Priest’s three famous *flautino* concertos, but this concerto could have been Vivaldi’s first attempt

to write a concerto for the *flautino* – but he made one mistake. The *flautino* is in F, but the concerto in G major, a good key for strings. Two thirds of the way through the first movement of the manuscript, you can see where Vivaldi was writing the central solo, when he got to a climax that involved a high F#, which doesn’t work on a sopranino in F. At that point, Vivaldi crossed everything out and turned it into a violin concerto. The crossed-out passages are extremely beautiful, so it’s a pity that he did not transpose the whole piece for the recorder. Abreu did this by using a sopranino recorder in G, and rewriting parts of the last movement – which are completely violinistic – to be more idiomatic for the recorder.

This is a classic Vivaldi concerto, guaranteed to raise one’s pulse in the Allegros and mesmerize one’s spirit in the Larghetto. The recorder sings with a clear and powerful sound throughout. In the solos, the violin and viola provide steady rhythmic support while the cello often plays a more active role with the solo recorder.

Recorders used on this recital (in program order):

- Voice flute modeled after Stanesby in resin by Vincent Bernolin
- Yamaha wooden bass recorder
- Soprano based on Terton by Von Huene
- Bressan-style alto by Tom Prescott
- Wide-bored sopranino in G by Susato/George Kelischek. ✨

◀ Recital participants, L to R: Renée Hemsing, Carol Lewis, Gavin Armstrong, Frances Conover Fitch, Nathaniel Abreu, Jenny Stirling, and Aldo Abreu.



Piffaro Recorder Fest 2026

Report by Kimberley Yocum

For three consecutive years, Piffaro's Recorder Fest has been doing something no other event in the Philadelphia region does: bringing professional and amateur musicians, children and families together around live early music and folk traditions, featuring the recorder.

Thanks to the assistance from Prof. Steve Zohn, this year's Recorder Fest was held in Temple University's Rock Hall in Philadelphia on March 7, 2026. The event included coaching for soloists and chamber ensembles, a Play-In open to all led by Priscilla Herreid, and culminated in a recital featuring groups from elementary and high schools, teen-aged soloists and ensembles, video performances from across the country, and enthusiastic adult performers.

The coaching sessions, led by Piffaro director Priscilla Herreid, founder Joan Kimball, and accompanied by Grant Herreid on lute, trained soloists and small chamber ensembles in an "open dress rehearsal" format, where all were able to learn about phrasing, alternate fingerings, and intonation as the professionals offered insights and tips to improve performance.

The Play-In served as a reminder that everyone can enjoy playing the recorder and set the communal tone



that continued in the recital in which recorder players at all stages of development – from beginners to accomplished professionals – performed on the same stage. The families of the young musicians filled the auditorium with encouragement and warmth, and fans of traditional and early music got treated to lively performances and awesome virtuosity.

Performers who returned from previous years included Corvin Fuchs-Orsher, Knox Seabolt, and Gregory Weaver, the adult ensemble Musica Sophia, duet partners Barbara Stark and David Lawrence, and the Mt. Pleasant High School Early Music Ensemble, led by Brian Drumbore. For fans of Recorder Fest, seeing performers come back year after year, and watching the progress of

▲ **The Greenwood Players,**
L to R: Charles Gabriel, Julia Lipkis,
Lane Neubauer, and Julie Senecoff
performing on Paetzold contrabass,
Sigo tenor, bass, and great bass.

▼ **Play-In directed by Priscilla Herreid.**

student performers, is part of the magic of the event. Videos by David Brown, Maple Sun, and Vinayek Vikram showcased these young players' developing virtuosity.

An exciting new group premiered this evening: the Esperanza Elementary Charter School Recorder Ensemble in their debut performance led by Piffaro Board member Miriam



Arbelo. This enthusiastic group of beginning recorder players is the result of an inspiring collaboration between Piffaro and Esperanza made possible with seed funding from the Presser Foundation and the Musical Fund Society of Philadelphia.

Other performers making their Recorder Fest debut included Deirdre Lopresti, who performed in a quartet

with Knox Seabolt, Corvin Fuchs-Orsher and Joan Kimball, as well as a low consort, The Greenwood Players, comprised of Julia Lipkis, Lane Neubauer, Julie Senecoff and Charles Gabriel. Performing on bass and great bass, a Sigo tenor, and Paetzold contrabass recorder, they provided a chance to experience recent developments in recorder technology.

Everyone was treated to a delightful display of virtuosity and musical communication when Priscilla and Grant Herreid performed on recorder and lute, and were then joined by Knox Seabolt in a Purcell chaconne. The evening ended with a reception provided by the Philadelphia Recorder Society, one of the largest chapters of the ARS. ❁

Music for Margaret Turner

Report by Geoff Brown

Memorial concerts commemorating departed love ones are no novelty, but it's surely extraordinary to find a memorial concert featuring new pieces specially composed by 14 British composers. That was the case on April 18, 2026 when friends and colleagues gathered at Heaton Moor United Church in Stockport, U.K. for an afternoon of uplifting music-making in memory of Margaret Turner, the late and much-missed wife and helpmate of John Turner.

Topped by Turner, that indefatigable recorder player and champion of British composers who has probably sparked into life more new music written for his beloved instrument than anyone else in the world, the artists included the Victoria String Quartet, Richard Simpson (oboe), Laura Robinson (another recorder), Jonathan Bielby (harpsichord), and Flora White (harp). Lesley-Jane Rogers applied her lambent soprano to two Purcell songs and a *Sarabande-Elegy* for recorder and string quartet, one of most immediately attractive of the modern offerings. For depth of

feeling, though, and sustained beauty, nothing could beat Robin Walker's *Take Her to Thee, O Redeemer*, written for the same combination. Walker is such a caring and sensitive composer, and one deserving of much more attention. Turner's birdlike recorder repeatedly and movingly pirouetting high in the blue sky above.

Edward Gregson's neatly woven *Prelude on the Hymn Tune 'Agincourt'* is helped along by the encouraging contours of a tune written by Margaret's maternal grandfather, Thomas Cordall. John Purser's *Skyelark* (recorder and harp) introduced a refreshing breath of Highland air. Adam Gorb's *Chaconette* combined a reflective

mood with some muscle and fibre; while Robert Saxton's *Little Passacaglia* (recorder, viola, cello) won for its conciseness. Another Saxton contribution, *Tribute to a Pied Piper* (recorder, cello and harp), served as a memorial to John's former colleague David Munrow.

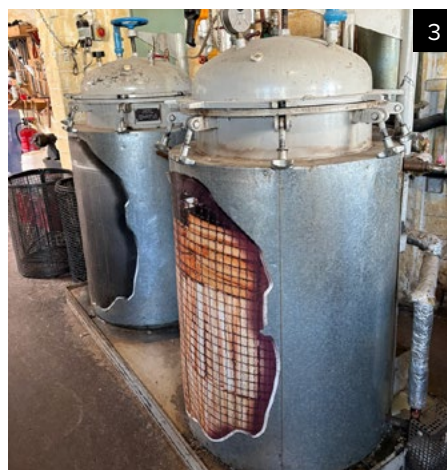
Purcell aside, other historical items were woven in, chief among them Handel's complete F major Trio Sonata for recorders and continuo (a Turner discovery) and two movements from Ravel's String Quartet. But it was the new pieces, above all Walker's, that made this concert really special. It is good to know that this repertoire is to be recorded. ❁



► Laura Robinson, John Turner, and cellist Adrian Bradbury.



1. My guide: Nik Tarasov in front of the modern Mollenhauer factory.
2. Roughly turned and bored wood: grenadilla, rosewood and Castello boxwood.
3. The vessels used for wax impregnation. The process is of both economic and environmental advance as it reduces waste of timber by up to 40%.
4. Display of different timbers in the education center.
5. Racks of instruments: exterior turned, awaiting finish, boring and hole placement.
6. Boring a foot joint by hand. The reaming of the bore is one of the few processes still requiring skilled human supervision.





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7. The company logo is not stamped, but etched on each instrument by an automated machine.

8. Computer operated machine that can open the window and cut the windway in seconds!

9. Hand finishing of areas that the machine cannot reach is still necessary.

10. Some experiments and parts of instruments that did not meet the factory's standards.

11. The site of the original Mollenhauer home and workshop opposite the main city church in the center of Fulda. The building dates from 1540, was used as a store and guesthouse, then as a post office before Johann Andreas Mollenhauer set up his business there in 1892.



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A View of Interpretation Looking at Van Eyck's *Daphne*

Written by Michael Piraner

What is musical interpretation? According to the standard music dictionaries, it is...

the performer's realisation of a piece of music, involving choices about tempo, dynamics, phrasing, and expression.

— THE OXFORD DICTIONARY OF MUSIC, 2013 EDITION

the process by which performers make artistic decisions in presenting a musical text.

— THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS, 2001 EDITION

As can be seen from these two definitions, interpretation requires decisions on the part of the musician. This suggests there is more to it than an innate, intuitive force or a “gift” that only certain people possess. Certainly, some people have a greater propensity to devising convincing and moving interpretations of a piece of music, even without any formal training, but this still requires an understanding of musical structures.

Too often, even as serious students of music, we are led to believe that the fundamental skills required are innate or intuitive, but research shows that performers at the top of their profession are highly skilled at a number of analytical techniques that relate to musical structure on many levels. They have dedicated considerable time and effort to the study and analysis of the music they choose to perform. From that they develop an

understanding of elements such as the nuances of meter and rhythm, and the structure of harmonic movement. It is not just an act of learning the technique of playing your instrument, and letting “that special something” take over. Interpretation can be studied too.

The aim of this article is to show that, with a few fundamental strategies, we can all gain a deeper understanding of the music we are learning, and that those strategies can be applied in a self-motivated exploration of music without knowledge of advanced analytical techniques.

The following aspects will be examined when looking at van Eyck's *Derde, Doen Daphne d'over schooner Maecht* (When Daphne the most beautiful maid).

- The Score including title, composer, any stylistic terms, and the dedication
- The source material: is it a known song, if so, do we need to be aware of the text?
- Time signature and meter: poetic feet in the context of the meter on the level of the note and bar
- Pattern recognition: repeated rhythmic and/or melodic patterns
- Pitch proximity and articulation: a couple of generalizations
- Phrase and sub-phrase structure: syntax and breathing; cesura or articulation at the level of the phrase
- Mood or affect and changes within a piece or phrase
- Tempo choice: what informs the choice of tempo?

- Articulation: how the above points inform choices

What do we know about Van Eyck?

Jonkeer Jakob van Eyck was born towards the end of the 16th century and was employed as a “chime” (carillon) master at Utrecht cathedral in Holland, though he was probably better known as an organist and flute player. According to various documents, Van Eyck was blind. In 1648 his salary was raised in exchange for entertaining visitors to the St. Jan's churchyard by playing his flute.

What do we know about *Derde, Doen Daphne*?

Daphne is one of a number of pieces found in *Der Fluyten Lust-Hof*, possibly one the largest collections of pieces for a wind instrument ever assembled in European history. It is a collection of popular songs and dances of the early to mid-17th century, with some originating in the 16th century and earlier. The pieces consist of psalms and other sacred melodies, profane songs and arias, instrumental pieces such as preludes, dances, fantasies, and *ricercate*. They are “dictated” versions of van Eyck's extemporizations on known melodies. This type of extemporization is very much in the renaissance “division” or “diminution” tradition.

One of the most well-known pieces of the *Lusthof*, many recordings have made of the piece, but already in the 17th century it was a favorite. The text

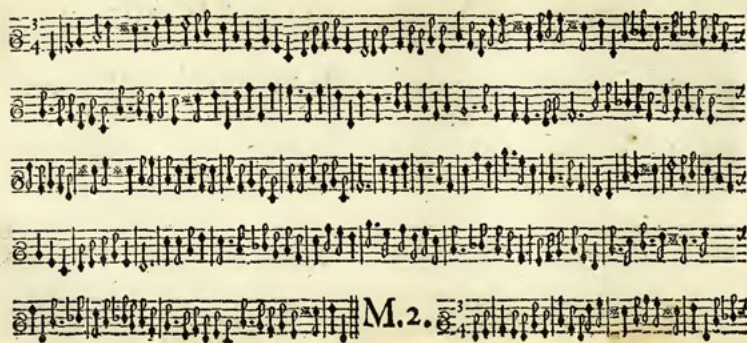
When Daphne from faire Phoebus did flie,
 The West winde most sweetly did blow in her face:
 Her silken Scarfe scarce shaddowed her eyes,
 The God cried, O pitie, and held her in chace,
 Stay Nymph, stay Nymph, cryes Apollo,
 Tarry, and turn thee, Sweet Nymph stay,
 Lion nor Tyger doth thee follow:
 Turn thy faire eyes and look this away.
 O turn O prettie sweet,
 And let our red lips meet:
 Pittie O Daphne, pittie O pittie me.

She gave no eare unto his cry,
 But still did neglect him the more he did mone;
 He still did entreat, she still did denie,
 And earnestly prayes him to leave her alone.
 Never never cryes Apollo,
 Unlesse to love thou do consent:
 But still with my voice so hollow,
 Ile crie to thee, while life be spent.
 But if thou turn to me,
 I will praise thy felicitie.
 Pitty O Daphne, pittie O pittie me,

Away like Venus dove she flies,
 The red blood her buskins did run all adowne,
 H[is] plaintiffe love she now denies
 Crying, help help Diana and save my renowne:
 Wanton wanton lust is neare me.
 Cold and chast Diana aid,
 Let the earth a virgin beare me:
 Or devoure me quick a maid:
 Diana heard her pray,
 And turned her to a Bay.
 Pittie O Daphne, pittie, O pittie me,

Amazed stood Apollo then,
 While he beheld Daphne turn'd as she desired,
 Accurst I am above Gods and men,
 With grieve and laments my senses are tired.
 Farewel false Daphne most unkinde,
 My love is buried in this grave,
 Long have I sought love, yet love could not finde.
 Therefore is this my Epitaph
 This tree doth Daphne cover,
 That never pitied lover,
 Farewell false Daphne, that would not pittie Ome,
 Though not my Love, yet art thou my Tree.

Derde, Doen Daphne d'over, van I. I. van Eyck.



MICHAEL PIRANDER holds a BMus from the Sydney Conservatorium of Music where he studied recorder with Owen Watkins, and an MA in Music from the University of Birmingham (UK). He moved to London in 1990 where he studied recorder at the Guildhall School of Music and Drama as well as privately in Amsterdam.

From 1998–2001 Michael held the position of recorder teacher at Newcastle Conservatorium of Music in Australia. He is a founding member of Polyphonica Recorder Trio, and he has performed with Polyphonica and various other ensembles in the U.K., USA, France, The Netherlands, Germany and Australia. Michael has recorded and broadcast with various radio programs in Australia and the U.S.

He is a permanent recorder tutor for the annual Higham Hall Early Music Course, and is sought after for one-day and weekend recorder workshops. In addition, he runs various series of online workshops for recorder players available anywhere in the world on his teaching platform: recorder-ed.com.

and tune come from a 1610s English ballad telling the classical tale of how Phoebus Apollo pursued Daphne so relentlessly that, in desperation, she cried out to the goddess Diana to turn her into a laurel tree. One version of the story says that Cupid shot Apollo with an arrow causing him to fall in love with Daphne seemingly to the point of obsession.

Tempo

There are a number of factors that can influence our choice of tempo. These include:

- The song text and its emotional content
- Previously heard performances, especially recordings
- Your personality type
- The feelings you have in response to the music
- Choice of instrument

There are no affect or tempo indications on the score. They were rare at this time, beyond stylistic information intrinsic to names of dances and other types of composition. Tempo indications such as Adagio or Allegro came to be prevalent later. We have to keep in mind that many people knew the song tunes and dance forms as they were part of their culture, and so there was no need to provide such information. Also, the lyrics of *Daphne* were widely known, and the prevailing ideas of rhetorical delivery, and the need to keep the text understandable would have been a factor influencing performance of the tune even in an instrumental version.

There are plenty of clues in the song text to help us decide on the prevailing affect or emotional content. The text suggests Apollo is not just in pursuit of Daphne, but compelled – as if possessed. “Stay Nymph, stay Nymph, cries Apollo.”

We also see Apollo's self-pity and anguish: “Pitty O Daphne, pittie O pittie me.” Yet the urgency of Daphne to flee in order to preserve her virtue is also clear in the text:

“Away like Venus dove she flies... Crying, help help Diana and save my renowne.”

How, then, can the emotional content of the text aid us in our choice of tempo? It is a matter of choice to focus on the prevailing sadness and tragedy of the story – perhaps suggesting a slower tempo, or to take the urgency of pursuit and escape as a factor – suggesting a quicker tempo. Perhaps you can find suggestions of both in the music and employ tempo flexibility combined with smoother or more detached articulation to express the differing ideas.

Try playing Daphne in a variety of tempi ranging from very slow to very fast. At what point does it stop sounding convincing to you? What aspects of the music are brought out with different

tempi? Does one tempo highlight bar-by-bar movement, while others bring larger or smaller rhythmic groupings to the fore?

We should also keep in mind that we are free to play *Daphne* on any instrument we choose. Just because it is accepted that van Eyck would most likely have used some sort of descant recorder does not stop us choosing something else. We could use anything from a *garlklein* to a subcontrabass if we wish!

Try playing it on different sized recorders and ask yourself if you feel you want to play quicker on smaller instruments and slower on larger instruments – or perhaps the opposite. The larger instruments require more air so you may be adjusting the tempo to be able to accommodate this.

Perhaps you choose a different sized instrument because the tone and pitch of the instrument suit your feelings of the piece more than on a different sized instrument.

Meter

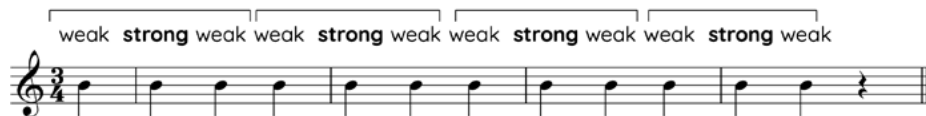
Meter is the pattern of regularly recurring beats that are grouped in some way around a strong (or accented) beat. Three-beat metrical units can be beginning, middle, or

► Three metric groupings of triple meter.

1. Dactyl: beginning-accented



2. Amphibrach: middle-accented



3. Anapest: end-accented



► Two readings of the metrical structure of the opening melody of *Daphne*.

1. Dactyl

strong weak weak strong weak weak strong weak weak

weak strong weak, weak strong weak, weak strong weak, weak strong weak

2. Amphibrach

end accented. Meters can be described according poetic feet. Here are three interpretations of triple meter based on classic poetics.

- **Dactyl:** strong-weak-weak (beginning accented)
- **Amphibrach:** weak-strong-weak (middle accented)
- **Anapest:** weak-weak-strong (end accented)

Keep in mind that meter is not the same thing as the rhythm, but the way the rhythm flows can be determined by the meter.

We can see that *Daphne* is in a triple meter (3/4) and starts with an upbeat on beat 3. This should lead to an examination of the triple meter of the piece, including whether the upbeat figure recurs or not.

The example above shows two readings of the metrical structure of the opening melody. Line 1 gives a dactylic reading and line 2 employs the amphibrach.

My interpretation is that the amphibrach is the more appropriate metrical unit due to the fact that the piece starts with an upbeat figure. This is the pattern that is repeated in the following two bars. This, combined with the half note on the beginning of the next bar, sets up the weak-strong-weak pattern.

Try playing the opening as a dactyl to highlight the fact that it does NOT fit with the opening upbeat figure. Compare this to playing it as an amphibrach.

► Phrasing in *Daphne*.

Looking for Patterns: Identifying the phrases and sub-phrases

Music of this period, especially songs and dance music, often had regular phrase lengths, with recurring cadences to mark the phrase structure. Even without the written text showing the punctuation and syntax, we can still glean the structure ourselves from the music. We have already observed that the piece begins with an up-beat figure. Look further ahead and see if this pattern recurs. If it does, this could indicate the start of a new phrase or sub-phrase.

Look for cadences, phrases starting on the same pitch, and starting with the same rhythm. In modern tonal terms, if we accept the piece to be in D minor, bar 3 can be considered to be chord V resolving to chord I in bar 4. This is a perfect cadence, which, to our ears, has a finality and completeness.

Just by what we have learnt so far, it should be clear that the first complete phrase is 8 bars in length and is comprised of two 4-bar sub-phrases.

Follow this pattern and see if the phrase structure is repeated through the entire piece.

Once we have analyzed the phrase

structure of the piece and identified all the phrases and subphrases, it should be clear where the natural breaks between phrases are and where we can breathe. Breaths can be a rhetorical device. How long we take to breathe, and the resulting variability of length of time – the caesura – before we start the next phrase is a point of personal taste.

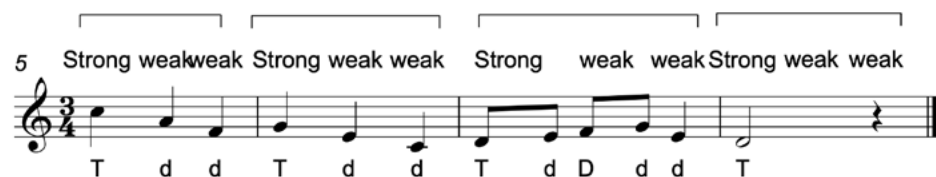
Articulation

Phrases and sub phrases always have goals. The opening upbeat figure is itself heading to the first beat of the next bar, and so on through the whole first phrase. Here we can see goals at the note-to-note level. To put it another way, we should be feeling whether notes are moving to the next note, or if they belong to the preceding note.

How do we make this audible? This is where the subtlety of articulation is employed. If we accept that first note of the piece, a quarter note, is moving to the first strong beat of the first bar, and if we employ the general rule of pitch proximity – where adjacent notes (conjunct motion) are joined more than notes that are more distant in pitch (disjunct motion) – then we can choose an appropriate articulation



◀ Articulation groupings.



◀ Accent groupings.

pattern to make the difference between connected and non-connected notes audible.

One pattern that you can try is *tee-Daa*. The consonants *t* and *D* have different qualities and this pattern can also reduce any gap between the first two notes giving the effect of the upbeat moving towards the next note. This repeated pattern gives a clear sense of forward movement to the piece driving the melody towards the goal of this phrase.

What can we do when the opening rhythmic pattern changes in bar 5? In bars 5 and 6 we see three quarter notes moving in disjunct motion by intervals of a 3rd. The general rule of pitch proximity, suggests these three quarter notes can be separated – this means shortening one or more of the notes.

We could treat these groups of notes as dactyls – front-accented groups of three beats: *strong-weak-weak*, not the amphibrachs of the opening material, therefore, our articulation pattern can change accordingly. This does not mean we blow *hard-soft-soft*. We don't need to do this in spoken language, nor do we need to when playing the recorder. Think in terms of note

length. If we are separating notes, we are shortening some of them so the interpretation of the dactyl could become *longer-shorter-shorter*.

Think of your articulation as being equivalent to words. If there is a song text present, articulation becomes somewhat easier, but we still must think of speaking the music when there is no text present.

The main point to remember is that the quarter notes in bars 5 and 6 are not moving in step-wise motion, so they may benefit from separation.

Harmony

It should also be clear that not all of the phrases are the same melody, nor do they have the same affect or emotion. In “modern” terms, the piece shifts from minor to major, indicating that something could change in the delivery to bring out the harmonic change.

In bars 33–36, the pieces sounds

in a major key or mode. If you feel this sounds brighter, happier, lighter, then the interpretation should express this. The chief way would be through use of different articulation patterns – shortening some notes compared to others.

One aspect of the rules of pitch proximity is that repeated notes of the same pitch lend themselves to being separated. The two quarter note Cs in bar 33 could receive this treatment giving them a lightness. How short you make them is your choice.

Repetition and Ornamentation

Go through the piece and identified the phrases. How many distinct melodies can you identify?

How many of these melodies are ornamented repetitions of previously stated melodies?

Do you think a phrase that is repeated with ornamentation expresses a different or the same affect or perhaps



▶ Articulation of the dotted rhythms.



A video version of this article with the author speaking and playing is available for ARS members for the next three months using this password: INTERPRETATION-1

a more or less emphatic statement of the same material?

Take the following example where we see the quarter notes changed to dotted rhythms. If we think of the ornamented dotted version as more emphatic, then we need to articulate it that way to enhance that interpretation. This is shown in bar 31 in the excerpt shown on p. 38.

The use of *tee-Da* in this context can cause the 16th note to be propelled to the following dotted 8th note with a slight cesura (silence) before the 16th note. And as a result, this can sound more emphatic. Perhaps this represents the urgency of Daphne fleeing her tormentor, or even the urgency of Apollo's compulsion to pursue her.

Breaking the Rules

Look at bar 17. This is the start of a new melodic idea. Is the motion in this passage mainly stepwise or predominantly disjunct? Can you identify any reason to break the rule of pitch proximity here? Try applying the general rule that notes not moving in step lend themselves to being separated, then try the opposite and make them move more smoothly from one note to the next. Three quarter notes can be taken as a dactyl but does that mean we have to separate them in all occurrences?

Looking Ahead

Take a look at the complete score of van Eyck's improvised variations on the main *Daphne* melody. This raises some important questions:

- Should the same metrical pulse be carried through the entire piece from the initial tune through all the variations?
- Do the technical demands of the variations influence your choice of the starting tempo?
- Should we maintain clarity of the underlying melody through the variations?
- Can we treat each variation in its own right in terms of character and tempo?

There are, in fact, very few historical texts that tell us how to play a piece of this kind. Whether you want to keep the same tempo throughout or vary the tempo according to the individual variation is a matter of personal choice.

Conclusion

I hope this examination of van Eyck's *Daphne* has shown that the act of musical interpretation is a series of choices based on a few basic strategies that can be applied to other pieces of music:

- If the piece is based on a known song text, identify the emotional content of the text
- Identify of structure: phrases and subphrases and logical places to breath
- Observe the meter and the use of poetic feet as an aid in identifying rhythmic groups
- Use different articulation patterns to express groups of notes, and rhythmic patterns. 🌸

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Music

What Cuckoo? Music for the Birds from the Baroque

- | | | |
|-----------|-----------------------------------|--------------------|
| 01 | Cuckoo Sonata | by Edward Finch |
| 02 | Ouverture ex Opera Kuckuck | by Reinhard Keiser |
| 03 | Symphony no. 2 | by William Boyce |

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

fourth higher than the violin part; the bass line is sometimes a fourth higher, sometimes a fifth lower, depending on the tessitura." The end result is bass lines that use different octave choices by the different editors.

Having read both versions on the harpsichord, with colleague Martin Wachter on recorder, I prefer Jacobi's realization, which opts for the lower octave when possible in the bass and often creatively echoes the solo part's melody rather than just providing handfuls of chords. The melody lines, however, are remarkably similar, considering they came from different manuscripts; there are only occasional small differences such as a dotted quarter-eighth rhythm instead of two quarter notes.

The first movement, Spiritoso in Finch, and Vivace in Purcell, is a short, fun-to-play introduction and is the only section that contains the downward minor third "cuckoo" motive.

The second movement, Allegro or Presto, most clearly demonstrates that the original composition was for violin. It consists of long scale and arpeggio passages with few places to breathe. The final three and a half measures, marked Adagio in Purcell, feature 32nd and 64th notes in the style of a cadenza.

Movement III, Largo or Piano, has mostly half and whole notes in 3/2 time: uninteresting as written, but an opportunity for florid ornamentation.

The fourth movement, which appears in Finch but not in Purcell, is a lively gigue marked Allegro – again violin-like in nature and a technical challenge – and finishes with 5 Largo measures in 3/2 similar to the previous movement. In performance, it would be logical to segue from III to IV, as the ending of IV acts as a reprise of III.

The final movement, Allegro, is in 3/4 with a relentless dotted 8th-16th motive.

01

Cuckoo Sonata in C major

by Edward Finch, ed. by David Lasocki, basso continuo realized by Bernard Gordillo

Edition Walhall IH19, 2018.

A bc. Sc 7 pp, 3 pts 3-4 pp ea (incl. rec/gamba pt). Abt. \$15.

edition-walhall.de/en/woodwind

Sonata Sola Flutto Called the Cuckoo

by Daniel Purcell or Mr. Finch, arr. by Jürg Jacobi

Edition Baroque eba1166, 2014.

A bc. Sc 5 pp, 2 pts, 2 pp ea. \$11.

edition-baroque-shop.de

REVIEWED BY:

**Anne Fjestad Peterson
and Martin Wachter**

One "Cuckoo" sonata, two possible composers, two editions: David Lasocki and Jürg Jacobi have each published an edition of the same sonata, with markedly different commentary but similar results.

Jacobi's edition, taken from a manuscript in the Library of Congress in Washington, D.C., lists Daniel Purcell

(1664–1717) as the composer, but underneath that name gives "Mr. Finch." Jacobi states that he could not find nothing about Mr. Finch, and gives a short biography of D. Purcell.

Lasocki's edition is from a manuscript of 19 recorder sonatas and a duet in the Detroit Public Library. His preface states that the work is anonymous in this manuscript, but can be identified from other sources as written by Edward Finch (1664–1738). Unlike Jacobi, Lasocki found out a great deal about Finch, and wrote a long paragraph of biographical information about him. He makes no mention of any possible authorship by Daniel Purcell.

There are two main performance differences between these editions. The most significant is that Lasocki's has 5 movements whereas Jacobi's has 4, reflecting the manuscripts. The other is in the basso continuo. Lasocki states, "The autograph manuscript... is for the violin in G major.... The version of the sonata in the Detroit manuscript is in C major for the alto recorder. The recorder part is simply a

This sonata is charming but not easy, and suitable for an advanced player. Having preferred Lasocki's edition for containing all 5 movements and Jacobi's for his continuo realization, I'm glad I have both versions to transport me to Cloud Cuckoo Land (with apologies to Aristophanes). ❁

Anne Fjestad Peterson has a BA in Music Education from Concordia College, MN, and a MMus from the University of Colorado. She has taught recorder in Boulder, CO, since 1974, occasionally instructs at ARS meetings and workshops, and plays with the Boulder Renaissance Consort. **Martin Wachter**, was a professional concert musician in his teens, and studied and performed with Carl Hane on the East Coast and Laszlo Czidra in Budapest, Hungary. He now enjoys playing with fellow Baroque enthusiasts.

02

Ouverture ex Opera Kuckuck

by Reinhard Keiser, ed. by Jürg Jacobi
Edition Baroque eba5080, 2018.

2 solo insts (AA, SS or TT) bc. Sc 23 pp,
2 solo pts 10 pp ea, bass pt 8 pp. \$20.

edition-baroque-shop.de

REVIEWED BY:

Anne Fjestad Peterson

According to my ancient copy of Donald Jay Grout's classic, *A History of Western Music*, Reinhard Keiser (1674–1739) was “the foremost, and most prolific, of the early German opera composers... who wrote over 100 works for the Hamburg stage....” However, here we have an opera overture plus incidental music by Keiser – but no surviving opera called *The Cuckoo* by him. Grout states that “Keiser was apparently the first composer to write German comic operas” and mentions another work in

which the melodic line “realistically suggest[s] bird songs.” We can therefore extrapolate that this music accompanied a light comic opera employing frequent use of the song of the cuckoo, which is of course a very easy bird to imitate.

The suite for two solo instruments and continuo appears in two keys in this edition: in G major for violins, but playable on two soprano or two tenor recorders, and transposed to B-flat major for alto recorders. I read both versions with colleagues Martin Wachter on recorder and Carol Codrescu on Baroque flute. G major is obviously an easier key, but B flat, while fitting the ranges of the instruments better, presents more technical challenges, particularly in trills and other ornaments.

The overture is a long movement that begins in stately manner (no tempo indication given) with the dotted rhythms typical of Baroque overtures. It proceeds to a Presto section with long 16th-note passages in upper and bass parts, and ends with an Adagio. The descending minor third “cuckoo” motive is used in all three sections, usually echoing between the upper parts.

Seven short movements follow the overture: 2. Aria, with the cuckoo motive; 3. Entrée: both A and B sections end with four unison “cuckoos”; 4. Menuet: our favorite movement, which we dubbed charming – but with no more cuckoos; 5. Trio and Menuet da Capo; 6. Aria; 7. Menuet, with no trio this time; 8. Bourée.

These movements may have been interspersed through the opera: the Entrée for movement onto the stage, the Menuets and Bourée to accompany dancing, and so on. The similarity in musical material among the movements would be a unifying element when occurring between opera scenes, but it is doubtful that the entire suite would work well as a

stand-alone piece in a recital, where the lack of variety wouldn't be an asset. A few cuckoos go a long way.

With the exception of the Presto of the overture, the recorder parts of the suite are quite easily playable by intermediate level players.

I must again express my appreciation for Jacobi's error-free editing, easy to read presentation, and his creative continuo realization, which adds to the piece but is never intrusive. ❁

03

Symphony no. 2

by William Boyce, arr. by Alison Y. Cameron

Peacock Press P676, 2019.

AATB/gB. Sc 8 pp, 4 pts 2-3 pp ea.

Abt. \$7.

recordermail.co.uk

REVIEWED BY:

Bruce Calvin

William Boyce (1711–79) was a British composer in the late Baroque period known for his church music, symphonies (published in 1760), and stage music. He was a boy soprano in St. Paul's Cathedral in London, then became an organist serving in several prominent positions. After becoming composer for the Chapel Royal in 1736, in 1755 he was named Master of the King's Musick. In that post, Boyce had the responsibility of writing music for royal occasions including funerals, weddings and coronations, including 8 anthems for the 1761 coronation of George III and Charlotte. However, for that occasion, he refused to make a new setting of *Zadok the Priest*, on the grounds that Handel's setting of the anthem was unsurpassable – and as a consequence, Handel's setting has been played at every subsequent British coronation.

Boyce started losing his hearing in his 30s, eventually resigning his positions because of his deafness but

continuing to compose (much like Beethoven in the next century). In the last 10 years of his life he edited his famous collection *Cathedral Music*.

Symphony No. 2 was originally in A major, but has been transposed here to C major. While titled a symphony, it looks back to the Baroque period with three short, repeated movements, rather than forward to the emerging Classical form in four movements. The group playing through this arrangement enjoyed its bright and cheerful mood, with a similar sound to Handel (a contemporary although 20 years Boyce's senior.)

The first movement, Allegro assai in 3/4 time, pairs the two alto recorders in thirds and in long sections of repeated 16th notes. The lower parts provide a steady foundation, while both of the alto lines go up to high F.

The Vivace movement shifts to 2/4 and features the top alto line in the first section, with the second alto joining it for the second section. The final Presto changes to 3/8, as the melody line opens up into arpeggios. Here the two alto lines are occasionally in unison.

This piece would be good for intermediate or higher players, though the top alto line is significantly more challenging due to playing in the higher range. Both alto lines would benefit from players who could double-tongue the lengthy 16th-note passages. 🌟

Bruce Calvin has reviewed videos and books for professional library publications. He is a spiritual director for people of diverse faiths; visit knowthatiam.blogspot.com. Having started playing recorder in college, he met with a group weekly for some years to play recorders in the Washington, D.C. area.

Recordings

Turner and Palisander

01 Prayer for Peace: Music for Strings, Recorder, Voice & Piano

New recordings by English recorder player John Turner offer attractive works by mostly contemporary composers

02 A Few More Surprises

From John Turner

03 Double, Double Toil & Trouble

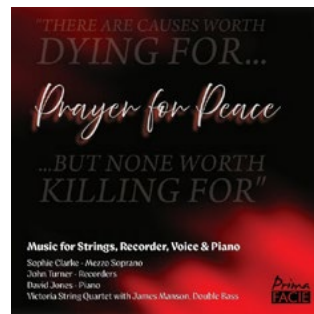
Palisander Recorder Quartet weaves together mystical themes via appealing new works and some familiar favorites



REVIEWED BY TOM BICKLEY

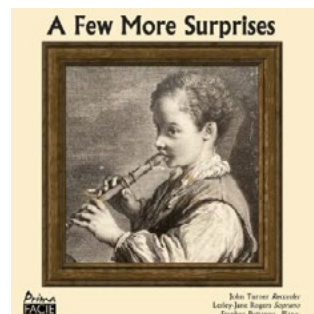
AR Recording
Reviews Editor Tom
Bickley is a multi-
instrumentalist/

composer/teacher in Berkeley, CA. He grew up in Houston, TX; studied in Washington, D.C. (recorder with Scott Reiss, musicology with Ruth Steiner, and listening/composition with Pauline Oliveros); and moved to California as a composer-in-residence at Mills College. A frequent workshop faculty member and leader at chapter meetings, he teaches recorder at the Bay Area Center for Waldorf Teacher Training; and Deep Listening for Rensselaer Polytechnic Institute. A retired academic librarian, Tom performs with Three Trapped Tigers (with recorder player David Barnett), Gusto Winds May Exist (with shakuhachi player Nancy Beckman), and Doug Van Nort's Electro-Acoustic Orchestra, and he directs the Cornelius Cardew Choir.



01

Prayer for Peace: Music for Strings, Recorder, Voice & Piano



02

A Few More Surprises

The burgeoning recording catalogue of virtuosic English recorder player John Turner is both remarkable and a bit of challenge for a reviewer to keep up with. This is a good problem! Turner's significant dual careers of the law (working diligently on behalf of many composers and their estates) and recorder playing and composing position him ideally to both present wonderful music by composers less familiar to American audiences and to play works written for him by those same composers. We are most fortunate to be able to enjoy his work.

Over these two albums released in 2025, Turner offers compositions by Rhona Clarke, Peter Dickinson, Howard Ferguson, Morton Lauridsen, Sasha Johnson Manning, Thomas Pitfield, Lesley-Jane Rogers, Douglas Steele, Robin Stevens, Randall Thompson, and a number of others, including, fortunately, John Turner himself. Most of these are works that include recorder, often written for Turner. While other nationalities are represented here, I value these recordings as sonic documentations of significant mainstream writing by British composers of the 20th and 21st centuries. In these recordings we hear the recorder take its place in tuneful, tonal/modal contemporary chamber music, thus the tracks for other instruments function in part as frames. The sequencing of pieces across these albums is very well done, and maintains the listener's interest, via variety of instrumentation, mood, and harmonic language.

In *A Few More Surprises*, I find the solo alto works by Peter Dickinson and John Golland (tracks 18 and 19) especially delightful. Turner's long-time collaborator Lesley-Jane Rogers' *Deux Bouches* (track 21) blends and contrasts the recorder and voice beautifully. Turner's own humorous *Wedding Notes* (track 27) brings this album to a suitable and surprising

conclusion. The album provides 20 compositions over the 27 tracks. There are many pleasurable surprises here.

Prayer for Peace offers international repertory and includes works by French composers Louis-Albert Bourgault-Ducoudray (tracks 1–7), Claude Debussy (tracks 8–10), as well as Americans Morton Lauridsen (track 14), Jon Jeffrey Grier (tracks 15–17 and 23), Randall Thompson (track 11), Irish composer Rhona Clarke (track 18), and British composers Thomas Pitfield (tracks 12 and 13), Adam Gorb (tracks 19–22), and Sasha Johnson Manning (track 24). Turner plays alto, soprano, and tenor recorder on four of the compositions. Johnson Manning's eponymous *Prayer for Peace* (track 24) for tenor recorder and string quartet is a brief, contemplative and lyrical work. Turner asked the composer to write it following the Russian invasion of Ukraine in February 2022. *Three Polish Folksongs* (tracks 15–17) for alto recorder and string quartet demonstrates a variety of affects in the interplay of recorder and strings. *Abergavenny* (tracks 1–7) is a setting of seven well-known Welsh melodies by a Breton composer, also for alto recorder and string quartet. The settings are concise and straightforward, appealingly placing the recorder as the soloist carrying the melodies. Turner's soprano playing on Randall Thompson's *Scherzo* (track 11) displays the beauty of that instrument, and the timbral combination with violin and viola is a delight.

The sound in both albums gives the ensembles, singers and solo instruments appropriate placement in the stereo field, giving the listener an excellent seat for these performances. As is customary, the booklets for both CDs provide meaningful information about performers, composers, and compositions. Because of the focus on the recorder, I wish that *A Few More*

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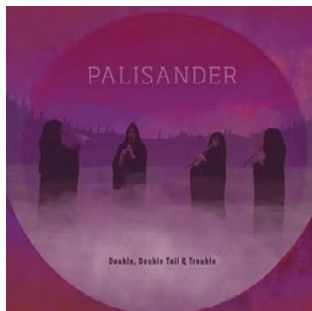
Surprises was more widely available, though it as well as *Prayer for Peace* are well worth finding and enjoying. ❁

FOR MORE INFORMATION:

A Few More Surprises. John Turner, recorders; Stephen Bettaney, piano; Lesley-Jane Rogers, soprano. 2025, 1 CD, 62:0076:52. Prima Facie PFCD246. £17.50 (approx. \$23 USD) via primafacie.ascrecords.com/few_more_surprises.html, downloads and streaming available from other services. Recording samples available at the url above.

Prayer for Peace: Music for Strings, Recorder, Voice & Piano. John Turner, recorders; Sophie Clarke, mezzo soprano; David Jones, piano; Victoria String Quartet with James Manson, double bass. 2025, 1 CD, 65:02. Prima Facie PFCD258. £17.50 (approx. \$23

USD) via primafacie.ascrecords.com/prayer_peace.html, downloads and streaming available from other services. Recording samples available at the url above.



03

Double, Double Toil & Trouble

The new album by the Palisander Recorder Quartet covers a wide range of repertoire, weaving together

mystical themes via appealing new works and some familiar favorites. This recorder album demonstrates the possibilities of what a recorder quartet can do, and might well persuade some recorder skeptics that the recorder is, indeed, a “real” instrument.

Fifteen compositions over 29 tracks make up an entertaining program. The variety of pieces reflects the quartet’s statement, “Palisander prides itself on presenting imaginative, historical programmes with a wide range of repertoire; performing largely from memory, on recorders up to 6 feet tall.” They have achieved acclaim, prizes and support from various notable competitions and organizations. That said, this is not a purist approach to early music, though it is one that I find appealing. Ensemble member Miriam Monaghan arranged Bach’s Toccata and Fugue in D minor (track



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For 4 equal recorders (AAAA or TTTT). Item #: DOL324.

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1), the broadside ballad *The Trials and Condemnation of Three Notorious Witches* (track 2) and its companion piece *Englesche Fortuyn* (track 3), Hildegard von Bingen's *O Virtue Sapientiae* (track 4), Ortiz' *Recercada Segunda* (track 5), and *The Devil's Trill* by Tartini (track 26). The Hildegard and Tartini works are treated more as recompositions than straightforward arrangements. Monaghan, who composed the suite *Kepler's Planets* (tracks 14–25), handles the range of timbral and articulation possibilities with imagination and consummate skill. I'm particularly taken with the ensemble members singing the broadside ballad to the tune *Fortune My Foe*, then playing the Sweelinck setting of that tune. Monaghan's *Kepler's Planets* includes her own poetry spoken by actor Connor Byrne. It's a winning combination of text and music.

Also of note is Delyth Field's *Kagura Suite for Recorders* (tracks 6–8), which was composed in collaboration with Palisander, and won the UK's National Center for Early Music/BBC Radio 3 Young Composers Award. The three-movement piece draws inspiration from ancient tradition of dance and music in Japanese Shinto religion. Palisander's sense of ensemble and imaginative treatment of traditional music shines through in the Balkan dances *Mandilatos* and *Omorfoula* (track 28).

The notes in the booklet are a helpful guide to the music, but not as essential as I would wish. What I'm missing is detail on the instruments used on each track. The sound captured by engineer Oscar Torres, with production by Miriam Monaghan is lovely.

I became aware of Palisander from their engaging videos posted on Facebook, and hearing them live on BBC Radio 3. This album hangs together well, yet I suspect it is a mere shadow of their live performances.

Their 2017 album *Beware the Spider!* is also quite entertaining. I look forward to further recordings and video from Palisander. ✨

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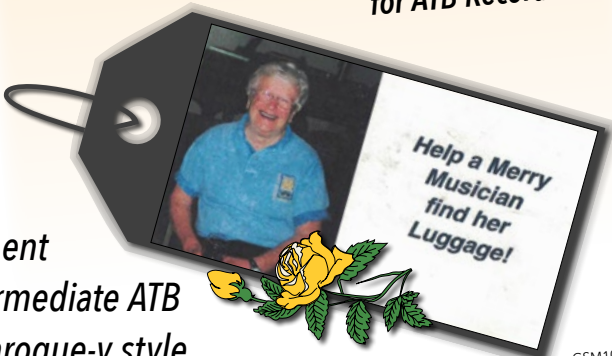
Double, Double Toil & Trouble.

Palisander (Tabea Debus, Lydia Gosnell, Miriam Monaghan, and Caoimhe de Paor, recorders; with Connor Byrne,

actor). 2026, 1 CD, 62:00. £15.00 (approx. \$20 USD) + shipping via palisanderrecorders.com/online-store, downloads and streaming available at lower cost from \$9.99 from numerous services. YouTube samples from this and other Palisander albums available at palisanderrecorders.com/media and youtube.com/@palisander1257/videos.



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Edition Walhall FEA003, 2019.

Carus 31.308/10, 2017.

edition-walhall.de

SA, organ. Sc 5 pp, 2 pts 1-2 pp.

Abt. \$10.80.

Violeta Dinescu, Melismen

Edition Walhall FEA137,

1985/2016.

edition-walhall.de

SSATB. 5 scores. Abt. \$25.20

Ensemble Dreiklang Berlin, Blockenflotentrion Junior (Vol. 3, classical, folk, Broadway)

Universal UE35733, 2015.

universaledition.com/en/Block-

floetentrion-junior/P0137521

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Abt. \$23.

Nicola Fiorenza/Anon.,

Sonate a Flauto solo e Basso

4 sonatas arr. O. Tetampel

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Edition Baroque eba1133, 2016.

edition-baroque-shop.de

Alto, basso continuo. Sc 24 pp,

rec pt 10 pp, bass pt 8 pp. \$18.

G.F. Handel, Movements from

Judas Maccabaeus

(including "See the Conquering

Hero"), arr. Susan M. Francis

Peacock Press P746, n.d. [2015?].

recordermail.co.uk

SATB. Sc 11 pp, 4 pts 4 pp each.

Abt. \$8.20.

Deborah Greenblatt, compiler/ arranger, Klezmer Fiddle Tunes for Two Alto Recorders/Two Soprano Recorders

greenblattandseay.com

Greenblatt & Seay, 2019.

AA or SS. 61 pp. \$15

Sylvia Corinna Rosin, Full

House: Waltz

Moeck 2147 (A, piano) or Moeck

3345 (nino solo SATBBgBcB),

2016.

moeck.com/en/publishing/

sheet-music

A, piano: score, alto pt. Abt. \$10.

Recorder orchestra: score, 8 pts.

Abt. \$30.50.

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The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes newsletters, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2024, the Society celebrated 85 years of service to its constituents.

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All submissions should be for the exclusive consideration of *AR*, unless otherwise noted, and reflect the viewpoints of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS. By submitting material to be published in a printed issue of *AR*, this grants the ARS permission to use the material in additional online media.

- Send chapter news
- Submit photos for covers and articles

Articles may be sent as an attachment (doc or rtf preferred) or text in an email. Photos may be sent as unedited JPG or 300dpi TIF files (cover photos about 9.5" square x 300dpi; highlighting recorders; light background preferred; no cell phone photos).

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