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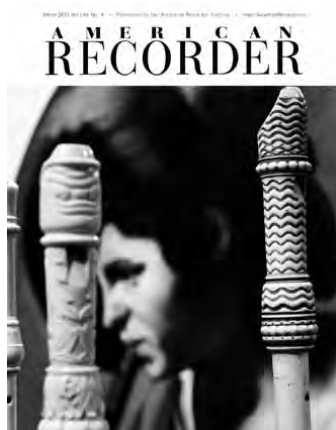
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# AMERICAN RECORDER

## ON THE COVER

Michael Lynn, photos of three ivory recorders at the Sigal Music Museum. Cover: ©2021, American Recorder Society.



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**Editor's Note • GAIL NICKLESS**

A running theme in this issue seems to be collections: etchings accumulated by Ben Dunham, gathered into a book and destined for eventual donation; instruments picked up over the years by Sibylle Schiemenz and now donated to a museum; recorders in the Sigal Music Museum, documented by Michael Lynn.

Why do we collect things, especially musical instruments? We're not alone; even pianists may have more than one instrument. And I thought it was hard to find room for all of my music and recorders!

Why do we accumulate recorders? A minimal goal may be to have full SATB (or more) set. When I'm playing with others, sometimes one of the players will swap out an instrument that is waterlogged for another one. A consort could have matching instruments for better blend or intonation. Different musical works may each require a unique sound, thus we might want recorders made in different tunings or with historical bores (think Baroque vs. Renaissance) or specific timbres. Or it may be for investment, if you have the opportunity to acquire recorders as handsome as the ivory ones in the Sigal museum.

Some guitarists pose an answer: because we *can*! Let's hope that the ARS Business Members listed inside thrive, so that we *can*—as long as we can afford it. ❁

**President's Message • DAVID PODESCHI**

This past fall, 18 months or so after the start of the pandemic, some chapters reconvened in person. To stay safe, many required vaccines along with social distancing. On October 2, the Dallas (TX) Chapter had its first in-person session since February 2020. It was so wonderful to see each other and to play together again. We had an excellent turnout for our small chapter and streamed the meeting via Zoom. Members who live too far away or who aren't yet comfortable with an in-person session were welcome. If your chapter has the ability, I recommend trying a hybrid meeting, especially if you gained new members via Zoom over the last year. I am glad to field "how to" technical questions.

The experience once again got me thinking of things we've learned and gained, and where we go from here. We've learned that Zoom can connect players when they are otherwise unable to be together in person. It functions quite well for regular lessons with your recorder teacher, no matter where either of you live. It works for a unique workshop experience and even for stand-alone classes. When it is a single topic, such as Italian madrigals, the result can be gratifying, even without the benefit of playing together.

Another thing that the ARS has learned is that beginner classes offered online is a win-win. It benefits the teachers, who we pay for their work. It benefits the students by launching them on their recorder journey. ARS gained a significant number of new members, and I hope that many who joined the classes enjoy a lifetime recorder relationship rather than experiencing a brief fling.

Going forward, the ARS must consider how we reach out to and encourage beginning recorder players. We must nurture them on their journey to becoming comfortable participating in chapters and workshops. ARS membership benefits and *American Recorder* magazine keep these players and their progress in mind. Whether it is via magazine articles, *ARS Nova* tips, ARS-funded Zoom classes, or play-along libraries, we must support those new to the recorder. If we provide meaningful material to beginners, they can progress toward the proficiency that provides the confidence to become active in chapters, consorts, recorder orchestras and workshops—active new lifelong ARS members. ❁

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# ON THE RECORD(ER)

News about the recorder

## MASTERWORK

### Book by former AR editor explores etchings

When WWI started, some observers feared that many cathedrals and other Medieval buildings would be damaged beyond recognition or the possibility of reconstruction. Enter the etchings of British artist James Alphege Brewer, stunningly captured and discussed in a new book by Benjamin S. Dunham, former editor of both *American Recorder* and *Early Music America's* magazine.

Before the war started, Brewer created images of threatened buildings in Belgium and northern France. These became the subjects of his large color war etchings, some of which were reproduced as inexpensive prints in the U.S. and were hung on walls in support of the Allied cause.

Dunham became interested in Brewer, a distant ancestor of his wife Wendy, and began to collect the original etchings, which he said “were usually dirt cheap.” His collection grew to some 200, which eventually will go to a museum or art library.

Dunham has given museum talks about Brewer's wartime etchings. He also suggested that Jennifer Higdon's musical work, *blue cathedral*, and Brewer's Blue Hour etchings be put together by the New Bedford (MA) Symphony; staff member Abigail Smith created the resulting video.

*Etched in Memory: The Elevated Art of J. Alphege Brewer* is published by Peacock Press, also a publisher of recorder music and books. ❁

[www.jalphegebrewer.info](http://www.jalphegebrewer.info)

blue cathedral video, [www.youtube.com/watch?v=eoMMNWc9CDw](https://www.youtube.com/watch?v=eoMMNWc9CDw)

[HTTPS://AMERICANRECORDER.ORG](https://americanrecorder.org)

## COVID-19

### Masks and concert protocols

As cases and severity of COVID-19 fluctuate geographically, rehearsal facilities may still either have remained shuttered or have instituted mitigation strategies in order to satisfy requirements of liability. Performing arts studies have continued, giving some guidance to schools and other institutions looking to move in the direction of normal activities. Facilities may require that any instrumental playing be “masked and bell-covered.”

Special music face masks have been devised for this purpose. According to the April 1, 2021, *Serpent Newsletter*, one used since the 2020 holiday season by several players of serpents is the Bell Barrier Veil mask. Editor Paul Schmidt explained, “I was determined that if I did any more masked playing during the season, I would find a

more player-friendly type of mask.”

He mentioned that a veil style is easier to use; its reinforced circular opening admits an instrument mouthpiece in the center of a normal fabric face mask. Sewn to the mask's top edge is a loincloth-like veil, which lifts to allow the mouthpiece to slide under the veil. The heavier fabric used stays down if the player coughs, and directs the aerosols produced downwards.

However, such a mask doesn't effectively cover the rest of the instrument or the bell, especially of concern with woodwinds like recorders.

Other masks for musicians are available, devised by accessories companies such as Marchmaster, Gator Cases and Hal Leonard.

Meanwhile, some performing arts series presenters have resumed live in-person events. The San Francisco (CA) Early Music Society has a list of protocols for concertgoers, including



▲ **Verdun from the Meuse (1916).** J. Alphege Brewer's record of this area of France, from before the damage suffered in the longest battle of WWI.

checking that all audience members are vaccinated (as are their staff and event volunteers) and requiring masks at live events.

The Boston (MA) Early Music Festival is following similar protocols for in-person audiences and also offers virtual versions of many of its events. The virtual performances debut after the in-person events; tickets to the virtual events can be purchased separately and are also included free for ticketholders of in-person events.

Early Music Seattle (WA) shared a *Seattle Times* article with comments from patrons of the arts. A regular subscriber to multiple series says he still does so, even if the tickets may not end up being used—as a show of support. ❁

National Federation of State High School Associations, [www.nfhs.org/articles/nfhs-performing-arts-releases-additional-resources-for-2021-22-school-year](https://www.nfhs.org/articles/nfhs-performing-arts-releases-additional-resources-for-2021-22-school-year)

Bell Barrier, <https://bellbarrier.com/musicians-face-mask>

More face masks, [www.jwpepper.com/sheet-music/search.jsp?keywords=face+masks](https://www.jwpepper.com/sheet-music/search.jsp?keywords=face+masks)

San Francisco Early Music Society, <https://sfems.org/21-22-concert-season/covid-19-protocols>

Boston Early Music Festival,

<https://bemf.org/safety>,

<https://bemf.org/virtual-tickets>

Seattle Times, [www.seattletimes.com/entertainment/to-go-or-not-to-live-events-heres-how-some-longtime-seattle-arts-patrons-are-deciding](https://www.seattletimes.com/entertainment/to-go-or-not-to-live-events-heres-how-some-longtime-seattle-arts-patrons-are-deciding)

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## BAZAAR

### Recorder Forge is new source for recorders, repairs

A new online business catering to recorder players has opened in the Portland (OR) area. Recorder Forge offers retail and repairs for a number of major brands, including Moeck, Mollenhauer, Aulos, Paetzold by Kunath, Küng and others.

Owner Jamison Forge has played

recorder most of his life. He grew up playing tuba, later studying performance and composition. As an adult, he has spent the last nine years with recorder as his primary instrument, specifically focusing on the bass end of the family. He decided to follow in the footsteps of others and create a YouTube Channel, where he could perform multiple recorder parts and devise a fun video to match, primarily themed like a video game. The Recorder Arcade was born.

As folks commented and asked questions, Forge realized that he wanted to spread his love of the recorder to other musicians and recorder players, especially helping with availability of instruments that are more difficult to get in the U.S. After years of developing connections and pursuing American market research, Recorder Forge has been created to serve that function for the recorder community.

Forge also volunteers his time with his local ARS chapter, the Portland Recorder Society, as newsletter and



▲ **Farallon Recorder Quartet.** (left to right) Letitia Berlin, Vicki Boeckman, Miyo Aoki, Frances Blaker. Photo by William Stickney Photography.



▲ **Jamison Forge.** Owner of Recorder Forge.



communication editor, webinar guru, moderator and presenter. ✿

Recorder Forge,  
[www.recorderforge.com](http://www.recorderforge.com)

Recorder Arcade,  
[www.YouTube.com/RecorderArcade](http://www.YouTube.com/RecorderArcade)

## CHANGE

### And then there were four: Farallon Recorder Quartet

Founded by Bay Area recorder players Frances Blaker and Letitia Berlin in 1996, Farallon Recorder Quartet has been on hiatus for several years, even before the pandemic: former member Annette Bauer joined the touring Cirque du Soleil, and Louise Carslake moved back to her native England to be near family.

Seattle (WA)-based players Miyo Aoki and Vicki Boeckman are both compatible colleagues, and longtime friends of Blaker and Berlin, and thus a good fit for the renewed configuration. All four are active as teachers, both privately and for groups such as ARS chapters and workshops.

The Farallon Recorder Quartet has begun performing for live audiences again, sharing music of the Medieval, Renaissance, Baroque and modern eras. The quartet has released two recordings: *From Albion's Shore: Music of England from the Middle Ages to Purcell* (December 2010); and *Ludwig Senfl: Lieder, Motets and Instrumental Works* (January 2005). ✿

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

### EMA hires David McCormick as Executive Director

Derek Tam, Early Music America (EMA) Board President, has announced the result of a multi-month search. In November, David McCor-

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mick took the helm of EMA as its sixth executive director. He previously served as executive director of the Shenandoah Valley Bach Festival and Charlottesville Chamber Music Festival, both in Virginia. As artistic director of Early Music Access Project, McCormick plays Baroque violin and vielle. In 2020, he was awarded a fellowship with the Robert H. Smith International Center for Jefferson Studies to investigate the repertoire of free and enslaved Black musicians associated with Monticello, culminating in an ongoing series of live and virtual concerts, the "Expanding the Narrative" web series, and an executive producer credit for the feature film *Black Fiddlers* (in production).

He is a founding member of New York City-based Medieval ensemble Alkemie, and also founding artistic director of Charlottesville-based Baroque ensemble Three Notch'd

Road. He was featured guest artist for the Bach-Handel Festival at his alma mater, Shenandoah University, and a 2017 recipient of Shenandoah Conservatory's Rising Stars Alumni Award.

McCormick takes over from Karin Brookes, who left EMA in August after almost four years, to become the administrative director of the Historical Performance program at the Juilliard School in New York City, NY.

In a separate search, EMA will soon announce a new part-time staff Publications Director. Adding elements of social and other digital media, this position will expand on the current duties of *EMAg* editor Don Rosenberg, who retires in 2022. ❁

David McCormick, [davidmccormick@earlymusicamerica.org](mailto:davidmccormick@earlymusicamerica.org)  
Early Music America,  
[www.earlymusicamerica.org](http://www.earlymusicamerica.org)

## Recorders and other instruments donated to museum by longtime member

After years of playing recorders and collecting mostly recorder-like instruments, longtime ARS member Sibylle Schiemenz has donated some 700 items to the Center for World Music (CWM) of the University of Hildesheim in Germany, an ethnomusicological research center.

At age 10, Schiemenz was evacuated from a boarding school on "an icy night of February 1944, when a horrible air raid destroyed Augsburg." She and her classmates were taken to a safe place in the south, within sight of the famous Neuschwanstein castle. In that group was the school's music teacher, who offered to teach recorder; Schiemenz started on a German-fingered soprano.



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STTB (optional voices) Motet LMP0214

Sousa, *Washington Post March*  
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Returning to Augsburg in 1946, she managed to find a Rudolf Otto double-hole German-fingered alto, and taught herself with the Franz Giesbert method book. Older girls were asked to instruct younger ones, so she began teaching a group of 10-year-old girls.

As Schiemenz kept playing, she bought other instruments, including a Dolmetsch Baroque-fingered alto. After secondary school, in 1949 she became a bookstore apprentice and then an accredited bookseller. Deciding to leave Germany, she held various jobs in England, Holland and Switzerland. She settled in Finland for six years, working at an international bookstore where she found many friends with musical interests.

"Recorders were just beginning to be popular in Finland in the 1950s, so I started teaching again. There were practically no professional teachers around," she explained. Her ensemble played on Finnish television, and she became the proud owner of a bass recorder. She also met the folk musician Teppo Repo, who made flutes from birch bark and has instruments in the Metropolitan Museum of Art. "I never had the money to buy one. He gave me a little reed with a cut mouthpiece and some finger holes. That was the beginning of my collection!"

In Helsinki she met her future husband, who took a post-doctoral position in the U.S.; she followed him to Madison, WI, and they were married. She discovered fellow recorder players there in 1962, attending Interlochen workshop—where she recalls that the late Friedrich von Huene brought his new great basses. She joined the ARS in 1964, and earned ARS teacher certification.

They returned to Germany, where her husband took a position at the University of Kiel. Schiemenz became involved in a recorder group at church. When the leader moved away, she was asked to take over—and

taught recorder groups there for 40 years, mostly children, of whom some continued on to become professional musicians. Her mindset as a bookseller meant that she was always on the lookout for interesting music to play, including a number of titles from the ARS over the years.

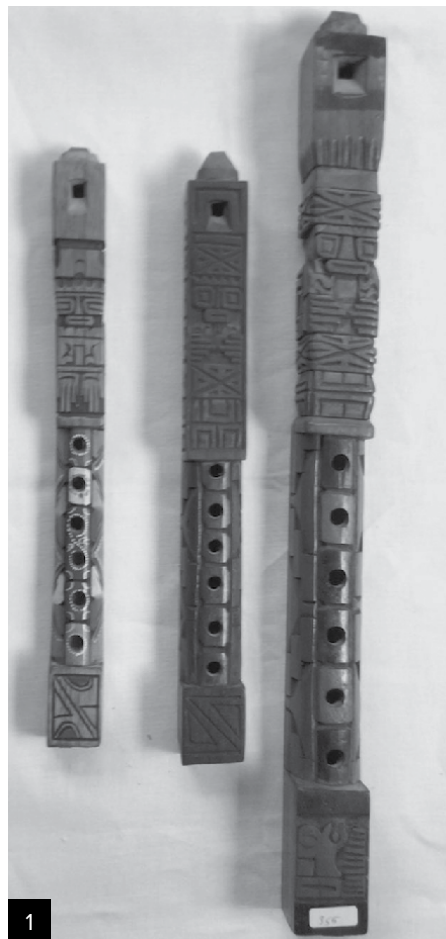
She had learned of an event for players of any age—a Music Week for Families, in existence in a village since shortly after World War II. She began attending with their four children in 1977, and she naturally began coaching groups. Eventually their 12 grandchildren also attended! During COVID, the family week continued virtually.

Schiemenz kept collecting, including folk instruments brought back on international travels—samples of everyday instruments, as well as others made for tourists. She also played in a recorder orchestra, and acquired recorders down to great bass.

Meanwhile, she continues to photograph and pack up instruments for the CWM—the fruits of many interesting years of playing and teaching recorder.✿

Center for World Music, Hildesheim, [www.uni-hildesheim.de/en/center-for-world-music](http://www.uni-hildesheim.de/en/center-for-world-music)

Teppo Repo, [www.discogs.com/artist/2371148-Teppo-Repo](http://www.discogs.com/artist/2371148-Teppo-Repo)



▲ Samples from Sibylle Schiemenz's instrument collection. 1: From Bolivia, examples of the tarka. 2: With so many instruments, a number of them have been displayed on shelves above doorways and in corners of her home.

# AMERICAN RECORDER SOCIETY

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

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

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## ARS Fiscal Year 2020-21 (FY21) Income and Expense

WRITTEN BY DAVID PODESCHI,  
ARS PRESIDENT

The year ending August 31 (FY21) began amid the pandemic. Funds carried over from the Spring 2020 Recorder Artist Relief Fund donations continued to be used to pay professional recorder players and teachers for services like the very popular beginners' classes. Accordingly payouts from Grants and Scholarships grew from \$5,000 in 2018-19 to \$25,000 in 2019-20 and to \$30,000 in FY21.

Our largest expense is salaries for employees—one full-time and one part-time. We increased part-time hours and funded a healthcare plan for our administrative director. The AR budget, our next largest expense, increased to pay for articles geared to all types and levels of members.

The next expense is the sum of the smaller office expenses, which increased by almost \$10,000 in FY21 due to two one-time expenses: to amend our Missouri incorporation filing; and a consultant for magazine redesign. Small amounts are spent on the website and fundraising, \$5800 and \$3200 respectively. Total expenses then were about \$202,200.

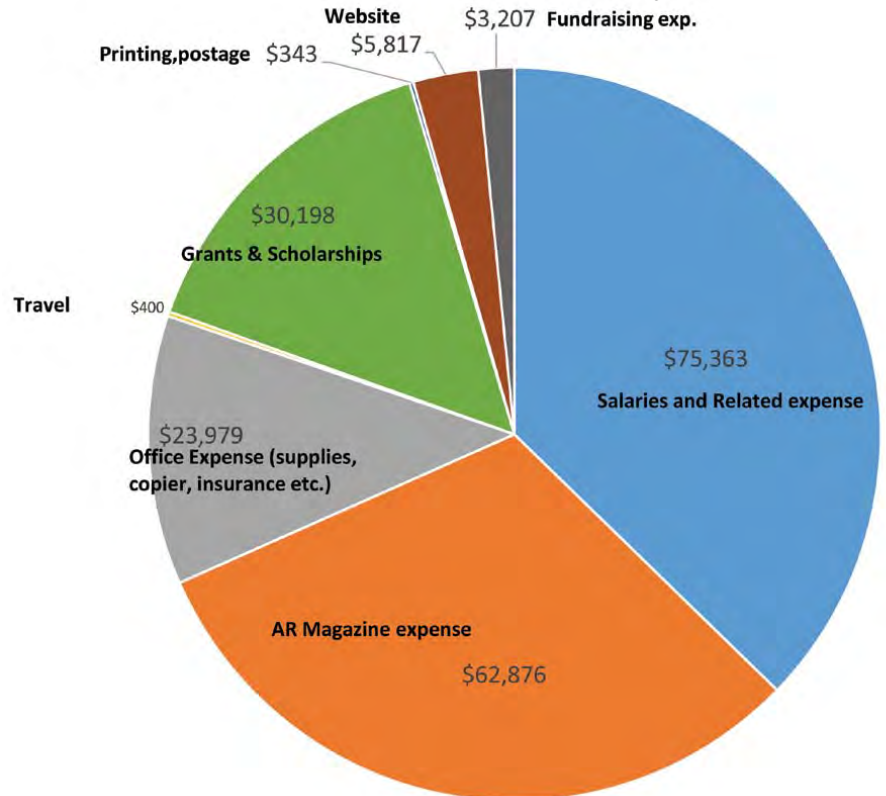
The largest income sources were:

- members' dues, about \$102,000
- donations \$84,000
- magazine ad revenue \$20,476
- Board donations \$11,000
- publication sales \$6,000.

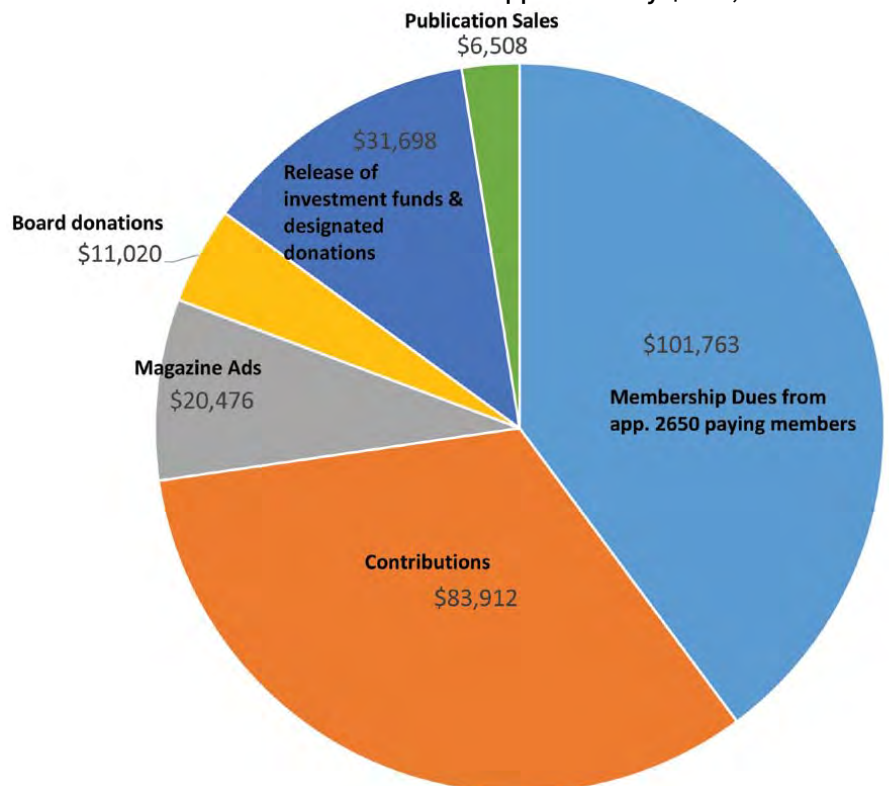
Release of investment funds and designated donations of \$31,700 matches the Grants and Scholarships expense funding, insuring the amount spent balances with available funds.

In conclusion, income was about \$255,500. This gives the ARS about \$46,000 (after reinvestment of dividends), which is reserved as rainy day funds and for special projects. ❁

ARS Fiscal Year 2020-21 Expenses: Total approximately \$202,200



ARS Fiscal Year 2020-21 Revenue: Total approximately \$255,500



## GALLERY

# A WORLD CLASS COLLECTION

Professional recorder player Michael Lynn visited the Sigal Music Museum in Greenville, SC, to research, photograph and even play the historical recorders in the collection.



### PHOTOS AND TEXT BY MICHAEL LYNN

Michael Lynn performed at the Inaugural Luncheon for President Obama's first term and has played throughout the U.S., Canada, Taiwan and Japan with Apollo's Fire, Mercury Baroque, ARTEK, Oberlin Baroque Ensemble, Smithsonian

Chamber Players, Tafelmusik, American Baroque Ensemble, Handel & Haydn Orchestra, Boston Early Music Festival Orchestra, Cleveland Orchestra, Houston Symphony, Cleveland Opera, Santa Fe Pro Musica, and many other ensembles.

Lynn serves on the faculty of Oberlin Conservatory as Professor of Recorder and Baroque Flute, and teaches each year at the Oberlin Baroque Performance Institute. He writes regularly for flute magazines around the world and is noted for his presentations and videos on History and Development of the Flute.

An acclaimed collector of flutes, he has a web site where you can view them at: [www.originalflutes.com](http://www.originalflutes.com). His music and videos are posted at: [www.soundcloud.com/mloberlin](https://www.soundcloud.com/mloberlin) and [www.youtube.com/MichaelLynnFlute](https://www.youtube.com/MichaelLynnFlute).

I recently visited the Sigal Music Museum in Greenville, SC, to research and photograph their collection of antique flutes and recorders. This museum was previously known as the Carolina Music Museum and specialized in early keyboard instruments, especially those made in America.

In 2017 the museum was founded as the Carolina Music Museum by Thomas Strange, executive director and a noted scientist, along with Steven Bichel and Beth Lee. Strange has for many years been an avid collector and restorer of early keyboards.

In 2020 the museum was renamed the Sigal Music Museum, following the gift of almost 700 instruments from the private collection of the late Marlowe Sigal of Newton, MA. Sigal had put together an extensive assortment of early harpsichords and pianos; as he started running out of room, he became interested in acquiring wind instruments. I visited the collection in his home briefly in 2010 and was stunned at the depth of his accumulation of flutes and recorders. It is equally strong in other winds, such as oboes, bassoons and clarinets.

There are probably millions of modern recorders in the world today. Virtually all of these instruments are descended from recorders built in the 18th century. The recorder was a popular instrument in the first half of the 18th century, but we have relatively



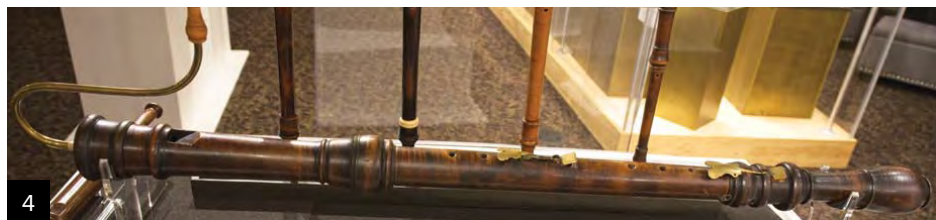


**1: Pierre (Peter) Jaillard Bressan (1663-1731), alto in F, stained boxwood with ivory rings, two middle joints for playing at low and high pitch.** Bressan was a French wind instrument maker who moved to London, England, and became a top maker. French instrument makers and performers were very important to the development of music in England at the start of the 18th century. His recorders are known for their beautiful sound, especially rich in the lower register.



**2: Michael Lynn playing the Bressan alto.** I have always considered Bressan's recorder design to be the most beautiful. This is a very special instrument in unusually fine condition. Sigal acquired it from the von Huene collection. It is fully playable and was surely restored long ago by Friedrich von Huene.







“

Contributing to the loss of many original recorders is that the windway and edge, which produce the sound of the recorder, were prone to damage and decay. Today, any 18th-century (or earlier) recorder is considered a treasure, whether it is playable or not.

few original 18th-century recorders left to us today.

The recorder fell out of use by the middle of the 18th century and didn't continue on like the other wind instruments, such as the flute, oboe, bassoon and clarinet. If you lived in Germany and played a flute made in 1740, you could still play music being written for the flute in 1760 or 1780. Use of the recorder, on the other hand, had dwindled to almost nothing by 1750.

Also contributing to the loss of many original recorders is that the windway and edge, which produce the sound of the recorder, were prone to damage and decay. Today, any 18th-century (or earlier) recorder is considered a treasure, whether it is still playable or not.



5

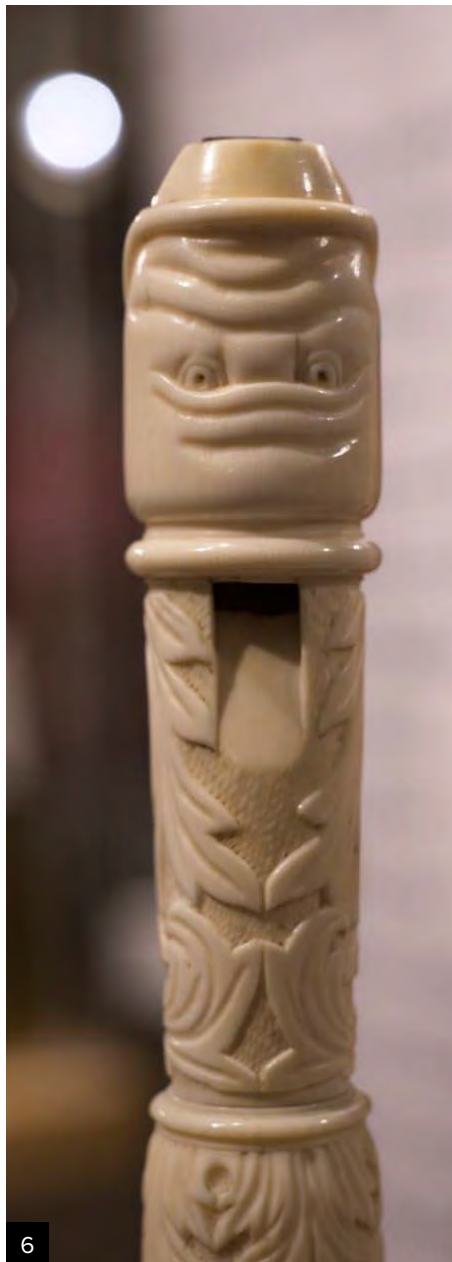
◀

**3: Jacob Denner (1681-1735), alto in F, boxwood, with closeup of maker's mark.** From Nuremberg, Germany, Denner crafted recorders known for having an easy high register needed for much of the recorder music of J.S. Bach or G.Ph. Telemann

**4: Thomas Boekhout, Netherlands (1666-1715), bass recorder with two keys (C key and low F key).** Shown in three shots, this bass recorder by the well-known Dutch maker Boekhout is in fine condition. The keys are beautifully designed, and the instrument has attractive turnings throughout. Boekhout may have invented the second key, which he advertised as making it possible to achieve better tuning. The bocal is a new replacement for the lost original. A surprisingly large number of original bass recorders have survived.

▲

**5: Thomas Stanesby, Jr. (1692-1754), alto in F, boxwood.** One of the best-known London recorder and flute makers, Stanesby, Jr., made beautiful English-style recorders. In addition to the alto, the English enjoyed the “small recorders” such as sopranos in B<sup>b</sup>, C and D, of which Stanesby made outstanding examples. He was also a proponent of the voice flute (tenor in D) and the tenor in C.



6



**Four ivory recorders.** Certainly, one of the pinnacles of collecting historical wind instruments is acquiring ivory recorders and flutes. Recorders are considerably rarer than ivory flutes, and they often feature special ornamental designs. These four ivory recorders present a wonderful overview of styles.



**6: Johann Gahn (fl. 1698-1711), alto in F, ivory, c.1710, head and foot.** This maker from Nürnberg, Germany, was well-known for his highly carved ivory recorders. Quite a few of these survive, almost surely due to their artistic qualities. You will see these recorders prominently displayed in many of the top collections around the world. They often feature a face, such as the one in the Sigal example.



**7: Johann Oberländer (1681-1763), soprano in C, ivory.** This wonderful little recorder has a repaired crack in the head, but the sound-producing areas are in excellent condition. It produces a clear, bright and refined sound. Interestingly, the collection also has an additional matching soprano foot joint, but it is slightly too big to be for this instrument. Perhaps it is for a matching B<sup>b</sup> soprano.



7



“

These historical instruments are models waiting to be studied and copied.

Most of the major musical instrument collections around the world, have a few original recorders. One can still find them for sale occasionally, usually at auction. An Eichentopf alto recorder sold earlier this year for around \$30,000.

In addition to its outstanding keyboard instruments, the Sigal collection is made up of a large and fine representation of wind instruments: flutes, oboes, clarinets, bassoons, and 11 original 18th-century recorders. Together, they make a world-class collection. Here is a basic listing of what the collection holds:

- Thomas Stanesby, Jr., alto in F, boxwood
- Jacob Denner, alto in F, boxwood
- Pierre J. (Peter) Bressan, alto in F with two middle joints (for low and high pitch), boxwood
- Jean Jacques Rippert, alto in F, ivory
- Johann Benedict Gahn, alto in G, carved ivory
- Johann Oberländer, soprano in C, ivory
- Johann Heinrich Berhardt, alto in F, boxwood
- Thomas Boekhout, bass in F, maple?
- C. Nikolaus Staub, alto in G, carved ivory
- Johann Heinrich Eichentopf, alto in F, boxwood
- Willhelm Beukers, soprano in C, boxwood

This list is an outstanding representation of the most important Baroque recorder makers. Many would consider Denner, Bressan and Stanesby, Jr., to be the premier makers of the 18th century. This article shows only a sample of the Sigal recorder holdings.

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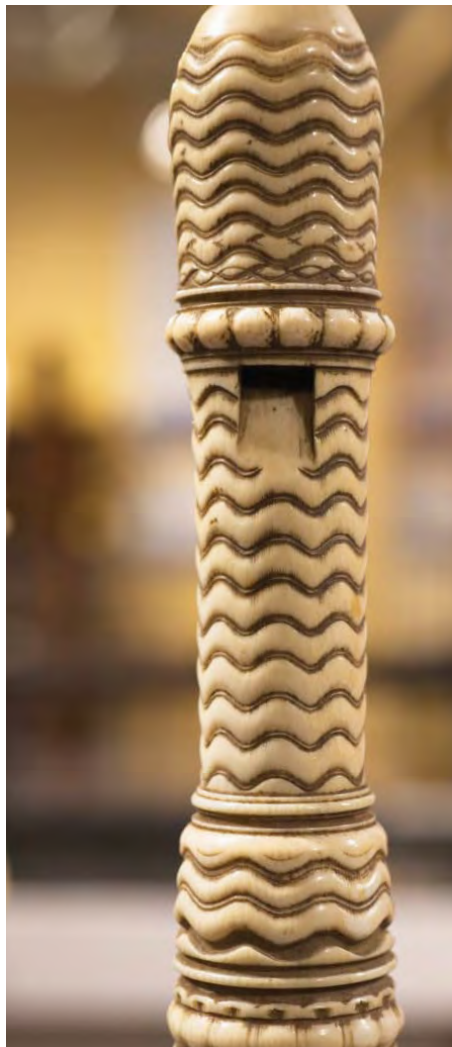


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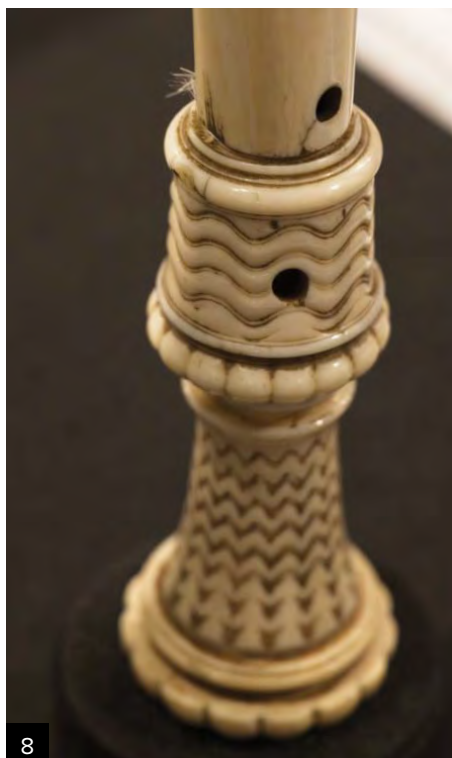


What can we learn from original recorders? Although we seldom have the opportunity to hear their voices, to the recorder maker of today, these historical instruments are models waiting to be studied and copied. There are quite a few fine instruments available in museums—recorders by Bressan, Stanesby and Denner, but also recorders by other makers (like the Eichentopf alto or the Oberländer soprano), which are much rarer.

Notice how these instruments look different from the recorders you probably play. First, they have single holes, rather than double holes for the bottom two notes. Another interesting feature is how evenly the finger

holes are spaced and how similar the size is of each hole. Recorders played in the 18th century used a slightly different tuning system than that of most modern recorders, and thus some different fingerings. When converting to modern tuning and fingerings, it becomes necessary to move around some of the holes and to vary the size of holes considerably more than on the originals. While these changes can work well, something of the symmetrical beauty of the original is lost in the modern designs.

I hope that today's recorder players find a glimpse of these beautiful instruments to be inspirational to their own love for the recorder. ✿



◀

**8: Nikolaus Staub (1644-1734), alto**

**in G.** Like Denner and Gahn, Staub also worked in Nuremberg, Germany. This alto has a very distinctive design featuring carving highlighted by black lines in the ivory—a very special looking instrument.

**9: Jean-Jacques Rippert**

**(c.1645-1724), alto in F.**

Paris maker Rippert's recorders are well known today because of the A=440 model now made by the Von Huene Workshop.

#### LINKS OF INTEREST:

- Sigal Music Museum: <https://sigalmusicmuseum.org>
- Music museums worldwide: [https://en.wikipedia.org/wiki/List\\_of\\_music\\_museums](https://en.wikipedia.org/wiki/List_of_music_museums)
- Michael Lynn: [www.originalflutes.com](http://www.originalflutes.com), [www.soundcloud.com/mloberlin](https://www.soundcloud.com/mloberlin), [www.youtube.com/MichaelLynnFlute](https://www.youtube.com/MichaelLynnFlute)



## HISTORY

## JOSQUIN AFTER 500 YEARS

BY PETER SEIBERT

In the 500th anniversary year of the death of Josquin, the finest composer of his time, a modern-day composer takes us inside the Renaissance composer's music.



Peter Seibert started to play recorder with his parents over 70 years ago, and that led to a career

in music. He has degrees in music from Amherst, Harvard, and Rutgers universities and he taught music history at Rutgers before settling in Seattle, WA, in 1965.

He was music director of the Seattle Recorder Society (1970-2015) and served on the ARS Board (1976-1984), for which he was architect of the ARS Personal Study Program. In 2012, he received the ARS Presidential Special Honor Award.

Since 1968, he has been on workshop faculties in the U.S., Canada and England, and he taught recorder at the University of Washington School of Music for two decades.

Seibert is an active composer and conductor. His recorder and viol works have now appeared on five continents. He has also written music for chorus, orchestra, jazz ensemble and Off-Broadway theater. His setting of Deep Blue Sea was the 2007 Play-the-Recorder Month special selection.

He founded the Northwest Chamber Chorus in 1968, the Port Townsend Early Music Workshop in 1983, and the Recorder Orchestra of Puget Sound in 2006.

It's hard to overstate the importance of the Netherlandish school of composers to the evolution of Western classical music. The stylistic practices of this group (also called the Franco-Flemish school) permeated all of European music and profoundly influenced the craft of composition for subsequent generations of composers throughout the continent.

They were born in the 15th and early 16th century in a relatively small area of northwestern Europe that included what is now northeastern France and the Low Countries, but was then part of the realm of the Dukes of Burgundy.

Perhaps the greatest of these composers was Josquin des Prez, who died 500 years ago in August 1521. He was probably born about the year 1450, somewhere near the modern border between Belgium and France. At the time, an excellent musical education was offered at ecclesiastical choir schools there, and from these sprang successive generations of well-trained singer-composers. Josquin is likely to have received such an education.

He became highly sought after as a singer and composer, often commanding a high price for his services. His career seems to have started in France, but, like many of his fellow

Netherlanders, he spent a great deal of time in Italy. He was for a time in the service of Cardinal Ascanio Sforza of Milan. There followed a period when he sang in the papal choir in Rome. He also served in the court of Duke Ercole I d'Este in Ferrara.

There were also periods when he was at the French court. He eventually retired to Condé-sur-l'Escaut in French Flanders, where he was appointed provost of the collegiate church and became a priest.

His reputation as a composer was immense during his lifetime and continued throughout the 16th century. While he was living, contemporary sources referred to Josquin as the finest composer of his time. One even called him the musical equivalent of Michelangelo. Long after his death, theorists during the 16th century referred to his practices as examples of excellence, much the way we now see J.S. Bach as a model.

### The composer and his music

Josquin's works fall into three main categories: masses, motets and chansons. The last would have been intended for more intimate circumstances than were his works for worship. He also wrote a small number of *frottole* (Italian secular songs) as well as some instrumental music that may

## For you from American Recorder Society online

- Technique tip videos from recorder professionals, <https://americanrecorder.org/techniquetips>
- Videos on the ARS YouTube channel at [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag) including a 28-minute video by recorder maker Thomas Prescott on recorder care, plus Michael Lynn's series on ornaments and Lobke Sprengeling's technique series
- Free beginning recorder classes, available to anyone at <https://americanrecorder.org/beginnerclasses>; "Second Level" classes only for ARS members
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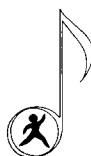
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have included some of his chansons that appear without text.

I first sang the music of Josquin when I was a student about six decades ago. I knew there was a lot going on; the music seemed to evolve with elegance and also with logic. There was a completeness that comes with saying just enough—and saying it perfectly.

Here are some thoughts of others expressed in articles published this year honoring the quincentenary of Josquin's death.

Zachary Woolfe (*New York Times*, April 29, 2021) says that "Josquin indeed wedded the logic of math to the magic of melody, and his compositions feel like they unfold with both perfect clarity and atmospheric strangeness."

Woolfe goes on to point out that "His works feel unified because they are organized around small melodic fragments that gradually develop as they are passed from voice to voice. This might seem like a description of, well, all music. But the notion of carrying a melodic 'cell' through a whole work was unknown before Josquin's time, and he was one of the most gifted experimenters with the concept."

Alex Ross (*The New Yorker*, June 21, 2021) makes the bold statement: "Josquin was an astonishing composer, one whose contrapuntal dazzlements can make Bach look clumsy."

Woolfe, for his article, engages composer Nico Muhly in conversation with choral conductor Peter Phillips. Muhly grew up as a singer in an Episcopal church choir; Phillips, as founder and conductor of the Tallis Scholars, has an international reputation as an interpreter of Josquin.

Phillips characterizes Josquin as "the first superstar in the history of music. He was the first composer who was desired financially and artistically in the big places of the world at that



time. He charged a lot, but people wanted him because he was the guy who had the reputation.”

Muhly observes: “We’re used to thinking about music of that time as being kind of austere and impenetrable. But you just peel one layer back and an enormous, enormous wealth of math turns into emotion.”

Phillips adds, “And the mathematics produces atmosphere. I could go on about atmosphere, because I’ve done all these 18 masses, and they all have a different atmosphere. And it’s done not by expressing the text, which remains the same, but by very clever, purely musical means with the voices, how they interact and create mood.”

Nearly all of Josquin’s music is written for voices. Choral directors usually work in detail to clarify the texts for performance. Of course, the texts would still be part of the worship service without any music, so what comes into prominence are the notes, the musical lines, the counterpoint, the musical thoughts.

In performing Josquin’s masses, Phillips observes, “Modern performers find that terribly hard to accept. They think they’re missing out on the one absolutely crucial thing they ought to be concentrating on—the words—when what they really ought to be concentrating on is making a

good sound, so the music can come alive as music. They shouldn’t spend hours discussing the meaning of ‘Kyrie eleison.’ In the 15th century, everyone knew what that meant.”

For his *New Yorker* article, Ross interviewed Jesse Rodin, musicologist at Stanford who leads the vocal ensemble Cut Circle. Ross writes that if Rodin had to select a defining characteristic for Josquin, it would be obsessiveness—a mania for the working out of musical ideas. His music, according to Rodin, “is characterized by tense, pregnant moments that demand resolution, sometimes in the form of extraordinary climactic passages.”

Performance tempo is an issue for modern interpreters; scholars and performers sometimes disagree. Rodin, who did not grow up singing Josquin, respects the recordings of the Tallis Scholars (conducted by Phillips), but he prefers “a livelier approach, with less rounded sound and more focus on moment-to-moment phrasing.”

Certainly, there are various opinions about how to perform Josquin’s sacred music. And that may have to do with 21st-century performance spaces that lack the resonance of the cathedrals for which he wrote music five centuries ago.



▲ A 1611 woodcut of Josquin des Prez. Image copied from a portrait (now lost) painted during his lifetime.

### Did Josquin write all of this music?

Controversies about authenticity abound in Josquin research. His reputation was so large that an unsigned manuscript could be designated as a work of Josquin merely on the assumption of a copyist or of Italian printer Ottaviano Petrucci in his musical editions (which included *Harmonice Musices Odhecaton A*, 1501, one of the first collections of polyphonic chansons ever published).

The fluidity of the Josquin canon can be traced in successive editions of W.W. Norton, *A History of Western Music*, now in its 10th edition. In her 2013 master’s thesis at the University of Wisconsin-Milwaukee, Marianne Yvette Kordas tracks the appearance

3 Pan - ge lin - gua glo - ri - o - si Cor - po - ris my - ste - ri - um,

5 San - gui - nis - que pre - ti - o - si, Quem in mun - di pre - ti - um,

Fruc - tus ven - tris ge - ne - ro - si, Rex ef - fu - dit gen - ti - um.

▲ Pange lingua chant.

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“

Josquin was an astonishing composer, one whose contrapuntal dazzlements can make Bach look clumsy.

or disappearance—and sometimes reappearance—of representative examples of Josquin's music through the first eight editions, in order to demonstrate the shifting winds of Josquin scholarship at various times over a 50-year period.

### Two examples of Josquin's music, adapted for recorders

In order to understand how Josquin wrote polyphony, let us examine two of his works: a movement from his *Missa Pange lingua* and an instrumental work, *Vive le roi*. In each of these we shall see how Josquin used aspects of Netherlandish compositional techniques.

#### MISSA PANGE LINGUA

A glance at the score (*on page 21*) of the first Kyrie from his *Missa Pange lingua* immediately reveals Josquin's proclivity for building intensity. The music starts with numerous “white” notes and the music's appearance gives the impression of it being slow. However, the whole note is the basic beat, and the music becomes increasingly more active as faster notes creep in, causing rhythms to pile up toward the final cadence.

This mass is an example of Josquin's use of paraphrase in creating musical material. He has based the entire mass on a Latin hymn melody, the *Pange lingua* chant (*shown on page 19*). Fragments of the chant material permeate the music.

Part 3 (tenor) begins the Kyrie with an exact quote of the first notes of the chant—but while the word *gloriosi* in the chant ends quickly on a C, Josquin

creates some rich ornamentation and expansion before a momentary arrival on that C in bar 5. Notice the elegant shape of this line in those initial six bars. Part 4 (bass) is in strict imitation with part 3 for five notes, after which it becomes free until all parts reach a cadence at bar 6.

In starting a musical idea, Josquin often chose to write for paired voices before fleshing out the full texture. Such is the case here, where the lower two voices play tag. They then dovetail with the entrance of the upper pair starting in bar 5, which copies the original lines an octave higher—but notice the more florid ending of the top voice in bar 9.

What happens in bar 9 is deceptive. Part 4 (bass) enters with what appears to be a copy of the material in bars 1-2 at a different pitch level. Closer examination reveals that this is the introduction to something new.

Part 3 (tenor) starting in bar 10 introduces a new melody based on the second chant phrase (*Corporis mysterium*), and that material is picked up in part 1 (alto) starting in bar 11. (Of course, Josquin is trying to fool us by starting with repeated pitches, as in bar 1.) Parts 3 and 1 now become active with ornamentation and do not arrive firmly on the final note (G) of the chant phrase being quoted until the very end.

Through rhythmic and melodic repetition as well as melodic imitation the Kyrie builds tension that only resolves at the final cadence. Intensity starts to escalate, starting in bar 10 in part 2 (tenor) with syncopation, and from that point, a calculated overlap of musical ideas gives thrust toward the ending.

I invite you to see how the individual parts evolve and then to examine the interrelationship of the parts. This is just the first part of the Kyrie, the start of one of the masterpieces of Renaissance music.



Recorder edition used with permission of Peter Seibert.

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## VIVE LE ROI

As the title suggests, *Vive le roi* (shown on page 23) is a celebratory work for the French king. It is a rare work by Josquin that was clearly intended for wind instruments.

Three of the four parts are in canon from start to finish. The canon starts in part 2 (tenor), is copied in part 4 (bass) one beat later on a pitch corresponding to a fifth below, and again is copied in part 1 (alto) a fourth above. The rhythms become increasingly syncopated and must be clearly articulated.

It is a challenge to understand the decisions Josquin made in creating this work; the canon had to be true to itself, had to conform vertically as regards dissonance, and at the same

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It is a rare work by Josquin that was clearly intended for wind instruments.

time had to work with the *cantus firmus* (“fixed song,” a pre-existing melody upon which a piece of music is based), which is in part 3 (tenor).

The *cantus firmus* is typical in that it is a line of long, slow notes. But what is the tune that it states? Here we find a *soggetto cavato dalle vocali* (a “subject carved from the vowels”). This is a practice where the vowels of a title are transcribed as long notes, using the corresponding vowels of their solfège equivalents, while the consonants in

the title are simply disregarded.

The familiar solfège names of “do-re-mi-fa-sol-la” (aha, *The Sound of Music*!) identify six notes in our major scale. They also are the notes of the “natural” hexachord of Josquin’s time. This system of naming came from a Latin hymn (shown below left), where the first syllable in each successive line of text starts on the next scale note above. In modern solfège, *do* replaces the original Latin *ut*, but in Josquin’s day, *ut* was very much in use. The scale, as he knew it, was “*ut-re-mi-fa-sol-la*.” With this in mind, let us examine how Josquin creates a *soggetto cavato* from the title *Vive le roi*.

The consonant V has historically been interchangeable with the letter U, a vowel. Thus, the title VIVE LE ROI (minus the consonants) becomes UIUE E OI. In solfège, this then becomes *ut-mi-ut-re re sol-mi*. The corresponding notes are C-E-C-D D G-E; these are the notes of the *cantus firmus* that sound starting in bar 4. The first and third entrances of the *cantus firmus* are in the “natural” hexachord used in Josquin’s time, while the second entrance (bar 10) is transposed to the “hard” hexachord, a fourth below. This short, brilliant work is a tour de force of both canonic and *cantus firmus* writing. It’s both a challenge and a joy to play!

On the ARS website are the full scores and sets of parts for the entire Kyrie from the *Missa Pange Lingua* and for the *Vive le roi*, as well as other works of Josquin in editions for recorder players. Enjoy playing them! ✨

The image shows three staves of musical notation in treble clef, each with a single note per staff. The notes are: Ut (C4), que (D4), ant (E4), la (F4), xis (G4), Re (A4), so (B4), na (C5), re (D5), fi (E5), bris (F5), Mi (G5), ra (A5). The second staff continues: ges (B5), to (C6), rum (D6), Fa (E6), mu (F6), li (G6), tu (A6), o (B6), rum (C7), Sol (D7), ve (E7), pol (F7). The third staff continues: lu (G7), ti (A7), La (B7), bi (C8), i (D8), re (E8), a (F8), tum (G8), Sanc (A8), te (B8), Jo (C9), han (D9), nes (E9).

## Translation:

So that your servants may, with loosened voices, resound the wonders of your deeds, clean the guilt from our stained lips, O Saint John.

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version by Matthew D. Thibault, October 31, 2008

▲ **Ut Queant Laxis (Hymn to St. John the Baptist).** Source of solfège as used by Guido of Arezzo (c.991/992-after 1033). Public domain, via Wikimedia Commons.

## LINKS OF INTEREST:

- More about Josquin: [https://en.wikipedia.org/wiki/Josquin\\_des\\_Prez](https://en.wikipedia.org/wiki/Josquin_des_Prez)
- Seattle Recorder Society: [www.seattle-recorder.org](http://www.seattle-recorder.org)
- Composer Nico Muhly, <http://nicomuhly.com>
- Peter Phillips and the Tallis Scholars, [www.thetallisscholars.co.uk](http://www.thetallisscholars.co.uk)
- ARS Music Libraries: <https://americanrecorder.org/newmusic> (search for Josquin)
- More free scores of music by Josquin: [www.cpd.org/wiki/index.php/Josquin\\_des\\_Prez](http://www.cpd.org/wiki/index.php/Josquin_des_Prez)
- Solfège explanation, <https://en.wikipedia.org/wiki/Solfège>



**Vive le roi.** By Josquin des Prez (c.1450-1521). Recorder edition used with permission of Peter Seibert.

$\text{♩} = 90$

Part 1  
Alto

Part 2  
Tenor

Part 3  
Tenor (c.f.)

Part 4  
Bass

5

9

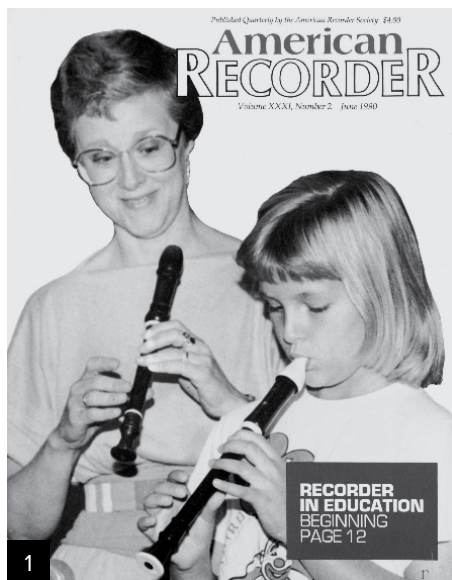
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# TRIBUTE

## Marie-Louise “Weezie” Smith (1938-2021)

Presidential Special Honor Award, founder of Indiana University’s Early Music Pre-College Program and Recorder Academy, founder of Recorder Orchestra of the Midwest



**1: Weezie Smith on the cover of the June 1990 American Recorder.** A special issue on the recorder in education.

**2: David Smith and Weezie Smith.** In July 2005, Weezie received the Presidential Special Honor Award at the first ARS conference in Denver, CO.

Marie-Louise Smith passed away peacefully at age 82 on July 25, with her husband, David H. Smith, by her side. All who knew her called her Weezie.

The daughter of Leonard E. and Martha L. (Lindemuth) Arnaud, Weezie was born in New York City, NY, and was educated in public schools in Massachusetts, New York, and Vermillion, SD. She graduated from Carleton College (MN) in 1960. On June 3, 1961, in Northfield, MN, Weezie married Smith, whom she had met at Carleton.

Weezie’s musical career began as

a folk singer at Carleton. She made a set of LP records for Educational Radio (an ancestor of National Public Radio) in 1959; taught high school for three years in Branford, CT; and worked on the staff of the Princeton Cooperative Schools Program from 1964-66. This phase of her work outside the home came to an end with the birth of their three children.

Weezie’s musical focus shifted from folk music and guitar to the recorder in 1968. She studied first with Susie Howell; attended master classes, seminars and workshops all over the country; and joined a local ensemble that

was part of the Community Chamber Music Association. She played solos in churches, and eventually took and passed the rigorous ARS Level IV playing competency exam. She then started intense recorder study with Eva Legêne at the Jacobs School of Music of Indiana University (IU).

Weezie was a talented and highly musical player, with high standards for herself and others. What set her apart from her peers was her facility at teaching. Her father and brother were gifted language teachers; Weezie absorbed and amplified their skill sets. The core of her work was love:



for the music and the pupil.

In the early '70s, she set up a teaching studio in her home, quickly attracting students from elementary school children to retirees. Within three years, she was teaching about 20 individual students and coaching several ensembles. She had fall, winter and summer recitals, and receptions in her home.

In the early 1980s, Thomas Binkley, IU's director of the then-Early Music Institute, asked Weezie to form an early music “pre-college program.” The addition of graduate students to the staff made it possible to run a larger program, and Weezie devoted considerable time to coaching and supporting the graduate students in

their beginning and very important teaching ventures. She directed the program from 1989-2003.

In 1993, Weezie created a summer IU Recorder Academy (IURA) for players ages 12-18. These were advanced students recommended by their teachers from around the U.S., with significant international seasoning. A stellar faculty—including, among others, Eva and Clara Legêne, Matthias Maute, Cléa Galhano and Weezie herself—pushed the students in solo and ensemble playing.

The IURA evolved from a one-week to a two-week program of “hard work and fun.” Weezie sustained the academy for 10 years. In 2002, the year her Parkinson's disease was diagnosed,

she wrote, “It is with great mixed feelings that I pass the program along, but I think it is an appropriate time. I will miss the students more [than] I can say!” She also reported that for the IURA's 10th anniversary that year, participants had prepared the world premiere of a quartet, *Indian Summer* (Moeck ZfS779/780). It was composed for that occasion and dedicated to Weezie by Maute.

The ARS recognized the significance of the IU Pre-college Program and Recorder Academy by presenting Weezie with the Society's Presidential Special Honor Award in 2005. “She has touched the lives of many young musicians—inspiring them, encouraging them, and sharing with



**Recorder Orchestra of the Midwest in 2018, celebrating 10 years.** Cléa Galhano is fifth from left in front center, with her hand on Weezie Smith's shoulder.



1: Four students who received ARS scholarships in 2002 to attend the Indiana University Recorder Academy (and received ARS scholarship T-shirts). (from left) Laura Osterlund, Morgan Jacobs, Alexa Wright, Rachel Siegel



2: ARS Board meeting in Montréal, QC, September 2008. (from left, front row, seated) Susan Richter, Leslie Timmons (via Skype), Bonnie Kelly; (middle row) Weezie Smith, Lisette Kielson, Tish Berlin; (back row, ) Matthew Ross, Marilyn Perlmutter, Anne Stickney, Mark Davenport, ARS administrative director Kathy Sherrick



3: Weezie Smith was organizer of the silent auction for the ARS conference in 2008 in St. Louis, MO.

them her passion for early music,” said then-ARS President Alan Karass. She was elected to the ARS Board in 2008, serving until her health caused her to step down from the Board in 2010.

In her retirement, she joined with colleagues in 2008 to create the Recorder Orchestra of the Midwest.

It started with some 25 members (including three teenagers) who gathered for rehearsals from Indiana, Illinois, Ohio, Kentucky and Wisconsin. Cléa Galhano has directed the orchestra for its 13-year existence, setting a rigorous schedule culminating in annual spring concerts in Bloomington, Indi-

anapolis, and other places in Indiana. Players are now experienced adults who gather to rehearse six times per academic year—three times each in Bloomington and Indianapolis.

Weezie’s second personal project in retirement was bringing the Interna-



tional Dance for Parkinson’s Disease program to Bloomington, IN. First founded in Brooklyn, NY, by David Leventhal, a dancer with the Mark Morris Dance Company, the core concept is dance as therapy. After seeing a television report on the dance program, Weezie called Leventhal, who was very helpful in starting the Bloomington chapter. Weekly classes started in 2010, with support groups added for patients and care partners.

A memorial service was held for Weezie on August 3, 2021, in Bloomington, IN. ❁

Adapted from a memorial piece at [www.allencares.com](http://www.allencares.com) and previous reports in *American Recorder*

WORDS BY:

**Cléa Galhano**

**V**ery few people that I know have had such a big impact as Weezie Smith had on that of young recorder players. She touched the lives of so many people with her generosity and humanity.

Weezie was a recorder player, educator and visionary, and had a profound influence on the newer generation of musicians. A founder of the Recorder and Early Music Pre-College Program at the Jacobs School of Music at Indiana University (IU), as well as the program’s director, she was also the founder and former director of the IU Recorder Academy (IURA). The Academy attracted young recorder students from all over the world, and helped these aspiring musicians to pursue a career in recorder performance.

Weezie invited me to teach at the IURA in 2000 and 2002. I was very impressed with her organization of the event, as well as with how she nurtured these young players who, in those years, came from all over the U.S., Argentina and Austria. They absolutely loved her, and they felt at

home in this warm community.

Besides choosing the faculty, organizing the excellent music curriculum, teaching classes, and playing concerts, Weezie would also go out of her way to make the students’ favorite cookies. She knew their birthdays, and she welcomed them with open arms and incredible warmth. These young students felt included in a safe community where they could share their music, feelings and future dreams.

In 2008, she founded the Recorder Orchestra of the Midwest (ROMW) with Sue Meyer and Marilyn Flowers, and invited me to be the music director. Every year, for 13 wonderful seasons, Weezie and her husband David hosted a generous party at their home for all of the ROMW musicians after the last concert. Once again, Weezie built an inspiring community—this time with adult musicians.

Weezie was also a Board member of both the American Recorder Society and the Bloomington Early Music Festival. She always had a vision of new projects that could enhance and spread the importance of the recorder.

Three years ago, I assisted in the creation of the Marie-Louise A. Smith Endowment for Recorder Pedagogy and Performance at the IU Jacobs School of Music, another legacy to help young recorder players. The fund was established by Weezie and David to support young recorder students in the department of historical performance in purchasing new instruments, attending workshops, recording, and with the expenses of preparing for a recital.

Weezie’s bright blue eyes, full of love and inspiration, will always remain with me. She was so important in my life and career, and I loved her very much. We shared a mutual trust that was priceless. I hope her legacy of helping recorder students will live on through my actions.

I invited three former students

of mine—John West, Alexa Raine-Wright, and Laura Ostjerna Klehr—to write about the importance of Weezie and the IURA in their lives and careers. Their words express more than I could ever say. ❁



**Cléa Galhano** (shown above in 2019 with Weezie Smith) is an internationally renowned performer of early, contemporary and Brazilian music. Among her many performances as chamber musician and soloist in the U.S., Canada and South America, she gave her debut at Weill Hall at Carnegie Hall in New York City, NY, in May 2010, and her second recital there in December 2013. As an advocate of recorder music and educational initiatives, she served for six years on the ARS Board of Directors, and is the music director of the Recorder Orchestra of the Midwest. She teaches early music at Macalester College and is Adjunct Lecturer in Music and Recorder at the IU Jacobs School of Music. After 15 years, she recently stepped down as executive artistic director of the St. Paul Conservatory of Music. She has recordings available on Dorian, Ten Thousand Lakes and Eldorado labels.

ADDITIONAL WORDS BY:

**John West**

**A**s far as my classmates were concerned, I was a weird kid who was obsessed with a weird instrument. And though I loved

the recorder, though I had an amazing teacher and a supportive family, I’m not sure I would have kept playing, as isolated as I was from my peers.

But, fortunately for me, a woman named Weezie ran a summer program at Indiana University called the Recorder Academy. I went, and met other weird teens who loved the sound of Telemann fantasias and Van Eyck variations and quirky contemporary recorder quintets—and I realized I wasn’t, actually, alone after all.

Weezie nurtured the Recorder Academy, nurtured those of us who went there, nurtured the music lover inside each kid who passed through her program. The gift that Weezie gave us was community: a gift that gave me the courage to keep being the weird kid obsessed with a weird instrument, all the way to conservatory.

I don’t play professionally anymore, but I still get together with friends, pull out a recorder and play—because what Weezie showed me is that there are few things as rewarding as being yourself with people who get you. ❁



**John West** is a reporter and technologist currently working at The Wall Street

Journal. He holds a degree in

“

The gift that Weezie gave us was community.

historical performance from Oberlin Conservatory, as well a degree in philosophy and a master of fine arts in writing. A student of Cléa Galhano for seven years in Minneapolis, MN, at age 12, West was the first recorder player to perform on *From the Top*, the Public Radio International program featuring young classical musicians. He attended the University of Indiana Recorder Academy for two years and performed in master classes with Marion Verbruggen, Matthias Maute, Pete Rose, the Amsterdam Loeki Stardust Quartet, Frances Feldon, Frances Blaker and Michala Petri. Among his awards, he won (with his friend and pianist Jason Wirth) the Chamber Music Minnesota contest for the most humorous version of *Humoresque* by Antonín Dvořák; was a semi-finalist at the Montréal (QC) International Recorder Competition; and performed with the Minnetonka Symphony Orchestra as the winner of the 2004 Young Artist Competition.

ADDITIONAL WORDS BY:

**Alexa Raine-Wright**

**T**he Indiana University Recorder Academy (IURA) had a profound impact on my life, and I am forever grateful to Weezie for her role as director of that amazing summer camp. Attending IURA connected me with other young and talented recorder players for the first time, and I made friendships and professional connections there that have lasted for 20 years. The experience motivated me to pursue a career in early music performance.

Weezie’s love of the recorder was so evident, and her dedication to supporting young musicians had such a profound impact on my generation of recorder players. Her kind and gentle encouragement made a lasting influence on me and many other young recorder enthusiasts. For that, I and the entire early music community owe her so much. ❁



Alexa Raine-Wright is a graduate of McGill University. Known for her spirited sound, the

Baroque flute and recorder player shares her eloquent interpretations with audiences across North America,

## LINKS OF INTEREST:

- Presentation of the ARS Presidential Special Honor Award to Weezie Smith at the inaugural ARS conference, Regis University, Denver, CO, 2005 (with her remarks on page 44; also, on page 10 is a report about John West), <https://americanrecorder.org/docs/ARsep05body.pdf>
- Recorder Orchestra of the Midwest, [www.romw.net](http://www.romw.net); ROMW 10th Anniversary, <https://americanrecorder.org/docs/ARsum18news1.pdf>
- Marie-Louise A. Smith Fund for Recorder Performance and Pedagogy, Indiana University Foundation. Please make your check payable to IU Foundation Jacobs

School of Music (write in the check’s memo field, or include a note with the check, “Marie-Louise A. Smith Endowment for Recorder Pedagogy and Performance”). Mail to: Indiana University Jacobs School of Music, c/o Indiana University Foundation, P.O. Box 6460, Indianapolis, IN 46206-6460. For online gifts please contact Daniel Morris, Senior Director of Development, IU Jacobs School of Music, [morris63@indiana.edu](mailto:morris63@indiana.edu), <https://music.indiana.edu/giving/ways-to-give/index.html>

- Cléa Galhano, <http://cleagalhano.com>



in solo, chamber and orchestral performances. Winner of several national and international competitions, she was awarded the Grand Prize as well as the Orchestra Prize at the 2016 Indianapolis International Baroque Competition. A member of award-winning ensembles Infusion Baroque and Flûte Alors!, she plays with a variety of other groups. Raine-Wright can be heard on the labels ATMA Classique and Leaf Music.

ADDITIONAL WORDS BY:

**Laura (Osterlund) Ostjerna Klehr**

I first attended the Indiana University Recorder Academy (IURA) in summer 2002 at the age of 12. I had been playing and studying the recorder privately for two years in Oak Park, IL, when my teacher, Mary Anne Wolff Gardner, encouraged me to audition. Though still very much a beginner, to my surprise, I was accepted!

IURA turned out to be a momentous experience in lots of ways: it was my first musical audition, my first summer music workshop, my first-ever “summer camp” away from home—and, most importantly, my first time making music with young recorder players like me. To be in the company of recorder players my age, to be inspired by those who had been playing longer and were at a higher level than me, and to have the privilege of learning from IURA’s world-class recorder faculty when I was just starting out—this all made it possible to envision playing the recorder seriously throughout my life, even at a professional level.

Now, as an adult professional recorder player, nearly 20 years later, I look back on the IURA, which Weezie Smith established and did so much to keep running, as one of the most pivotal and foundational musical experiences of my life. A



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number of the relationships that began at IURA, such as those with my teacher Cléa Galhano and my colleague Alexa Raine-Wright, have lasted to this day.

My choices to continue studying the recorder, attend more early music workshops in the years to come, and study the recorder and early music for my bachelor's and master's degrees had so much to do with the amazing learning experiences that took place at IURA. I will always be grateful to Weezie Smith for that! ❁



Laura Ostjerna Klehr (née Osterlund) holds a Master of Arts in Historical Performance

Practice, Case Western Reserve

University, 2018; and a Bachelor of Music in Early Music Performance and Music History, McGill University, 2012. An avid member of the movement to promote early music performance and scholarship throughout North America, her diverse activities have included: helping to devise the Optical Music Recognition for Plainchant and Single Interface for Music Score Searching and Analysis projects as a research assistant for McGill's Distributed Digital Music Archives and Libraries Lab; writing scripts for the early music radio program Harmonia; recording music on recorder for Ubisoft's video game Assassin's Creed Brotherhood; and as Assistant Program Manager/Recorder Specialist Teacher to Keiskamma Music Academy in South Africa. While

at Case Western, she worked with vulnerable youth in Cleveland, OH, as a teacher for After-School All-Stars. Now based in Chicago, IL, she has taught at the Madison and Whitewater early music summer festivals and performs with a number of groups in Chicago as well as in Cincinnati and Cleveland (OH). Among her honors are an ARS Workshop Scholarship and an ARS Professional Development Grant, Walgreens National Concerto Competition awards, MacDowell Artists scholarship, Musicians Club of Women Farwell Trust Award and Early Music America's Barbara Thornton Memorial Scholarship. In 2018, her final lecture-recital at Case Western explored Medieval instrumental improvisation in the Codex Faenza.



**Indiana University Recorder Academy (in front of the Alexander Calder stabile near the Musical Arts Center), 2002, the last year with Weezie Smith as director.** Front row, seated: Chris Avery, John West, Anna Brumbaugh, Rachel Irvine, Heather Seefeldt, Andrew Levy; middle row, kneeling: Sean Hunter, Amalia Maletta, Morgan Jacobs (in an ARS T-shirt), Emma Bonanno, Rachel Siegel, Matthew Paul; back row, standing: Laura Osterlund, Fiona Foster, Annamaria Prati, Elise Lauterbur, Jaron Raspe, Alexa Wright. Students came that year from California, Colorado, Idaho, Missouri, Minnesota, Illinois, Indiana, Massachusetts, New York, Washington, D.C., and Connecticut.



# Performance: Saskia Coolen and Han Tol

Two recorders equal Double Dutch Delight.

Written by Nancy M. Tooney,  
Brooklyn, NY

Internationally renowned Dutch recorder virtuosi Saskia Coolen and Han Tol have a long relationship with the “live” Amherst Early Music Festival (AEM). We may be weary of Zoom sessions, but a most satisfactory one in July did allow some to enjoy a virtual AEM concert by the two, who otherwise could not have participated in the festival.

This event was recorded in a church in Utrecht, Netherlands, quite possibly one of the churches where the blind carillonneur Jacob van Eyck often played a soprano recorder in the church courtyard. We tend to think of Van Eyck’s compositions as solo works for soprano recorder. However, Coolen and Tol arranged and performed a neat version for two soprano recorders of one of his *Batali* (Battles)—pushing each other musically as one performed from the floor and one from the balcony.

Other intriguing programming included a long and short version of an *Estampie* composed a few years back by Coolen: a new take on a really old form that fit nicely into the musical offerings. Music from a little known composer, Giovanni Buonaventura Viviani (1638-93), was represented by *Nono* (soprano recorders), *Terzo* (bass recorders) and *Primo* (I think on alto recorders) from his *Solfeggiamenti a*



▲ Saskia Coolen (left) and Han Tol.

*due voci*. These duets are canons with lovely interweaving patterns and served as kind of warm-up.

Then followed an exciting arrangement by Coolen and Tol of *Divisions to a Ground* from *The Division Violin* by another 17th-century composer, Solomon Eccles (1618-83): another example of exemplary ensemble skills.

What would a recorder concert be without G.Ph. Telemann (1681-1767)? He wrote music for amateur recorder players as a way to sell music, but professionals also are attracted to his music. In the fingers and extraordinary breath control of Coolen and Tol on Baroque altos, the *Sonata 1, TWV40:141* was imbued with a particular depth of emotional content not often encountered in performances of Telemann’s recorder music. We are reminded that in Telemann’s day

the movement names (Vivace, Largo, Presto) were musical reflections of affect, rather than of tempo. I think this was one of the best performances I’ve heard from this repertoire.

The penultimate work, from *Sonates à Deux Dessus* (*dessus* refers to any treble instrument) was by obscure composer Francesco Torelio. His music was collected by Jacques-Martin Hotteterre, who published it in 1723. The final work, the *Passacaille* from Hotteterre’s *Première Suite de Pièces à Deux Dessus*, was light, delicate and charming. It served as a last movement of the Torelio work, as well as an ending for the program.

All in all, Coolen and Tol gave a marvelous concert. Their friends in America eagerly look forward to them joining us in person again. ❁

## LINKS OF INTEREST:

- Saskia Coolen, <http://saskiacoolen.nl>
- Han Tol, [www.hfk-bremen.de/en/profiles/n/han-tol](http://www.hfk-bremen.de/en/profiles/n/han-tol)

- Giovanni Buonaventura Viviani, *Primo*, played on violins: [www.youtube.com/watch?v=gHqVA5gsJKA](http://www.youtube.com/watch?v=gHqVA5gsJKA)

# Technique Tip: A Toolbox for Coordination of Air, Fingers and Articulation



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Lobke Sprengeling  
obtained her

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

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

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

The first installment covered use of air in everyday breathing and in producing good musical tone. Exercises without a recorder helped us develop solid breath support and and correct breathing techniques.

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

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

## **PART 3: "Articulation" / AR Fall 2021** built on those skills to work on articulation.

This article reviews all of the skills learned, with the goal of applying them to playing music.

When trying to work through a musical piece, it often happens that at some point the coordination among air, fingers and articulation doesn't quite sit well. This article helps you to tackle the problem by isolating the three elements and breaking them down into small comprehensible chunks—giving you the tools for greater coordination.

Let's first look at each element, and then how to combine them. It will also help to refer back to the specifics in previous articles in this series.

## **Air**

Each note on the recorder has its own center, in which that note resonates most. Around this center we have some space to blow more or less air, and still be in tune—but in the center the recorder is most comfortable and resonates best. (For me, it is as if the sound were circling all around my head.)

In order to make a melody sound cohesive and beautiful, try to find the center of each note first and then connect the notes of the melody, always with good breath support.

I strongly recommend playing long tones every day at the beginning of your practice, aiming for the center of each note. I recommend a very slow scale of long tones—but if you don't have the time, at least go through a few low, middle and high notes. Some notes on the recorder have more space around them than others; in blowing long tones, you will discover the subtle differences about each note.

Once you have worked on finding the center of the separate notes, the next step is to connect them.

Start practicing this through intervals of seconds, and work up toward playing bigger intervals, like fifths and eventually octaves.

Begin with long note values, then speed up. The faster you go, the less



“

Once you have worked on finding the center of the separate notes, the next step is to connect them....Focus on the coordination among the different ways of blowing when playing a melody, depending on what you wish to express: not only faster or slower, but also broader or thinner air.

you can focus on consciously finding the center of each note: it requires some experience in separate, long tones. Practice the change from note to note, from center to center, stitching them together.

If you don't find the center of the note immediately, you can repeat (always in a very conscious way), so that you create the right muscle memory of your breath support—or, in other words, until your body gets the feeling! You will also notice that in larger intervals, going up is quite different from going down. Going up in pitch means switching to faster air, while going down requires even better breath control as you immediately have to slow down the air.

Finally, also focus on the coordination among the different ways of blowing when playing a melody, depending on what you wish to express: not only faster or slower, but also broader or thinner air.

## Fingers

In order to make sure your fingers work together, keep in mind these key points:

- Use small, efficient, relaxed, rounded movements.
- Give your brain the time to know what the fingers are doing. If it doesn't grasp the finger movements, then *name* the fingers that change.

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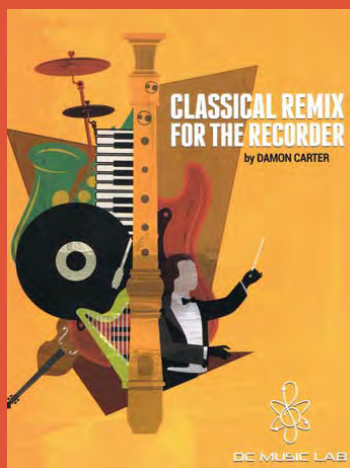
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Practicing slowly and consciously is necessary for the brain to create the correct muscle memory.

- Observe how the fingers play together like children. Who is jumping, and who is landing?
- Watch the sensation of gravity in the fingers. Lifting a finger is more work than dropping it. How does it feel?
- If one finger is late, then do the opposite in an exaggerated manner: move it far earlier than the other fingers. Shorten bit by bit the amount of time that it is early, until it moves exactly in the same moment as the other fingers. This can be useful especially in fork fingerings.
- If you repeatedly leave out one note in a scale or melody, do the opposite: elongate it a little bit more than the other notes, and work toward making it equal to the others. In this way, you make sure you don't skip that note.
- We can practice difficult combinations by playing the melody in rhythmic patterns. Start with dotted rhythms. Then play one long and two short notes. After this, try long+short patterns of 1+3, 1+4, etc.

### Articulation

In order for the tongue to be agile, we need a steady air stream. Imagine it as a big river, and the tongue as a little boat floating on the river. Without air, the tongue gets stuck, just like a boat on a shallow or empty river bed. That is why we keep our breath support active, without dropping it between notes: we must keep the core muscles engaged all the time. Even when playing staccato notes, we cannot drop breath support.

Before using any type of articulation, a good exercise is to slur a melody before playing it tongued. In this way, you check whether your breath support is consistent, laying the base for a light and efficient articulation.

A great tip for practicing combi-

nations of *T* and *D* is the wonderful study book, *The Complete Articulator* by Kees Boeke. Start with the second part rather than the chromatic first part. Once learned by heart, it can be used as a daily warmup.

The key is that the *D* articulation interrupts, but does not shut off, the stream of air, whereas the *T* does. This means that when playing *TDDD TDDD*, the tongue must shut off the end of the last note in order to prepare for the *T*, in a fraction of a second. This is tricky, and should be practiced in a very conscious and slow manner.

If you have trouble with combinations of articulations in a piece you play, or in their coordination with the fingers, first try playing them on the same note. A good exercise is to play certain combinations in groups of three or four (or any convenient number), and then jump to the next note. In this way, you could make a scale of a repeated articulation pattern.

Now we are ready to consider how to coordinate the techniques on which we have been working.

### Air + fingers

If we work on changes in the air stream when playing different combinations of notes, first we can merely focus on the air. The second step is to focus on the coordination between the air and the fingers, making sure that changes happen simultaneously. Especially when playing intervals that are jumps, this can be challenging. It is essential to practice them with maximum relaxation: this is what your body will remember!

### Air + articulation

Since air is essential for a light and precise articulation, when working on articulation we automatically include its coordination with air. There are some more detailed things to explore further in this section:



- how does air help with soft articulation in the higher notes, or in jumps?
- how do we control air when playing staccato?

Remember it's always a question of sensing and listening.

In *The Complete Articulator*, Boeke shows very well that the *T* doesn't have to be on a strong beat. How do you show that a note is on the strong beat of the bar if it doesn't have a strong articulation? It is about the subtle energy of the air, flowing toward the strong beat *without* pushing the note or losing the center of the note. To do this, we learn how different combinations of air and articulation can be coordinated.

### Articulation + fingers

As with all aspects of coordination, the first time you practice something, do it slowly and consciously, so that your brain has the time to encode the right muscle memory.

Some important tips for this combination:

- Be aware that the tongue should follow the fingers, because our fingers are just a bit more precise than the tongue.
- Relax as much as possible. While the air support is steady and strong (which can support the softest, slowest air), the fingers and tongue are light and small. Relax your shoulders and think of your posture.
- Be as conscious as possible of everything you are doing. It is important to stay as relaxed as you are able, because as soon as you tense up, you are working against yourself.



**1: Rounded movements in the middle fingers.** Efficient and relaxed.

**2: A review of good posture.** Be conscious of your body, and try to relax as much as possible, so that you create the correct muscle memory.

### LINKS OF INTEREST:

- Lobke Sprenkeling's web site: <https://lobke.world>
- Previous articles in this series on recorder technique: [https://americanrecorder.org/american\\_recorder\\_magazine\\_ex.php](https://americanrecorder.org/american_recorder_magazine_ex.php)

- Lobke Sprenkeling's video demonstrating this article: <https://youtu.be/aNYN7HhSIwQ>
- Videos for this entire series of articles: [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag)



- Work with different rhythm patterns (dotted rhythm, 1+2, 1+3, etc.).
- If you're using double tonguing such as *dege* in a fast passage: invert the articulation (*gede*) and check that it's still synchronized with the fingers.

### Coordination in a musical piece

Finally we've arrived at the point of combining the three elements when studying a musical piece!

Here are some tips to help you along the way:

- Find out where something works and where it doesn't. Awareness does half the job!
- Isolate the part where it doesn't work. First make sure the fingers are well coordinated and that you relax as much as possible. Find out which elements are not coordinated (air, fingers, articulations) and work on them separately.
- Work with rhythm patterns.
- Make sure you are able to concentrate, listening and feeling intensely, so you can detect not only where an element isn't working, but also why. Regularly stop and notice how it feels. This allows you to correct rapidly, becoming very precise with minimal effort. It is actually a highly mindful practice, which can be very pleasant!

With this toolbox you can now start working toward that perfect coordination! ✿



◀

**3:** Lobke Sprenkeling (right, at top) works with a student to coordinate elements of technique in a musical piece.

**4:** The effort of coordinating air, fingers and articulation results in a satisfying musical performance.



# Music

Works by court composers, jazzy and klezmer pieces, and a journey through time

<b>01</b>	Het Wilhelmus: Fantasia & Dutch National Anthem	by Glen Shannon
<b>02</b>	Suite No. 1 from The Fairy Queen	by Henry Purcell, arranged by Alison Cameron
<b>03</b>	Dovehouse Pavan	by Alfonso Ferrabosco II, edited by Joseph A. Loux, Jr.
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<b>07</b>	Raclette (for Manfred Harras)	by Glen Shannon
<b>08</b>	Putování od středověku po současnost (A Journey from the Middle Ages to the Present Day)	edited by Jan Kvapil

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

01

Het Wilhelmus:

Fantasia &amp; Dutch National Anthem

by Glen Shannon

Loux Music Publishing LMP202,  
2020. SATB, optional voice/kb.  
Sc 11 pp, 4 pts 6 pp ea. \$21.95.

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

REVIEWED BY:

Victor Eijkhout

Glen Shannon is well-known to his fellow recorder players as a composer of music that sits well on our instruments. Besides publishing music through his own self-named company, he also has music available through several other publishers. He serves the ARS in a number of ways, including editing the ARS *Members' Library* Editions and helping to manage the music libraries with free selections posted on the ARS web site.

Shannon's *Het Wilhelmus* contains two versions of the Dutch national anthem. He includes a straightforward harmonization for SATB, including lyrics, with optional keyboard and optional ornamented soprano line. However, the bulk of this edition is a fantasia on the Wilhelmus. This alternates between full statements of the anthem (sometimes in a minor key), and sections that play with short phrases taken from the melody.

The title of this anthem refers to Wilhelmus van Nassouwe, or William of Orange (1650-1702), who from birth was Prince of Orange for the Dutch republic. He later became a Protestant king of England, Scotland and Ireland, ruling jointly with his wife as William and Mary.

Dating to 1572, this may likely be the national anthem with the oldest music—and among the longest at 15 stanzas. After publishing this version, the Rev. Dr. Joseph A. Loux, Jr.

(whose doctoral studies and his ordination were in the Netherlands, where he ministered to English speakers in the Hervormed Kerk) sent a courtesy copy of the piece to the current King William. He petitioned to have the work placed in the Dutch royal music library. Its fate remains unknown.

The idiom used in the fantasia will come as no surprise to people familiar with Shannon's music: neo-Baroque harmonies, with expertly written polyphony. All four voices require players at a solid intermediate level. The multiple tempo and meter changes will take some coordination, but, well performed, they greatly add to the appeal of this piece.

Within the limitations of a melody with a built-in AABA structure, there is only a certain amount of material with which to work, but each section has its own character, lifting a motive from some part of the anthem. This gives a lot of musical variety. That said, in a piece with a running time of six minutes, I would have wished for more of a clear overall structure.

Score and parts are very cleanly typeset. Unfortunately, the parts of the fantasia span five pages each, with often very little time for a page turn.

To me as a Dutchman, this is an utterly delightful piece, because I recognize all the phrases used in the interlude sections between theme statements. When performing for an audience outside the Netherlands, which may not recognize that the composition of the fantasia starts by varying the B phrase of the anthem, it would be a good idea to preface the fantasia with the harmonization of the anthem in its singable form. This connection aside, the fantasia is a playful and playable piece that will please audience and performers alike.

You can see and hear Shannon in his own split screen video, playing *Het Wilhelmus* at [www.youtube.com/watch?v=Oa0TzmQxpCU](http://www.youtube.com/watch?v=Oa0TzmQxpCU). ❁

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

## 02

**Suite No. 1 from The Fairy Queen** by Henry Purcell, arranged by Alison Cameron

Peacock Press P677, 2019. SATB/gB. Sc 9 pp, 5 pts 3 pp ea. Abt. \$8.50.

<http://www.recordermail.co.uk>

REVIEWED BY:  
**Bruce Calvin**

Henry Purcell (1659-95) is a British Baroque composer who worked for the royal court of three different kings: Charles II, James II and William III (William of Orange). Purcell wrote extensively for the theater, including *The Fairy Queen* that was first performed in 1692. The libretto is an adaptation of Shakespeare's *A Midsummer Night's Dream*. The score was lost after Purcell's death, just three years after its first performance, and then was rediscovered in 1901.

Purcell is buried near the organ he played in Westminster Abbey. The music that he composed in 1694 for the funeral of Queen Mary II was used for his own funeral.

Arranger Alison Cameron has over 30 years of experience as a freelance pianist, accompanist and harpsichordist in Australia, Italy, Germany and

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The masque ... was named for the performers, who wore face masks to represent mythical or allegorical figures.

the UK. As a classroom music teacher, she has taught in both Australia and the UK, and now teaches piano and musicianship to all ages and levels in her private studio in Australia.

The music for *The Fairy Queen* was composed as short masques to be played between the acts. The masque was an elaborate mixture of music, pantomime, dancing and songs, and was named for the performers, who wore face masks to represent mythical or allegorical figures.

The original score for the orchestra of *The Fairy Queen* consisted of two recorders, two oboes, two trumpets, timpani, string instruments and harpsichord continuo. This set of adaptations includes five of the original 10 movements for *Suite No. 1*, Z.629.

The first movement, Prelude, is in the key of G, marked Allegro non troppo. All five parts have sections of running 16th notes. It is a bright movement, stately and playful at the same time. The first note for the bass is a tricky high E.

The second movement, the Rondeau, is a slower Andante gracioso in 3/4 time. There is no ornamentation written into the music, allowing the group to develop its own period-appropriate embellishments to the simple melody line.

The Giga shifts into a fast 6/8 tempo. Both bass parts are missing a repeat sign for the second section.

The Hornpipe in a very lively Allegro con spirito changes to D major and has rhythmic challenges for both the soprano and alto lines, which interplay while the tenor and two



basses are very simple by contrast.

Finally, the Dance for the Fairies is in 4/4 and continues in D major, but is a comparatively relaxed Vivace.

These arrangements follow the original scores closely and provide an enjoyable experience of one of Purcell's famous pieces. They are appropriate for high intermediate players, particularly with regard to fast passages and the need to develop ornamentation from the period.

Throughout this set the two basses are either an octave apart, providing a solid continuo feel, or play in unison. This creates an effective sound, but is disorienting for those who are used to everyone in the consort playing very different parts. ❁

### 03

#### Dovehouse Pavan

by Alfonso Ferrabosco II, edited by Joseph A. Loux, Jr.

*Loux Music LMP201, 2019. SATTB recs (Tr T T/B B B viols). 5 sc 2 pp ea. \$7.*

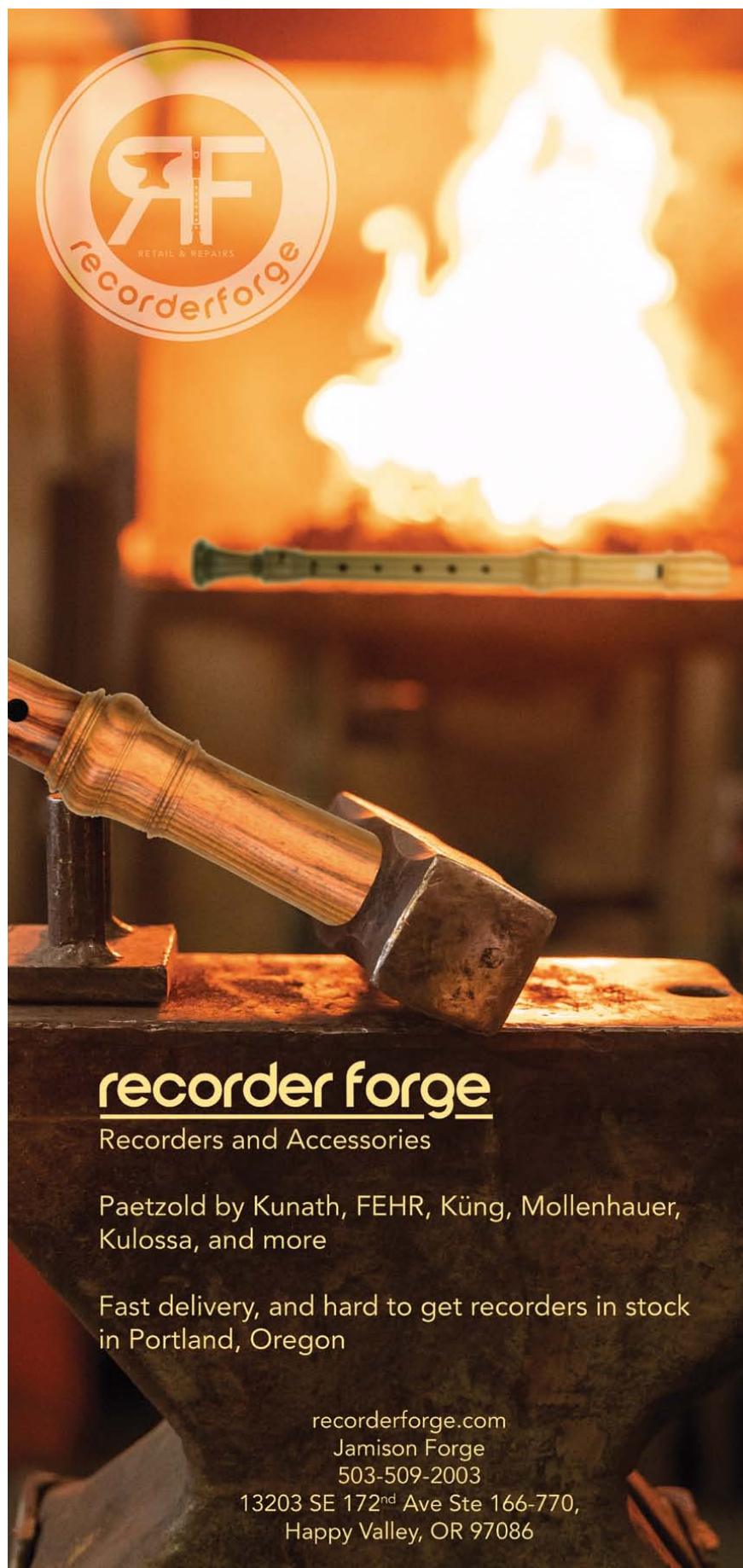
[www.recordershop.com](http://www.recordershop.com)

REVIEWED BY:

Victor Eijkhout

Born in Greenwich, England, Alfonso Ferrabosco was the illegitimate son of the Italian composer Alfonso Ferrabosco the elder. When the father moved to Italy, the son was left under the guardianship of Gomer van Awsterwyke, a member of Queen Elizabeth I's court; Elizabeth insisted the son stay when Alfonso the elder asked that his son be sent to him. When his guardian died in 1592, Ferrabosco started a long career as a court musician, even beyond the death of Elizabeth I, moving to the court of her Scottish cousin James VI as he became James I of England.

Besides being Prince Henry's music



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tutor and a groom of the privy chamber, Ferrabosco was paid to compose, building his career on his skills as a viol player and consort composer. A friend of the diarist Samuel Pepys, he collaborated with Ben Jonson. His music, including popular masques, was in the Baroque style, with divisions and virtuosic lines. It was published by John Browne in 1609.

Having married twice, Ferrabosco had three sons (all musicians) and two daughters (who married musicians). Often in debt, he tried schemes such as an unsuccessful project to dredge the River Thames for gravel. He was buried at St. Alfege Church in his home village of Greenwich.

Amateur recorder ensembles these days are likely to be familiar with dances such as pavaues and galliards—for instance, in London Pro Musica editions. These dances are relatively easy to play, with a regular phrase structure; the parts often move in very similar rhythms. If that's your expectation coming across Ferrabosco's *Dovehouse Pavan*, you may be surprised. As the editor notes, this piece is likely not dance music, or even concert music, but rather a "conversation" among friends, to be enjoyed through the creativity of the performance.

Thus, the parts are much more independent than one expects in a pavane, and individually quite melodic. Since all three sections are to be repeated, one can imagine adding tasteful ornamentation and divisions on the repeats—taking care not to lose the character of the pavane, or to collide with other parts.

Harmonically, the music is also relatively adventurous, far beyond mid-16th-century dance music. While the first section stays close to the initial D minor tonality, the second and third flirt with E and B minor.

In this transcription, the music is in a comfortable range for SATTB



recorders or TrTTBB viols. The playing scores have the recorder version on one double page spread, and the viol version on the reverse. The music is well typeset in “modern” half-value note lengths. Accidentals are in-line except for one natural shown as *ficta*.

I found this piece both interesting to play and very fresh sounding. ✨

## 04

### One Thing After Another:

#### Three jazzy duets

by Marg Hall

Peacock Press P659, n.d. [c.2018].  
SA. 1 sc 6 pp. Abt. \$5.20.

[www.recordermail.co.uk](http://www.recordermail.co.uk)

REVIEWED BY:

Victor Eijkhout

When recorder players want to channel “the lighter muse,” they often take recourse to jazzy music. By this, we mean music that uses a swing idiom that is by now close to a century old, and which the current jazz styles have long abandoned except when consciously playing “old style.”

That note of perspective aside, finding the word “jazzy” in the title leads us to expect familiar elements such as swung eighths, blue notes, and grace notes sliding chromatically into chord notes. These elements are present in Marg Hall’s *One Thing After Another*, a set of three “jazzy duets.” Fortunately the composer has melded these elements into a great display of duet writing for soprano and alto recorders.

Scottish musician Hall was delighted when she discovered the recorder as an adult, and besides giving private lessons has led an adult evening class in Edinburgh since 1992. She had started playing recorder herself in an evening class, having previously learned piano and classical guitar.

After studying recorder privately with David Cooke and Jim O’Malley, she earned her music degree from Napier University.

Both voices in these duets have plenty of melodic material. I particularly like how the voices sometimes play syncopated figures together, while at other times they use clever alternation.

The first and third movement are fairly standard for jazzy recorder pieces, but the second movement is unusually written in 5/4 time. The syncopated rhythms here offer a little of a reading challenge. I did better after I decided to consistently group quarter notes as 3+2—but even then, players may want to pencil in the locations of some beats.

Remarkably, these pieces were commissioned by a player who was looking for ambitious material for a G alto. Thus, the alto part never uses the low F, or reaches the top of the second octave. With the chromaticism, this is certainly a workout for a modern version of a Ganassi instrument! ✨

## 05

### Klezmer Swing

by Marg Hall

Peacock Press P672, n.d. [2019].  
SATB. Sc 7 pp, 4 pts 2 pp ea.  
Abt. \$8.40.

[www.recordermail.co.uk](http://www.recordermail.co.uk)

REVIEWED BY:

Victor Eijkhout

Klezmer refers to a type of Central/Eastern European Jewish music. Think *Hava Nagila*. Klezmer tunes often have a harmonic and melodic idiom in common—most notably the “gypsy” or, roughly, the harmonic minor scale, featuring the interval of an augmented second that creates a

leading tone as the scale moves up to its tonic note. For example, the scale moving to G would include D-E<sup>b</sup>-F<sup>#</sup>-G (where E<sup>b</sup>-F<sup>#</sup> is an augmented second).

Klezmer pieces are often dance tunes, and the instrumental aspect can be quite virtuosic.

*Klezmer Swing* by Marg Hall indicates that it should be played with swung eighths. It’s a single movement lasting about four minutes, at the tempos indicated. There is roughly an ABA (or ABCA) theme structure, where the middle section is delimited by an accelerando and ritardando.

The composer’s notes say that this was written for the 2019 Society of Recorder Players (of the UK) National Festival, with an upper intermediate playing level in mind. With frequent modulations and that above-mentioned scale, this piece is indeed not simple, certainly not the fast middle section. However, it is a very well written piece, and fun for listeners.

As a long-time recorder composer, I think *Klezmer Swing* fits an SATB quartet quite well. This lively piece is for technically proficient quartets looking to strike a lighter note. ✨

## 06

### Klezmer Fantasia

by Marg Hall

Peacock Press P705, n.d. [2019].  
TTBBgBcBcB (optional subgreat bass in C). Sc 14 pp, 9 pts 3 pp ea.  
Abt. \$14.50.

[www.recordermail.co.uk](http://www.recordermail.co.uk)

REVIEWED BY:

Victor Eijkhout

Marg Hall’s *Klezmer Fantasia* is another piece based on this Eastern European genre—immediately recognizable by the many minor harmonies and the use of the harmonic minor

scale. It is certainly pleasant to listen to, with appealing melodic hooks.

This piece is written for the Mellow Tones Recorder Orchestra, which specializes in the lower instruments. Thus, the highest voice is the tenor, and there are two contra bass parts (instead of the more common single part), plus an optional subgreat in C. The mellow sound of this ensemble works very well with the melodic aspects of this piece, but bringing out the rhythmic aspects is a little harder than if higher instruments were employed.

To keep this piece interesting for six minutes, Hall frequently switches tempo and time signature, ending with the obligatory “*accelerando al fine*.”

Some of the tempo changes are basically to “pick up the pace” and should offer no problem, but I found the places where the tempo suddenly slows by a large amount to be more difficult for an ensemble. All eyes on the conductor! Technically this piece offers no big challenges, apart from going down to low C<sup>♯</sup> in the C instruments, and F<sup>♯</sup> on the F instruments.

This is a fun sounding piece, not too hard to play, and a good exercise in ensemble work. Its main limitation is that it excludes players who only have the higher instruments, and correspondingly that it needs more than the usual forces on lower recorders. ❁

## 07

### **Raclette (for Manfred Harras)** by Glen Shannon

*Glen Shannon Music GSM1031, 2021. TTTBBB. Sc 7 pp 6 pts 3 pp ea. \$15.*

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

REVIEWED BY:  
**Victor Eijkhout**

Glen Shannon's *Raclette* is a composition for three tenors and three basses, commissioned by Manfred Harras for use in a workshop focusing on technical aspects of these low instruments.

Harras was active in the 1980s as a music editor with Bärenreiter and Heinrichshofen publishers, and teaches recorder at Schola Cantorum Basiliensis. Recently he started Basilisk Editions with the young Swiss composer Raphael B. Meyer; see [www.basilisk-edition.ch](http://www.basilisk-edition.ch).

The title *Raclette* refers to a Swiss cheese dish. Besides the presumed nationality of the dedicatee, I cannot connect the title directly to anything in the music. However, culinary titles are not unusual for Shannon, one of whose more popular pieces is *Frietjes* (French Fries). We'll leave it at that.

In keeping with its purpose, this composition indeed offers two main technical challenges. The easier challenge is that of rhythmic precision, especially in the low registers of the instruments. The harder challenge is mostly in the tenors, which repeatedly stray up to the C and D of the third octave. I found the syncopated runs going that high to be something that took me several tries to get right.

None of the three tenor parts is any easier than the others in this respect. By contrast, the bass parts do not go above d" and they offer no more serious challenge than 16th-note scales.

Fortunately, the technical challenges are not there for their own sake.

The music is tonal, with appealing harmonies and inventive orchestration. Since this is a fairly rhythmical composition—quite an achievement, given that it's for low recorders!—there is not a lot of emphasis on melody. That said, there are occasional lyrical melodic fragments, and each of the tenors gets a couple of measures to show off, as a kind of jazz solo. There's no place to hide!

The typesetting of the parts is very

readable, and the title page of the parts is sensibly printed on a left page, to save on paper and page turns. The only page turn for the tenors is in a three-measure rest, which is ample enough. There is a page turn in a two-measure rest for the basses, which is barely enough time.

By contrast with the parts, the score is printed fairly small, and with two blank pages at the end. I wonder if it might have been possible to have two systems per page rather than three.

This delicious piece lasts under five minutes and can definitely keep the listener's interest. The challenge is for the players to make it all seem easy. ❁

## 08

### **Putování od středověku po současnost (A Journey from the Middle Ages to the Present Day)**

edited by Jan Kvapil

*Bärenreiter Praha BA11544, 2019. Soprano (tenor). Sc 59 pp. Abt. \$18.*

<https://baerenreiter.com/moreinfo/BA11544>

REVIEWED BY:  
**Beverly Lomer**

This collection consists of 47 solos (some with a bass line) and 19 duets, which extend from the Middle Ages to the modern era. Overall, they are of easy to moderate difficulty and are accessible to intermediate and early intermediate players. They remain, for the most part, within a comfortable range of the instrument, with uncomplicated key signatures (no more than three sharps or flats) and are rhythmically straightforward. Some of the modern pieces require special techniques, but this is not the norm.

The renowned Czech flutist and recorderist Jan Kvapil studied with Peter Holtslag at the Royal Acad-



emy of Music in London, England, and with Carin van Heerden at Linz Conservatory in Austria, earning his Ph.D. at Palacký University in Olomouc, Czech Republic. Kvapil performs all over Europe and the U.S. with groups such as Plaisirs de Musique. He teaches recorder at the Janáček Conservatory in Ostrava, and since 2014 at the Academy of Ancient Music at Masaryk University in Brno. He is known for his recorder methods. More information is at <http://jankvapil.com>.

Most of the selections in this collection are short; each fits nicely on the page, and the printing is clear and easy to read. Some include metro-nome markings or other performance directions. At the end of the volume there are notes for each one. Extra materials for this edition include 32 downloadable audio examples.

Though the works span several eras, many of them are dance-based, some with variations and written-out improvisations. A few composers include G. Bonzanini, V. Calestani, J. Coperario, H. Purcell, A. Vivaldi, N. Chédeville, D. Demoivre, G.Ph. Telemann, J.S. Bach, G.F. Handel, A. Davis, S. Joplin, and Kvapil.

Overall, the melodies are musically appealing and pleasing to play. They are suited to the tenor in addition to the soprano. They also work well as teaching pieces. More advanced players might enjoy them as simple solos and a diversion from the more challenging repertory. ❁

**Beverly R. Lomer, Ph.D.**, is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies.

## Recording

### Baroque music in new guises

- 
- 01** **Concerto Barocco:**  
Netherlands-based quintet Seldom Sene joins forces with organist Matthias Havinga to offer a recording of surprising transcriptions.
- 
- 02** **En mi amor tal auscencia: Love and heartbreak in the tonos of José Marín (1618-1699):** Colombian early music ensemble Música Ficta plays Baroque secular songs reflecting Spanish culture in both the Old World and the New World, including two world premieres.
- 



#### REVIEWED BY TOM BICKLEY

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

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

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

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



## 01

## Concerto Barocco

While there is no lack of recorder repertory suitable for a virtuosic quintet like Seldom Sene to perform, among their other talents is the gift of creatively and effectively embracing music beyond that composed for the recorder. At [www.seldomsene.com](http://www.seldomsene.com), their goals make this clear:

- Seldom Sene recorder quintet is on a mission to redefine the art of consort; namely, in performing and arranging works seldom heard, in a manner that is seldom seen.

However, in the case of *Concerto Barocco*, the surprise for listeners comes not in the rarity of this music, but in the familiarity of most of the works on this album. This raises the intriguing aesthetic question: what is the value of such arrangements/adaptations? I have changed my response over the years, thanks in part to my awareness of the act of transcription as a widespread practice across many musical cultures; and in part to compelling results, such as what we hear in this collaboration by Seldom Sene and organist Matthias Havinga.

Rather than becoming mired in the concept of the original as the only acceptable version of a work, I have come to consider the idea of transcription as an opportunity to hear the music in a variety of settings. Sometimes the ways are appealing, sometimes not—but the reworking of a piece of music may challenge the listener to hear *into* the work in a fresh way, especially in the case of familiar pieces.

Of the seven pieces on this album, five are arrangements (three by the performers, one by Jean-Claude Veilhan and Danièle Salzer, and one by J.S. Bach). The opening work from Antonio Vivaldi's *L'estro armónico* is widely known, both in the original scoring for four violin soloists and ensemble, and in J.S. Bach's version for four harpsichords (BWV1065). Here we hear it in another transformation by Veilhan and Salzer.

Havinga plays Bach's arrangement of another work by Vivaldi—his *Violin Concerto*, RV316 (organ alone).

Eva Lio's arrangement of the G.F. Handel *Concerto Grosso*, Op. 3, No. 2, HWV313, uses the bright timbres of high recorders very effectively. To my ears, the most surprising sound is in María Martínez Ayerza's arrangement of Bach's *Brandenburg Concerto No. 6*, BWV1051. The darker timbres of the violas in the original (and the absence of violins in Bach's scoring) has always struck me as a lovely touch after the brightness of the first five concerti. Here, Ayerza's reweaving of the lines, and use of soprano recorder (as well as the lower recorders), gives a star-

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The most surprising sound is on María Martínez Ayerza's arrangement of Bach's Brandenburg Concerto No. 6.

ting yet inviting colorized version of the work.

In Handel's *Organ Concerto*, Op. 4, No. 1, HWV289, the recorder quintet takes the role of strings and continuo, while the organ remains as soloist in this collaborative arrangement by Havinga and Seldom Sene.

Two lesser known pieces are *Canzon à 5 voc. super O Nachbar Roland* (for recorders alone) by Samuel Scheidt (1587-1654) and *Sonata à 5 Flauta (et Organa)* by Antonio Bertali (1605-69). They are placed between the Brandenburg concerto and the final Handel piece. At first hearing, the less familiar works seem almost out of place on this disc, but both are beautifully performed. Of note are the impressive diminu-

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**BWV? HWV? RV?** What do these frequently encountered abbreviations mean? *Verzeichnis* is the German word for “catalog.” BWV = Bach Werke Verzeichnis = Bach Works Catalog; HWV = Händel Werke Verzeichnis = Handel Works Catalog; and RV = Ryom Verzeichnis = Ryom's Catalog of the works of Vivaldi. These are handy sources where particular works by one of these composers are more precisely identified than simply as, for instance, “Concerto Grosso.”

Many other composers' works have their own catalogs as well. For instance, W.A. Mozart's is the Köchel catalog and G.Ph. Telemann's is the TMV. More recently, Henry Purcell's music was cataloged by Zimmerman.

Several Wikipedia articles include a great deal of information and content for some of these respective catalogs:

- <https://en.wikipedia.org/wiki/Bach-Werke-Verzeichnis>
- <https://en.wikipedia.org/wiki/Händel-Werke-Verzeichnis>
- [https://en.wikipedia.org/wiki/List\\_of\\_compositions\\_by\\_Henry\\_Purcell](https://en.wikipedia.org/wiki/List_of_compositions_by_Henry_Purcell)

Another source that is easily used (employing Google translate) is:

- [www.musiqueorguequebec.ca/catal/vivaldi/viva.html](http://www.musiqueorguequebec.ca/catal/vivaldi/viva.html)
- [www.musiqueorguequebec.ca/catal/telemann/telgp.html](http://www.musiqueorguequebec.ca/catal/telemann/telgp.html)

I recommend checking with the music librarian at your public or academic library for more in-depth information.



tions by Ayerza in the Bertali.

The CD booklet details decisions about both repertory and the process of adapting the works. There is a puzzling error regarding the sixth Brandenburg, which is not scored for two violins, but rather two violas in the soloist group.

The recording sounds wonderful, and, at the very affordable price of this Brilliant Classics CD, I strongly recommend that format. ❀

#### FOR MORE INFORMATION:

*Concerto Barocco. Seldom Sene recorder quintet* (Stephanie Brandt, Ruth Dyson, Hester Groenleer, Eva Lio, María Martínez Ayerza); Matthias Havinga, harpsichord and organ. 2020, 1 CD, 66:16. Brilliant Classics 96181. [www.brilliantclassics.com/articles/c/concerto-barocco](http://www.brilliantclassics.com/articles/c/concerto-barocco) (includes samples of each track); available via [www.hbdirect.com/album\\_detail.php?pid=4115337](http://www.hbdirect.com/album_detail.php?pid=4115337), CD \$9.97+S&H; [www.arkivmusic.com/products/concerto-barocco-matthias-havinga-seldom-sene-397352](http://www.arkivmusic.com/products/concerto-barocco-matthias-havinga-seldom-sene-397352). CD \$9.99+S&H; [https://smile.amazon.com/s?k=Concerto+Barocco&ref=nb\\_sb\\_noss\\_2](https://smile.amazon.com/s?k=Concerto+Barocco&ref=nb_sb_noss_2), CD \$9.99+S&H. Downloads and streaming via iTunes, Amazon Music, Apple Music, etc. Additional information including media at [www.seldomsene.com](http://www.seldomsene.com) and [www.youtube.com/SeldomSeneQuintet](http://www.youtube.com/SeldomSeneQuintet)

“

For its tenth recording, the Colombian early music ensemble Música Ficta focuses on the *tonos humanos* (secular songs) of José Marín.... The music on this recording bridges 17th-century Spanish culture in Europe and America.



02

#### En mi amor tal ausencia: Love and heartbreak in the tonos of José Marín (1618-1699)

For its tenth recording, the Colombian early music ensemble Música Ficta focuses on the *tonos humanos* (secular songs) of José Marín (1618-99) and his contemporaries. As with their earlier releases, the music is ear-catching and marvelously performed, with a balance of exuberant and contemplative affects.

Marín's life was tumultuous, with criminal charges and time in prison, and relocations from Spain to the Americas and back. His skill in composing these secular songs—as well as his fame as a performer, as both singer and organist—overshadowed the scandalous aspects of his life.

In this album (for which the title translates, “In my love such an absence”), Música Ficta gather 10 *tonos humanos* by Marín. They are interspersed with seven instrumental works by Lucas Ruiz de Ribayaz, Gaspar Sanz and Santiago de Murcia.

The core trio of the group—Carlos Serrano, recorders; Jairo Serrano, tenor, percussion, Baroque guitar; Julián Navarro, Baroque guitar, *jarana*—are joined by frequent guest Regina Albanez, theorbo, *jarana* (a small fretted stringed instrument from Mexico, related to the Spanish Baroque guitar of the 16th century). The songs by Marín are sung with guitar, *jarana* and theorbo accompaniment, sometimes adding recorder. Instruments vary on the non-vocal pieces.

Performances by Serrano on the

world premiere recordings of *Qué importa la muerte ya* (track 6) and *Ay, Dios, qué dulce mal* (track 12) demonstrate particularly beautiful use of the tenor recorder in those song settings with the tenor voice. His soprano recorder playing on *Jácaras francesas* (track 8) and the familiar *Folías de Espanya* (track 14) is a delight!

The music on this recording bridges 17th-century Spanish culture in Europe and America. The recording done in the Boyacá, Colombia, colonial church of Chíquiza presents a beautiful stereo presence of the ensemble.

The CD booklet includes texts and translation (by Serrano) of all of the songs, as well as an engaging essay in English by Colombian early music baritone singer Sebastián León. I wish that Lindoro recordings had better distribution outside of Europe, as the sound and booklet of this recording are both strong reasons for acquiring that format. However, from whatever format you choose in listening to this Música Ficta recording, you'll find great pleasure. ❀

#### FOR MORE INFORMATION:

*En mi amor tal ausencia: Love and heartbreak in the tonos of José Marín (1618-1699).* Música Ficta Colombia (Jairo Serrano, tenor, percussion, Baroque guitar; Carlos Serrano, recorders; Julián Navarro, Baroque guitar, *jarana*); Regina Albanez, theorbo, *jarana*. 2020, 1 CD, 60:02. Lindoro NL3046. [www.lindoro.es/catalogo/en-mi-amor-tal-ausencia](http://www.lindoro.es/catalogo/en-mi-amor-tal-ausencia), CD abt. \$17.45+S&H; iTunes, mp3 download \$10.99. Streaming via Spotify, Apple Music, etc., YouTube playlist, [www.youtube.com/playlist?list=OLAK5uy\\_IKN-V-AE187JqsDeoNGBYd2htLi4z-oRE](https://www.youtube.com/playlist?list=OLAK5uy_IKN-V-AE187JqsDeoNGBYd2htLi4z-oRE). Additional information at [www.musicafictaweb.com](http://www.musicafictaweb.com)

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# AMERICAN RECORDER

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

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- Submit photos for covers and articles

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