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SPRING 2019

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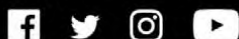
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# EDITOR'S NOTE

How effectively have you been practicing? In this issue we continue the **American Recorder Practice Project** (page 15). This second of four articles, based on a workshop led by **Tina Chancey**, provides **practice hacks**, plus tips on using **SHMRG** to get a handle on your music before you begin to practice; more tips are at [https://americanrecorder.org/practice\\_project.php](https://americanrecorder.org/practice_project.php).

Now is a good time to practice, to be prepared for a workshop—where everyone has the chance to improve even more. This year's **workshop roundup** starts before summer and extends well into fall (page 21).

The field of sound recordings of music has changed considerably over the years. Back in the 1960s, *AR* included a Record Reviews department—covering LPs and, even in the 1980s, also cassettes. The 1990s gave us Recorders on Disc, followed by Compact Disc Reviews. In recent years, *AR*'s faithful department editor **Tom Bickley** has tackled reviews of not only CDs in changing flavors, but DVDs plus an increasing number of mp3 recordings—hence the change to **Recording Reviews** (page 36).

With spring still hovering in the air, it seemed a happy coincidence that both **Music** (page 40) and **Recording Reviews** this time took on an avian aspect—perhaps another nudge to fly off into summer.

*Gail Nickless*

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VOLUME LX, NUMBER 1

SPRING 2019

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GAIL NICKLESS, EDITOR

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# ARS

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

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Julia Ward, Administrative Assistant  
P. O. Box 480054  
Charlotte, NC 28269-5300  
704-509-1422; tollfree 1-844-509-1422  
866-773-1538 fax

[ARS.Recorder@AmericanRecorder.org](mailto:ARS.Recorder@AmericanRecorder.org)  
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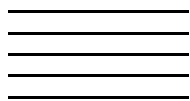
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to update chapter listings.*

# PRESIDENT'S MESSAGE



Greetings from David Podeschi, ARS President  
[dpodeschiars@gmail.com](mailto:dpodeschiars@gmail.com)



As I write this, the New Year has just begun. Twenty-Nineteen. Whew! Twenty years after the year in Prince's song *1999*. Twenty years after Y2K and the fear that all of the computer systems would crash because they couldn't tell what year it would be in 2000.

And it's 80 years since ARS was founded in New York City, NY, creating a community for recorder players—not only in the U.S., but worldwide (especially now via the Internet). These reflections have me thinking of the things for which I am grateful, as this New Year progresses. Family, of course—spouse, children and grandchildren. All of the friends I've made in the recorder world the last nine years.

I'm very grateful for the outstanding dedication and contributions of our Board members. I recently joined a Sunday night 8:00 p.m. Member Benefits Committee conference call and was struck by the enthusiasm they (and all of our Board members) bring to their work for ARS.

Then there are the workshops!

I've talked about this before—I love recorder workshops for the friends we make, the music we play together, and the outstanding teachers. This is the *AR* workshop issue, so it's the ideal time to peruse and select those you will attend.

If you've never been, you must try one—if it feels out of reach financially, please read this *ARS Newsletter* to see how to apply for a scholarship. A real pleasure for me is to attend a workshop in each quarter of the year. I'm signed up for my workshop in the first quarter, and I know which will be my second-quarter and fourth-quarter workshops. Now I get to use this issue to find a workshop in the third quarter!

I'll close with my thanks, and a challenge as we all go through this, our 80th anniversary year—for our generous and loyal members, who never fail to amaze

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***It's 80 years since the ARS was founded, in New York City, NY, creating a community for recorder players—not only in the U.S., but worldwide (especially now via the Internet).***

---

me in their support for the ARS. The challenge is for each of us to **recruit one new member to celebrate 80 years of ARS.**

Who better to recruit than members who already understand the benefits of this great organization? I'm going to ask the new people I meet at workshops if they are members—and if they aren't, it is an ideal time to explain the benefits of joining the ARS.

## Amherst Early Music 2019 Upcoming Events

### Spring Break Workshop

March 16-17, 2019  
Washington, D.C.

### Memorial Day Weekend Workshop

May 24-27, 2019  
Litchfield, CT

### The Amherst Early Music Festival

July 14-21, 21-28, 2019  
Connecticut College, New London, CT

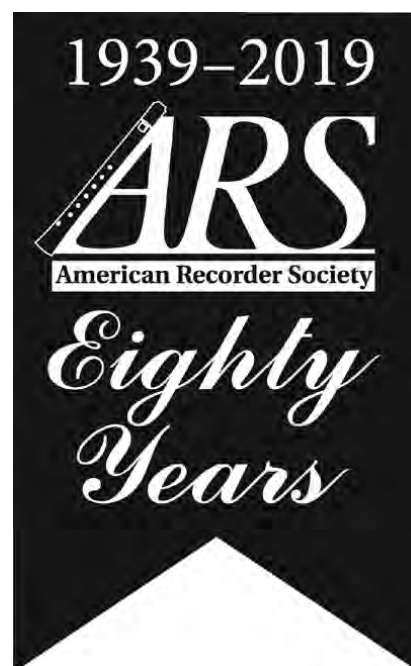
### CityRecorder! Fall Weekend Workshop

October 26-27, 2019  
New York, NY



*We hope you'll join us!*

[amherstearlymusic.org](http://amherstearlymusic.org)



*Two recorder makers die; Jingle Bells day in Bellevue, WA;  
Jasmine Ho plays for dignitaries in Boston, MA*

## **Bob Marvin (1941-2018)**

Recorder maker **Bob Marvin** died in his sleep about December 24, 2018, possibly of a cardiovascular event. When he didn't answer the phone in his remote home on the U.S./Canadian border, and friends Tom and Barbara Prescott did not know where he was, the Quebec police were called to his house and found him tucked up in bed, but lifeless. The last person known to see Marvin alive was the postmistress in Eustis, ME.

Marvin was a talented recorder maker who will be remembered as an important contributor to the craft of recorder design. His instruments are played by a number of professional and amateur recorder players worldwide. He served on the editorial board of *AR* from June 1990 until his death, contributing articles and providing informed answers to queries received in the former Q&A department. His list of published articles numbered several dozen, in respected publications including *FoMRI Quarterly*, *Galpin Journal*, *Continuo*, and others in addition to *AR*. He gave a lot of thought to anything he submitted—often sent in on the back of a piece of music or whatever he had at hand. He was infamous for his thriftiness and his extremely casual dress.

A memorial wake was held on January 6 at the home of a “nearby” friend in Lac Megantic, QC. About 25 people offered touching stories about Marvin. Many didn't know he was a recorder maker, much less a notable one. Those attending from a distance could only stay a few hours, due to the remote location that meant driving on country roads after dark.

His recorder making activities are featured in a segment of Daniel Brüggen's DVD, *Master Makers*, [www.musicframe-films.nl/DVD.html](http://www.musicframe-films.nl/DVD.html). His family has set up a memorial page at [www.facebook.com/TheAestheticAscetic](https://www.facebook.com/TheAestheticAscetic) (which includes a list of his publications). On his web site (still live at press time, <https://bobmarvinrecorders.wordpress.com>), he wrote:

*... I fell into music haphazardly: my sister signed me up for tuba in school and my California roommate played recorder. Visiting friends in Boston, I heard there was a recorder-maker in the area; so I went to see Friedrich von Huene, and ended up working for him a couple of years. He showed me how such things could be done, and taught me to be careful with my hands. Vielen Dank, Friedrich! Out on my own, a while later I met Nikolaus Harnoncourt, who pressed me with the importance of knowing the original instruments*

*in European collections. I finally took his advice and was hosted in Vienna by Hans Maria Kneibs. Veni, vidi, mensus sum, Alea jacta erat. Danke sehr, Nikolaus und Hans!*

*I am more interested in the music than the instruments, which should be just tools. I like to help other players who share an historically aesthetic approach to 15th-16th c. music, but am happy when anyone is pleased by my flutes.*

Bob (Philip Holt) Marvin was born in Minneapolis, MN, on February 21, 1941, the second child of Philip Holt and Florence Marvin. After his parents completed graduate studies, the family lived in several locations while his father worked as an entomologist. Having family ties to the East, they bought a 40-acre farm in New Jersey. Bob and his sister Fran grew up as farm kids, and their agricultural resources served the family well during and after World War II.

After the death of his mother (when Bob was age 11 or 12), the family moved to Manhattan, KS; eventually his father remarried. Bob learned to play a plastic recorder during an annual summer entomology conference held at an old logging camp in the Colorado Rocky Mountains.

For a couple of years, Bob attended the California Institute of Technology, but found it too easy—and with too many rules (pants with large holes were a no-no). He moved back east, living for a while in a warehouse on the top floor of an old department store in Hoosick Falls, MA. In the 1960s, he also lived in a corner of Bill Ross's harpsichord-making shop while apprenticing at the Von Huene





Workshop, and then bought land with a primitive house in Woburn, QC (*photo on previous page, bottom, 1967*).

Continuing his study of recorders, he was allowed into the back work-rooms of European museums to measure the dimensions of historical recorders. He learned to replicate these, using old tools, ancient oils and varnishes that he made himself, and boxwood that he dried and weighed until it was seasoned for recorder making. Europe was where he sold many of his instruments, on his annual spring trips (mostly to Austria, Holland, France and Spain) to visit fellow recorder makers and sell instruments.

He never married, though he had many loves. "Uncle Bob" to his nieces, he spent lots of time romping with them when they were children. He also loved talking to strangers, while traveling or buying groceries, a favorite activity.

*Adapted from an obituary by  
Fran (Marvin) Pearson*

HANDCRAFTED  
EXPERIENCE



JEAN-LUC  
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It took some time to find Bob's place in the summer of 1984 on a holiday trip in Quebec. Google maps wasn't around yet, but with the help of printed maps and asking around, I arrived. My goal was to meet this somewhat mysterious maker, about whom I had heard that he refused to sell instruments to people who had studied in Amsterdam. My goal was to check it out myself and convince him to sell us one of his sets to be played by Amsterdam Loeki Stardust Quartet.

Living alone, he seemed happy with visitors and talkative. His washing was hanging on the line, and I noticed a blue shirt, ragged and full of holes. He commented, smiling: "Every time I think, 'I'll just wear it one more time.'" Surely this was practical; I felt like a city boy.

Bob seemed basically against the sort of emphasis on control that was important in Amsterdam. Bob said that he was impressed when he heard my uncle Frans Brüggén play, but questioned why Frans dedicated his talents to control rather than to making music. It might seem an emotional position, but actually there was a lot of reasoning behind his thinking. Not easily offended, I got on with Bob quite well.

Many more provocative statements followed in the years after that visit—mainly in numerous letters written in his beautiful hand and heavily ornamented, and "disguised" as postcards in order to save postage. When making his yearly trips after that through Europe, he always visited me.

His self-made recorder-making tools impressed me, as well as his steady,



linear workflow. Equally impressive was his intricate tuning system with a complex self-made blowing machine and tuner—as he said, "I never trust my ears."

The big set we finally got was branded 1984 and became our main reliable vehicle for Renaissance music, dealing magnificently with any climate change, from freezing freight compartments to hot Arizona sun.

In 2008 I paid him another visit, armed with my camera. I had a plan to portray the recorder makers from whom I had instruments. Spending a few days at his remote house proved a very special encounter, of which I have dear memories. He seemed very pleased with the result, after he had watched it some years later at his sister's house, where there was a DVD player.

*Daniël Brüggén, professional recorder player, The Netherlands;  
e-mail him at [info@musicframefilms.nl](mailto:info@musicframefilms.nl) to purchase his DVD,*

*Master Makers: crafting recorders after originals (reviewed in the  
[www.AmericanRecorder.org](http://www.AmericanRecorder.org) Spring 2018 AR; English/German with subtitles; PAL/NTSC formats)*



**Bob Marvin in 2008 (also  
below, with Daniël Brüggén)**





*Bob with  
Milena  
Cord-to-  
Krax,  
happy to  
receive her  
recorder,  
c.2000?*

**Bob Marvin** has been a part of my life for over 44 years. A character, a brilliant maker, a generous man, he lived life on his own terms and left his stamp on the world.

I first met Bob in 1974 while I was working for recorder maker Friedrich von Huene. Bob was giving a lecture on recorder design at the Museum of Fine Arts in Boston, MA. I had already heard of him through the early music grapevine as an excellent Renaissance recorder maker. Friedrich invited me along so that I could hear Bob's ideas, which were often at odds with his own, or at least were coming from a different angle.

It was obvious from that lecture that Bob was frustrated by the fact that a perfect recorder design can't exist. Everything about the instrument is a compromise, and the only way to get a pleasing result is by coming up with a balance that hides the disagreeable elements and accentuates the good ones. I later learned that Bob had only been working with what became his overarching design for about three years at that time.

In 1970 he had spent the summer touring museums in Western Europe, examining all the recorders he could find. This resulted in mathematical scaling formulas discovered from analyzing the data he had accumulated from the trip and applying them to the Hieronymus Renaissance recorders at the Kunsthistorisches Museum in Vienna, Austria. The result is his recorders, which are played throughout the world by many of the finest players.

Bob was driven to create his own instruments because he had a very specific idea of how music of the Renaissance should sound. The recorders needed to express everything that he had in mind when he looked at early manuscripts, especially as the instruments interacted with one another when played in consorts. The way he chose to make his instruments reflected this philosophy.

***The most important thing I learned from him was how to make an instrument that was balanced in tone, response and tuning, but which also had an unexcelled overall richness of tone.***

Bob made 28 different recorders, and each year he made a very specific number of recorders: a set of six and a "big" set of 10 Praetorius Renaissance recorders; a set of six Medieval recorders; a van Eyck soprano; a Bassano alto; a Wollick tenor; a *flauto doppio*; and two Ganassi recorders. The fingering, overall pitch and temperament were all true to historical precedents, as was the fact that all but the largest were made in one piece.

You couldn't buy less than a full set. One of the many rumors about Bob—untrue!—was that you had to audition to be a customer.

He made his recorders between October and March of every year. All of Bob's recorders were as "handmade" as possible. Exterior turning was done using chisels and gouges. Windways were filed by hand. Blocks were made by drawing a circle at each end of a short piece of cedar and chiseling off the excess wood. He didn't spend time on parts of the instruments that wouldn't be seen or would have no effect on the playing qualities.

After finishing a year's production he would play them regularly, putting in about 30 hours on each instrument before sending the completed ones to customers the following March. This ensured that they were properly broken in and stable.

Normally recorders need a revoicing early in their lives. Because he played them for an entire year, his recorders generally didn't need to be looked at again.

Pricing the instruments was pure Bob. He averaged the price of a liter of milk in Holland and Switzerland, which he felt were the extremes, and then charged that amount per millimeter of length. Bocal's were a part of the length!

He could afford to keep his instruments in his home for an entire year, only selling them when the next year's production was finished, because of his frugal lifestyle. Bob was also able to take annual European trips because he took to heart something we all know: if you don't spend money, you don't have to earn it. He kept this philosophy for his entire life. Anyone who corresponded with him knows that recycled paper from junk mail provided him with both the stationery and envelope-making paper for letter writing. His whole existence was a case of "make do or do without."

He bought land and a house in Woburn, QC, because the purchase price and annual taxes were extremely low. He would buy the cheapest car available and drive it until it would no longer function. He told me about 20 years ago that his annual expenses were \$5,000, including four to six



**Bob Marvin with an unidentified friend in the 1970s. They hold the f' alto. Tom Prescott tells us that the "big" set of 10 comprises: soprano, g' alto, f' alto, two tenors, g bassett, f bassett, two c basses and an F great bass. This "big" set allows music to be played in the normal recorder range, which corresponds to a 4' organ pipe that produces the note c; or an octave lower, which corresponds to an 8' organ pipe sounding C. The customary 4' set is g' alto, two tenors and the f bassett. Use of an f' alto and/or c" soprano is optional. An 8' set is g bassett, two c basses, and the F great bass, where the f bassett and a tenor can be used optionally.**



weeks spent in Europe. At his last visit, my wife, Barbara, paid for him to get a haircut, since he would never spring for such a luxury.

About a decade after meeting Bob, Barbara and I moved to Katonah, NY, and shortly thereafter began having regular visits from him. We learned that we were perfectly situated for him to park his car at our house while he was away in Europe, flying from JFK Airport, a train ride away. He could also visit New York City; family who lived in Connecticut; M.L. Condon Lumber where he would buy his recorder maple; and he could make his annual trip to Yale University in the fall, when he would harvest Cornelian cherries from the Cornus Mas dogwood that grows there. He would make ice cream flavored by the berries, an acquired taste that my entire family learned to enjoy.

Over the years we saw him about five times each year. He became a family fixture, revising his travel plans to accommodate our move to Hanover, NH, five years later.

Bob was generous about sharing his knowledge with anyone who was interested. Beginning in the mid-'80s, I had toyed with the idea of making Renaissance recorders at modern pitch. Bob invited me to use his design (Bob's recorders are made at what he called "God's pitch" or  $a=460$ ). Somehow it didn't seem fair for me to capitalize on his knowledge so, when I finally got around to putting together my first Renaissance alto in 1990, I created my own design based on scaling a tenor recorder that I measured at the Linzer Schlossmuseum. When I showed the result to Bob, he immediately pointed out its shortcomings (which I already knew) and again offered me his design.

This time I took him up on the offer. Armed with his formulas and after many phone calls to Canada, I got my first one playing. I was pleased with it but, on his next visit, Bob offered a number of refinements to make it even better. From then on, I would get his help and approval with each design, learning a little more about his methods as I progressed.

Just this year, as I was finishing up my first d' tenor and a' alto recorders, I needed to speak with the master to understand or solve problems that arose. Now that Bob is gone, I feel fortunate to know that I have both recorded and put into practice his knowledge. The most important thing I learned from him was how to make an instrument that was balanced in tone, response and tuning, but which also had an unexcelled overall richness of tone.

Bob loved language and often asked about word origins, posing questions such as "do you know why waffles are so named?" (apparently the original word is related to the French word for gopher, because of the holes); or how a word relates to history, such as "defenestration" (as in the defenestration of Prague, where in 1618 two imperial regents and their secretary were thrown out of the windows of Prague Castle for violating Protestant rights). Our children were always challenged about whether they knew the etymology of a given word.

In recent years, Bob's health had been failing. He was moving slowly, his hands were shaking, and he hadn't been maintaining his annual production schedule. When I saw him in October 2018, he needed help carrying his suitcase up the stairs and tired easily.

Despite these accumulating signs, his passing in December came as a complete shock; 77 was too young to lose my friend. I was sure I had another 10 years to listen to his jokes, talk recorders, hear about his adventures and receive more letters in handmade envelopes.

Rest in peace, Bob.

*Thomas Prescott, recorder maker,  
Hanover, NH*



When I started in grad school at Case Western Reserve University and had just gotten married, my professor Ross Duffin introduced us to **Bob Marvin**. We asked to order a set of Renaissance instruments, and Bob told us, “well, buy some Medievals first and maybe I can then get you some Renaissance instruments.” We did, and a set of Medieval recorders came, then two Renaissance tenors, and then the rest of the set. Bob also visited us in Belgium, while we were at Katholieke Universiteit Leuven, and was full of interesting facts (such as the origin of the word “avocado”) and non-stop observations.

I am greatly influenced by one thing he said then, about the importance of the poetic metrical pattern *cursus tardus* (greatly simplified as *long-short-short*). It was an insight of Bob’s, about cadential patterns in song and their relationship to Latin poetic metrical patterns. He was onto something, and few people understand just what that was. (Ask me about this in a workshop class, if the opportunity presents itself!)

It also took me two days to figure out one of the puns he sent on one of those recycled papers he used for mail. He said something like, “we was not got at using enamel” (which was his play on the fact that “email” is French for “enamel.”)

We have played Bob’s instruments for a quarter of a century now, and have always had that feeling that his recorders are just a much a part of Bob as were his amazing mind and personality. When we say we are playing our Marvins, it is more than just a maker’s name.

My consolation is in knowing that, if I get there, the recorders in Heaven will all be in tune at the right pitch and temperament.

*Adam Gilbert, director, early music program, University of Southern California, and San Francisco Early Music Society Medieval and Renaissance Workshop*

I first wrote **Bob Marvin** about making recorders in 1972. He responded with surprising enthusiasm, as he always did, and soon became one of the most important people in my life. I learned from him the mechanics of making recorders and, much more importantly, to wonder how they could best serve the music. That was always his focus—the instruments were only tools.

Bob never took anything for granted in music, or anything else; though it could be exhausting trying to keep up with his relentless inquiry, it was just that searching, that genius, which was at the heart of his gifts. Now, 46 years after we became friends, I am finding it hard to say goodbye. His life and generosity of spirit left music—and therefore the world—more beautiful, and I thank him.

*David Ohannesian,  
recorder maker, Seattle, WA*

I doubt that anyone can tell you “all” about **Bob Marvin**—certainly not I, any more than the blind men could describe the elephant. Bob was very, very smart, and when I was in his presence, I was often just nodding, trying to make him think I understood.

I visited him twice to buy instruments—the second time on a trek to Woburn, QC, selected by Bob as his home by searching Canadian population density maps to find the spot nearest the U.S./New England border with the fewest people around. His house was on a hillside at the end of a 40-mile dirt road out of Sherbrooke, QC (that’s the way I remember it, at least), and we spent a weekend playing duets and talking about ... everything: wood, sound, articulation, mentors, colleagues, women.

Bob had designed and wired up a sound-emitting machine on which he could set the relative strength of every harmonic in a tone. He used this to test and develop the voicing of his recorders, training himself to match a given overtone structure with the flick of a tiny blade. He recommended practicing while watching TV because it produced a sound spectrum against which it was easier to hear intonation!

Bob convinced me that Quantz’s *did’ll did’ll* tonguing was just a German version of Ganassi’s *lere lere* (say them both over and over very quickly). I wish I had been taking notes.

He returned my visits once, many years later. Set up with a spare computer in our kitchen, he knocked out a somewhat inscrutable article on rhythm and meter for *American Recorder* (“Paean to Paeons,” **November 1996 AR**)—while thoroughly enjoying his time at our beach.

It was always a joy to be in his presence, and I will miss never having that opportunity again.

*Ben Dunham, former editor,  
American Recorder  
Marion, MA*



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## Bits & Pieces

Australian recorder maker **Michael Grinter** tragically died on December 4, 2018, in a road accident while cycling near his home in Castlemaine, Victoria. A former recorder player, he found the concert stage too stressful, “so I gradually moved across to instrument making,” he said. He became a very fine maker of numerous types of flutes, including recorders—but it was in the world of Irish flute and whistle making that he was a superstar. For a number of years, there were Grinter Workshops in both Australia and in Ireland, where he happily spent his Australian winters (summers in the Northern Hemisphere), making instruments that were in demand throughout the world. (Courtesy of Evelyn Nallen and **Recorder Magazine**, [www.recordermagazine.co.uk](http://www.recordermagazine.co.uk))



Recorder player and Suzuki recorder teacher **Miriam Rosenblum** occasionally plays something slightly larger: the Williams Carillon at the University of Denver (CO). She was one of a half-dozen carillonneurs presenting the 20th annual holiday recital on December 9. She first played carillon while studying oboe at Yale University, and has now returned to the big bells after nearly 40 years.

**Patrick von Huene** (I) and **Roy Sansom** make a final inspection of an A415 subcontra bass recorder.

Made by **Friedrich von Huene** (1929–2016), this unique instrument took more than two years to finish and is made of highly figured tiger maple with gold-plated keys and bocal. Delivered to the Flanders Recorder Quartet in 1998, the magnificent instrument was used by the group in its last North American performance at the Amherst Early Music Festival at Connecticut College, in July 2018 (just before the group received the **ARS Distinguished Achievement Award**, of which Friedrich was the 1987 recipient). The instrument was sold to a lucky player on the West Coast. Friedrich's portrait oversees the proceedings in an office at the Von Huene Workshop.



What did you do during the government shutdown? If you were an unfortunate furloughed federal worker and fortunate to live in Seattle, WA, you could use free tickets to hear **Early Music Seattle's** “Music and Medicine” concert, [www.earlymusicseattle.org](http://www.earlymusicseattle.org). **Seattle Baroque Orchestra** offered Marin Marais's *Tableau of a Gallbladder Operation* and excerpts from Jean-Baptiste Lully's *The Love Doctor*. Other works relating to early medicine were by Charpentier, Farina, Geminiani, Zelenka—and Durante's concerto “La Pazzia,” described by guest conductor **Henry Lebedinsky** as depicting “mental illness with the intensity of text painting found in Vivaldi's *The Four Seasons*.” A recent e-mail from Early Music Seattle also included a useful list of **10 reasons to attend a live concert**:

1. Live concerts are social gatherings that can promote positive energy resulting in overall good health.
2. Listening to live music can enhance your senses, resulting in a more alert and active physical condition.
3. Live music can bring about a healthy balance that is good for the body and mind.
4. Going to concerts is a healthy alternative to spending an evening at home watching television.
5. Live music gives an uplifting feeling that is good for physical and emotional well being.
6. Impress your date/spouse/friend with how suave and classy you are!
7. It has a low carbon footprint.
8. Going to a concert makes you feel like you're a part of something bigger than yourself.
9. It's a perfect setting to meet other people who love music!
10. Attending a live concert is a feast for the senses. People love to be inspired and to share meaningful experiences together. Technology won't change this, as it's a fundamental part of our humanness.



Boston recorder player **Jasmine Ho** was invited by the Hong Kong Trade and Economics Office (based in New York) to be their guest performer at the “Hong Kong Day in Massachusetts”

reception. Three pieces (Jacob van Eyck, *The English Nightingale*; Handel's *Sonata No. 6 in D minor*, and her own medley with ornamentation of *God Bless America, This Land is Your Land*

and two Chinese songs) were performed in front of over 100 guests, including some members of the Massachusetts House of Representatives, the Hong Kong Commissioner to the U.S., federal government officials, business contacts, and representatives of community organizations. A video recording of her performance is posted at [www.youtube.com/watch?v=KZ9dg8BNmEo&t=6s](http://www.youtube.com/watch?v=KZ9dg8BNmEo&t=6s).

Ho reports that feedback from the audience was very positive. Many of them came up to her afterwards, commenting that the performance changed their perception of the recorder, and that they never thought the recorder could sound so delightful.

The recorder player has received a number of awards over the years, including as a teenager the top prize in the Hong Kong Schools Music Festival. Before moving to Boston to complete her music therapy certification at the Berklee College of Music, where she is a student of **Wendy Rolfe**, she received scholarships to earn her Bachelor of Arts degree in music with recorder performance emphasis at the University of California-Berkeley. There she studied with **Davitt Moroney** and **Louise Carslake**.

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*Third- and fourth-graders at Open Window School in Bellevue, WA, tour the school each December playing Jingle Bells! Third-graders, who began playing soprano in October, have memorized a simple B-A-G harmony. When each student played it individually for music teacher Kathleen Arends, a sleigh bell (on a rubber band) was awarded to be displayed on each student's recorder. Fourth-graders learned the melody on alto. They play the tune twice through, with the sopranos joining in the second time. While the third-graders wait to play, they jingle their sleigh bells (which can be seen on the back of some recorders at the bottom of the headjoint).*



### **Why do we learn to play the recorder at school?**

This is the question asked by **Maddy Shaw Roberts** in an article posted at [www.classicfm.com/discover-music/instruments/recorder/why-learn-recorder-school](http://www.classicfm.com/discover-music/instruments/recorder/why-learn-recorder-school). The piece contrasts the situation some 400 years ago, when recorder concertos were regularly composed, with the more recent use of the recorder in elementary school music classes—especially as part of the Orff Schulwerk educational philosophy.

Near the end, Roberts asks and answers another question: whether people still play the recorder seriously. "Sure they do!" The article lists links to groups playing recorders, including one from **Voices of Music** of the Allegro from Vivaldi's *Concerto in C Major, RV444* (**Andrew Levy**, recorder soloist) and another of *The Nightmare Concerto* by Vivaldi, arranged by Miriam Nerval and played by **Palisander Recorder Ensemble**, [www.palisanderrecorders.com](http://www.palisanderrecorders.com).

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*On the occasion (slightly early) of Ingeborg von Huene's 89th birthday, several members of a group that gathers regularly to play recorders shared cake at a session in January. This group includes several of Maine's 19 ARS members. In Cynthia Shelmerdine's photo, Mark Mahnke (l) and Kate Bracher (r) flank Ingeborg von Huene (center), now retired to Bath, ME, from her years at the Von Huene Workshop.*



## Recorders in New York City

*By Nancy M. Tooney, Brooklyn, NY*

The Sunday afternoon performance of "Music with her Silver Sounds" last November 4 paired the **New World Recorders** (with two previous programs already under their belts in Philadelphia, PA, including a Purcell program last fall) and the **Parthenia Viol Consort**. The two groups were well-served by the marvelous acoustics of Manhattan's Corpus Christi Church in New York.

Viols and recorders blended beautifully for a sonic feast of music from England and Italy in the late

16th and early 17th centuries. Instrumental music as well as music "borrowed" from the vocal repertory included works performed by the combined forces, as well as for recorders and viols separately.

The recorder consort alone performed music ranging from Adrian Willaert's *Madonna mia fame bon' offerta* to the chaconne from Henry Purcell's *The Gordian Knot Untyd*. Viols alone offered works including three delightful spagnolettas.

The combined forces gave us John Wilbye's six-part *Draw on Sweet Night*; a low choir—low choir *O che felice giorno* by Giovanni Gabrieli; and several instrumental works including spagnolettas, canzoni and fantasias.

I particularly enjoyed the energetic, "wanna dance" sinfonia *La Bergamasca*.

The players closed the concert with a highly satisfying performance of Girolamo Frescobaldi's *Canzona a 8* and Gabrieli's *Canzon Terza a 8*. I was pleased to note a large number of local amateur recorder and viol players in an audience that gave warm and well-deserved applause.

*(l to r) recorders: Gwyn Roberts, Héloïse Degrugillier, Tricia van Oers, Rainer Beckmann; viols: Lawrence Lipnik, Rosamund Morley, Beverly Au, Lisa Terry (photo courtesy of Paul Ross, Gotham Early Music Scene, Inc.)*





## ***Recorder, Native American flutes and clay pot drums offer music from different cultures***

On November 30, a Seattle (WA) audience was treated to an unusual concert by **Gary Stroutsos**, **Vicki Boeckman** and **David Revelli**.

The first thing was noticeable to the audience upon arriving was the simple, yet colorful and inviting, setup on the stage. A chair covered with a Native American rug, a small lighted "tree," a backdrop: the effect was of someone's front porch at twilight.

On one side of the stage was the familiar collection of recorders, about to be played by Boeckman. Stroutsos's corner on the opposite side held a colorful collection of Native American flutes. Between them on the floor lay Revelli's collection of percussion, with three clay pot drums arrayed prominently in the center. When the performers arrived on stage and stationed themselves next to their instruments, it became clear that those clay pots were not decorative sculpture, but rather percussion for much of the evening.

The concert started when Stroutsos picked up Boeckman's bass recorder, blew into it experimentally a couple of times, looked it over a bit, then sat back comfortably in his chair. He then played a drone while Boeckman performed the beautiful Armenian folk song *Sirt im Sasani*, accompanied by the eerily gorgeous bubbling sounds of the clay pots. This segued directly into an improvisation—Stroutsos memorably playing a pentatonic flute that provided its own drone, Boeckman on recorder.

Standing, Stroutsos related stories about the instruments and about songs he was offering. He then treated listeners to the haunting sounds of the Hopi Rim flute and several of his better-known Native American flutes—sometimes solo, sometimes with improvised recorder accompaniment by Boeckman.

Interspersed with these mesmerizing sounds, Boeckman also performed solo pieces, mostly accompanied by Revelli on a variety of percussion. They ended with a Cuban dance tune featuring both.

The music played by Stroutsos all came from Native American traditions. Boeckman's was a mix of Armenian folk music and contemporary compositions, including *For Sis* by local Seattle composer Del Wade.

The very different cultures of sound and the styles met, complemented, and ultimately swirled through each other.

*Text adapted from a Seattle Recorder Society newsletter report by Mike Woolf; photos by William Stickney, Seattle, WA*



A January 23 performance by **Three Trapped Tigers** (**David Barnett** and **Tom Bickley**) in Berkeley, CA, also had echoes of ethnic flutes. *The Universal Flute* (1946) by **Henry Cowell** was the first Western piece written for shakuhachi. This rendition was on a Mollenhauer Helder tenor recorder, played by Bickley (who learned of the piece from Ralph Samuelson: [www.youtube.com/watch?v=rbWWO6jkW\\_4](http://www.youtube.com/watch?v=rbWWO6jkW_4)).

Also offered were Pete Rose's *Pendulum*, plus works of Machaut and from the Italian *Trecento*, and pieces by Erik Satie, Bickley and Pauline Oliveros.

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# Solving Technical Problems With a Definitive List of Practice Hacks\*

*This article is the second in a series adapting How to Practice workshops I led for classical and traditional musicians in the Washington, D.C., area in 2017.*

*In the first article we filled a column with about 30 different practice goals you might have. Now let's get specific, and start with one of the most universal ones: at some time or another, everyone practices to solve technical problems.*

*In this article we'll discuss a problem-solving process and help you start your collection of Practice Hacks.\**

**\*Hack: "an appropriate application of ingenuity."  
The Meaning of "Hack" / Hacker Folklore**



**Houston, we have a problem....**  
(photo courtesy of Sarah Jeffery/Team Recorder,  
[www.youtube.com/SarahBlokfluit](http://www.youtube.com/SarahBlokfluit))

## How do you know you've got a problem?

Most people find this out the first time they try to play through a new piece at performance tempo, and they hit a snag. Some snags work themselves out with repetition; snags that don't disappear get elevated to **problem status**. Perhaps you've got a nearby teacher with a ready supply of good suggestions, but it never hurts to have your own cache of possible fixes.

This is just to say: we're concentrating on problems that appear in a specific piece of music, not ongoing personal flaws, though there might be some overlap. Here's my short list of sample problems: fast runs, hard skips, tongue-twisting articulations, tricky ornaments, difficult fingerings, extended techniques. What would you add?

First we'll look at a useful seven-step method to address problems like these. Later in this article, we'll check out a way to understand a piece of music before you practice, which can help you figure out what and how to practice.



By Tina Chancey

*Tina Chancey is director of HESPERUS, which performs early music soundtracks for classic silent films. Currently known for her work with early bowed strings, particularly viol and pardessus de viole, she has also played recorders, shawm, krumhorn and rauschpfeife with her late husband Scott Reiss in the Folger Consort at the Folger Shakespeare Library in Washington, D.C., as well as in the New York Renaissance Band, the New York Ensemble for Early Music, and on tour with rocker Ritchie Blackmore in Blackmore's Night.*

*A prize-winning composer by the age of 15 at Interlochen National Music Camp, Chancey conducted her own double woodwind quintet at her high school graduation. She subsequently attended Oberlin College and received a Master of Arts in Performance from Queens College; a Master of Arts in Musicology from New York University; and a Ph.D. in Musicology, Music Technology and Women's Studies from the Union Institute. Chancey teaches, performs, improvises, produces recordings, composes and arranges, and directs both the Sound-Catcher: Play by Ear and What's That Note: Tune-Up workshops. Her articles on playing by ear and improvisation appear in AR and Early Music America magazines.*

*Recent artist residencies have taken Chancey to Geneva, Switzerland; Melbourne, Australia; Hamburg and Berlin, Germany; Oberlin College Conservatory; and the Hong Kong Academy of Performing Arts. She has received an Early Music America Special Education Achievement Award, and four Wammies for best classical instrumentalist by the Washington Area Music Association.*

## THE PROBLEM-SOLVING PROCESS

- Define the problem
- Analyze the problem
- Identify potential solutions
- Try them out
- Implement the best one
- Monitor the results
- Switch potential solutions as needed

### Define and analyze the problem

That's harder than it sounds. You know you can't do something, but why? Is it a finger, a breath, an articulation, an eye or a brain problem? A combination? Also, can you identify where the problem actually happens? Maybe you missed the high notes in bar 5 because of a lapse in concentration while recovering from a hard passage in bar 4.

### Identify potential solutions and try them out

Many professionals I've talked to suggest teaching yourself what you're trying to learn by making it into some kind of exercise. This generally involves slowing it down, and either breaking it down into fragments or looping and repeating the passage—or both, usually with a metronome. Sometimes you need to temporarily alter the rhythm to distract your brain and allow your fingers to take over (we'll cover some possible patterns below).

Most of the time, there are a few ways to handle a problem, and this **Problem-Solving Process** asks you to remember and keep track of them—and have patience. As you try to notice whether an approach makes the problem a little easier or not, you'll be training your ear as well as your fingers.

### Implement the best one and monitor the results

If you're not sure which is the best solution, choose a good possibility and stick with it for a few days. Try to set the metronome slow enough that you don't hesitate at all.

When you can play straight through the passage slowly, speed up the metronome by a few clicks. How many? You'll know—because if it's too many, you'll feel jolted and won't be able to get through it. Each day, start slowly and work the passage faster by increments. (Begin on the first day at 60 and work it up to 70; on the next day, start at 63 and work up to 73; the next day, start at 66-76, etc., until you can play the passage up to tempo.)

If you don't see improvement after two or three days, this may not be your best solution.

### Switch potential solutions as needed

Of course, this means you have to remember what else you tried. Why not make a list or take a video snapshot?

Since you're teaching yourself, you can't afford to go into automatic drill mode. You have to pay attention just like a teacher would.

This approach works best if you keep it simple. In order to notice when something changes, it's best to keep everything else the same. Establish a good starting tempo for your metronome. Explore the possibilities; pay attention to how you sound, and how the different exercises feel. Notice when something improves. Compare the different methods.

You may not be used to listening for these things when you play in a group—most of us listen to the others to stay in time and in tune. When we listen to ourselves, it's generally to make sure we're in the right place in the music, and aren't playing too loudly or softly.

You also may not be used to paying attention to how your fingers feel after practicing a passage a certain way. Developing that kind of "kinesthetic memory" is smart; it's a useful tool and a dependable diagnostic, and no one can access it but you.

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## If you don't see improvement after two or three days, this may not be your best solution.

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### Basic Hacks

- *Always slow it down*—then gradually metronome it faster.
- *Be mindful*—listen, watch your fingers play the patterns, feel when something hard is resistant to change, notice when something hard gets a little easier.
- *Play it in different rhythms*, the more counter-intuitive the better. Some possibilities:
  - Pair notes in chains of *long-shorts*—and don't forget *short-longs*.
  - Make triplets into duplets and vice versa.
  - Organize 16th-note runs into four-note groups and practice lengthening the first of four, second of four, etc.
- *Practice pairs of notes* for tricky skips, practice getting from one to the other, forward and backward.
- *Practice the fingering and articulation separately, then together.*
- *Notice your anxiety level.* It's an indication that you may have fixed the problem, but your fingers aren't yet comfortable with it. You'll want to practice until that anxiety doesn't rise when you get there.
- Start practicing a hard passage *a few notes earlier* than you think the problem starts, and continue *a few notes after* it ends.
- Above all: **never practice a mistake.** When mistakes happen, *stop, take a breath and re-focus*, then try again.

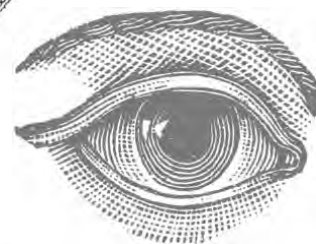
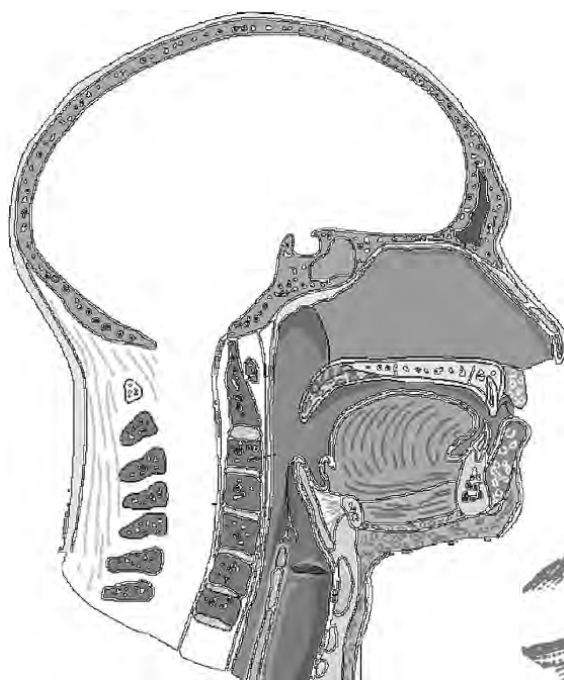


**Remember when I asked, is it a finger, breath, articulation, eye or brain problem?**

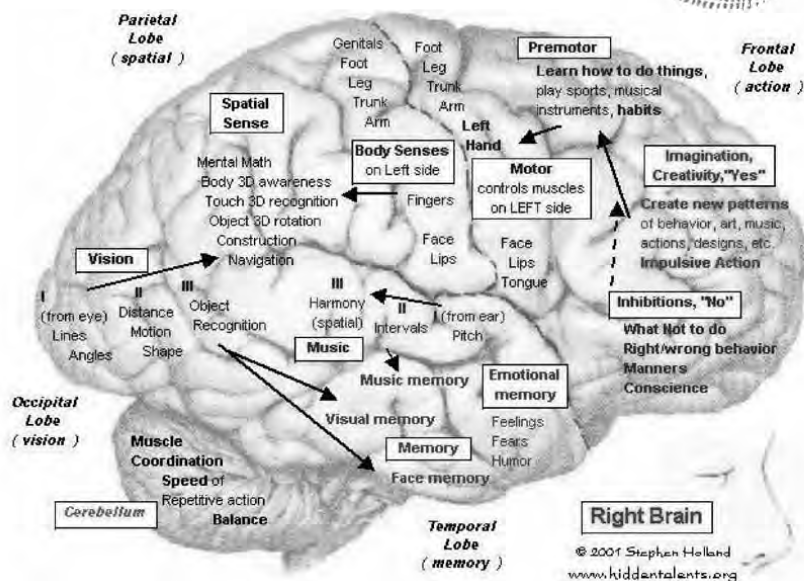
- For **finger** problems, experimenting with changing rhythms work best.
- For **breath** problems, you need to choreograph your breath just as you would choreograph your movements if you were dancing. We'll be discussing that in a YouTube video later on.
- For **articulation** problems, a good first step is to mouth the articulation syllables in rhythm (with a metronome), without fingering the pitches. Then combine articulation syllables in rhythm while fingering pitches, but without blowing air through the instrument. Finally, add breath.
- For **eye** problems (not reading fast enough): if memorizing the music isn't an option, practicing speed reading techniques can help. In speed reading, you train your eye to touch down twice per line—at the beginning and end—gathering the words in between on the fly. The musical parallel would be to accent fewer beats in a bar—thinking of a duple piece in 2 rather than in 4, for example. This makes your eye jump from strong beat to strong beat, and your eye will work less.
- For **brain** problems, when the issue is brain fatigue from trying to control everything all at once, the dual answer is to delegate and automate. Your smart fingers and mouth (which you're training to have a kinesthetic memory of the piece) can take over the mechanical part of the task, and you can keep time with the ticker in your upper chest. Your ears supervise to make sure you're playing the right notes in time and in tune.

One way to essentially automate some of your brain functions, and also help it to work less, comes into play when you understand better in advance what's happening in the piece.

- Look for **PATTERNS**. There are always patterns in music; composers delight in them.
- Look for **SHAPES** in the design of the melody and in the overall direction of the piece.



*Is it a  
finger,  
breath,  
articulation,  
eye or brain  
problem?*



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*Having an intimate knowledge of the story of the piece gives you a familiar context, which means there are no surprises. If you expect what's coming, you can be ready for it.*

---

- Learn the **FORM** of the piece—how it's structured. Scan for repeats. What changes and what doesn't?
- Listen for the drama of the **HARMONY**, the march of the **METER**. Enjoy the texture of the **MELODY**—notice its skeleton, and how that skeleton is covered with figuration and surface rhythms.

Having an intimate knowledge of the story of the piece gives you a familiar context, which means there are no surprises. If you expect what's coming, you can be ready for it. One of the best ways to understand what's happening in a piece is to use **SHMRG**.

Are you hearing about **SHMRG** for the first time? It's a way of talking about music that gets to the nitty-gritty. It helps us describe what the music is like, what story it tells, what *drives* the piece.

### **Introducing SHMRG**

Devised by New York University professor Jan LaRue in 1970, this acronym (pronounced **SHMeRG**) is a great way to talk about all sorts of music. I think of it as a productive oversimplification. Bear with me as I start small and build it up.

A good piece of music is constructed a lot like a good, multi-ingredient cookie. They're both made from a combination of different ingredients that interact in pleasing ways. Change the proportions of ingredients, get a different cookie experience. Add more nuts and it's all about crunch. Add extra chocolate chips and you notice the creamy texture. Add more ginger and the spiciness comes out.

In music, your three main ingredients are **HARMONY**, **MELODY** and **RHYTHM**. They're combined in varying proportions—but, since music happens in time, the flow of these combinations matters too. We frame our



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*David McGown (I)  
and Tina Chancey*

musical recipe with two time-sensitive bookends: how does the piece **START**, and how does it **GROW**? **SHMRG**.

**START** (or **SOUND**) tells you what you've got to work with. What's your starting point? What kind of piece, what instrumentation, what genre? How do you identify the music?

**HARMONY** refers not only to polyphony—multiple parts sounding simultaneously to form chords—but also to the ways a single line can imply harmonies: by arpeggiation, or by playing a polyphonic melody (think Telemann fantasias).

**MELODY** consists of everything heard as line in the musical fabric.

**RHYTHM** is a vast, multifaceted category that includes all aspects of duration. We can talk about a single note, or a regular grouping of notes that we call meter.

**GROWTH** describes how the piece changes/develops as it continues. One aspect of that is the form of the piece (sonata form, virelai, rondo, some pattern of new and repeated material). We could also talk on a smaller level about how, as the piece continues, the melody uses bigger and bigger skips, the phrase structure starts overlapping, or the harmonic rhythm gets faster.

**SHMRG** is flexible: you describe what you notice. **SHMRG** can also include the influence of non-musical elements: song texts, a story line, something that affects the development of the music.

Still with me? Sit with this idea a while, and use the flip side of this page as a workbook to make notes on a piece of music you plan to play.

I think that each piece of music is driven by its own particular combination of **SHMRG**-ish elements, and one usually dominates—and that being aware of this will make you practice and play better.



In the next article, we'll consult some specialists who come at practicing from radically different directions.

**#For more about the nature of SHMRG**, hear an introduction recorded by me at <http://tinachancey.com/the-practice-project>.

**#To see recorder player David McGown** and me put **SHMRG** into practice when playing portions of the Handel C major sonata (with the movements also downloadable so you can follow along), visit [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag).

**#Joanna Pepple has created an interactive "SHMRG tree"** to help musicians understand and manipulate the different **SHMRG** categories. Click the arrows below the tree at <https://prezi.com/d4b3km1smwaw/shmrgr>.

See you in the next edition of *AR*, or online at the **AR Practice Project**, [https://americanrecorder.org/practice\\_project.php](https://americanrecorder.org/practice_project.php)

*Tina Chancey*



# SHMRG Repertoire Observations

Use the **SHMRG** acronym to help you figure out what goes on in the music before you begin playing and performing it. Decoding your music prior to rehearsal and performance will lead to deeper understanding, and may uncover a clearer path for practicing. In the chart below, provide as much descriptive information as you can in regards to the repertoire. Which element dominates this piece? Circle or highlight those observations.

**TITLE OF PIECE:** \_\_\_\_\_

**COMPOSER:** \_\_\_\_\_ **DATE OF COMPOSITION:** \_\_\_\_\_

## CATEGORY

## OBSERVATIONS

### SOUND/START:

What does the piece start with?  
What is the instrumentation?  
What is the overall texture?  
What language is used? Articulations?  
How does the piece move forward?

### HARMONY:

What is the key? Major/ minor/other?  
Perhaps a mode? Do we change keys?  
Do you notice any dissonance?

### MELODY:

Stepwise? Any dramatic skips or leaps?  
Wide or narrow range? Tessitura for  
each voice part? Overall shape of the  
melody?

### RHYTHM:

Meter? Tempo? Are voices moving  
in similar rhythm or different?  
Does tempo/meter change?  
Any repeated rhythmic patterns?

### GROWTH:

How does the piece change?  
Dynamic contrasts?  
Form (ABA, repeated motive,  
sections)?



# Such Singing and Playing in the Wild Branches

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## WINDS AND WAVES RECORDER WORKSHOP

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Sitka Center for Art and Ecology, Otis, OR  
May 4-6 (faculty concert on May 3)  
Faculty: Frances Blaker, Letitia Berlin, Cléa Galhano,  
Sitka resident Adéla Gardavská

### *Music of Germany and Bohemia*

Come work on a wide variety of recorder music from the past and present under the guidance of an internationally renowned faculty. Winds and Waves, founded by the Oregon Coast Recorder Society, offers graded technique and repertoire classes, plus general “grand consort” sessions—all in a spruce-hemlock forest perched above the Salmon River estuary. Take a break for three days and open yourself up to inspiration from the setting, the teaching and the music.

Tuition is \$285 and includes three lunches, plus one adult ticket to the faculty concert. Scholarships are available.

Contact: Carrie Hardison, Program Manager,  
56605 Sitka Drive, Otis, OR 97368; 541-994-5485;  
[info@sitkacenter.org](mailto:info@sitkacenter.org), [www.sitkacenter.org](http://www.sitkacenter.org)

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## MARIN HEADLANDS WORKSHOP FOR RECORDERS AND OTHER INSTRUMENTS

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Marin Headlands, near Sausalito, CA (San Francisco area)  
May 17-19

Director: Anna Lisa Kronman

Faculty: Derek Tam, Frances Feldon, Phil Neuman,  
Gayle Neuman, Tish Berlin, Frances Blaker, Tom Bickley

This year's workshop includes a variety of music for recorders and other instruments, with each conductor making unique selections. Open to beginning and advanced levels alike.

Contact: Patricia Wheeler,  
529 Woodmont Ave., Berkeley,  
CA 94708-1231;  
510-525-3783;

[Headlandspw1234@gmail.com](mailto:Headlandspw1234@gmail.com),  
[www.eastbayrecorders.org](http://www.eastbayrecorders.org)

*Winds and Waves  
Workshop: bass players  
(top right), and Cléa  
Galhano (right)  
conducting a  
large group*

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## BLOOMINGTON EARLY MUSIC FESTIVAL

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Bloomington, IN  
May 17-25

The Bloomington Early Music Festival (BLEMF) and Early Music America (EMA) will partner for a second year to offer Festival & Showcase events. EMA's Young Performers Festival and Emerging Artists Showcase will return to BLEMF on May 22-24, presented also in conjunction with the Indiana University Jacobs School. The university ensembles and emerging artists set to perform are listed at [www.earlymusicamerica.org/whatwedo/young-performers-festival](http://www.earlymusicamerica.org/whatwedo/young-performers-festival).

Contact: [www.blemf.org](http://www.blemf.org)



**AMHERST EARLY MUSIC  
MEMORIAL DAY  
WEEKEND WORKSHOP (ARS)**

Wisdom House, 229 East Litchfield Rd.,  
Litchfield, CT  
May 24-27  
Director: Valerie Horst  
Faculty: TBA

Don't miss this getaway weekend in the Connecticut countryside. Enjoy delicious meals with good company, classes and accommodations conveniently located under one roof, and elevator accessible.

Contact: Marilyn Boenau,  
35 Webster St., West Newton, MA  
02465; 781-488-3337 (day);  
[info@amherstearlymusic.org](mailto:info@amherstearlymusic.org),  
[www.amherstearlymusic.org](http://www.amherstearlymusic.org)

**SOUTH CAROLINA  
SUZUKI FESTIVAL**

May 31-June 1  
University of South Carolina, Columbia  
Recorder faculty: Mary Halverson Waldo

Sponsored by the Suzuki Association of South Carolina Midlands Chapter and Suzuki Academy of Columbia & USC. Repertoire and enrichment classes, including beginning recorder and Baroque dance: for students in recorder, bowed strings, guitar, piano.

Contact: [www.suzukisouthcarolina.org](http://www.suzukisouthcarolina.org);  
recorder-specific questions,  
[Mhalvwald0912@gmail.com](mailto:Mhalvwald0912@gmail.com)

**WHITewater EARLY  
MUSIC FESTIVAL (ARS)**

University of Wisconsin, Whitewater  
May 31-June 2

Directors: Nancy Chabala,  
Laura Kuhlman, Pamela Wiese  
Faculty: recorders/winds/vocal—  
James Chaudoir, David Echelard,  
Shelley Gruskin, Lisette Kielson,  
Laura Kuhlman, Mona Mann,  
Gayle Neuman, Phil Neuman,  
Patrick O'Malley, Karen Snowberg,  
Pamela Wiese; viola da gamba—  
Joanna Blendolf, Julie Elhard,  
Katherine Shuldiner

*Early Instruments and Music of Centuries*

This is a weekend workshop that will include music of many centuries as well as countries.

We offer classes in recorder, viola da gamba and voice, as well as playing opportunities for most early instruments. We have a first-rate recorder and viol faculty.

Contact: Pamela Wiese, Oak Park Recorder School, 411 Ashland Ave. 5D, River Forest, IL 60305-1855;  
708-860-0451; [oprecorder@gmail.com](mailto:oprecorder@gmail.com),  
[www.whitewaterearlymusic.org](http://www.whitewaterearlymusic.org)

**SUMMER TEXAS TOOT (ARS)**

Concordia University, Austin, TX  
June 2-8

Director: Daniel Johnson;  
Susan Richter, administrator  
Faculty/performers: Saskia Coolen,  
recorders; Mary Springfels, viola da  
gamba; Therese Honey, harp; others

The Summer Texas Toot offers a one-week program of classes at all levels, focusing on Renaissance and Baroque music, but with offerings for Medieval and 21st-century enthusiasts as well.

Expert instructors in recorder, viol, lute, harp and voice will tend with equal care to young professionals, seasoned amateurs and eager beginners.

The workshop also includes nightly events and concerts.

Contact: Susan Richter, Administrator, or Daniel Johnson, Director, P.O. Box 4328, Austin, TX 78765; 512-578-8040;  
[info@toot.org](mailto:info@toot.org), [www.toot.org](http://www.toot.org)

**Headline for this annual  
roundup: with apologies  
to poet Mary Oliver's 2003  
poem, "Such Singing in  
the Wild Branches,"  
(Owls and Other  
Fantasies: Poems and  
Essays). In this poem, she  
gives eloquent praise to the  
thrush's song. An excerpt:**

*Such soft and solemn and perfect  
music doesn't last*

*for more than a few moments.  
It's one of those magical places  
wise people  
like to talk about.  
One of the things they say about it,  
that is true,*

*is that, once you've been there,  
you're there forever.  
Listen, everyone has a chance.  
Is it spring, is it morning?*



See the future of early  
music in performance.

Presented by Early  
Music America during  
the Bloomington Early  
Music Festival.

**Young Performers Festival &  
Emerging Artists Showcase**

May 22-24, 2019  
Bloomington, IN

[youngperformersfestival.org](http://youngperformersfestival.org)







*Suzuki students*

### MEMPHIS SUZUKI INSTITUTE

Southwest Tennessee Community College, Memphis, TN  
June 6, *Every Child Can!*; June 6-14, Teacher Training  
Institute, Recorder Units 2 & 3; June 9-14, Student Institute  
Director: Samuel Sidhom;

Mary Halverson Waldo, Recorder Teacher Trainer

Are you a musician who would like to teach the recorder and work with young children? Do you have a genuine affection for children and an interest in helping them develop as human beings through the study of music? Are you interested in working in a cooperative atmosphere with children, parents and colleagues? If so, you may be interested in investigating the Suzuki approach to music education.

Many musicians who use the Suzuki Method have found that it provides a unique avenue for helping children and families as well as providing opportunities for their own growth as musicians, teachers and human beings.

Contact: Samuel Sidhom, 9245 Poplar Ave., Ste. 5 #391,  
Germantown, TN 38138; 901-848-1955;  
[info@suzukimemphis.com](mailto:info@suzukimemphis.com), <https://suzukimemphis.com>

### INTERLOCHEN EARLY MUSIC WORKSHOP

Interlochen Center for the Arts, Interlochen, MI  
June 4-8

Director: Sarah Huebsch Schilling

Faculty: Sarah Huebsch Schilling, Allison Monroe

*Franco-Flemish Composers*

Join us for the 2019 early music workshop as we explore Renaissance music from Franco-Flemish composers!

Period instruments are highlighted and program sessions focus on articulation, ornamentation, improvisation and rehearsal techniques.

The workshop culminates with an optional participant concert.

Contact: Interlochen College, P.O. Box 199, Interlochen, MI  
49643-0199; 231-276-7387; [college@interlochen.org](mailto:college@interlochen.org),  
<http://college.interlochen.org/adult-classes/early-music>

### CAMBRIDGE RECORDER MAKING COURSE

Cambridge Woodwind Makers, Linton, UK

June 9-13

Faculty: Tim Cranmore

Make your own professional wooden recorder with expert recorder maker Tim Cranmore.

During this five-day course you will be involved in making the tools required for the bore, turning the profile from drawings, drilling the toneholes, making the headjoint and cutting the windway, block-fitting, and tuning and voicing the recorder.

With only two students on the course, you are assured dedicated attention as required.

Students will have the choice of making a number of Baroque models—for instance, alto recorder after T. Stanesby Jr., A440 or A415; voice flute, A440 or A415; or tenor in C, A440. Materials are cedar and maple (boxwood on request and at extra cost).

Contact: Tim Cranmore, +44-07761-660244;  
[tc@fippleflute.co.uk](mailto:tc@fippleflute.co.uk), [www.fippleflute.co.uk](http://www.fippleflute.co.uk)

### VIRGINIA BAROQUE PERFORMANCE ACADEMY

Harrisonburg, VA

June 9-15

Director: Lynne Mackey

Faculty: Anne Timberlake, Arthur Haas,  
Martha McGaughey

This intimate workshop is designed to give participants hands-on experience in Baroque technique and interpretation through master classes and coaching sessions. Players of all levels are welcome in this five-day Baroque immersion course. Solo practice time will be available for all participants.

Both period and modern instruments are welcome; pitch will be at 415 and 440.

Contact: Lynne Mackey, [lmackey8@gmail.com](mailto:lmackey8@gmail.com),  
[www.svbachfestival.org/baroque](http://www.svbachfestival.org/baroque)

*Workshops carrying ARS designation in their descriptions have joined the ARS as Partner Members. Other shorter workshops may be sponsored periodically through the year by ARS chapters and other presenters, and are listed in the calendar portion of each ARS Newsletter, as well as on the ARS web site, when information becomes available.*

*Do you have a favorite workshop experience? Post your thoughts at [www.facebook.com/groups/americanrecordersociety](http://www.facebook.com/groups/americanrecordersociety).*

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## BOSTON EARLY MUSIC FESTIVAL

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Boston, MA

June 9-16

Opera directors: Paul O'Dette, Stephen Stubbs, musical; Gilbert Blin, stage; Robert Mealy, concertmaster; Melinda Sullivan, dance; Marie-Nathalie Lacoursière, choreographer; Anna Watkins, costumes; Gilbert Blin, sets; cast includes Aaron Sheehan, Amanda Forsythe

Join us for eight days of award-winning opera, celebrated concerts, the world-famous Exhibition, and more—at the 20th biennial Boston Early Music Festival (BEMF), featuring the theme of “Dreams and Madness.”

Opera performances will transport us to a fantastical world of wizards and dragons, where the heartbroken knight Orlando spirals into self-doubt and madness in Agostino Steffani's 1691 masterpiece, *Orlando generoso*. Steffani's refined theatricality comes to life with gorgeous, period-inspired costumes, brilliant sets, breathtaking flying machines, and truly ravishing music in its North American premiere. In this fully-staged operatic centerpiece of the June 2019 BEMF, Steffani's score displays his characteristic refined theatricality and virtuosity, full of deeply expressive arias and duets and truly ravishing music.

Also enjoy two chamber operas by Charpentier and Lalande from the height of Louis XIV's reign, exalting the splendor of the palace and its gardens, alongside divertissements from Lully's *Atys*.

Take in over a week of Festival concerts, including a number of interest to recorder and wind players—June 10, Dunedin Consort, Kristian Bezuidenhout, director, offering J. S. Bach's *St. Matthew Passion*; June 12, “Charms, Riddles, and Elegies of the Medieval Northlands,” Benjamin Bagby, director, with the Sequentia ensemble including Norbert Rodenkirchen, wooden and bone flutes; and two on June 15: Denis Raisin Dadre, music director, bombards,

dulcians, recorders, leading the Douce Mémoire ensemble in a semi-staged “Royal Festivities at the French Court”; and Solamente Naturali, Miloš Valent, artistic leader, “Flauto ultimo–Vox humana,” with an ensemble including Jan Rokyta, cimbalom, recorders, duduk, clarinet, voice.

The recorder is in the spotlight on June 16, when Stefan Temmingh, recorder, and Wiebke Weidanz, harpsichord, offer “Criminals, Murderers, Borderliners: Music of Leclair, Veracini, Mealli, and Bach.”

One of the most important features of BEMF is the remarkable array of fringe concerts by dozens of artists and ensembles from around the world. Also part of the week's events are master classes and informational events—including several offered by the ARS (for details, see [www.americanrecorder.org](http://www.americanrecorder.org)).

Be sure to drop by the ARS booth in the Exhibition, the heart of the Festival—open June 12-15, 10 a.m. to 5 p.m. each day at the Courtyard Marriott Boston Downtown, 275 Tremont St. Visit with makers and sellers of recorders and other period instruments; music publishers; dealers in rare books, prints and manuscripts; and representatives from early music service organizations, and from the world's finest conservatories and schools of music. The Exhibition is visited daily by hundreds of amateur and professional musicians, students, scholars and enthusiasts from around the world seeking to purchase instruments, restock their libraries, renew old friendships, and immerse themselves in an unparalleled opportunity for enrichment and discovery.

Contact: Kathleen Fay, Director, Boston Early Music Festival, 43 Thorndike Street, Suite 302, Cambridge, MA 02141-1764; 617-661-1812, [bemf@bemf.org](mailto:bemf@bemf.org), <http://bemf.org/2019-festival/schedule-of-events>

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## INDIANAPOLIS EARLY MUSIC FESTIVAL

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Indianapolis, IN

June-July concerts

Indianapolis Early Music (IEM) is America's oldest continuous presenter of early music. Established in 1966 as a not-for-profit organization to enrich, educate and entertain audiences with the music of Medieval, Renaissance, Baroque and early Classical eras, IEM is chiefly known for its annual summer early music festival, a series of six concerts over four weeks that presents international artists, performing on period instruments.

Featuring instrumental and choral selections from the Renaissance, Medieval, Baroque and Sephardic traditions, among others, our audiences will delight in the work of some of North America's finest musicians. IEM presents an outstanding and unusually inventive 53rd season, which begins early with a Special Event:

March 23—Silence: The Adventures of a Medieval Warrior told by Dolores Hydock and featuring PanHarmonium. Also before the Festival, a spring concert on May 5 features The Rose Ensemble.

June 14—Suzie LeBlanc, Elinor Frey, and Friends

June 16—Tres Hermanicas and Friends

June 28—ACRONYM

June 29—The Baltimore Consort's Free Family Concert

June 30—The Baltimore Consort

July 12—All-Star Band assembled for the Festival in a program conceived by Mark Cudek and Phil Spray

July 13—The DaVinci Players Free Family Concert

July 14—“Viva Vivaldi IV”: Grammy-winning soprano Estelí Gomez with the Indianapolis Baroque Orchestra

Contact: 3646 Bay Road South Drive, Indianapolis, IN 46240; 317-577-9731; [info@iemusic.org](mailto:info@iemusic.org), <http://iemusic.org>



## SAN FRANCISCO EARLY MUSIC

### SOCIETY MUSIC DISCOVERY WORKSHOP AND YOUTH COLLEGIUM (ARS)

School of the Madeleine, St. Mary Magdalen, Berkeley, CA  
June 16-21

*Yankee Doodle Coming to Town!*

A children's day camp: journey back to Colonial Alexandria, VA, and attend the most fashionable ball held in honor of none other than George Washington!

Colonists worked hard by day—but when night fell, children and adults put on their best dresses and suits to participate in most delightful evenings of entertainment. Experience these Colonial pleasures as we delight in the music, dance, games and theater the Colonists enjoyed. Our expert music and dancing masters will introduce the popular music, dances and entertainments of the day, and our creative theater director and artistic crafters will present a dramatic production that will be the talk of the town.

Contact: SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [discoveryworkshop@sfems.org](mailto:discoveryworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

## OBERLIN BAROQUE PERFORMANCE INSTITUTE

Oberlin College, Oberlin, OH

June 16-29

Director: Kenneth Slowik (also Baroque 'cello)

Faculty: Oberlin Baroque Ensemble (Michael Lynn, recorder, traverso; Marilyn McDonald, Baroque violin; Catharina Meints, Baroque 'cello, gamba; Mark Edwards, harpsichord)

*Music of the Enemies of Louis XIV*

The Oberlin Baroque Performance Institute (BPI), the premiere summer workshop focusing on Baroque instruments and voice, will mark its 48th year of preparing musicians to perform some of the great works on period instruments. Learn from faculty and resident artists, and participate in master classes, ensembles and student concerts to practice Baroque techniques and gain a greater appreciation of this unique musical genre.

BPI is open to musicians of any level of experience on Baroque instruments or voice. You'll be exposed to expert coaching, master classes, and opportunities to collaborate and perform with other musicians. The session concludes with a student concert of music learned during BPI. Also, the Conservatory has a large collection of instruments available to be used by participants.

Contact: Anna Hoffman, Conservatory of Music,  
77 West College St., Oberlin, OH 44074; 440-775-8044;  
[ahoffman@oberlin.edu](mailto:ahoffman@oberlin.edu), <http://go.oberlin.edu/bpi>



www.sfems.org · 510-528-1725

# THE SAN FRANCISCO EARLY MUSIC SOCIETY

*Open to all levels of experience · Supportive, collegial atmosphere · Intensive, individual attention · Distinguished faculty  
Perform in an orchestra or ensemble at week's end · Enjoy evening events—from faculty concerts to sherry hour, jamming and dancing*

### MUSIC DISCOVERY WORKSHOP & YOUTH COLLEGIUM

*Yankee Doodle Coming to Town!*  
Yuko Tanaka, Director ([discoveryworkshop@sfems.org](mailto:discoveryworkshop@sfems.org))  
June 17-22, 2019 School of the Madeleine, Berkeley

### BAROQUE

A Transalpina Sommerreise: Hamburg to Venice  
Linda Pearce, Director ([baroqueworkshop@sfems.org](mailto:baroqueworkshop@sfems.org))  
June 23-29, 2019 Sonoma State University, Rohnert Park

### MEDIEVAL & RENAISSANCE

Sine nomine: Celebrating Anonymous Composers  
and Songs with No Name  
Adam Knight Gilbert, Director ([medrenworkshop@sfems.org](mailto:medrenworkshop@sfems.org))  
June 30-July 6, 2019 St. Albert's Priory, Oakland

### RECORDER

WEEK I: Heaven and Earth  
Rotem Gilbert & Hanneke van Proosdij, Directors  
([recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org))  
July 7-13, 2019 St. Albert's Priory, Oakland

WEEK II: Shadows and Light Passing on a Tradition  
Rotem Gilbert & Hanneke van Proosdij, Directors  
([recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org))  
July 14-20, 2019 St. Albert's Priory, Oakland

### CLASSICAL

1789: A Pivotal Year  
Kati Kyme & William Skeen, Directors  
([classicalworkshop@sfems.org](mailto:classicalworkshop@sfems.org))  
July 14-20, 2019 School of the Madeleine, Berkeley

**FACULTY:** Julie Andrijeski, Ryland Angel, Malachai Bandy, Vida Bateau, Adam Bregman, Vicki Boeckman, Louise Carslake, Karen Clark, Bruce Dickey, Clea Galhano, Frances Feldon, Adam Gilbert, Rotem Gilbert, Bianca Hall, Jonathon Hampton, Alexa Haynes-Pilon, Shira Kammen, Kati Kyme, Rita Lilly, Anna Marsh, Jennifer Meller, Sandra Miller, Kathryn Montoya, David Morris, Nigel North, Farley Pearce, Linda Pearce, Hanneke van Proosdij, Marc Schachman, Stephen Schultz, David Sego, William Skeen, Mary Springfels, Adam Sussman, Peter Sykes, Yuko Tanaka, Lisa Weiss, David Wilson

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**FESTIVAL MONTRÉAL BAROQUE**

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Montreal, QC CANADA

June 20-23

Directors: Matthias Maute, Susie Napper

*Sprezzatura!*

Contact: 1097 Saint-Alexandre St., Suite 408, Montréal, QC H2Z 1P8; 514-845-7171; [info@montrealbaroque.com](mailto:info@montrealbaroque.com), [www.montrealbaroque.com](http://www.montrealbaroque.com)

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**SAN FRANCISCO EARLY MUSIC SOCIETY  
BAROQUE WORKSHOP (ARS)**

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Sonoma State University, Rohnert Park, CA

June 23-29

Director: Linda Pearce

Faculty: Cléa Galhano, recorder; Janet See, traverso; Kathryn Montoya, oboe; Anna Marsh, bassoon, dulcian; Bruce Dickey, cornetto; Linda Pearce, sackbut; David Wilson, violin; Julie Andrijeski, Baroque dance, violin; William Skeen, cello, viola da gamba; Nigel North, lute, theorbo; Peter Sykes, organ; Rita Lilly, Aaron Sheehan, voice

*A Transalpina Sommerreise: Hamburg to Venice*

Take a musical journey across the Alps to explore the vibrant music cultures of two rich, interconnected, yet diverse cities in the 17th and 18th centuries: Venice and Hamburg. Work with our internationally acclaimed faculty on exploring repertoires from both, accompanied on finely-crafted harpsichords, organs and lutes. Take classes in performance practice, ensemble skills, chamber music, lute song, larger ensembles, dance, and enjoy the exquisite Bromaugh Organ in the Green Music Center's Schroeder Hall. Recorder players, violinists, singers, flautists, gambists, cellists, keyboardists, lutenists and double-reed players will be challenged and encouraged by our engaged and internationally recognized faculty. For early brass and others with a penchant for 17th-century music, work on repertoire of 17th-century sacred music from Hamburg and Venice.

Contact: SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [baroqueworkshop@sfems.org](mailto:baroqueworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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**EARLY MUSIC WEEK AT  
WORLD FELLOWSHIP CENTER**

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Albany, NH

June 23-30

Directors: Jane Hershey, Larry Wallach

Faculty: recorder—Roy Sansom, Héloïse Degrugillier; viol—Jane Hershey, Anne Legêne, Josh Shalem-Schreiber; Larry Wallach, harpsichord; Pamela Dellal, voice; Ken Pierce, historical dance

*Music of Love and War: Music as Mirror of the Human Condition*

Two small ensemble workshops each morning; large group play-ins during the afternoon; historical dance program;

Feldenkreis body work sessions after lunch; possibility for individual instruction (extra cost); diverse evening programs including Faculty Recital, historical background talks, participant performances; English Country Dancing.

Contact: Larry Wallach, 69 Welcome St., Great Barrington, MA 01230; 413-528-9066; [larry@simons-rock.edu](mailto:larry@simons-rock.edu), [www.discover-yourself.com/earlymusicweek](http://www.discover-yourself.com/earlymusicweek)

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**SAN FRANCISCO EARLY MUSIC SOCIETY  
MEDIÉVAL & RENAISSANCE WORKSHOP (ARS)**

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St. Albert's Priory, Oakland, CA

June 30-July 6

Director: Adam Gilbert

Faculty: Adam Bregman, Adam Gilbert, Rotem Gilbert, Shira Kammen, David Morris, Mary Springfels

*Sine nomine:*

*Celebrating Anonymous Composers and Songs with No Name*

This year, we will celebrate two kinds of music with no name. First, we will explore works by anonymous composers of the Middle Ages and Renaissance. Too many compositions are overlooked because their author is unknown. Second, we will explore works called *Missa Sine nomine* ("Mass Without a Name")—masses built on a song whose identity remains unknown.

If you are looking for works by those great composers, never fear. We will compare anonymous music to works by known masters. In some cases, we will identify lost models for masses and attribute anonymous compositions to some of the great composers of the era.

By the end of the week, we think you will concur that some of the greatest composers of the Middle Ages and Renaissance are anonymous.

Contact: SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [medrenworkshop.sfems@gmail.com](mailto:medrenworkshop.sfems@gmail.com), [www.sfems.org](http://www.sfems.org)

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**MOUNTAIN COLLEGIUM EARLY MUSIC &  
FOLK MUSIC WORKSHOP (ARS)**

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Western Carolina University, Cullowhee, NC

June 30-July 6

Director: Jody Miller

Recorder faculty: Jody Miller, Gwyn Roberts, Pat Petersen, Chris Armijo, Phil Hollar, Valerie Austin, Barbara Weiss

Mountain Collegium is a weeklong workshop for recorders, viols, early brass, capped reeds, early harp and folk instruments. Four classes per day plus evening group playing, English Country Dancing, and guest lecturers makes this a comprehensive workshop with a friendly family atmosphere.

Contact: Jody Miller, 1029 Hedge Lane, Marietta, GA 30066; 404-314-1891; [recorder96@gmail.com](mailto:recorder96@gmail.com), [www.mountaincollegium.org](http://www.mountaincollegium.org)



OBERLIN CONSERVATORY OF MUSIC PRESENTS THE 48TH ANNUAL

# Baroque Performance Institute

JUNE 16-29, 2019

MUSIC OF THE ENEMIES OF LOUIS XIV

MICHAEL LYNN, RECORDER & TRAVERSO

[go.oberlin.edu/bpi](http://go.oberlin.edu/bpi)

OBERLIN  
COLLEGE & CONSERVATORY

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## CAMMAC EARLY MUSIC WEEK

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Lake MacDonald Music Center,  
Harrington, QC CANADA

June 30-July 7

Directors: Matthias Maute, Marie-Nathalie Lacoursière

Faculty: recorder—Matthias Maute (also orchestra),  
Femke Bergsma (also Medieval & Renaissance ensembles),  
Olivier Brault, Francis Colpron, Alexa Raine-Wright,  
Sophie Larivière, Vincent Lauzer; also Jonathan Addleman,  
harpsichord tuning; Léo Guiollet, percussion; Marie-Nathalie  
Lacoursière, *commedia del arte*, Feldenkrais, historical dance;  
Laura Pudwell; Geneviève Soly, music history, harpsichord;  
Isabelle Vadeboncoeur, choir for children/teens, children's  
piano; Julien LeBlanc, chant, choir; Dorothea Ventura, chant,  
children's dance

*Psalm 117 Laudate Jehovah & Deus, judicium tuum* by Telemann

This is always one of CAMMAC's most popular weeks during  
a full summer of workshops. Work with teachers who are  
among the best Baroque players in Canada. This is a chance  
to explore the immense repertoire of Telemann with all its  
exuberance and musical variety.

Choir; recorder (several levels); viola da gamba (several levels);  
harpsichord; small ensembles; Medieval and Renaissance  
ensembles; voice master class; vocal technique; dance; drawing;  
Feldenkrais; *commedia del arte*; music history; percussion.

Contact: Matthias Maute and Marie-Nathalie Lacoursière,  
85 Chemin CAMMAC, Harrington, QC J8G 2T2  
CANADA; 888-622-8755; 819-687-3938, 819-687-3323 fax;  
[communications@cammac.ca](mailto:communications@cammac.ca),  
<http://cammac.ca/en/make-music>

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## MADISON EARLY MUSIC FESTIVAL

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University of Wisconsin, Madison, WI

July 6-13

Director: Cheryl Bensman-Rowe, artistic; Sarah Marty, festival  
Faculty: Grant Herreid, Priscilla Herreid, Joan Kimball,  
Laura Osterlund, Bob Wiemkin, others

*The Grand Tour: A 20th Anniversary Celebration*

The 20th annual Madison Early Music Festival workshops, lec-  
tures and concert series take inspiration from *Coryat's Crudities*  
(1611), an account of a five-month journey across Europe, with  
an unusual personal narrative. This ultimate gap year provides  
the inspiration for our 2019 MEMF Grand Tour, presenting  
music from England, France and Italy.

Contact: Arts Institute, University of Wisconsin-Madison, 321  
Lathrop Hall, 1050 University Ave., Madison, WI 53706; 608-  
890-1118; [memf@arts.wisc.edu](mailto:memf@arts.wisc.edu), [www.madisonearlymusic.org](http://www.madisonearlymusic.org)

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## PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

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The University of Puget Sound, Tacoma, WA

July 7-13

Directors: Vicki Boeckman, artistic director;  
Jo Baim, administrative director

Faculty: special guest composer Sören Sieg from Germany;  
Adam Gilbert, Alexa Haynes-Pilon, Charles Coldwell,  
Cléa Galhano, David Morris, Ellen Seibert, Jonathan Oddie,  
Mary Springfels, Miyo Aoki, Nina Stern, Peter Maund,  
Peter Seibert, Sarah Mead, Vicki Boeckman

The Port Townsend Early Music Workshop offers an exciting  
week-long opportunity to study recorder, viol, early and histori-

*Port Townsend faculty jam (Nina Stern and Adam Gilbert, standing)*





cal winds, percussion and much more with our stellar faculty.

Contact: Jo Baim, Seattle Recorder Society, 4727 – 42nd Ave. S.W. #207, Seattle, WA 98116; 206-932-4623; [workshop@seattle-recorder.org](mailto:workshop@seattle-recorder.org), [www.seattle-recorder.org/workshop](http://www.seattle-recorder.org/workshop)

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### **SAN FRANCISCO EARLY MUSIC SOCIETY RECORDER WORKSHOPS (ARS)**

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St. Albert's Priory, Oakland, CA

July 7-13 and/or July 14-20

Directors: Rotem Gilbert, Hanneke van Proosdij (both also faculty, both weeks)

Faculty: week 1—Malachai Komanoff Bandy, Saskia Coolen, Gwyn Roberts; week 2—Joan Kimball, Peter Maund, Paul Leenhouts, Lisette Kielson

*Week I – Heaven and Earth*

*Week II – Shadows and Light*

Save the dates in your calendar as we return with *two* weeks of SFEMS Recorder Workshop! Pick your week, or come to both. Fill your days with recorder ensembles, technique, Renaissance consort, recorder orchestra, master class, concerts, lectures and more. Explore Medieval, Renaissance, Baroque, Contemporary and World Music in an intimate setting with world-class faculty. Develop your recorder technique and ensemble skills in an inspiring and supportive atmosphere.

We offer classes for intermediate and advanced players, amateurs and professionals, ensemble players and soloists, conductors and music teachers. We welcome an international faculty of magnificent performers and charismatic teachers.

Contact: SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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### **COLUMBIA BAROQUE SUMMER RECORDER INSTITUTE**

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University of South Carolina School of Music, Columbia, SC

July 8, 15, 22, 29 (Monday evenings)

Faculty: Jean Hein, recorder; Jerry Curry, harpsichord

*Playing Dances With Our Friends*

The Summer Institute is a series of four classes for Baroque recorder players featuring dance music from the late Renaissance through the Baroque. The Institute is led by Jean Hein, recorder, and Jerry Curry, harpsichord, with additional guest artists.

Sessions are open to high school and college students, adult participants and auditors. Advance registration is required for participants.

Contact: Jean Hein, Director, Columbia Baroque, P.O. Box 6972, Columbia, SC 29260; [jean@columbiabaroque.org](mailto:jean@columbiabaroque.org), [www.columbiabaroque.org](http://www.columbiabaroque.org)

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### **SAN FRANCISCO EARLY MUSIC SOCIETY CLASSICAL WORKSHOP FOR STRINGS (ARS)**

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School of the Madeleine, St. Mary Magdalen, Berkeley, CA

July 14-20

Directors: Kati Kyme, William Skeen

Faculty: New Esterházy Quartet (Kati Kyme, Lisa Weiss, violin; Anthony Martin, violin, viola; William Skeen, cello; Marc Schachman, oboe)

*1789: A Pivotal Year*

1789 marks the dividing line between the Enlightenment and Romanticism, with the start of the French Revolution. Famous Classical composers such as Mozart and Haydn were writing their masterpieces at this time, and later composers such as Beethoven were inspired deeply by the events of that year.

### *Mountain Collegium players*



Our cherished chamber musicians will enjoy brilliant works produced in the period leading up to, as well as the fruits of, a new age. The SFEMS Classical Workshop welcomes musicians at all levels who play on classical winds (A=430) and gut-strung strings.

The Classical workshop is America's only workshop dedicated to late 18th-century performance practice. We meet for one week in July to explore chamber music of the Classical era. Morning and afternoon coaching sessions by the New Esterházy Quartet are followed each evening by informal performances of the day's repertoire.

Private instruction and colloquia for string players on bowing and fingering complement our program. The workshop invites players of all ages and abilities. Pre-formed ensembles are welcome too.

Contact: SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [classicalworkshop@sfems.org](mailto:classicalworkshop@sfems.org); [www.sfems.org](http://www.sfems.org)

## AMHERST EARLY MUSIC FESTIVAL (ARS)

Connecticut College, New London, CT  
July 14-21 and/or July 21-28

Director: Frances Blaker

Faculty: Tom Beets, Letitia Berlin, Saskia Coolen, Frances Blaker, Héloïse Degrugillier, Eric Haas, Valerie Horst, Na'ama Lion, Alison Melville, Daphna Mor, Emily O'Brien, Patricia Petersen, Wendy Powers, Gwyn Roberts, Bart Spanhove, Nina Stern, Jennifer Streeter

### *Music of Italy*

Contact: Marilyn Boenau, 35 Webster Street, West Newton, MA 02465; 781-488-3337; [info@amherstearlymusic.org](mailto:info@amherstearlymusic.org); [www.amherstearlymusic.org](http://www.amherstearlymusic.org)

## RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI  
July 21-27

Directors: Pat Badger, Muriel Anderson

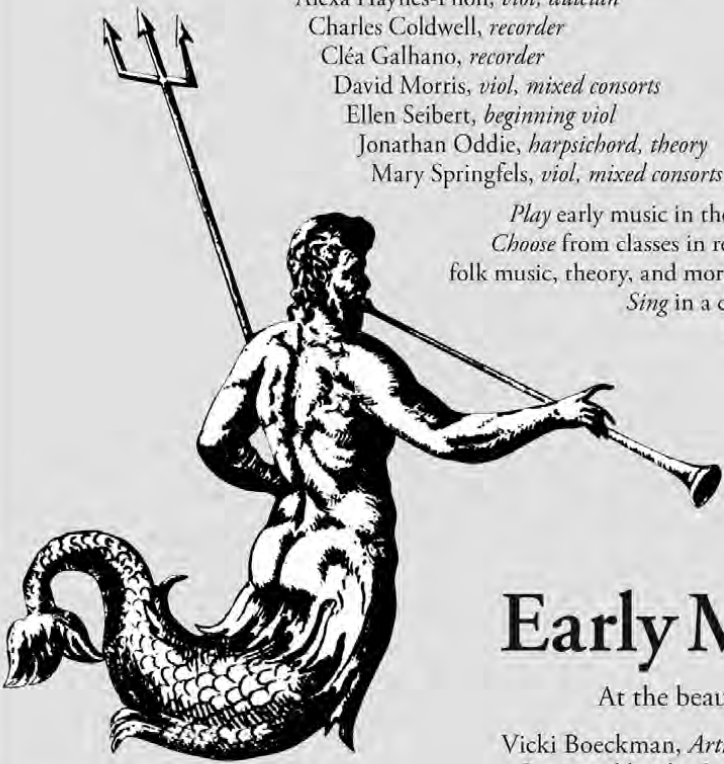
The Clearing is a folk school founded in 1935 by landscape architect Jens Jensen (1860-1951). This "school of the soil" is

nestled within 128 acres of Door County forests and meadows, and overlooks the dramatic Green Bay shoreline. It was built as a place where ordinary people could, as the name implies, "clear one's mind" by reconnecting with nature and with one another.

Recorder ensemble is a longtime tradition at The Clearing; the focus is on group playing. Daytime sessions center on rhythmic challenges, recorder technique and ensemble blend. Evening sessions feature lighter fare, ranging from Renaissance to jazz. The class emphasis is on growth, process and, most of all, enjoyment.

This year's class will include a commissioned composition for recorders and guitar, created by our Artist-in-Residence, guitarist Muriel Anderson.

Contact: Kathy Swanson, The Clearing, P.O. Box 65, Ellison Bay, WI 54210; 920-854-4088; [clearing@theclearing.org](mailto:clearing@theclearing.org); [www.theclearing.org](http://www.theclearing.org)



Adam Gilbert, *early winds/reeds, recorder*  
 Alexa Haynes-Pilon, *viol, dulcian*  
 Charles Coldwell, *recorder*  
 Cléa Galhano, *recorder*  
 David Morris, *viol, mixed consorts*  
 Ellen Seibert, *beginning viol*  
 Jonathan Oddie, *harpsichord, theory*  
 Mary Springfels, *viol, mixed consorts*

Miyo Aoki, *recorder, renaissance consort*  
 Nina Stern, *recorder, traditional folk music*  
 Peter Maund, *percussion, rhythm classes*  
 Peter Seibert, *recorder orchestra*  
 Sarah Mead, *viol, voices & viols*  
 Soren Sieg, *recorder ensemble, African music*  
 Vicki Boeckman, *recorder technique*

*Play early music in the stunning Pacific Northwest with our stellar faculty! Choose from classes in recorder, viol, early winds, mixed consorts, percussion, folk music, theory, and more. Hone your skills. Be inspired by the faculty concert. Sing in a choir. Arrive before or stay after. Hike the magnificent Mt. Rainier or visit the impressive Museum of Glass.*

website [www.seattle-recorder.org](http://www.seattle-recorder.org)  
 e-mail [workshop@seattle-recorder.org](mailto:workshop@seattle-recorder.org)  
 phone (206) 932-4623

**July 7-13, 2019**

# Port Townsend Early Music Workshop

At the beautiful University of Puget Sound, Tacoma, WA

Vicki Boeckman, *Artistic Director* & Jo Baim, *Administrative Director*  
 Presented by the Seattle Recorder Society and Pacific Northwest Viols



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## MIDEAST WORKSHOP (ARS)

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La Roche College, Pittsburgh, PA  
July 21-27

Director: Marilyn Carlson

Faculty: Marilyn Carlson, Stew Carter,  
Majbritt Young Christensen,  
Eric Haas, Daniel Mallon, Chris  
Ramsey, Christina Rua, Anne  
Timberlake, James Young

*16th century Music:*

*England and on the Continent*

Technique classes at all levels, large and small ensembles, choice of classes on various early music topics, English Country Dance, classes to begin a new instrument or improve current skills. All facilities air-conditioned, comfortable accommodations located on a small college campus.

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH 43221-1680;  
614-330-6605; [mcarlson@columbus.rr.com](mailto:mcarlson@columbus.rr.com), [www.earlymusicmideast.org](http://www.earlymusicmideast.org)

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## BOXWOOD CANADA

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Lunenburg, NS CANADA

July 21-27 (two concurrent programs:

Adult Program, age 15 and up; Youth  
Dance & Music Intensive, ages 8-14)

Director: Chris Norman

Faculty: Cathal McConnell, Irish flute, songs, ballads, stories; Seamus Egan, Irish flute, whistle, banjo; Gregoire Jeay, Baroque flute, recorder; Andra Bohnet, flute choir; Adrienne Greenbaum, Klezmer flute, Chris Norman, traditional flutes, small pipes; Alexis Chartrand, Québécois fiddle; Niamh Ni Charra, fiddle, concertina, songs; Maeve Gilchrist, Celtic harp, song; Shelley Phillips, oboe, harp; Nick Halley, percussion, rhythm; Eamon O'Leary, guitar, song; Bronwyn Thies Thompson, Baroque & traditional song; Mary Knickle, Boxwood Singers; Kirsty Money, Nyckelharpa, Scandinavian repertoire; Pierre Chartrand, percussive dance; Anne-Marie Gardette, Baroque dance; Shannon Moore, dance; Dakota Lute, Hip-Hop, Breakdance

Join us in beautiful Lunenburg to discover music, ballad and dance traditions amid one of North America's most exquisite 18th-century seaside towns.

Amid a full range of immersive sessions with world-renowned artists in the realms of traditional folk, early music, and dance, the flute is center stage.

Boxwood will inspire the creative spirit of every participant with its concerts, dances, hands-on sessions and talks, along with handmade local food in the heart of Nova Scotia's beautiful South Shore. The Boxwood experience brings together kindred spirits from all over the world, creating lasting friendships, nourishing music, and soulful fun in a unique, non-competitive program.

Contact: [www.boxwood.org](http://www.boxwood.org)

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## LARK CAMP WORLD MUSIC, SONG & DANCE CELEBRATION

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Mendocino Woodlands, Mendocino, CA

July 26-August 3

Directors: Mickie & Beth Zekley

Faculty (among many others): Bruce Hamilton, English Country Dance; Wayne Hankin, Ensemble Singing, English Country Dance Improvisation; Autumn Rhodes, Beginning Penny-whistle & Irish Flute, Intermediate Irish Flute & Pennywhistle including Ornamentation & Technique; John Skelton, Irish Flute, Unusual & Rare Irish Flute Tunes for All Instruments; Wayne Hill, Make and Play a Didgeridoo for Kids, Making Bamboo Flutes; Shira Kammen, Sephardic Music for Voices & Instruments, Singing Early Music

*Music from many cultures and periods*

Imagine idyllic days and nights in the magical redwood forest, filled with all the music, dance and good times you could possibly stand—and that's kind of close to what Lark Camp World Music, Song & Dance Celebration is like.

You are free to take as many or as few of the workshops offered as you like; jam sessions 24 hours a day, big dances every evening.

Plenty of good food, new friends and musical stimulation. Truly a unique total immersion into the joys of nature, music, song and dance.

Many workshops for the professional as well as the beginner! This is an adult and family event.

Contact: Mickie Zekley, P.O. Box 1176, Mendocino, CA 95460; 707-964-4826;

[mickie@larkcamp.com](mailto:mickie@larkcamp.com),  
[www.larkcamp.com](http://www.larkcamp.com)



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### RECORDER SUMMER SCHOOL

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Bishop Burton College, Bishop Burton,  
near Beverley, East Yorkshire, UK

July 27–August 3

Directors: Marion Scott, Tom Beets

Faculty: Tom Beets, Sandra Foxall,  
Helen Hooker, Sarah Jeffery, Emma  
Murphy, Marion Scott, Joris Van  
Goethem, Paul Van Loey

A week of recorder playing for players  
of all levels. Classes include technique,  
recorder orchestras, ensemble playing,  
master classes and much more!

Contact: Josée Beeson, administrator,  
3 Astwick Manor, Coopers Green  
Lane, Hatfield, Herts, UK AL10 9BP;  
+44-07711-307105;

[admin@recordersummerschool.org.uk](mailto:admin@recordersummerschool.org.uk),

<http://recordersummerschool.org.uk>



*Recorder Summer School*

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### ROCKY RIDGE CHAMBERRE IN THE ROCKIES

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Rocky Ridge Music Center, Estes Park, CO

August 7–11

*Chamberre in the Rockies* is a program for mature amateur and professional musicians. Players assemble in small groups to read through a wide range of chamber music, some chosen from Rocky Ridge's large music library, some brought by players to share. Participants develop lasting friendships, forged in five days of music and great food. A farewell participant concert for the public is optional.

*Chamberre in the Rockies* is not coached. Some ensembles are assigned, in order to maximize the number of fellow musicians you will have the opportunity to play with, as well as the range of ensembles (quartets, quintets, with/without piano, etc.) you will participate in. There will also be ample time for participants to schedule free sessions, with no restrictions on what or with whom they play.

Contact: Rocky Ridge Music Center, Jon Bee,  
3401 W. 29th Ave., Denver, CO 80211; 303-449-1106;  
970-586-4031 (summer); <http://rockyridge.org>

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### LAKE SYLVIA SUZUKI FLUTE AND RECORDER INSTITUTE

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Koinonia Retreat Center, South Haven, MN  
(west of Twin Cities)

August 10: pre-Institute courses—Alexander Technique,  
*Every Child Can!* (Suzuki philosophy), Community Flute  
Festival

August 11–18: Suzuki Teacher Training, Recorder Unit 1;  
also Flute Teacher Training courses, multiple Unit levels

August 14–18: programs for Suzuki recorder and flute  
students, ages 3–17, and adults

Directors: Vanamali Medina, Andrea Meyer

Recorder Teacher Trainer: Mary Halverson Waldo;  
flute faculty TBA

Suzuki Method Teacher Training courses for Recorder and  
Flute; and daily program for students of all ages. Master classes,  
group instruction, enrichment classes, public performance.

Outdoor recreation in beautiful rural setting; room and board.

Contact: 6134 Penn. Ave. S, Minneapolis, MN 55419;  
[lake.sylvia.flute.camp@gmail.com](mailto:lake.sylvia.flute.camp@gmail.com), recorder questions,  
e-mail [mhalvwaldo912@gmail.com](mailto:mhalvwaldo912@gmail.com), cell 952-250-3151;  
[www.lakesylviaflutecamp.org](http://www.lakesylviaflutecamp.org)

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### EARLY MUSIC WEEK AT PINEWOODS CAMP (ARS)

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Pinewoods Camp, Plymouth, MA

August 10–17

Director: Emily O'Brien

Faculty: Anney Barrett, Michael Barrett, Graham Christian,  
Héloïse Degrugillier, Jan Elliot, Frances Fitch, Eric Haas,  
Sarah Mead, Daphna Mor, Emily O'Brien, Christa Patton,  
Jacqueline Schwab, Mary Springfels, Lisa Terry, Anne  
Timberlake, others

*"Dulcis Memoria, Sweet Memories: Exploring musical memory.  
From learning to memorize to playing music that memorializes,  
music can recall earlier times or create new memories."*

Instrumentalists may focus intensively on their primary instru-  
ments, enjoying the opportunity to play with others in mixed  
ensembles, and find time to explore something completely  
new. Singers can delve into early music repertoire in small  
groups and sing in a chorus and/or a mixed consort,  
and try an introductory instrumental class.



Dancers (and those interested in dance) will find classes in English Country Dance and historic dance. Everyone is invited to enjoy English Country Dance, with instruction during the day for all levels. This elegant, low-impact, fun and welcoming style of participatory dance is the highlight of every evening. Dances are led by expert callers with music played by a live band. All are warmly encouraged to participate.

Our outstanding faculty includes active professionals and acclaimed teachers and coaches of early winds (recorder, flute, capped reed/bagpipe, shawm, dulcian, sackbut, cornetto), strings (viola da gamba, Baroque violin, vielle, rebec), voice, chorus, harp, lute and keyboard. The program also includes mini-lecture/recitals by faculty as well as side-by-side play/sing-ins, with more advanced participants assisting those less experienced. The week closes with a faculty concert and student performances before a final banquet and celebration.

The week also offers "Accademia," an intensive program of High Renaissance ensembles for advanced voices, and players of viols and winds with strong sight-reading skills using matching consort instruments.

Experience this in-depth music and dance week surrounded by exceptional natural beauty, with time for relaxation—swimming, hiking, canoeing—and delicious home-cooked meals in the open-air dining hall. What better way to get inside music, and to bond with others of like mind, than to play, sing, dance and learn together in this magical environment?

Contact: Steve Howe, CDSS,  
116 Pleasant St., Suite 345,  
Easthampton, MA 01027-2759;  
413-203-5467 X102;  
fax 413-203-5471; e-mailed  
questions, [emily@emilysdomain.org](mailto:emily@emilysdomain.org),  
[camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/em](http://www.cdss.org/em)

## American Recorder Society Publications

### Musical Editions from the Members' Library:

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**Guidebook** to the ARS Personal Study Program (1996).

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recorder, orchestra; Shira Kammen, early strings, Medieval/traditional repertoire; week 2—Letitia Berlin, recorder, dulcian consort; Lawrence Lipnik, recorder, viol; Frances Blaker, recorder, orchestra; Marilyn Boenau, dulcian, recorder; Elisabeth Reed, viol

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#### **FALL TEXAS TOOT (ARS)**

Lakeview Methodist Conference Center,  
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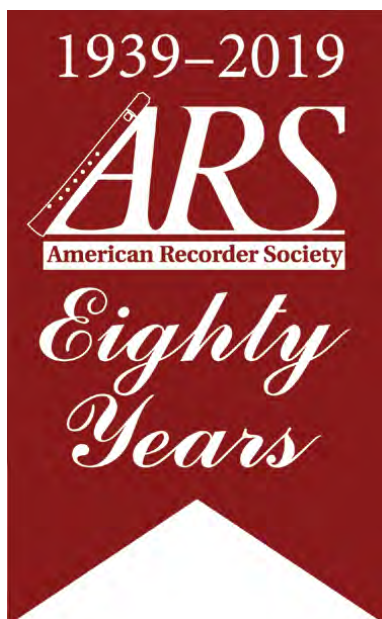
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Photos by Gerry Mandel and Emily O'Brien

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**June 2-8, 2019**



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2019 Fall Texas Toot will be Nov 22-24, 2019

# RECORDING REVIEWS

Reviewed by Tom Bickley, [tbickley@gmail.com](mailto:tbickley@gmail.com), <http://tigergarage.org>



**CONSTELLATIONS: MINIMAL MUSIC FOR RECORDERS.** SARAH JEFFERY, KIM-JOSÉ BODE AND DODÓ KIS, RECORDERS/VOICE; MÜŞFIK CAN MÜFTÜOĞLU, ELECTRONICS. 2018, 1 CD, 57:00. Samsung Productions SAMCD044. Abt. \$17 (signed copy abt. \$23) + S&H; also abt. \$10 for mp3 downloads & PDF booklet, all at <https://team-recorder.myshopify.com>; \$8.99 for mp3 downloads (without PDF booklet;

audio samples), [www.iTunes.com](http://www.iTunes.com). Video intro at <https://youtu.be/mDgBgMTxDeI>.

This is the debut CD release by recorder player Sarah Jeffery, known to many *AR* readers from her very enthusiastic presence on her Team Recorder YouTube channel ([www.youtube.com/SarahBlokfluit](http://www.youtube.com/SarahBlokfluit)). Born in England, she lives in Amsterdam, The Netherlands, where she teaches and performs with aXolot, Jerboah, bo is burning, and the Royal Wind Music (ensembles in a wide variety of styles, genres and idioms). A visit to [www.sarahjeffery.com](http://www.sarahjeffery.com) gives you a sense of the significant breadth and depth of her work.

Recording this CD was one of her prizes as the winner of the 2017 Recorder Festival Nordhorn ([www.bloekfloetenfestivalnordhorn.de](http://www.bloekfloetenfestivalnordhorn.de)). Besides an exhibition and various other festival events including workshops and concerts, the Category 1 competition that Jeffery won is for solo players at the conservatory student and professional level. This album gives us a sense of her musicianship as well as technical virtuosity.

Her musical life embraces theatrical as well as sonic elements, and this is clear in the audio of this recording. The nine tracks include works for solo performer (1, 2, 4), works for solo performer and electronics (5, 8), and for trio (3, 6, 7, 9). I am hard-pressed to name one track as a favorite over others.

All of the music is well chosen and marvelously performed. Jeffery sings and plays on her solo version of *O Virgo Splendens* (a 14th-century pilgrim's song) and reprises that work as a trio canon to close the disc. We hear her singing as extended technique in *O Virgo Splendens*; in the vocal improvisation on Mischa Käser's *Dupuy Tren* (track 7 and the source piece at [www.youtube.com/watch?v=QG7RJZOuUI](https://www.youtube.com/watch?v=QG7RJZOuUI)) and *The Conspiracy of CC* by Willem Jeths—and as well in her trio aXolot's arrangement of the English folk song *I Wish* (track 3). All of the tracks demonstrate her concept of “minimalism”—meaning music that employs a relatively small set of sonic material (pitches and/or rhythms).

Her work with Müşfik Can Müftüoğlu in Steve Reich's *Vermont Counterpoint* forms the centerpiece of the album, and sparkles in this version for recorders (live soloist with looped recordings of herself). The addition of bass notes really enhances the arrangement of this classic score.

It's curious that tracks 3, 6, 7 and 9, which are beautifully performed by the trio aXolot (Jeffery, Kim-José Bode and Dodó Kis) are not consistently credited

*From Constellations to Tweets*

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*Jeffery connects the*

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*potentially great delight for*

*a wide range of listeners.*

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under that ensemble's name in the track listings (although they are credited clearly in the booklet).

I am very much impressed with Jeffery's *Constellations*. The recording, produced by Bobby Rootveld for Samsung Productions, sounds wonderful. The graphic design by Tom Chapman engages the reader with rich, appealing colors and readable text. The mp3 quality is very good—and, while the CD package is quite a treat, purchase of the downloads from her site (rather than via iTunes) includes a PDF of the booklet. This is well worth it for the instrument listing as well as nuggets of insight into each piece.

In this album, Jeffery connects the dots between early and new music. She and her colleagues do this with convincing skill. The result seems to me to be of potentially great delight for a wide range of listeners.





**LA VOLTA. BLACK PENCIL** (JORGE ISAAC, RECORDERS/ARTISTIC DIR.; MATTHIJS KOENE, PANFLUTE; ESRA PEHLIVANLI, VIOLA; MARKO KASSL, ACCORDION; ENRIC MONFORT, PERCUSSION). 2018, 1 CD, 54:49. VisiSonor Records 0680596928904. Abt. \$20.65 incl. S&H from [www.visisonor-webshop.com/a-51621117/cd-and-dvd-releases/black-pencil-la-volta-2018](http://www.visisonor-webshop.com/a-51621117/cd-and-dvd-releases/black-pencil-la-volta-2018) or \$9.99 for mp3 download from <https://store.cdbaby.com/>

[cd/blackpencil2](http://cd/blackpencil2). Full tracks at [www.blackpencil.org/discography](http://www.blackpencil.org/discography); samples at <https://store.cdbaby.com/cd/blackpencil2>; and Morley's *Joyne Hands* at <https://youtu.be/rQ6UWbBevjs> and Morley's *The Lord Souches Maske* at <https://youtu.be/xNyA8kmPvqU>.

A trend I have observed in recent years is for ensembles to program works from the core repertory alongside newly-composed pieces they have commissioned to be commentary on the repertory pieces. It is an effective approach—and, for composers, a source of inspiration and challenge. You can see this practice in mainstream classical music as well as in early music.

Jorge Isaac's Black Pencil engages in this practice, even as it winningly breaks the mold of an early music ensemble. Central to the identity of Black Pencil is the concept of a broken consort—i.e., a group of different instruments (usually winds and strings) vs. an ensemble of similar instruments (for instance, all recorders). Useful definitions and bibliography are available at [https://en.wikipedia.org/wiki/Broken\\_consort](https://en.wikipedia.org/wiki/Broken_consort).

Taking into consideration the history of this type of mixed consort, one can recognize Black Pencil as a post-modern broken consort. It seems inevitable that this ensemble would develop a concert program and CD of music from a 17th-century publication originally geared to an ensemble of any six diverse instruments, Thomas Morley's *First Booke of Consort Lessons*, along with new works inspired by those pieces.

Born in 1974 in Venezuela, Isaac completed his professional training with Walter van Hauwe at the Amsterdam Conservatory in 2002, winning awards along the way and also since then. In 2006, he was appointed as recorder professor at the Amsterdam Conservatory. As a soloist, he gives performances and master classes around the globe, of both his early and new music projects. He stays busy as artistic director of VisiSonor Foundation ([www.visisonor.com](http://www.visisonor.com)), the Catalogue of Recorder Repertory ([www.blokfluit.org](http://www.blokfluit.org)) and the Instrumental Ways Project (information on composing for instruments including the recorder, [www.instrumentalways.com](http://www.instrumentalways.com)). Besides reviews of some of his previous works (including a performance documentary DVD, *Blockflute Masters*) in the *Summer 2015 AR*, that issue also includes an article he contributed about contemporary recorder music.

Listeners may be skeptical that an ensemble of recorder, panflute, viola, accordion and percussion could realize satisfying, historically-informed versions of works by Dowland, Byrd and Morley. To my ears, they succeed, at least in part because the appearance in the music of the timbres of the accordion, panflute and percussion (not originally part of Morley's broken consort!) are preceded by that of recorder and violin. The familiar paves the way for the less familiar sounds.

The other crucial factor is the thoughtful musicianship of the members of Black Pencil. They employ their instruments to bring the music to life rather than exploiting the music to spotlight their instruments. Noteworthy examples of arrangements of early repertory for ensembles of modern instruments can be heard in episode #3219 of John Schaefer's WQXR program *New Sounds* ([www.newsounds.org/story/reworking-renaissance](http://www.newsounds.org/story/reworking-renaissance)).

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*The trend I have observed in recent years is for ensembles to program works from the core repertory alongside newly-composed pieces they have commissioned to be commentary on the repertory pieces. It is an effective approach.*

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On *La Volta* there are 10 selections from the *First Booke of Consort Lessons* and six works commissioned for this project from living composers. The early music comprises familiar, well-loved pieces. The new works each relate to particular pieces from the 17th-century collection. Klaas de Vries's *From Far... Broken* (2014) draws on fragments by Morley, Peter Philips and Dowland; Roderik de Man's *La Volta* (2016) uses his arrangements of the beloved *Lachrimae Pavane* of Dowland plus Morley's *La Volta* as frames for his imaginative play with the tonal material of the Morley dance. David Dramm's *Sorry* (2016) comments on the early repertoire by reworking harmonies from a Neil Young song, as the piece moves from a dense texture to greater openness and silence.

The standout new work on the disc is Dutch composer and jazz-influenced violinist Oene van Geel's *Baychrimae* (2016), in which he contrasts Dowland's *Lachrimae* with his presentation of music of the Bayaka people of the Congo. Van Geel writes that he considers Dowland's music "highly pleasing" compared to what he finds to be "...not a pleasant aesthetic" in the Congolese music. The three movements move from *Lachrimae* to the Congo in a gradual transition. I receive the work as moving from an interior, quiescent energy to one of high extroversion, rather than from "pleasant" to "unpleasant."

The CD booklet (translated into English by Sarah Jeffery) features commentary on the concept of the program by Isaac, with notes by de Vries, de Man, Dramm and van Geel, along with photos and details of the recording/mastering sessions. While the mp3 option is more affordable, the value of the information in the booklet argues in favor of purchasing the CD.

This is a satisfying album that offers consistency across a palate of considerable variety.



**#TWEETS. DAGMAR WILGO, RECORDERS.** 2015, 1 album, 60:57. Hear samples via Amazon or iTunes.

**DUO TWEETS. IL PRIMO DOLCIMELO (DAGMAR WILGO, RECORDERS; NATALIA SPEHL, HARPSICHORD).** 2016, 1 album, 56:38.

Each album on Little MarVin Records. Only mp3 downloads are available: \$11.49 from <https://smile.amazon.com>; \$10.99 from [www.iTunes.com](http://www.iTunes.com); *Duo Tweets* album at [www.youtube.com/channel/UCIxH4wvSeB4O-oIa12xnkgg](http://www.youtube.com/channel/UCIxH4wvSeB4O-oIa12xnkgg).



Dagmar Wilgo is an adept performer, demonstrating strengths in interpretation of both newer and traditional repertoire in these two albums. Her solo work with late-20th- and early-21st-century pieces merits our close attention.

Wilgo studied recorder, with pedagogical and then performance focus, at the Robert Schumann Academy of Music in Düsseldorf, Germany. She also earned a postgraduate degree at the Hogeschool voor de Kunsten in Utrecht, The Netherlands. In 1993 she founded the recorder/basso continuo ensemble Il Primo Dolcimelo (<http://il-primo-dolcimelo.de/dagmar.php>, in German).

She has created two commemorations of the Swiss composer Hans-Martin Linde: a 2012 DVD, *Horizonte - An Artist Portrait*, and in 2015, *Klangfarbe und Farbklang* ([www.all-sheetmusic.com/Books-about-Music/Klangfarbe-und-Farbklang.html](http://www.all-sheetmusic.com/Books-about-Music/Klangfarbe-und-Farbklang.html)), a set of memories for his 85th birthday. She is involved in musicological research and has published the book *L'Art de Préluder by JM Hotteterre*. Her arrangements of music for recorders are currently published by Edition Walhall.



## Opening with Linde's classic 1968 [Music for a Bird] sets the stage for Wilgo's fine work.

In *#tweets* she presents four selections from the 1717 publication *The Bird Fancier's Delight*, along with early music avian pieces—the famous *English Nightingale* from Jacob van Eyck's *Der Fluyten Lust-hof*, *Woodycock* (anon. c.1620) and Matthysz's *Tweede Nachteghaeltje* (1644)—and newer works on the bird theme. These are the first recordings of Andreas Kolinski's *Sophisticated Birds* (dedicated to Wilgo) and *Strophen* by Georg Heike. Other selections include Jürg Bauer's *Pezzi Uccelli*, Morten Gaathaug's *Birds in my Night*, three movements from Markus Zahnhausen's *Jahreszeichen*, plus Hans-Martin Linde's well-known *Music for a Bird*.

I find her interpretation of the new repertory particularly compelling. Opening with Linde's classic 1968 score sets the stage for Wilgo's fine work with the other new pieces, in which she displays an energy that is not as clearly present in the early pieces on this album. A distracting aspect of *#tweets* is the uneven sound of the recording (microphone choice and placement, perhaps?) when comparing the tracks of early and new music.

As the duo Il Primo Dolcimelo, Wilgo's collaboration with harpsichordist Natalia Spehl resulted in a collection titled *duo tweets*. The 20 tracks all relate to birdsong—with the same four tracks from *The Bird Fancier's Delight* and van Eyck's *English Nightingale*, also found on Wilgo's *#tweets*, likewise appearing on this album. With the exception of the overly cute *Der Vogeltanz-Blues* by Dudás (dedicated to Wilgo), all of the music on *duo tweets* is from the 17th and 18th centuries.

Though the collection is titled “*duo*” *tweets*, only seven of the 17 works are played by recorder and harpsichord (five are recorder alone, six are harpsichord

alone). Spehl and Wilgo do a very good job with arrangements of keyboard works by Couperin for recorder and harpsichord, as well as adaptations of violin trio sonatas by Cazzati and Schmelzer.

The stereo image of the harpsichord solos and the duo pieces is quite satisfying. The playing on all of the tracks demonstrates musicality.

The puzzles about these releases are in the area of “duo” definition in the latter, and the variable sound quality in the solo recorder tracks of the former. Additionally, these recordings are some of the few that don't seem to be available in a CD option, perhaps a coming trend.

The booklets are not essential to the experience of either of these recordings. My recommendation is to listen to the tracks (some free to stream on YouTube), then purchase and download your favorite tracks.

An advertisement for Aulos recorders. The background is a light, textured surface. On the left, a large, dark-colored Aulos recorder is shown vertically. To its right, several other recorders of different sizes and colors (dark wood, light wood, black) are arranged diagonally. The Aulos logo is in large, stylized orange letters at the top left. Below it, text reads "Over 60 years of quality, performance and satisfaction." To the right of the recorders, text reads "Choose to be in tune. Always choose Aulos." Below that, a list of instrument types is given: "Soprano, Alto, Tenor, Bass, Sopranino, Garklein and More!". Further down, text states: "All models include patented double joint to prevent air leaks and lifetime guarantee." At the bottom right, the hashtag "#AlwaysAulos" is displayed. At the very bottom, a dark red banner contains the text "See details on our full line of recorders at: [rhythmband.com](http://rhythmband.com)".

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# MUSIC REVIEWS

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## **SCOTTISH FIDDLE TUNES FOR TWO SOPRANO RECORDERS, COMP./ARR. DEBORAH GREENBLATT.**

Greenblatt & Seay ([www.greenblattandseay.com](http://www.greenblattandseay.com)), 2018. SS. Sc 55 pp. \$15.

## **IRISH FIDDLE TUNES FOR TWO ALTO**

**RECORDERS, COMP./ARR. DEBORAH GREENBLATT.** Greenblatt & Seay, 2018. AA. Sc 35 pp. \$10.

The latest offerings of fiddle tunes arranged for recorders by Deborah Greenblatt are welcome additions to the folk repertory for our instrument. Both volumes are arranged similarly, with a plain cover that lists the table of contents on the front. Though the cover is simple, the printing inside is first-rate. The spiral bound book fits the pages nicely, the printing is clear and distinct, and there are no page turns.

Metronome markings are given but no other directions, such as to play in a lively or graceful manner. There are no complex keys, and the ranges fit comfortably on the respective recorders.

While the arrangements are not complex, the interactions between the voices are interesting. Some are primarily homophonic, while others display more independence in the lines. Most rhythms are straightforward, though there are a few with little tricky bits. There is nothing, however, that requires advanced rhythmic skill and that cannot be mastered by practice.

Chord symbols are found above the lines, opening up the option of adding accordion or guitar. Percussion or other accompaniment could also lend some variety.

The melodies are catchy, but phrasing is a bit complicated if one does not know the tunes. Slurs are indicated, which is useful, but breath marks and/or words might be helpful inclusions in future publications of this type.

These editions are well-suited to intermediate players, and some of the selections are easy enough for more advanced beginners. Because of the pleasing nature of the melodies and of the arrangements, more experienced players with an interest in folk music will also enjoy them. They would make for nice concert programming.

Deborah Greenblatt holds a degree in violin performance from Boston University. She and her husband, David Seay, collaborate on teaching, performing and creating these wonderful editions from their home base in Avoca, NE. The last page of each book lists their other folk music

*Music from several cultures, celebrating birds,  
and spotlighting living composers*

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## ***These latest offerings of fiddle tunes arranged for recorders by Deborah Greenblatt are welcome additions to the folk repertory for our instrument.***

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arrangements for recorder. These include quite a variety—from Scandinavian and Jewish tunes (reviewed in the [Spring 2018 AR](#)) to polkas and pieces by G. Ph. Telemann. Some, for larger ensembles, also might be worth exploring.

**15 RUSSISCHE LIEDER [RUSSIAN FOLK SONGS]: ARRANGIERT FÜR 2 BLOCKFLÖTEN (SA), BY HERMANN-JOSEF WILBERT.** Edition Walhall FEB042 ([www.edition-walhall.de/en](http://www.edition-walhall.de/en)), 2018. SA. Sc 8 pp. Abt. \$13.

**55 DEUTSCHE VOLKSLIEDER [GERMAN FOLK SONGS]: ARRANGIERT FÜR 2 BLOCKFLÖTEN (SA), BY HERMANN-JOSEF WILBERT.** Edition Walhall FEB037, 2018. SA. Sc 20 pp. Abt. \$15.75.

These two editions present collections of short *lieder* (songs) that are arranged for soprano and alto recorders by the German musicologist and professor Hermann-Josef Wilbert. The Russian book contains 15 short pieces, numbered 1 to 15, that appear to be grouped into four larger units. Examples of the titles include: *Melodie, Andante; Melodie, Allegretto; Petruschka, accelerando* and *Lied der Wolga-schlepper* [Volga Boatmen], *Lento*. The larger units are not named. Time signatures and keys are all different, and key change and/or meter changes are found at the end of each piece for the next piece in the unit's sequence. We can assume they can be performed individually or as a group.

The German *lieder* are divided into six larger works, each of which is subdivided into a series of smaller pieces, much like the Russian volume. There are no numbers, but each is named. Again, any changes in time signature and/or key are given at the end of each of the short works for each subsequent piece until a final bar line is reached.

These are essentially "no frills" editions. No biographical information is given on the arranger. With the exception of breath marks, there are no performance directions, suggestions or tempo indicators. Measures are numbered, and the selections are arranged with a minimum of page turns. The pages are very clearly printed and easy to read.

The individual songs in both editions are quite charming—tuneful and not difficult to play. They remain within



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comfortable ranges for both instruments. There are no scary key signatures, and no tricky or difficult rhythmic passages. Many are homorhythmic, and the more polyphonic settings combine larger and smaller notes that mostly fall on the beat—with little syncopation.

For those players not familiar with German, determining tempo is a bit tricky, as the titles are intended to be descriptive. However, translation apps can help one to get a sense of the intended mood or theme.

I played these with intermediate students, who found them to be quite accessible and pleasant. My duet partner and I also enjoyed them—though they were easy to sight-read and presented us little in the way of technical challenges, they were musically interesting and fun to play.

Either of these would make a nice addition to the libraries of players who are interested in and/or experienced with folk music.

*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 a transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies.*

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**12 CANTIONES SINE TEXTU, BY ORLANDO DI LASSO, ARR. ADRIAN WEHLTE.** FEM238, 2017. Two recs, S to gB. Sc 50 pp. Abt. \$24.50.

Orlando di Lasso, also known as Orlande de Lassus or Orlandus Lassus (1532-94), was the most popular composer of the late 16th century. A master of both sacred and secular music, more than 2,000 of his works were published, including motets, chansons, *lieder*, madrigals and penitential psalms.

As a child, Lasso was known for his beautiful voice. While only 12 years old, he was in the service of Ferdinand of Gonzaga, General to Holy Roman Emperor Charles V. In 1544, he traveled with Gonzaga to Italy, staying for 10 years. In 1553-54 he was chapel master of the papal church of St. John Lateran in Rome, where he was succeeded by Giovanni Pierluigi da Palestrina.

After a year in Antwerp, he joined the court chapel of Duke Albrecht V of Bavaria in Munich—first as a singer; then he was promoted to Kapellmeister in 1561. Lasso made frequent trips to Venice to visit his friends, the famous composers Giovanni and Andrea Gabrieli. He remained in the court of Duke Albrecht for the rest of his life.

Adrian Wehlte is a flutist and recorder player born in Switzerland, who graduated from the State University of Music and Performing Arts Stuttgart in Germany, and teaches at Antonio Rosetti Music School in Wallerstein, Germany. He has transcribed and arranged numerous compositions for Edition Walhall, and has published student methods for recorder.

There are other editions of all 24 of Lasso's *cantiones*; this edition includes only the last 12 compositions, numbered 13-24. The advantage of this edition is that Wehlte presents each song in two different formats. The first setting uses the German *Mensurstriche*, in which the bar lines appear between the staves of the two parts—allowing the musician to see the musical line as it appeared in the original publication, before bar lines were used. This can be confusing to those unfamiliar with the format because note values regularly cross over where the bar lines would be in modern format—yet it makes it easier to recreate the feel of Renaissance musical lines composed before measure lines were used.

The second setting uses the modern conventions. Also, frequently the first setting is for lower instruments, while the second is for higher ones. The editor recommends trying both versions to see which one allows the melody to move more freely.

The first three pieces are set for tenor/bass or soprano/alto. The first, XIII, starts the melody on the lower instrument in a stately tempo, then canonically repeats it a “measure” later on the upper instrument. About halfway through, the two parts alternate—one being on the beat and the other off the beat—until the last four “measures” when both parts rush into final variations with a flurry of running eighth notes.

The second piece, XIV, also starts slowly in whole and half notes, moving into variations of the opening theme with syncopated lines. In the second half, a quicker pace with quarter notes and running eighth-note passages creates much more challenging rhythms. We particularly liked how the two lines played off of each other, and consider this duo one of the best of the set.

The third piece, XV, is an easier piece, with less imitation and syncopation, and with the lines more independent of each other. Set for tenor/great bass or soprano/tenor, the fourth, XVI, is also rhythmically easier, with less syncopation. In the first version, the range of both the great bass and the tenor stays low, which would be challenging on Baroque recorders, but sounds wonderful on Renaissance instruments.

The next three duos are also for tenor/great bass or soprano/tenor. The fifth, XVII, starts out like most of the others with whole notes, half notes and some quarter notes. In the middle, the parts shift off the beat, adding in eighth-note passages and off-beat dotted-quarter notes followed by eighths. It creates a challenging and lively ending.

The sixth, XVIII, set at a much slower pace, is somewhat easier than the previous piece. The Renaissance rhythms keep it interesting. The seventh, XIX, sits higher in the range of both parts. This led us to prefer playing it on lower instruments. It would be tempting to use a regular bass recorder rather than the great bass, since the only note below the range of the bass is the last note, a low E. However, the tenor holds an E, while the bass plays a descending line of eighths leading down to an E. The voice leading would not work to jump up the octave for the cadence.

We consider the eighth set, XX, on tenor/bass or soprano/alto, one of the best. While most of the other pieces begin slowly, gaining in speed and complexity near the end, this one has a different structure. Starting with slow notes, it reaches its fastest passages at the end of the first half. Then it shifts mood, with several measures of call and response before moving into imitations—each part slightly off the beat of the other and trading the melody.

In the ninth and tenth sets, both versions are on alto/tenor, without a lower version. The ninth, XXI, is another of our favorites. Part of the rhythmic challenge of the duo is how it shifts from duple to triple time, then back to duple 16 measures later. The second version in modern notation makes that transition much easier to understand.

The tenth, XXII, has both rhythmic challenges plus unfamiliar fingering patterns. For example, both parts have a set of arpeggios that move down a fourth, rather than the more familiar interval of a third.

The last two are both set on tenor/bass or soprano/alto. With the eleventh, XXIII, we encounter a piece structurally and harmonically unique, with more dissonance than any of the others. In the first half, one part plays long whole notes over which the other part plays a quarter-note line—then the parts switch roles, and back again. The lower part then plays long notes, while the upper part is off the beat, creating a series of suspensions and resolutions. The pace of the second half picks up, in quarter and half notes plus rhythmic and harmonic variations passed between the parts. The contrast with the other duos is intriguing and satisfying.

The last, XXIV, is one of the simpler ones. With much less syncopation, it starts canonically, the second part coming in at the fourth. It then moves through variations, with challenging dotted rhythms and running eighth notes towards the end. The low version has a low F# on the bass, which would be a problem on Renaissance instruments.

These pieces are accessible to intermediate recorder players, with enough challenging rhythms to keep experienced Renaissance music lovers on their toes. All of the parts fit within the range of Renaissance recorders. With many of them set at the lower end of the instrument's range, they are easier to play and better sounding on Renaissance recorders.

While being delightful as well as rhythmically challenging, they would be an excellent tutorial for those learning to hear and play Renaissance rhythms, polyphony and sounds. With just two lines, it is easier to identify the initial melody, its imitations, and variations between the parts.

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### ***...an excellent tutorial for those learning to hear and play Renaissance [music].***

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**IL GARDELLINO (DER STIEGLITZ), RV 428, OP. 10/3, BY ANTONIO VIVALDI, ARR. ADRIAN WEHLTE. FEM254, 2017. 5-6 recs, S'oAATB, opt. cB. Sc 19 pp, pts 5-7 pp ea. Abt. \$27.**

Originally composed by Antonio Vivaldi (1678-1741) for transverse flute and string orchestra, this concerto has been arranged for five or six recorders by the Swiss flutist/recorder player Adrian Wehlte.

In this setting, a sopranino recorder takes the role of the virtuosic flute, mimicking the warbling song of the European Goldfinch. Wehlte has followed the 1728 Amsterdam edition for the sopranino line. There are notes in German about the arrangement in the back of the score.

The sopranino part is not for the faint of heart, with flashy florid passages, frequent trills, fast dotted rhythms and opportunities for added ornamentation. Already high, the sopranino is usually near the top of its range, and trills on a high E. The publisher has conveniently provided an extra loose sheet, with page 1 on one side and page 5 on the other, to avoid problems with page turns.

The AATB recorders try to stand in for the string orchestra, comprising two violins, viola and cello. The two alto lines are often paired, with the first alto having solo sections and going up to trills on high E. The tenor line and optional contra bass lines are labeled *Ad libitum*; the arranger mentions the need for only one of the two parts.

This arrangement follows the original orchestral version closely, with the string parts often in unison to create a rich, low sound in contrast to the sparkle of the flute/sopranino. While not as virtuosic as the solo line, high intermediate skills are needed to play even the lower lines.

Ensembles who are interested in this concerto need to be aware that its focus is on the solo sopranino; all of the other lines are in supporting roles. One way to share the excitement would be to have three ensemble members play the solo line in the three movements: Allegro, Cantabile and Allegro. While arranged for five recorders, this



arrangement would sound better with an F contra bass in addition to the other low recorders. To recreate the dense sound of the string orchestra, a larger ensemble could use more than one instrument on all of the low lines.

*Bruce Calvin has reviewed videos and books for professional library publications over the years. He and four others meet weekly in the Washington, D.C., area to play recorders. The group enjoys Renaissance through contemporary music, performing occasionally for special church events.*

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***The collection was originally made for domestic music-making. It will serve admirably for that purpose in our own time.***

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**'T UITNEMENT KABINET, VOLS. IX AND X, ED. RUDOLF RASCH.** SBG09, 2017; SBG10, 2018. Both: 2 high insts. (S/A/T recs), bass. IX: sc 38 pp, 3 pts 11 pp ea; X: sc 27 pp, 3 pts 7 pp ea. Abt. \$26.50 ea.

The publication of Volumes IX and X of this important modern edition of "The Excellent Cabinet"—around 200 pieces first published in three volumes in the mid-17th century by Amsterdam publisher and composer Paulus Matthysz—completes a project begun in 1973. Since then, editor Rudolph Rasch has led the project of editing the pieces into playing editions sorted by the numbers and types of instruments required for their performance. He worked at first with the Dutch publisher Saul B. Groen, then revised it (twice) and issued it with the German publisher Edition Walhall. The Walhall edition has an advantage over the original Dutch one: it is slightly smaller, in a more standard 8"x 11 3/4" page size—more easily filed.

Although not specifically "for" recorders, the pieces in these volumes can be played by several combinations of instruments; having bass lines with realized continuo accompaniment makes them versatile for many chamber ensembles. Volume IX contains fantasias by Italian composers Tarquinio Merula (one piece) and Bernardo Barlasca (eight), while Volume X presents pieces by Dutch composers Cornelis Helmbreker, Cornelis Kist and "I.H." This latter grouping includes dances and settings of then-familiar tunes such as *Amarilli mia bella*, *Nightingale*, and *Cloris quand je vois ton visage*.

The parts are well within the sight-reading reach of intermediate players. Although not all of the pieces are equally interesting, a group might well assemble "suites" of pieces for performance.

Earlier volumes in the series *do* specify recorders: Volume I, soprano; II, SS; and III, SSS, all without bass. Volume VI is for soprano recorder and bass, while Volumes IV and V contain "Dances and Songs" for a "high instrument" and bass, and "Courantes and Branles for a high Instrument and bass," respectively. Volume VII might be of special interest to players who make music with a gamba

player, as it is for "a high instrument and Viola da Gamba with continuo ad libitum," in which the gamba part is an obbligato part that would require some more advanced skills on that instrument.

The only volume, in fact, that would not be appropriate for recorders is Volume VIII, with pieces by Johann Schop and Louis Constantin for violin and continuo.

Rasch has done an exemplary job of presenting the collection in a format that allows players to choose volumes appropriate to their musical "forces." The editing is meticulous, with excellent prefaces and editorial commentary in German, Dutch and English. The score and parts are beautifully laid out for reading, and the bass lines realized in attractive, playable arrangements.

As Rasch points out in his introduction, the collection was originally made for domestic music-making. It will serve admirably for that purpose in our own time.

***FLAUTO E VOCE: ORIGINAL COMPOSITIONS FOR VOICE AND RECORDERS, VOLS. 13 AND 14, ED. KLAUS HOFMANN & PETER THALHEIMER.***

Vol. 13, EW1053, 2017; Vol. 14, EW1040, 2018.

Vol. 13: soprano voice, S'o, S/A, bc; 2 sc 35 pp ea, rec pt 11 pp, bc pt 8 pp. Vol. 14: soprano/tenor voice, 2-3 A recs, bc; 2 sc 40 pp ea, rec pt 11 pp, bc 9 pp. Abt. \$28 ea.

For upper intermediate and advanced recorder players who make music with a soprano (or tenor) singer, these editions of 17th- and 18th-century obbligato arias are a treasure chest. (Those playing with mezzo/alto or bass singers should look at other volumes in this series, previously available from Carus, now Edition Walhall, for nearly a decade.) Although not every individual piece is a "gem," nearly all will please performers and audiences alike.

The recorder parts of the eight pieces in Volume 14 are easier than those of the seven included in Volume 13. Composers range from Francesca Caccini (1587-c.1640) to Telemann and Bach, whose *Sheep May Safely Graze* is likely the only familiar piece in Volume 14. Besides the piece by Bach, there are particularly attractive arias by Christoph Graupner (1683-1760), Telemann (1681-1767), Philipp Heinrich Erlebach (1657-1714) and Johann Störl (1675-1719) with Quirinus van Blankenburg (1654-1739). The voice and recorders not only take turns, but play/sing together in harmony for extended passages. (A few others have mainly *ritornellos* between the vocal sections.)

While a trained singer is anticipated in these sacred and secular arias (often from little-known operas), the ranges are not extended, and the technique required is usually not advanced.

A skilled singer and recorder player also will find the Volume 13 arias gratifying to work up. Here the composers include Alessandro Scarlatti (1660-1725), Telemann, Bach, and the lesser-known Georg Caspar Schürmann

(1672-1751), André Campra (1660-1744) and Carlo Agostino Badia (1671-1737). The last's aria with sopranino features slow and fast trills (in birdlike imitation—here, of a nightingale) in both voice and recorder parts.

The vocal ranges in Volume 13 tend to be greater than in Volume 14, with the beautiful aria from Bach's cantata 18 (originally scored for two altos playing in unison), "Mein Seelenschatz is Gottes Wort" (My Heart's Treasure is God's Word), taking the singer to high B<sup>b</sup> and A several times. Like some of the others, the recorder part of the Telemann aria is consistently high and technically demanding, and requires a high F<sup>#</sup> (though the editors suggest a substitute if your recorder "doesn't speak clearly" on that note). The Scarlatti, another "bird" aria, uses sopranino in especially fetching extended melismas with the voice.

These editions are beautiful, with excellent translations as well as the original language texts, plus notes on each composer and, as appropriate, on the opera or cantata from which the aria comes. Graupner's "Eilt, ihr Sünder, kommt gegangen" (Hurry, You Sinners, Come Running), the one aria in Volume 14 that includes a short *recitative* between the aria and an *arioso*, has performance practice directions, as do a number of the arias (when to play *inégal*, for example). The continuo realizations are skillful and playable.

Klaus Hofmann and Peter Thalheimer have provided a wonderful resource for singers and recorder players in these editions. In addition to the volumes for recorders with mezzo/alto singers (5, 6, 9, 11, 12) and continuo, there are four more volumes (3, 7, 8, 10) for 1-2 recorders with high voice and continuo. There are also volumes with 3-6 recorders and one singer, which I have not seen.

Whether for performing or just in sheer enjoyment of this sophisticated, melodious repertoire, both recorder players and their singers will welcome these volumes.

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### ***The vocal part is smooth and graceful; the linnet is exuberant for the sopranino.***

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**HOW SWEET THE WARBLING LINNET SINGS, BY JOHANN ERNST GALLIARD, ED. PETER THALHEIMER.** EW1015, 2017. Mezzo-soprano voice, S<sup>o</sup>, violin, viola, bc. 2 sc 10 pp ea, 4 pts 2 pp ea. Abt. \$23.

Continuing his mining of the Baroque repertoire with recorder obligato for Edition Walhall, Peter Thalheimer has produced a charming mezzo-soprano aria from the all-but-forgotten *Pan and Syrinx*—he calls it a masque, others an opera—first produced in London at the Lincoln's Inn Theater in the season of 1717. This was based on Ovid's fable of Syrinx, a nymph who resisted the pursuit of the goat-god Pan and was turned into a reed (to be made into a pan-pipe and played by the unrepentant pursuer). The hour-long musical entertainment enlists nymphs and shep-

herds, and finally the goddess Diana, to save Syrinx from Pan's unwanted attentions.

There is a 2004 recording of the work (at <https://smile.amazon.com/Purcell-Dido-Aeneas-Galliard-Syrinx/dp/BooBYQCLSS>) led by flutist Jed Wentz with Musica ad Rhenum. There it is paired with Henry Purcell's 1695 masque, *Cupid and Bacchus*, written for a production of Shakespeare's bitter political play *Timon of Athens*, plus a bonus of Purcell's *Dido and Aeneas*.

Although *Pan and Syrinx* may appear with Purcell's opus, I'm wondering if Galliard was inspired by *Venus and Adonis*, Johann Christoph Pepusch's masque performed at the Drury Lane Theater a couple of years earlier in March 1715. Another story from Ovid, its sopranino obligato aria, *Chirping Warblers* (reviewed in the [Summer 2017 AR](#)), has the same instrumentation and serves the same dramatic function as *How sweet the warbling linnet sings*. With the right group, these two obligato arias for sopranino could well be presented on the same program.

An oboist, Galliard is one of the several German composers who immigrated to England around the same time as Handel; he spent a good deal of his career there at the royal court. Recorder players may recognize him as the composer of a set of six recorder sonatas (1711), now apparently available only at <https://imslp.org>. (Pepusch also published a set of six recorder sonatas.)

A 1961 Flauto Dolce edition (UE12629) of *How sweet the warbling linnet sings* is now out of print.

The "warbling linnet" aria catches Syrinx in a relaxed and reflective moment listening to the bird singing at dawn. The vocal part is smooth and graceful; the linnet is exuberant for the sopranino. (While an instrument is not designated, it fits sopranino in f" or flageolet in g".) To perform it at an appropriate tempo will take an advanced sopranino player with double-tonguing chops in the scales and *roulades* (runs sung to one syllable), as it imitates the bird's twittering and swooping song.

Just under 4.5 minutes long, it is substantial enough for a program, but realizing the rest of the parts will be a perplexing problem, unless one has a group with strings as well as continuo. It would be possible to incorporate the viola part with the continuo, but a violin really is wanted for the top string part. An accomplished tenor recorder player could conceivably play the part, which engagingly complements the sopranino in instrumental interludes and sometimes in a trio with the voice.

The parts are presented beautifully and efficiently for performers, with full scores for both the continuo and the singer. The instrumental parts have no page turns.

*Suzanne Ferguson is active as an early musician in Tucson, AZ. She served on the ARS Board in the 1980s and is past president of the Viola da Gamba Society of America.*



**UMLANJANA: 20 AFRICAN DUETS IN INCREASING LEVELS,** BY SÖREN SIEG. Self-published ([www.sorensieg.de](http://www.sorensieg.de)), 2017. Two recs, S'o to B. Sc 48 pp. Abt. \$17.50.

German composer Sören Sieg played recorder, violin and piano as a child and later learned a number of other instruments. He has an impressive list of commissions, including those from the Amsterdam Loeki Stardust Quartet, the Flanders Recorder Quartet and the Recorder Orchestra Birsfelden, among others.

This collection of African-themed pieces began when a teacher requested a duet for two of her students. After selecting the title, *Umlanjana* (The small stream), Sieg was inspired to ultimately write the 20 works found here.

Each has an African title with German and English translations (some examples: Wind Play, Desert Sounds, The Race and Bonfire). They are mostly scored for various pairings of SATB recorders, and there is even one duet for two sopranos.

While the tempi and moods vary from slow and lyrical to lively, there is an overall hypnotic quality that runs through the whole. The pitch ranges are not large (generally within an octave), and most are in easy keys of one or two sharps or flats.

The challenge, however, lies in the rhythmic complexity. Syncopations of all types abound. Often they trade off between the voices; in some cases they work together—or, perhaps more accurately, against each other—in ways that make for quite a contest. The good news is that, once one masters the rhythmic configuration in a given song, it does repeat over and over. This contributes to the hypnotic aura.

These duets are most appropriate to advanced intermediate players.

The edition is spiral bound and is well-presented. Metronome markings are included, and the measures are numbered, albeit in a somewhat unusual way. The first measure of the first piece is #1, and the numbers con-

tinue through the book to #1026 rather than beginning anew for each selection.

The songs follow in a particular order, and many are more than one page long. While the intent may be musical coherency, it breaks the individual pieces up across several pages, involving a lot of page turns. Modifying the layout of the pages could remedy this, and perhaps could be taken as a suggestion for any future printing.

Overall, *Umlanjana* is quite an enjoyable collection. For those readers seeking ethnic-themed music and rhythm challenges, these duets would be a great addition to your library.

*Beverly Lomer*

**IXESHA (AFRICAN SUITE NO. 20),** BY SÖREN SIEG. Self-published ([www.sorensieg.de](http://www.sorensieg.de)), 2017. ATBgB (TBBgB). Sc 27 pp, 4 pts 7 pp ea. Abt. \$23.

Sören Sieg (born 1966) learned as a child to play recorder and other instruments. Since 2012, he has lived in

Hamburg, Germany, as a composer and author. Many videos of performances of his works can be found online. Among his compositions for various instruments and voices are 20 “African Suites” and numerous other African-inspired works for recorders.

“Ixsha” is the word for “time” in the language of the Xhosa people of South Africa. Sieg says he has “tried to capture this different, floating, African feeling of time in this work.”

All four movements are challenging. Multitudes of articulation marks keep strings of eighths or 16ths from taking on a boring sameness. Some of the rhythms may be puzzling at first glance; once grasped, they are pleasing in their repetition. Accidentals tend to cluster into specific passages, instead of keeping a respectable distance from each other. The piece freely indulges in meter changes.

The great bass part is written in treble clef only.

Four page bottoms bear a “V.S.,” which actually signifies that the page turn is physically impossible while playing the music! (A fifth V.S. is probably manageable, with practice and a stable music stand.)

The first movement, “Circle Dance,” has many non-stepwise fast notes and lots of syncopation. Additionally, it calls for vocalizing simultaneously while playing, and for audible foot-tapping in various rhythms (including 16th notes!).

In “Sad Song,” the second movement, the two top instruments are switched for lower ones. Capacious lungs will be helpful: it’s slow, with written-out ornamentation, and Sieg encourages “rubato, breaks, phrasing, and vibrato ... do not fear pathos.” Excellent intonation is essential.

Once its rhythms in 12/8 are deciphered, the songlike third movement may be the least difficult to play, with its jazzy swing. Titled “Consolation,” it conjures a loving mother distracting her slightly injured child. It’s a sure audience-pleaser.



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The fourth movement, "Simple Solution," is a virtuosic scherzo, "full of untamed energy" as it constantly changes meters. Eighth notes, 440 of them per minute, run constantly and energetically through every measure until the last chord. Sieg compares the meter with music of Béla Bartók and calls the mood "nervous." (You can hear it played by Boreas Quartett Bremen at [www.youtube.com/watch?v=w\\_7f7pXIBGE](http://www.youtube.com/watch?v=w_7f7pXIBGE). More music by Sieg can also be heard on his channel, [www.youtube.com/channel/UCbHclwvI2mgXjenO7EKEXIw](http://www.youtube.com/channel/UCbHclwvI2mgXjenO7EKEXIw).)

There is good reason to take on all of the difficulties: the music is brilliant. It is beautiful, satisfying, sad, exciting, joyous, compelling, witty and heartening. "Circle Dance" is an exuberant, toe-tapping journey through a beautiful, exciting landscape. "Sad Song" expresses grief, and a bit of hope, with an intensity that would suffer a breakdown if spoken in words. "Consolation" is light-hearted, even fun, but not frivolous. "Simple Solution" will leave the audience simply breathless.

Any of the movements would add great interest to a concert. Hearing, or playing, the entire suite is a privileged way to spend a quarter of an hour.

**EAST TEXAS LANDSCAPES, BY VICTOR EIJKHOUT.** Lulu ([www.lulu.com/shop/victor-eijkhout/east-texaslandscapes/paperback/product-23454370.html](http://www.lulu.com/shop/victor-eijkhout/east-texaslandscapes/paperback/product-23454370.html)), 2017. SATB. Sc 14 pp, pts 5 pp ea. \$15.

Victor Eijkhout is a multi-instrumentalist born in The Netherlands and now living in Austin, TX, where he works as a research scientist at the Texas Advanced Computing Center. His recorder works are available to subscribers at <https://patreon.com/FluteCore>. He also offers, at press time of writing, 22 compositions and 17 arrangements free at [http://imslp.org/wiki/Category:Eijkhout,\\_Victor](http://imslp.org/wiki/Category:Eijkhout,_Victor). ARS members may know his *Members' Library* title and his music on the New Music for Recorder page, [https://americanrecorder.org/new\\_music\\_for\\_recorder.php](https://americanrecorder.org/new_music_for_recorder.php).

This suite is a little over eight minutes long. Intermediate and advanced intermediate students will find much opportunity to work on fitting parts together precisely and to decide on phrasings; they will not find much predictable harmony. My copy included photos of the five places inspiring the movements. Perhaps these or similar photos might accompany a performance.

"Hearne Crossing" depicts a rail yard. The piece has the three upper voices running busily up and down in mostly-parallel 16th-note runs, so the need for precision is quite apparent. Begin rehearsing it with your bass player absent, or s/he may complain about alternating between two notes the whole time. It's an important part, though, setting off the upper voices' travels and occasional syncopations.

"Fayette Sky" celebrates a mostly bright blue sky, accessorized with puffy white clouds, over some lovely painted churches. Harmonies drift by in slow quarter notes, in 5/4, without sounding very structured. No breath marks are given, leaving lots of space for interpretation.



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Representing a cotton gin, “Burton Gin” begins and ends in compound time, with intriguing little shapes and melodies piling onto each other and then wriggling out from underneath. A middle section in simple duple meter is much less human, more mechanistic, with runs of 16ths pulling out the cotton seeds and organizing the fibers.

The derelict “Crockett Mansion” portrays the now-defunct Mary Allen Seminary, the first Black women’s college in Texas, located in Crockett. The movement is eerie and lovely, with the ghostly voices murmuring agreeably among themselves. As the conversation develops, it moves a little faster, but then ends in stillness.

The exciting “Seventynine Miles” relates to driving along U.S. 79. Perhaps the most melodic of the movements, much of it is in eighths grouped into alternating measures of 7/8 and 9/8, so that the average listener can almost grasp the meter, but is repeatedly surprised (remember Mike Oldfield’s *Tubular Bells* in the 1970s?) Much of the piece is based on ostinati (short, repeated patterns); rests make a few of them tricky, with some hocket effect (melody notes jumping around among voices). It evokes monotony without being monotonous.

Many audiences, and even players, may find the entire eight minutes a long time to go without predictable harmony. It may be more comfortable to pick just one or two movements to perform on a program.

*Kathleen Arends has enjoyed playing recorders for 40 years and being an Orff music educator for 34. She teaches and plays in the Seattle (WA) area.*

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## ***Ayton has contributed a body of work to which recorder players can return with pleasure.***

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**OF TIME AND REMEMBRANCE, BY WILL AYTON.** Cheap Trills TR92 ([www.cheaptrills.com](http://www.cheaptrills.com), vendor links), 2017. SATB. Sc 15 pp, 6 pts 4 pp ea. \$12.

Will Ayton (born 1948) teaches music composition and theory at Roger Williams University in Rhode Island. He is no stranger to those who seek interesting, relatively conservative contemporary music that rewards replaying. From his lovely Christmas carol arrangements to polyphonic fantasias, often in response or “homage” to those of the 17th century, Ayton has contributed a body of work to which recorder players can return with pleasure.

The two suites in *Of Time and Remembrance* were written to honor two birthdays—the 80th and the 82nd, in 2014 and 2016 respectively—of Ayton’s friend, the composer, player and publisher Charles Nagel of Cheap Trills. As befits these occasions, the pieces are thoughtful, even meditative, but melodious and rhythmically engaging. Both have three movements, and both include a song and a leisurely dance. Both can be played on either recorders or viols, and appropriate parts are included (the alto recorder plays up an octave from the same part as the second treble viol).

For whatever reason, the 82nd birthday suite is presented first; my group who tried it slightly preferred this one, “Voices from the Mist.” It begins with a fantasia in 17th-century English consort style, followed by a dance in 7/8 (play this 1-2-3, 1-2, 1-2 and you’ll have no trouble!). It concludes with a pastoral, untexted “Song” in 6/8.

The somewhat longer suite for Nagel’s 80th birthday, entitled “Of Other Days,” consists of a flowing andante introduction in 6/8 and a “Song” with related material, then continues with the 6/8 meter into a fugal section called “Friends.” Next comes a duple-meter, very quiet meditation called “Dreams.” Another 7/8 dance follows, then a reprise loosely based on the opening introduction and song.

This is very peaceful music, with just a few flourishes in the bass in the “Friends” section of the second suite. One can readily imagine either one played in a church prelude or interlude. They are substantial pieces, either one of which might be programmed into a chamber concert.

I was able to play them with both a viol consort and a recorder consort. Many of Ayton’s pieces can be equally rewarding with either, but these particular ones did seem somewhat more idiomatic on viols, as they require numerous dynamics, some sustained notes, and have a rather high tessitura for recorders. They are certainly upper intermediate in level. One player must “lead” the ritards and tempo changes.

**RAINFOREST WALTZES AND ROWING ACROSS THE LAKE, BY LANCE ECCLES.** Orpheus Music OMP254 & OMP252 (<https://orpheusmusic.com.au>), 2014 and 2016. SATB. *Rainforest*: sc 10 pp, 4 pts, 4 pp ea; abt. \$15.65 hard copy, \$12.50 PDF. *Rowing*: sc 3 pp, 4 pts 1 p ea; abt. \$12.50 hard copy, \$10 PDF.

Born in 1944 (four years before Will Ayton), Lance Eccles also was a university teacher, now retired—but of Chinese language and literature at Macquarie University, NSW, Australia. He has taught and written also on Korean, Coptic and Tetum, the Austroasian language of Timor.

Eccles is an amazingly prolific composer of genial, whimsical pieces of moderate difficulty for recorder consort—pieces that would appeal to adept children or playful adults. For many years he played with the Reluctant Consort in Sydney. He arranges classics (*T’Andernaken*, *La Follia*) and folk songs from many lands, and invents settings for fairy tales (Goldilocks, Cinderella), plus composes pieces about animals (piglets, wombats). He also writes works with various Australian subjects, such as the *Rainforest Waltzes*, a fanciful suite: “Waltz of the Flying Foxes” (these are very large

fruit-eating bats who fly in flocks); “Waltz of Pythons by the River”; and “Waltz of the Quolls” (small, forest-dwelling marsupial rodents, apparently of a contentious temperament, according to Eccles’s captions).

Our group liked the whole suite, but especially the quolls, who “walk through the forest” (rather quickly) until they meet other quolls—presumably, resulting in confrontations and

## One of the teachers waltzed away from our session to prepare Rainforest ... for Play-the-Recorder Month.

even, in one case, a fight. The music incorporates appealing chromaticism, with mostly quarter- and eighth-note melodic lines that sway and hop by turns. All the parts have interesting things to do. Key changes help set off the confrontations and fight from the sashaying “walk” sections.

In my try-out group, one of the teachers waltzed away from our session

to prepare *Rainforest* with her consort for a show-and-tell for fifth-graders across the Tucson (AZ) school district for Play-the-Recorder Month.

*Rowing Across the Lake* is less substantial, but a fine diversion for sight-reading, again combining eighths and quarters in rocking waltz phrases, and requiring the players to know their flats and sharps by different names.

Both the Ayton and the Eccles pieces are nicely laid out and very readable—conservative, satisfying additions to the recent recorder consort repertory for intermediate to upper-intermediate players.

Suzanne Ferguson

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