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SUMMER 2019

Published by the American Recorder Society, Vol. LX, No. 2 • www.americanrecorder.org

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Editor's Note

This is your brain on music: that's the premise of this article, ***www.wired.com/story/tech-effects-how-does-music-affect-your-brain.*** In the continuing research on how **playing music affects your brain**, this site compiles several writings about disparate topics such as relearning speech via melodic intonation therapy (the story of former congresswoman Gabrielle Giffords) and brain activity during an fMRI while the subject was engaged in musical improvisation.

Improvising music relates directly to this issue's article by **Robert de Bree on ideas to help you start improvising** (page 28). We also continue the ***American Recorder* Practice Project** (page 15) with the third article by **Tina Chancey**—this one giving you suggestions for non-musical strategies to help your body and brain overcome **obstacles to effective practice**; also see ***https://americanrecorder.org/practice_project.php***.

Delving into old issues of *AR* for photos of the **late Ken Wollitz** (page 4) served also as a reminder of the value of his advice in *The Recorder Book*, some of which he shared with *AR* readers over the years. Since the **ARS is 80** in 2019, it seems a good time to reprise a 2008 **Q&A** column where his book was a main source for information about **recorder vibrato** (page 25).

Gail Nickless

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American Recorder

Volume LX, Number 2 **Summer 2019**

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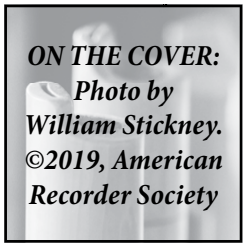

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Statement of Purpose

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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Please contact the ARS office to update chapter listings.

President's Message

Greetings from David Podeschi, ARS President
dpodeschiars@gmail.com

What is "mindfulness?" Some define it as a mental state achieved by focusing your awareness on the present moment, while calmly acknowledging and accepting your feelings, thoughts and sensations, as a therapeutic technique.

I think of mindfulness as being able to focus your awareness not just on the moment, but on a single task at hand. As a topic that has appeared in the news and in popular culture lately, mindfulness intrigues me, I guess because I am naturally a deep concentrator—not deep, philosophically, mind you (pun intended), but deep as in able to shut out distractions and focus.

I get it though—why mindfulness is a popular topic. It's because of the constant distractions of the connected world we live in and their effect on our mental state.

I recall visiting my grandmother as a child and how hearing the party-line phone ring was a pretty rare event—not even once a day, I think. Now spam calls, hundreds of e-mails and texts, and vibrating watches that are bluetoothed to one's phone cause inconsequential news flashes to impinge on your concentration. TVs blare wherever you go. The immediacy of Googling for information is always with us, and on and on. Even as a natural concentrator, I'm guilty of allowing constant distractions to cause me to feel a lack of satisfying accomplishment.

They say yoga is ideal for a mindfulness respite. For me it is playing my musical instruments—whether practicing, playing at a chapter meeting, a performance or a workshop.

The first article in this magazine's ***Practice Project*** series talked about practice models. I connected with item V on the list: "Zen—Body/Mind" model. I start with breathing and stretching exercises, close the door, shut off the phone, remove the watch and go in for total concentration for however long I have set aside for practice.

The first article in this magazine's* Practice Project *series talked about practice models. I connected with item V on the list: "Zen—Body/Mind" model. I start with breathing and stretching exercises, close the door, shut off the phone, remove the watch and go in for total concentration.

It is energizing. I find that after a two- or three-hour chapter meeting, on the drive home, I am mentally refreshed from the total focus. On returning from a four-day workshop in February, I found the return to modern distractions annoying! I realized the entire four-day workshop was mindful in its own delightful way.

Have you found a practice model that works for you? In this issue's installment in the ***American Recorder Practice Project***, there are more ideas for ways to fine-tune your practicing. Strategies that help us to manage practice habits, or bad habits in general, may let us all continue to reap the rewards of playing the recorder even longer in our lives.

Isn't it great, this wonderful avocation we have and all the positive things it can bring to us?

Mindfully yours....

Tidings

Han Tol with Boreas Quartett Bremen;
Derek Tam to lead San Francisco Early Music Society

Kenneth Wollitz (October 4, 1932–April 12, 2019)

Recorder teacher and performer **Kenneth Wollitz** died peacefully on April 12 in Tacoma, WA, having moved from New York City, NY, in 2015 to be with his brother and sister-in-law, **Charles Wollitz** and **Debra Goodrich**.

Born in Spokane, WA, he began playing recorder at University of California–Berkeley. In the early 1960s, he received a Fulbright Scholarship to study recorder in Amsterdam with Kees Otten and Frans Brüggen. Upon his return, Wollitz took-up residence in the East Village in New York City.

In the following years, he was a member of the **New York Pro Musica Renaissance Band** (Noah Greenberg, director) and **The Nonesuch Consort** (Joshua Rifkin, director) and taught for many years at the Brearley School as well as at numerous adult early music workshops throughout the country. Recognized as an exceptional teacher, he is credited with helping to introduce theme-related programs to the structure of American early music workshops—as a result of his choice of music of the Italian early Baroque for the Goddard College ARS workshop he directed in 1971.

He served as president of the American Recorder Society from 1968-75. Among the reforms for which he lobbied was for the ARS to hire a full-time professional staff person, since many of its activities were overseen by an all-volunteer Board (with part-time help from an administrator and a magazine editor, both of whom he had to replace multiple times during his tenure). As a result, by 1977, Andrew Acs gradually moved from part-time to being the ARS's first full-time administrative director.

Wollitz received the Society's **2009 Distinguished Achievement Award** at the Boston Early Music Festival.

He wrote for, as well as served on the Advisory Board of, *American Recorder*. He joined the *AR* Advisory Board in February 1986 (along with two others still serving in that capacity—Tom Prescott and David Lasocki). In the years before 1986, he wrote a number of articles for *AR*; he continued to write articles for some years, as well as functioning as a reliable source of information for Q&A Department questions (*such as the vibrato question reprinted in this issue's* **Department of Amplification**, *for*

Two recipients of the ARS Distinguished Achievement Award: Friedrich von Huene (l) and Kenneth Wollitz, at the ceremony for Wollitz's award in 2009; top photo: ARS faculty at Goddard College workshop, July 1971 (l to r): Shelley Gruskin, Arnold Grayson, Valerie Horst, Elloyd Hanson, Friedrich von Huene, Ken Wollitz, Judith Davidoff (viol), Marleen Forsberg Montgomery, Robert Kuehn (voice), Paul John Skrobela, Martha Bixler

which he was the source for the 2008 answer).

He is best known as author of *The Recorder Book* (Alfred A. Knopf, 1982; now available from Peacock Press), viewed as the finest introduction to the recorder for the adult.

He mentored many students who have had successful professional and amateur careers, and will be remembered for his distinctive bass recorder sound, wit and thoughtfulness, graceful writing, and strong commitment to teaching.

A member (and for a while, chair) of the ARS Education Committee and a proponent of focusing on technique improvement at workshops, Ken Wollitz (at left) taught at a number of workshops—including the 1983 Amherst Early Music Festival; other players (l to r) are former ARS Board member and counsel Ron Cook, David Kortier, Janice Cook

At Canto Antiguo, c.1970s (photo first used in the* March 1994 AR *and also later used in the* September 2008 AR*): (l to r) faculty members Ken Wollitz, Shirley Marcus, Shirley Robbins, Friedrich von Huene and LaNoue Davenport. Wollitz was director of several West Coast workshops in the 1960s and '70s, including the Mendocino Workshop (1966), and Idyllwild (1967). The latter workshop, started in the 1950s for a wide range of the arts and affiliated in its early years with the University of Southern California, later began to bring in recorder specialists (even Carl Dolmetsch from England for a few years—and frequently George Houle, Shelley Gruskin, Martha Bixler, Gloria Ramsey, in addition to Wollitz and the others shown above). In the 1980s, Idyllwild became the Canto Antiguo Early Music and Dance Workshop, an ARS workshop in Ojai, CA.

"The recorder is a charming instrument. It is beguiling in its sweetness of sound and appealing in its simplicity and directness of construction." The opening sentence from **Ken Wollitz**'s *The Recorder Book* reflects much about him as a musician, writer and person. Those who knew him will recall his many talents—a distinctive tone on the bass recorder, an aesthetic for ornamentation that was charming without being precious, great wit and thoughtfulness, and perhaps most of all, an essence of kindness where his conversations were focused on others and not on himself (even though he readily admitted his loquaciousness). With an astonishing breadth of knowledge, curiosity abounding far beyond the limits of music, and attention for clarity and perfect phrasing, he wrote and spoke with directness and grace.

Ken Wollitz anecdotes abound, many arising from occasions when we all would be on our hands and knees looking for one of his contact lenses. But I carry my memories of Ken with *The Recorder Book*—not through the content, but from its style and spirit, written by a musician who truly enjoyed the role of educator. Few could have written any instructional method book that would have been published by Alfred Knopf, considered the finest publisher in New York. Completing the work certainly was not easy for Ken, and some wondered whether he would be able to finish. I felt he overcame the struggle of writing due to his interest in crafting succinct explanations and searching for perfect phrases.

He approached the instrument not from the perspective of a conservatory-trained musician, but from a liberal arts tradition. Who else would begin a chapter on the importance of technique with an ice-skating simile: "Playing a musical instrument is rather like ice-skating. At the beginning, one's interest is most often engaged by observing an expert performer. Who has not been thrilled seeing a lithe figure flashing across the ice on silver blades, suddenly reversing direction, making startling leaps and dazzling spins, or gliding in graceful arcs?" (As he later told me, that was his favorite passage in the book.)

Ken Wollitz, in recent years in Tacoma, WA (photo: Charles Wollitz)

Many other images and metaphors arise from the perspective of a well-read adult speaking to the adult learner with wit, insight and affection. He delighted in that role—either as author or classroom teacher—finding ways to help the neophyte or advanced player, the amateur or aspiring professional player. And while some topics in *The Recorder Book* have become outdated, his "preparing a program" section should be required reading for all contemporary amateur and professional ensembles.

I stayed in touch regularly with Ken after he moved from New York City, NY, to Tacoma, WA, in 2015 to be with his brother and sister-in-law, Charles Wollitz and Debra Goodrich. There he received great kindness and compassion during his final years. During my phone calls and visits, he enjoyed reciting from memory Cole Porter lyrics and discussing Billie Holiday recordings.

From my last phone call, on the day of his death, as well as talks from weeks before, it was evident that his total blindness had taken its toll on his spirits, but he remained thankful for life and fully admitted that he never expected to live to the age of 86 (and that others would have never thought that he would live that long as well). On one occasion, after his rendition of a 1931 Broadway Revue song, "You Forgot Your Gloves," he launched into a complete recitation of Shakespeare's death sonnet, Number 71, with its opening line, "No longer mourn for me when I am dead"—quite telling for this moment as well as a rather impressive act of memory.

During the decades that I knew him, his affection for the recorder never waned nor did his gratefulness for being able to live a life engaged in what he loved—playing the recorder. I always felt that was why he took teaching so seriously—as a gesture of thanks for his career. At the end of his

teaching and playing days, he was truly content and welcomed the new generation of early musicians with good cheer and great admiration.

—Craig Kridel,
coordinator of the
Columbia Recorder Collective
(ARS Consort), Columbia, SC
(photos of Ken Wollitz,
page 4 bottom, page 5 top, page 8:
courtesy of Craig Kridel)

Kenneth Wollitz: Remembered for his "benevolent attitude"*
**The Recorder Book*, page 122:*
on what is needed for good ensemble

When I learned of Ken's passing, my immediate response was that I must take down *The Recorder Book* and read in it as a way of re-experiencing his warm and generous character—of recovering his calm, affectionate voice.

I knew Ken best in the 1970s and '80s, while I was teaching American literature at Ohio State University (OSU) and very active in the Columbus recorder world. Through the administrative skill of Craig Kridel, then a graduate student in the College of Education and a recorder, sackbut and serpent player, Ken came several times to play at the OSU Renaissance Faire and to give recorder workshops for the Columbus Chapter of ARS.

In his classes I learned two of the most important concepts that forever-after informed my own playing and teaching recorder: the "sigh" and "who-edited-it"—Ken's illuminating and memorable tricks for teaching how to breathe through the recorder and how to learn legato tonguing (see pp. 7-10 in his book for detailed, step-by-step instruction). And further take note: "It is more difficult than you might think to blow a sincere sigh through the recorder" (page 7).

"It is far preferable to leave your audience wanting more than to have them wondering when the performance will be over."

Ken's carefully detailed explanations of how to practice and how to play in ensembles should be required reading for all aspiring players—both beginners and as we progress. Here is his summation on practicing (page 70):

> *"Daily practice is especially important for beginners, since newly learned skills slip away more easily than those which have become ingrained. If you don't have time for a solid session of practice on a given day, play for a few minutes anyway, as a holding action. It is not necessary to make progress every time you sit down to play the recorder....*
>
> *"Always begin with a little practice on tone. As I have emphasized, it calms you and puts you in the proper frame of mind for whatever will follow. Good practice is objective self-absorption. It is a discipline of mind and body. It is escape from worries and cares into an immediate mental and physical reality. It is an existential exercise that soothes and refreshes."*

And on the ensemble (pp. 121, 123):

> *"Making music with congenial company is one of the most delightful pastimes known to man. The recorder by its nature leads you to this cheerful prospect.... The very act of playing music together is, or should be, civilizing."*

In the '80s, when I was in New York for the ARS Board meetings, I would always try to get together with Ken for lunch down in the Village, his neighborhood. In conversation, as in his writing, he was always kindly and caring. After that we saw each other only rarely, as I turned my musical attention to the viol, but his influence remained in my heart.

As I re-read *The Recorder Book*, I kept coming upon wise advice, and I cannot help ending with just one more snippet, on performing.

First, do more with less: "It is far preferable to leave your audience wanting more than to have them wondering when the performance will be over" (page 157). And second, do only what you really can: "Prepare! If you cannot play something consistently well in rehearsal, don't attempt to perform it. Miracles don't happen" (page 158). But in our lives, sometimes there are little miracles of friendship, and Ken was one of those.

Suzanne Ferguson,
music reviewer for AR and
former ARS Board member, Tucson, AZ

Early in the 1980s, Paul Echols brought **Ken Wollitz** to play alongside the students in the Mannes College of Music Collegium and Camerata in New York City, NY. Although Ken was not officially my teacher, we played together for six hours a week and in a number of concerts.

Ken brought a complex blend of humor (often extremely ribald), testiness, early music anecdotes, and high expectations. He also did a pretty good job of not showing me his impatience at my youthful cluelessness.

In addition to getting to play with him, I cherish three gifts from Ken. The first is a series of technical exercises that I have used constantly in my own playing, and since the very first lesson I taught until today. The second is a lovely alto gemshorn that Ken recently gave to me as he moved away from New York City.

One final gift I cherish from Ken is a joke so dirty that I can't even tell it to myself.

Adam Gilbert, director, early music, University of Southern California

Ken Wollitz, c.1980s, provenance unknown

I fell in love with the recorder in my third grade music class. After many a piano lesson, in which I asked my teacher to please accompany me while I played the recorder, that teacher had the wherewithal to suggest to my parents that I might prefer to study the recorder. **Ken Wollitz** became my first serious recorder teacher. How lucky was I!

Over the next few years, Ken became like a member of my family. My mother and he bonded over martinis, cigarettes, and a shared love of cats and good books. I would sometimes rush home from school for my lesson only to find them happily chatting away or tending to a sick cat.

Ken was an extraordinary teacher—knowledgeable, kind but demanding, generous, sensitive, thoughtful, inspiring. I still find his markings in some of my scores. It was Ken who insisted that I read Quantz, who first introduced me to ornamentation, articulation patterns (I used to practice "did'll" on the subway) and *inégale* in French Baroque music. Ken was a wonderful musician; playing with him in my lessons was an inspiration

In high school I would travel to Ken's sixth-floor walk-up apartment on the lower east side, where I became acquainted with his beautiful cats, tried out his many instruments, and listened to his favorite recordings of Eric Satie piano music. Ken's taste in music was eclectic, and he loved to share recommendations for listening.

Ken encouraged me to pursue my (somewhat unlikely!) passion—never suggesting that I might be better off seeking a more practical career. An inspiring teacher and a very special man, Ken Wollitz will be truly missed.

Nina Stern, founder and artistic director, S'Cool Sounds, and Historical Performance faculty, The Juilliard School, New York City, NY

Ken Wollitz came East from his college days in Berkeley, CA, to replace me as a member of the New York Pro Musica Renaissance Band (NYPMRB). Not a very auspicious way to meet!

The NYPMRB had been invited by the U.S. State Department to make a goodwill tour of the Soviet Union in the fall of 1963. Because of previous obligations, I was unable to go. Amazingly enough in New York City in the 1960s, there was no one to replace me! LaNoue Davenport, the director of the NYPMRB, had met Ken Wollitz on tour and was very much impressed by his qualifications.

Still a young man, Ken had a wide reputation as a teacher and performer on the "funny" instruments we were all becoming interested in during the '60s. These were Renaissance instruments that were the ancestors of modern instruments like the oboe, clarinet, bassoon, trumpet and trombone, and were contemporaries of the recorder. Ken had become interested in playing these instruments while on a fellowship in The Netherlands and had purchased modern copies and begun to play them. This made him a person of great interest to LaNoue, who was also interested in these instruments: the shawm, the krummhorn, the dulcian, the rackett, the cornetto and the sackbut. If LaNoue was going to replace me temporarily for the 10-week tour, why not do it permanently?

I was devastated, of course, to lose my place in the illustrious group, but what could I do? The situation was vastly ameliorated by the fact that Arnold Grayson, who ran an early music shop in Miami, FL,and who was a very talented performer and expert on the "funny" instruments, was hired at the same time. It was he who left the group after their Russian tour, instead of me.

Ken and I were buddies from the beginning. We were such good friends that we even talked (jokingly) of marriage. And at an English workshop where dorm rooms were in a building with no double rooms, and married couples were put next to each other, people assumed we were married because of the proximity of our rooms. This was a godsend, in fact, because I was speechless during the first few days of the workshop. My *real* husband had spent the Easter weekend with me in London, and he had a miserable cold the whole time he was there. He left this behind with me when he flew back to New York, and I was stricken with a severe case of laryngitis. Ken and I taught all our classes together, and Ken had to speak for me during the first few days of the workshop. I think he rather enjoyed this.

We played and taught together many times and at many workshops. And talked together on the phone almost every day until his brother, Charles, and his wife whisked Ken and his cats away to Tacoma, WA, in 2015, and kept an eye on him for the last years of his life. Two of his dear friends here gave him a wonderful going away party, and we all were deliciously happy for Ken— except for one sad man who was losing him as a teacher and who was heartbroken.

Ken Wollitz was a wonderful teacher, performer and friend, and everyone who knew him will miss him terribly.

Martha Bixler, retired professional recorder teacher and performer, and former ARS president, New York City, NY

Ken Wollitz with Martha Bixler, at a 2014 goodbye party before he left New York City for Tacoma, WA (photo: Wendy Powers)

Il flauto magico

Boreas Quartett Bremen with Han Tol: First U.S. Performance

By Nancy M. Tooney, Brooklyn, NY

The **Boreas Quartett Bremen** **(BQB)** consists of four outstanding youthful recorder virtuosi, all of whom studied with **Han Tol** in the early music department of the University for the Arts in Bremen, Germany. Tol has provided a supportive mentoring environment in which they have flourished. These very talented instrumentalists have concertized in Europe and the Pacific Rim. (Hear them at ***www.boreas-quartett.de/videos*** or search for them on YouTube.)

Their performance with Tol of "Il flauto magico" on New York's venerable Music Before 1800 series in Manhattan in January was a highly anticipated first U.S. performance—and it did not disappoint. It was evident that many in the audience were local recorder amateurs or pros, but a sizeable number of listeners seemed unaware of the serious performance possibilities of the various sizes and styles of recorders—that is, until they heard them played by the BQB with Tol! The outstanding acoustics of Corpus Christi Church provided an excellent aural environment for audience and performers alike.

Widely admired as a soloist and well-loved as a member (from 1999 to 2006) of the former Flanders Recorder Quartet, Tol is unsurpassed in delivering the emotional content of untexted music. Prior to the start of the performance, Tol gave a bit of information about his philosophy of teaching (*see* ***Coda*** *at right*) and the formation of the group. Then he turned the talk over to **Elisabeth Champollion** to discuss the concert and how BQB prepares its music.

The BQB opened the concert with a performance of Antonio Vivaldi's *Concerto in D minor* (Allegro, Largo e spiccato, Allegro) transcribed for Baroque recorders and played on high pitch instruments (sopranos, tenor, bass). This work, originally written for two violins, 'cello and strings, is taken from *L'estro armonico*, a set of Vivaldi's concertos for those string instruments. J.S. Bach transcribed the piece for organ, so it is not a great leap from the sound of organ pipes to the sound of a set of recorder "pipes."

The BQB charmed the audience with their realization of the specific affect of each movement of the music, their synchrony and their remarkable intonation. By the end of the first few measures, they had captured and held the audience's focused silence and full attention. No coughs or sneezes or rustling of programs during this concert!

As played on Baroque recorders by the BQB, Bach's beloved *Art of Fugue* (movements I, XII and IX) demonstrated their superb precision, impeccable intonation and a deep feeling for the composer. Their expressiveness and mastery of complex harmonies gave the music an unusual richness and depth that was highly satisfying to hear.

Leaving "traditional" Western classical music, the BQB included a charming contemporary composition by German composer and performance artist Sören Sieg. The music is composed with recorders in mind—not surprising, given that his mother taught recorder and he began playing it at an early age. Reflecting on his understanding of music from African sources, Sieg has composed several suites. *Ixesha* is number 20; the word means "time" in the Xhosa African dialect (read a review of two of his works including *Ixesha* in the ***Spring 2019 AR***).

The program notes quote an African proverb that says, "The Europeans have the clock, the Africans have the time." The composer writes that he has tried to capture this different, floating, African feeling of time in *Ixesha*. Sieg says, "All four movements are centered around a single theme and there are many repetitions and variations, as if the time slowed down, went in circles or stood still."

The first movement, "Circle Dance" has a four-measure theme that bounces around with energetic motion, enhanced with a bit of foot-stomping by the musicians—ending with the effect that the listener had just stepped away from an endless dance.

In the chorale-like second movement, "Sad Song," a bit of keening resolves into acceptance. Movement three, "Consolation," gives variations on the idea of "I know you are feeling bad—but soon things will be better." The last movement, "Simple Solution," is not so simple! With its velocity, intensity and numerous shifts in meter, it seems frenzied and on the verge of being out of metronomic control.

In performing *Ixesha* the BQB employed a Paetzold great bass, using percussive key clicks. They gave an impeccable and enjoyable performance. (You can hear a 2017 BQB performance of *Ixesha* at ***www.soerensieg.de/en/content/ixesha-african-suite-no-20***.)

Tol joined the BQB for the balance of the program. The five-part music provided the rich sonorous texture of a consort of various sized Renaissance recorders, copies of early-16th-century instruments. The first segment placed Christopher Tye's religious work, *O Lux Beata Trinitas*, between two of his *In Nomines*. The latter were composed using a tenor line with long notes, "repurposed" from one of John Tavener's masses—glorious music, interpreted with precision and great feeling. (The group's CD on the CPO label, *Christopher Tye: In Nomine – Works for Recorder Consort*, is available at ***https://smile.amazon.com***, or can be heard on the Sonos web site: ***www.sonus-alte-musik.de/musiker/ensembles/boreas_en.html***.)

Though currently Holborne's music is not widely played, it's interesting to note that the music of this galliard was engraved on copies of the Voyager Golden Record, and sent into space....

The next five-part grouping was performed on Renaissance low pitch recorders including a contra bass. English composer John Dowland's slow, somber setting of his familiar *Lachrimae pavan*—the *Lachrimae Antiquae Nova*—was paired with a galliard by Thomas Simpson that presents the *lachrimae* theme in the more energetic style of a galliard dance form. The rich textures of this music were played with transparency and polish.

Englishman Anthony Holborne, a contemporary of Dowland, published a collection of dance music for five parts in 1599. The program featured his lovely, subtle pavan, *Paradizo*, and a galliard, *The Fairie Round*. The performers played this relatively subdued music exquisitely. Though currently Holborne's music is not widely played, it's interesting to note that the music of this galliard was engraved on copies of the Voyager Golden Record, and sent into space aboard Voyager 1 and Voyager 2 space probes as one of eight classical music examples of human culture.

The concert then turned to music from across the English Channel: two examples of the *La Monica* tune. The somewhat sad text—"Mother, don't make me be a nun"—helps the listener understand a context for these untexted performances. *La Monica* was used very widely for two centuries or so—including in music by Bach, Frescobaldi, Marini, Buxtehude and many, many others. The French 16th-century composer, Eustache du Caurroy, wrote several fantasies on this theme, including the five-part variations played here, *Une jeune fillette*. His German contemporary, composer and organist Hans Leo Hassler, titled his variations simply *La Monica*. Both examples of the tune were lovingly and expertly played.

The group closed with a work by Joseph Bodin de Boismortier, *Concert for 5 flutes, Op, 15, No. 6,* played on Baroque alto recorders. Aside from the charm of the music, it was astonishing to hear such flawless group intonation and synchrony. What a very satisfying afternoon of music!

Playing in Seoul, South Korea (l to r): Elisabeth Champollion, Julia Fritz, Han Tol, Luise Manske, Jin-Ju Baek

Music is in the center of it all.

CODA

The performers of BQB have excellent command of all aspects of recorder techniques as well as the shaping of music expressing their own feelings in order to focus the attention and emotional response of the listener. **Han Tol**'s highly effective approach to presenting music is beautifully exemplified by these performers. In his own words, he seeks to convey the idea that:

"...an artist must himself feel the magnificence of the works that will be performed. It requires utmost humility and respect for the composer. This is the prerequisite starting point from which the interpretation evolves. Without this initial foundation one will not optimally be able to communicate the contents of a musical work of art to an audience. Understanding the magnificence of the composition, and finding proof in the score will give the performer profound pleasure, creating a need to present it eloquently to an audience.

"I find it of extreme importance to teach this beautiful and convincing approach to my students. Music is in the center of it all, the performer stands behind it and strives to convince the public in front of it of its sheer beauty, through an honest rendering."

SRP Quartet Composition Competition Results

When the UK's **Society of Recorder Players (SRP)** announced its short list of works for the final phase of its new competition, to write a piece for recorder quartet, two names looked familiar: **Victor Eijkhout**, an ARS member whose pieces have appeared in the *Members' Library* Editions, including *Closing Hour* mailed with this *AR*; and **Henry Bransdorfer**, a runner-up in the 2016 Piffaro Biennial National Recorder Competition for young artists.

The finals took place on April 13 during the SRP National Festival at Ushaw College, Durham, with the works performed live in a concert by **BLOCK4, *www.block4.co.uk***. Finalists were selected by first-round judges **Jeremy Thurlow** and **Chris Orton**. Composer and SRP president **Jonathan Dove** presided over an open rehearsal, at which some of the composers were present to give feedback; Dove was also the final judge.

Out of nearly 60 entries, the finalists were:

Open Category
Asha Parkinson - *Licorne*
Henry Bransdorfer - *Seven Miniatures*
John Goldie-Scot - *Morph*
Matthew Wootten - *Power of Five*
Paul Smith - *Four Dragons in Flight*
Robert Froehwald - *Fast Ride in a Short Machine*
Victor Eijkhout - *Three Tea Houses in Chengdu*
18-&-Under
Paul Greally - *Killarney Suite*
James Sparkes - *Twitten*

The winners? The **Open Prize** (£600 donated by the SRP Cambridge Branch) went to **Robert Froehwald**, whose piece was described as a

In 2018 the UK's **Society of Recorder Players (SRP)** issued a call for recorder quartet compositions. Submissions would be played and judged during their national event in April 2019 in Durham—the Durham in the north of England, not the North Carolina one, of course.

I had never entered a competition before, so I decided to write something. Since the only limitation was on length, but not on instrumentation; and since the pieces were set to be played by a professional quartet (where level of difficulty would not be an obstacle), I decided to write a piece for two altos, F bass, and F contra bass—and to not hold back on that difficulty. In retrospect, maybe I was asking a bit much….

Some time after the submission of the score and sound file, I got word that I had made the short list, among seven composers in the Open Category, and two under 18. I was fairly chuffed (as the English expression is) when a Facebook discussion revealed that a few established names in recorder composing were not so lucky. In fact, it turned out that I was one of only three recorder players among the chosen composers. The others, we later discovered, had only heard their pieces played by computer generation, not by actual instruments—and, at best, had asked a friend do a sanity check on the playability.

In the end, seven out of nine finalist composers attended the event. Coming from the U.S., I wasn't even the one that traveled farthest: Paul Smith came from Sydney, Australia, just for the occasion.

One of the absent composers was himself a recorder player, and in fact, his became the winning entry—though it seemed not to be because the music was so much more idiomatic than other pieces. That is not to say that some of the composers were not asking a little much from our humble instrument. One piece scored one voice playing *fortissimo* against three *pianissimo* voices, all in the same register! These issues were sorted out in rehearsal.

The SRP event was in a charming college just outside Durham. With excuses for the cliché, it was straight out of Harry Potter, particularly the dining hall where everyone had lunch.

The competition itself took place in a medium-sized theater with good acoustics for a chamber concert. Over the course of a few hours, **BLOCK4** quartet devoted around 20 minutes to each piece, interacting with the composer (or, absent the composer, with **Jonathan Dove**—who led, and later judged, the whole event). It was interesting how the first runthrough was not terribly great, but after 20 minutes the piece sounded plausible. The final performance during the concert later in the afternoon was quite enjoyable.

If you've paid attention to our story so far, you'll have concluded that I didn't win. In fact, my piece turned out to be the most challenging for the quartet, having extended hocket passages (sharing a single melody among the voices, so that one voice sounds as another rests). Still, the whole event was an enjoyable experience—interacting with the other composers for a day, and seeing my music take shape.

Victor Eijkhout** (born 1959 in Arnhem, The Netherlands) is an ARS member currently residing in Austin, TX, where he plays recorder in the early music ensemble The Austin Troubadours. He writes music reviews for* AR, *and has two titles in the* Members' Library *Editions, including the latest one mailed with this magazine. The long-time multi-instrumentalist has a history of playing in, and writing for, wind ensembles, jazz and pop bands, choir and other instrument combinations. In recent years his composition activities have targeted the recorder. Other compositions by Eijkhout can be found at **http://imslp.org/wiki/Category:Eijkhout,_Victor** and you can support his work through **www.patreon.com/FluteCore.

"kaleidoscope version of John Adams' American Minimalism and Vivaldi." **James Sparkes** took the **18-&-Under Prize** (£250 donated by Suffolk Branch), and **Matthew Wootten** won the **Audience Prize** (£150 donated by Lincolnshire Branch). A professional live recording of the final concert, made by **Jez Wells** (sponsored by Durham and Newcastle Branches), will soon be available at ***www.srp.org.uk***. —*Courtesy of contest organizers Barbara Law and Evelyn Nallen*

During the rehearsal of the Society of Recorder Players composition competition: (top) finalist Victor Eijkhout (left) is shown gesturing, and also sixth from left (in solid black) in group shot of BLOCK4 with the composers; (above left) BLOCK4 rehearses as judge Jonathan Dove (front row audience, with composers seated behind him) follows along; Dove is also at far right in group shot

Bits & Pieces

At the Danish Classical Music Awards held February 14, recorder player **Michala Petri** received the honor of being named **Danish National Radio Artist of the Year for 2019**. During this year, her music and activities will receive special on-air focus at Danish Classical Radio Station P2.

Petri also played the world premiere of German composer **Markus Zahnhausen**'s recorder concerto *Recordare* with the Aalborg Symphony Orchestra, recorded live during the awards. Visit ***www.michalapetri.com/galleries/videos*** for links to videos, including one of the *Recordare* premiere that ends with a conversation with Zahnhausen.

On April 15, fire alarms stopped evening mass at the **Notre Dame Cathedral** in Paris, France. Many measures in place to preserve authenticity in the 850-year-old icon also may have meant that it lacked some safeguards for fire prevention or remediation. The world watched the destruction in horror. For early musicians, Notre Dame represents the seat of the polyphony of Leonin and Perotin in the 12th century. Some of the earliest Western music began there, becoming the basis for much that is now familiar in music from early to modern.

Reports are that the 19th-century organ survived, although the sound could be affected. The promised rebuilding will be important, as the acoustics of the church were vital to the organ. A number of sites discuss the fire, its effect, and how digitized scans of the cathedral may help in the restoration, including: ***www.latimes.com/opinion/op-ed/la-oe-cuthbert-notre-dame-music-20190416-story.html; www.cnet.com/news/notre-dame-cathedral-fire-what-caused-it-and-what-happens-next; https://futurism.com/fortunately-incredible-3d-scans-notre-dame.***

SFEMS appoints Derek Tam as new Executive Director

Derek Tam has been named executive director of the **San Francisco Early Music Society** (SFEMS). He succeeds **Harvey Malloy**, who served from 2009 until his 2018 retirement. Tam's appointment to the SFEMS top leadership post is especially important in the planning of the 2020 **Berkeley Festival & Exhibition**.

SFEMS President **Joyce Johnson Hamilton** expressed delight in announcing Tam's appointment. "Derek has achieved considerable stature in the San Francisco Bay Area as an early music specialist (harpsichord and fortepiano) and as conductor/music director," she said. "He has achieved national recognition both as a performer [and] as a member of the board of Early Music America." She continued, "The search committee was impressed with Derek's knowledge and passion for historically informed early music performances, his demonstrated leadership skills, and his acumen for the financial management of an organization such as SFEMS."

Tam is known to the Bay Area (CA) early music community for his solo and chamber performances. He currently serves as conductor for the Baroque opera company **Ars Minerva** and directs the Baroque chamber ensemble **MUSA**. Tam has also performed with leading period ensembles such as **Voices of Music** and **Musica Pacifica**. His administrative experience includes serving as director of music at First Church in Berkeley, where he produces **Resonance**, the church's critically-acclaimed performance series. He is also the executive artistic director of the **Star Valley Children's Choir** in San Francisco.

Tam said his interest in working for SFEMS is rooted in a passionate, personal conviction about the value and positive power of classical music, as well as a belief that the Society is uniquely placed to foster and sustain the early music community's next generation. "It is remarkable to me that SFEMS has managed to function as a nationally-recognized presenter while running major educational initiatives and providing affiliate support of dozens of regional ensembles," he said. "One could easily imagine these tasks divided among three nonprofits, and yet the success of this combination is a major reason why the Bay Area has become one of the major hubs for early music in North America."

Tam has served on the faculty of the **NAPA Music Festival** and the **SFEMS Recorder Workshop**; and on the staff at the **American Bach Soloists Festival & Academy**. He holds a Bachelor of Arts from Yale University, where he majored in music and political science.

The Practice Project

When practicing well still doesn't do it—

These extra-musical suggestions may make a difference

This article is the third in a series entitled the ***American Recorder Practice Project****—adapting* How to Practice *workshops that I led for classical and traditional musicians in the Washington, D.C., area in 2017.*

- *The* ***first article*** *outlined about 30 different* **practice goals** *you might have, and suggested ways you could identify them.*
- *The* ***second installment*** *covered the problem-solving process, then suggested some specific* **Practice Hacks*** *to solve technical problems, such as applying* **SHMRG**.
- *In this article, we look at ways that mental and physical* **Body Work** *approaches, as well as ideas that are not strictly related to "practice," may help.*

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 SoundCatcher: 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. Her newest CD of Sephardic string music is* **La Yave d'Espanya (The Key from Spain)** *with Trio Sefardi.*

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 also returned in April from a workshop and performance art/early music concert with singer Emily Lau for the Big Mouth Society in Portland, OR. She has received an Early Music America Special Education Achievement Award, and four Wammies for best classical instrumentalist by the Washington Area Music Association.

Sometimes you just can't play it, no matter what you do.... If you want to perform it, you may have to compromise.

I've practiced, but it just doesn't get better

Sometimes you just can't play it, no matter what you do.

You go through the problem-solving process described in the last article, use all the practice hacks and then some, analyze it up the wazoo, use a metronome, say your prayers, cross your fingers—and it still won't budge. Your coach can't figure it out either. What's up?

I hate to say it, but one possibility is that it's just too hard for you right now at the tempo you've set. If you want to perform it, you may have to compromise, either by slowing down the tempo of the whole piece a notch (sorry, it's tacky to slow down *only* the hard part) or by simplifying the passage in question. You might even put off performing it for a while, until you feel as if you have more control.

As you're deciding how to handle it, keep a few things in mind.

1. **Sometimes hard passages are more effective when they sound hard.** The unspoken assumption behind many articles on "how to practice" is that, with good practice skills, you can learn to play anything with ease and nonchalance. But think about what happens when a creative Baroque composer encounters a development section: it's the chance to provide some dramatic contrast—extreme rhythmic gestures, visits to the relative minor or an even more distant key, gnarly chromatic passages, angular arpeggios, wicked skips and high obbligatos requiring heroic breath support.

   If you make this part sound too easy, the recapitulation won't achieve that convincing sense of arrival—of relaxed, but victorious, return. I'm not saying that you should sound like you're going to self-destruct any second, but savoring the dramatic elements of the development section paves the way for a more satisfying recapitulation.

2. **Sometimes you can master a hard passage by changing something very small**—for example:
   - find alternative phrasing
   - de-stress a pivotal note
   - use a less aggressive paired-single tonguing instead of a double tonguing (or double-tongue with *ta-da* instead of *tug-ga*)
   - insert a catch-breath in the right place
   - exploit a single note's slight rhythmic anticipation or delay
   - add a *soupçon* of vibrato or *inégale*
   - or milk a plain old agogic inflection, to make the note longer.

   I've also found that setting text to a problematic musical phrase can help add nuance to the notes. (Confession: when I can't think of something sensible, I mumble unrelated German words for Bach and Telemann, French for Hotteterre and Philidor.)

Since we're talking about small changes, remember: while you want dance movements to sound dancey, that's not the same as making them metronomic (gasp, heresy!). The rhythm needs to be *regular* but not necessarily *even*. (Think of a good Viennese waltz—the second beat in the bar is always early, the third always late. That pattern becomes a kind of Metric Template for the whole piece.)

Have you ever tried dwelling on the first beat in the bar of a Telemann adagio in 3/4 and then rushing the next two beats a bit? Why not, if everyone else agrees to do it? (Everyone does have to agree for it to work.)

Why do it at all? Because it can unlock the poetry of a phrase *and* make it easier to play.

"I Can't Move My Fingers That Fast" / "My Back Hurts When I Practice Too Long"

Over time, if the impossible passage still won't budge and you find that:

- certain kinds of figuration aggravate your carpal tunnel, arthritis, gout, or trick thumb;
- holding your tenor or bass for the length of a piece strains a particular muscle in your back;
- you're frequently out of breath or tired when you play for a while;

then there may be a physical component to your musical problems. You may not necessarily want to go to a doctor, though, because it often leads to unprofitable variations on "Doc, it hurts when I do this"/ "So don't do that!"

Instead, why not visit someone trained in studying how people use their bodies to help them maximize efficiency and reduce strain? How do methods like the **Alexander Technique** help you practice? When you flip the page you can read an interview with more information on Alexander Technique.

Why not visit someone trained in studying how people use their bodies to help them maximize efficiency and reduce strain?

The patient says, "Doctor, it hurts when I do this." "Then don't do that!" —Henny Youngman

Photos of Vicki Boeckman (right) and of color still life on page 15: William Stickney

THE ALEXANDER TECHNIQUE

The Alexander Technique is a way of learning how you can get rid of harmful tension in your body and move mindfully through life. It is a simple and practical method for improving ease and freedom of movement, balance, support and coordination. Clients have the opportunity to take charge of their own learning and healing process, because it's not a series of passive treatments but an active exploration that changes the way one thinks and responds in process. Lessons leave one feeling lighter, freer and more grounded. It can be applied to any daily activity.
—*Adapted from* ***www.alexandertechnique.com***; ***www.amsatonline.org***

I asked **Héloïse Degrugillier**—*an Alexander teacher in Boston (MA), a performer, and a frequent leader of workshops and chapter sessions—how Alexander Technique helps her recorder students play better.*

HD: I teach Alexander Technique and I teach recorder, and I try not to talk Alexander in recorder lessons, but I do use it. Alexander Technique helps you notice things; being aware of what you do and catching it before you do it so you can stop it. That's mostly how I use it for practicing. Notice your habits, and if you have a habit, is it a good one or a bad one? Can you do something else? Then you practice your habits, both good and bad. For example, when you do articulation exercises, you need to play the "bad" articulations too, out of sequence, out of pattern, which teaches you how to control them.

TC: *So you're looking to give people more control of their choices, because they're making some of them automatically?*
HD: Technique is just that, right? Being in conscious control of your choices. We need to be conscious as we practice so that later we can use that perception to get better. It works for anything, really—how you breathe, how you hold yourself; it's all about habit and trying to clean up what you're doing. We all learn by overdoing, it's a normal thing, then you need to go back and clean it up.

TC*: What does Alexander teach you as a player?*
HD: That usually my problems are not where I think they are. If my fingers don't do what I want, I need to ask, "OK, what is my head doing, where am I tense, can I breathe better?"—so that my fingers will actually have a chance to work better. If I'm tense in my shoulders, then my breathing, my mouth, my fingers aren't going to work. It changes how I identify and then address problems; they're different than I expect.

Last weekend I gave a class on rhythm and half the time we weren't dealing with the recorder—because as soon you have a recorder, then you have habits. I took it away and dealt with rhythm by itself; conducting the rhythm, saying the rhythm, using just the headjoint, then adding the recorder and the fingers, step by step. Without the Alexander Technique it would be, "Oh, your rhythm is bad, let's practice your rhythm." With Alexander we're multi-tasking at the right time, at the right moment, with the right tools.

It seems so indirect to people. And it's funny because they'll be surprised; they'll say, "As a result of what we just did—oh, look at that, my rhythm is better and so is my sound!"

Technique is just that, right? Being in conscious control of your choices. We need to be conscious as we practice so that later we can use that perception to get better.

A few other Body Work practices that help you to play with more ease and awareness:

Body Mapping (also called **Andover Education**) is the brainchild of **Barbara Conable**, an Alexander teacher who felt that musicians would benefit from an increased awareness of how their bodies are involved in music-making. In other words, she wanted to help put music education on a secure somatic (anatomical) foundation. She developed a course called "What Every Musician Needs to Know About the Body," and began a process of helping musicians learn to teach the material it contains.

Harpsichordist/organist and Pinewoods Workshop regular **Frances Fitch** says, "I have seen striking examples of improvement in ease of playing, beauty of sound and relief from pain and discomfort for many musicians, including myself." ***http://bodymap.org/main***

The **Feldenkrais Method** was developed by **Dr. Moshe Feldenkrais**, an Israeli physicist and judo master. He created a series of sophisticated self-rehabilitation and awareness techniques to heal a personal knee injury after forgoing surgery in the 1950s.

As a pianist and certified Feldenkrais trainer, **Aliza Stewart** is a practitioner who applies Feldenkrais to musical performance.

"Playing music is movement. Without movement, playing is impossible. Improve your movement and you will improve your playing. As humans, our habitual patterns of movement are unique to each one of us, the result of the particular circumstances in our life at the time these patterns were learned. Since those circumstances were not always optimal, the habits learned were also often not optimal. As the complexity of actions increases—from crawling to sitting to walking to playing the violin—more and more of our behavior becomes habitual and we may think of it as 'just who we are', even if it causes discomfort, pain, or difficulty.

"The Feldenkrais Method provides tools to access and adjust these habitual patterns in order to make them more appropriate for our current goals and activities. As a result, we achieve better coordination, comfort, and artistic expression." ***www.feldenkraisformusicians.com***

"Playing music is a movement. Without movement, playing is impossible. Improve your movement and you will improve your playing."

"If I could just get myself to practice, I'd get better—but I keep getting distracted"

If remaining focused is your challenge, young professional **Alexa Raine-Wright** *(winner of prizes including an ARS scholarship; currently of Canada's only recorder quartet, Flute Alors!) has made a study of how to get organized and stay on track.*

"I feel I've learned the most about myself and how to practice effectively from big projects like a competition or a solo recording. I've always had a hard time making practice a priority—in school, I always finished homework before practicing (probably because I like to feel "done" with things, and you're never really "done" practicing!).

"I realized pretty quickly that I had to figure out how much I wanted to practice daily/weekly in order to feel prepared (keeping in mind not to get fatigued, as I have injured myself in the past from practicing too much with too little stretching/exercise). I actually block off that time in my schedule and stick to it—but having it already scheduled helps me so much, because it means I have to schedule everything else (administration, etc.) around my practicing, rather than only practicing after I finish clearing my inbox, writing this grant, or balancing that budget. The music is a priority finally, and that feels great.

"If I have many projects going on at once and practice time is hard to come by, I'll read through all of the music and identify the places that need work—stuff I can't sight-read my way through (circling it, putting a colorful Post-it next to it, anything works!). The next time I practice, I'll jump straight to those spots, rather than wasting time playing the whole piece and then finding myself out of time to actually practice.

"One of the most effective tricks I use is with the metronome, starting out very slowly, going up a click twice, down a click, up a click twice, down a click, etc. (50-52-54, 52-54-56, 54-56-58, 56 etc.) until I reach my ideal tempo. This makes me practice with the goal of staying in control, not of playing as fast as possible. You start out comfortable, then push it a little by going faster. Then coming down a click feels really nice and in control. Then you push yourself again, and then relax. I'm always amazed at how well this works!

"One helpful thing to do with 16th-note passages is mixing up the rhythms (dotted long-short and short-long, as well as eighth-triplet). I also like to practice from the end—both for learning new pieces and practicing difficult sections. I'll practice the last line, then the second-to-last line, then the third-to-last line, etc. This is especially useful if I don't have much time; once I've learned the third-to-last line, I'm less likely to keep on playing into the second-to-last line because it's not new. If I start at the beginning, I'm more likely to keep reading because it's new and exciting, which is less efficient if practice time is limited. For difficult passages, I'll play the last two notes, then the last three, then the last four, then the last five, etc.

"If I have many projects going on at once and practice time is hard to come by, I'll read through all of the music and identify the places that need work.... The next time I practice, I'll jump straight to those spots."

"Practicing improvisation, and practicing it often, is also important. For short cadenzas in sonatas or concertos, I like to improvise on stage, but I need to have an idea of what works and what doesn't before I perform. I like to make myself improvise three different cadenzas every practice session, either focusing on a shape (going up and then down, or starting high and dropping, or limited range, etc.), a particular figuration (arpeggios, scales, trills), or a character (playful, mournful). Gradually an idea of what I like best seems to emerge. But because I've practiced that variety, I can feel spontaneous yet prepared on stage.

"If I know I'm going to have to play something by memory, I'll work on memorizing it first rather than practicing it and then memorizing. Once a piece is memorized, I know it so well that I've actually skipped a lot of practicing. When I memorize, it helps me to pick out patterns and sequences that I might have missed if I were just 'practicing.'"

Tina Chancey (l) and Deborah Roudebush (ARS member and music director of the Northern Virginia ARS chapter) have two video lessons posted at www.youtube.com/americanrecordermag. How should you approach adding ornaments to a French Baroque piece? Tina points out that, in the Baroque period, music only gives the performer the basic notes—to which you add your own personal touches by improvising ornaments. What should those be, and how should you practice them?

Eutony is a body awareness practice based on sensory awareness. It was developed by **Gerda Alexander** (1908-94) as a means to balance tensions in the body, move with ease, and become more attuned to one's surroundings. There is great focus on consciousness, on awareness of sensations: contact of fabric on skin, of areas of body parts that feel more or less pressure against the surface they are lying on, of alignment, of efficient ways of using weight and leverage as opposed to muscle strength, and efficient ways of moving, of sitting, of standing. *www.sensoryawareness.org*, *https://eutony.co.uk*

Don't forget about **Yoga**, another active practice that affects how you use your body to perform. While it's generally less targeted to performers, there are innovators such as yoga therapist and early musician **Rachel Cama Nemer,** who works directly with musicians.

Some other modalities that address your body's energy system are **Reiki, Esoteric Healing, Applied Kinesiology, Touch for Health** and **Cranio-Sacral** work. All are easy to find online.

Besides paying attention to your body, what if there were some ways you could **organize your practice time** better? At left, read **Alexa Raine-Wright's** approach.

Short Links

- Have you read **Anne Timberlake's blog, GROW YOUR PLAYING?** Thoughtful, funny, eclectic, and very, very useful. *www.annetimberlake.com/blog*. And don't forget her **Technique Tips** in *American Recorder: Spring 2013, Summer 2013* and continuing in *Spring 2014* and *Summer 2014*.

- Listen to what **MICHALA PETRI** says about practicing. In January 2019, **Sarah Jeffery** of Team Recorder interviewed **Michala Petri**, and the two of them dish about many aspects of recorder technique, including how to practice. *www.youtube.com/watch?v=WcvoX9Kuojo*

- Want help with **PERFORMANCE ANXIETY, PRACTICING TO MEET YOUR GOALS,** and **DOING YOUR BEST ON STAGE** ("*...leaving is not usually an option*")? **THE BULLET-PROOF MUSICIAN** offers a blog, an online course, free resources, and coaching. *https://bulletproofmusician.com*

NEXT TIME IN THE *AMERICAN RECORDER PRACTICE PROJECT*:

We'll visit Peabody Institute at Johns Hopkins University in Baltimore, MD, where the **Peak Performance** initiative brings together specialists in performance health and performance psychology. **Dr. Serap Bastepe-Gray** has developed a course on music and anatomy, "Playing Well," and Peabody recorder professor **Gwyn Roberts** has some experiences to share.

MORE PRACTICE PROJECT VIDEOS focus on particular practice topics such as: **care and feeding of ornaments, sight-reading, developing long-term skills, articulations, how to handle nerves, improving rhythm**. *www.youtube.com/americanrecordermag*

See you in the next edition of AR, *or online at the AR Practice Project, https://americanrecorder.org/practice_project.php*

Tina Chancey

Technique Tip

RESOURCES FOR BEGINNERS ON THE ARS WEB SITE

While it's always better for a beginner to be guided in learning the recorder, by either a teacher or a more experienced mentor, there are times when individuals do not have that support available—or when they seek information on their own. Useful resources have been compiled at ***https://americanrecorder.org/learning_resources_for_recorde.php*** (access via dropdown menus). This list of **Learning Resources** for recorder players includes:

- The ***ARS Personal Study Program***, with its ***Guidebook*** and ***Music Lists*** plus the ***13 Stages to Help You Improve Your Playing***, ***https://americanrecorder.org/personal_study_program.php***
- Videos, five of them narrated and demonstrated by Vicki Boeckman, on ***How to Play the Recorder and How to Play Simple Songs on the Recorder***; and John Tyson's ***Recorder Power***, for classroom recorder teachers. The videos include printable handouts.

Other resources linked from the **Learning Resources** page include fingering charts, an FAQ and links to find a teacher or a workshop to attend.

Online Resources, ***https://americanrecorder.org/on-line_resources.php*** also includes a compilation of outside links.

Another useful ARS web site page lists recent reviews of **Recorder Technique and Method Books**, compiled from ***AR***, ***https://mms.americanrecorder.org/news_archive_headlines.php?org_id=ARSO&cat_id=310067.***

Available free to members only, **Other ARS Publications Online**, ***https://americanrecorder.org/other_ars_publications_online.php***, includes links to publications such as:

- *American Recorder Music*, by Constance Primus
- *Improve Your Consort Skills*, by Susan Carduelis
- *Music for Mixed Ensembles*, by Jennifer W. Lehmann
- *Playing Music for Dance*, by Louise Austin
- *Recorder Care*, by Scott Paterson
- *The Burgundian Court and Its Music*, from the Kalamazoo Recorder Players.

Individual articles in *American Recorder* over the years have also provided excellent advice from recorder teachers and other professionals to beginners and less experienced players. Resources listed here start with the January 2001 *AR*; a current project to re-scan the earlier volumes may affect online access to those (although they are posted on the ARS web site, but are not searchable using online tools). For information about articles in the earlier issues of *AR*, it is possible to look up topics in the *Index to American Recorder*, which covers volumes through XXXX (posted at ***https://americanrecorder.org/docs/AR_full_index_to_VolXXXX.pdf***); most of the information of interest to less experienced players is found under the headings starting with "Recorder" near the back. Of special interest may be older articles by Martha Bixler, David Lasocki, Constance Primus, Scott Reiss and Anthony Rowland-Jones.

Also in some volumes before 2001 are articles by **Frances Blaker** in the *Opening Measures Department* of *AR*, collected in the book of the same name and sold by the ARS at ***https://mms.americanrecorder.org/members/store.php?orgcode=ARSO***. Blaker is also the author of *The Recorder Player's Companion* (***www.prbmusic.com/item23131.ctlg*** and from ARS Business Members).

RECORDERS AND THEIR CARE

Care of your Wooden Recorder, ***https://americanrecorder.org/care_of_your_wooden_recorder.php***, compiles tips, plus links to outside web sites with more tips, for taking good care of wooden recorders

Letitia Berlin, "Shopping for a Tenor?," November 2004 *AR*, ***https://americanrecorder.org/docs/ARnov04body.pdf***

Gustavo de Francisco, *Education Departments*: "Basic Recorder Care," Winter 2013 *AR*, ***https://americanrecorder.org/docs/ARwin13body.pdf***; "Oiling Your Recorder," Spring 2014 *AR*, ***https://americanrecorder.org/docs/ARspring14body.pdf***; "Spring Cleaning: Don't forget your Recorders," Summer 2014 *AR*, ***https://americanrecorder.org/docs/ARsum14body.pdf***; series on "Buying a Recorder," Part I, Spring 2016 *AR*, ***https://americanrecorder.org/docs/ARspring16body.pdf***; Part II, Fall 2016 *AR*, ***https://americanrecorder.org/docs/ARfall2016.pdf***; "Differences between Plastic and Wood Recorders," Spring 2017 *AR*, ***https://americanrecorder.org/docs/ARspring17body.pdf***

Carolyn Peskin, *Q&A Departments*: "Pros and cons of thumbrests...," September 2006 *AR*, ***https://americanrecorder.org/docs/ARsep06body.PDF***; "Readers tell us what they use in place of a thumbrest," September 2009 *AR*, ***https://americanrecorder.org/docs/ARsep09body.pdf***; "Keeping a clean recorder, and the low-down on high F♯," November 2006 *AR*, ***https://americanrecorder.org/docs/ARnov06body.pdf***; "Articulation and lubrication," May 2007 *AR*, ***https://americanrecorder.org/docs/ARmay07body.PDF***

TECHNIQUE/PRACTICING

Frances Blaker and Letitia Berlin, "How to Rate Yourself as a Recorder Player," with self-rating chart, March 2005 *AR*, ***https://americanrecorder.org/docs/ARmar05body.pdf***

Frances Blaker, a sampling of recent articles in *Opening Measures*: "How to count in half notes," March 2001 *AR*, ***https://americanrecorder.org/docs/armar01body.pdf***; "How to count," November 2001 *AR*, ***https://americanrecorder.org/docs/arnov01body.pdf***; "Two basic skills any musician needs [Music reading/playing 'by ear']," May 2002 *AR*, ***https://americanrecorder.org/docs/armay02body.pdf***; "Use your palate to create your recorder articulation palette," November 2002 *AR*, ***https://americanrecorder.org/docs/ARnov02body.pdf***; "Ensemble etiquette," March 2003 *AR*, ***https://americanrecorder.org/docs/ARmar03body.pdf***; "I want to play in a group!," September 2005 *AR*, ***https://americanrecorder.org/docs/ARsep05body.pdf***; "Intonation revisited," March 2006 *AR*, ***https://americanrecorder.org/docs/ARmar06body.pdf***; "Where do I stand: a Self-Evaluation Tool...," November 2008 *AR*, ***https://americanrecorder.org/docs/ARnov08body.PDF***; "The art of practicing," March 2011 *AR*, ***https://americanrecorder.org/docs/ARmar11body.pdf***

Tina Chancey, ***American Recorder Practice Project*** four-article series: "Practice Makes Perfect? Nah (But it does a heck of a lot of other things)," Winter 2018 *AR*, ***https://americanrecorder.org/docs/ARwinter18body.pdf***; "Solving Technical Problems with a Definitive List of Practice Hacks*," Spring 2019 *AR*, ***https://americanrecorder.org/docs/ARspring19body.pdf***; also Summer 2019 *AR* & Fall 2019 *AR*, ***https://americanrecorder.org/practice_project.php***

Gustavo de Francisco, *Education Departments*: (series on tuning) "Understanding How Pitch Works," Fall 2014 *AR*, ***https://americanrecorder.org/docs/ARFall14body.pdf***; "Working on Pitch in a Group," Winter 2014 *AR*, ***https://americanrecorder.org/docs/Winter14body.pdf***; "Tuning: Learning the Science can help dispel the Myths," Spring 2015 *AR*, ***https://americanrecorder.org/docs/ARspr15body.pdf***; "Temperaments," Summer 2015 *AR*, ***https://americanrecorder.org/docs/ARsum15body.pdf***; also "Good posture is the foundation of good playing," Fall 2018 *AR*, ***https://americanrecorder.org/docs/AR_Fall18_body.pdf***

Susan Groskreutz, "A Recorder Icon Interviewed: A Talk with Anthony Rowland-Jones [including his Five Ps], November 2003 *AR*, ***https://americanrecorder.org/docs/ARnov03body.PDF***

Ann Koenig, "Workshop Etiquette for Players," Spring 2014 *AR*, ***https://americanrecorder.org/docs/ARspring14body.pdf***

Carolyn Peskin, *Q&A Department*, "Recorder vibrato," September 2008 *AR*, ***https://americanrecorder.org/docs/ARsep08body.pdf*** (reprised and updated in the ***Summer 2019 AR***)

Pat Petersen, "Hemiola," *Q&A Department*, September 2005 *AR*, ***https://americanrecorder.org/docs/ARsep05body.pdf***

Gene Reichenthal, "Some observations of and on conductors," January 2001 *AR*, ***https://americanrecorder.org/docs/ar01body.pdf***

Scott Reiss, "Articulation: The Inside Story," January 2006 *AR*, ***https://americanrecorder.org/docs/ARjan06body.pdf***

Scott Reiss and Tina Chancey, "Soundcatcher: How to Play by Ear," November 2011 *AR*, ***https://americanrecorder.org/docs/ARnov11body.pdf***

Anthony Rowland-Jones, "Using Repertoire to Learn to play Alto 'an Octave up,'" November 2008 *AR*, ***https://americanrecorder.org/docs/ARnov08body.PDF***; "Recorder Expressivity: A Summary," Fall 2013 *AR*, ***https://americanrecorder.org/docs/ARfall13body.pdf***; "Some Thoughts on Keeping Time," Spring 2014 *AR*, ***https://americanrecorder.org/docs/ARspring14body.pdf***

Bart Spanhove, "A quiz for recorder players," *Education Departments*, March 2009 *AR*, ***https://americanrecorder.org/docs/ARmar09body.pdf***; part II, May 2009 *AR*, ***https://americanrecorder.org/docs/ARmay09body.pdf***

Leslie Timmons, "Starting adult beginners on alto recorder," *Education Department*, November 2008 *AR*, ***https://americanrecorder.org/docs/ARnov08body.PDF***

Mary Halverson Waldo, "Online Recorder Resources, continued: Instructional videos on the ARS web site," *Education Department*, September 2011 *AR*, ***https://americanrecorder.org/docs/ARsep11body.pdf***

Technique Tip Departments:

Vicki Boeckman, "Thoughts on listening and using your ears," January 2008 *AR*, ***https://americanrecorder.org/docs/ARjan08body.PDF***

Lisette Kielson, "Reeling it in [recording yourself]," May 2008 *AR*, ***https://americanrecorder.org/docs/ARmay08body.PDF***

Bart Spanhove, "Tone production," November 2008 *AR*, ***https://americanrecorder.org/docs/ARnov08body.PDF***

Mary Halverson Waldo, "Memorize your music," September 2010 *AR*, ***https://americanrecorder.org/docs/ARsept10body.pdf***; "Tone Quality and the Use of Breathing Muscles," November 2010 *AR*, ***https://americanrecorder.org/docs/ARnov10body.pdf***; "Developing a Better Self-Awareness of Sound," March 2012 *AR*, ***https://americanrecorder.org/docs/ARmar12body.pdf***

David Coffin, "Bellows for Smooth Breath," Winter 2012 *AR*, ***https://americanrecorder.org/docs/ARwinter12body.pdf***

Anne Timberlake, "Just Do It: The Nike Myth," Spring 2013 *AR*, ***https://americanrecorder.org/docs/ARspring13body.pdf***; "Practice Makes Permanent," Summer 2013 *AR*, ***https://americanrecorder.org/docs/***

ARsum13body.pdf; "Mirror, Mirror on the Wall: Monitored Practice," Spring 2014 *AR*, *https://americanrecorder.org/docs/ARspring14body.pdf*; "Visualize a Recorder: Mental Practice," Summer 2014 *AR*, *https://americanrecorder.org/docs/ARsum14body.pdf*

Beverly Lomer and Anne Timberlake, "Learn to Love the Metronome," Fall 2017 *AR*, *https://americanrecorder.org/docs/ARfall17body.pdf*

PERFORMANCE PRACTICE/MUSIC (more advanced)

Beverly Lomer, "Sing we and play it: An Overview of the Madrigal for Recorder Players," Fall 2018 *AR*, *https://americanrecorder.org/docs/AR_Fall18_body.pdf*

Carolyn Peskin, *Q&A Department*, "Renaissance recorder fingering," March 2009 *AR*, *https://americanrecorder.org/docs/ARmar09body.pdf*

Barbara Prescott, "Reading Original Notation: It should be on your Bucket List," Summer 2015 *AR*, *https://americanrecorder.org/docs/ARsum15body.pdf*

Thiemo Wind, "Variation Technique: Jacob van Eyck as a homo ludens," January 2012 *AR*, *https://americanrecorder.org/docs/ARjan12body.pdf*

GENERAL HISTORY OF THE RECORDER/ EARLY MUSIC/AMERICAN RECORDER SOCIETY

Martha Bixler, *The ARS and Me*, *https://americanrecorder.org/the_ars_and_mea_memoir-_mar.php* (also excerpts in the *March 2007 AR* and *May 2007 AR*)

Adrian Brown and David Lasocki, "Renaissance Recorder Makers," January 2006 *AR*, *https://americanrecorder.org/docs/ARjan06body.pdf*

Geoffrey Burgess, "Why Recorders?," Fall 2014 *AR*, *https://americanrecorder.org/docs/ARFall14body.pdf* (excerpt from *Well-Tempered Woodwinds*; review in the Summer 2016 *AR*, *https://americanrecorder.org/docs/ARsum16body.pdf*)

David Lasocki, "Renaissance Recorder Players," (with music including *Tandernaken*), March 2004 *AR*, *https://americanrecorder.org/docs/ARmar04body.PDF*; "Researching the Recorder in the Middle Ages" (list of his other publications elsewhere in this issue), January 2011 *AR*, *https://americanrecorder.org/docs/ARjan11body.pdf*; "What We Have Learned about the History of the Recorder in the Last 50 Years," Winter 2012 *AR*, *https://americanrecorder.org/docs/ARwinter12body.pdf*

Bob Marvin, "Thoughts about Judging Recorders," *Response Department*, January 2005 *AR*, *https://americanrecorder.org/docs/ARjan05body.pdf*; part II, "A Short, Personal and Music History of Recorders, *Department of Amplification*, November 2005 *AR*, *https://americanrecorder.org/docs/ARnov05body.pdf*

Frederic Palmer, "A Brief History of the Recorder Orchestra," Summer 2013 *AR*, *https://americanrecorder.org/docs/ARsum13body.pdf*

Anthony Rowland-Jones, "The 'Invention' of the Recorder, and Considering when a Recorder is not a Recorder," *Department of Amplification* (with a list of Rowland-Jones's publications), Spring 2018 *AR*, *https://americanrecorder.org/docs/ARspring18body.pdf*

Susan E. Thompson, from "Friedrich von Huene celebrates 70," originally in the January 1999 *AR*, excerpt for his 80th birthday, May 2009 *AR*, *https://americanrecorder.org/docs/ARmay09body.pdf*

Frances Feldon, "Portrait of a Recorder Player for all Seasons: LaNoue Davenport (1922-99)"; Ken Wollitz and Marcia Blue," excerpt from a 1989 interview with LaNoue Davenport, November 2009 *AR*, *https://americanrecorder.org/docs/ARnov09body.pdf*

MISCELLANEOUS TOPICS (for beginners & others)

Short e-newsletters on topics of interest to players at many levels: *https://americanrecorder.org/ars_nova_e-mag_archive.php*

Letitia Berlin, "Stop, play and listen," *President's Message*, September 2008 *AR*, *https://americanrecorder.org/docs/ARsep08body.pdf*

Frances Blaker, "Living La Vida Musica: Stories of How Learning the Recorder can teach us Much More than Music," September 2006 *AR*, *https://americanrecorder.org/docs/ARsep06body.PDF* (and follow-up in *Department of Amplification*, January 2007 *AR*, *https://americanrecorder.org/docs/ARjan07body.PDF*)

Rebecca Hutchinson, "Playing for Keeps: Alzheimer's can't rob musician of her talent," Winter 2014 *AR*, *https://americanrecorder.org/docs/Winter14body.pdf*

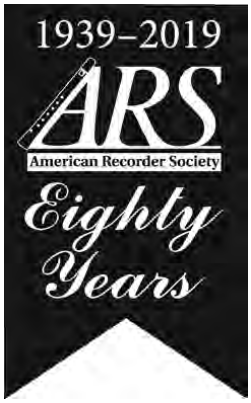
Léonie Jenkins, MD, "Avoiding Aches & Pains," reprised in March 2009 *AR*, *https://americanrecorder.org/docs/ARmar09body.pdf*

William F. Long, Ph.D., O.D., "Recorder with Glasses Obbligato," updated for January 2009 *AR*, *https://americanrecorder.org/docs/ARJan09body.pdf*

Jody Miller, "Remembering how we all started," *Education Department*, May 2004 *AR*, *https://americanrecorder.org/docs/ARmay04body.pdf*

Michael J. Murphy, Ph.D., "Aerobic Fitness and Recorder Playing," November 2010 *AR*, *https://americanrecorder.org/docs/ARnov10body.pdf*; "Microbes and Music: Assessing Risk for 'Bagpipe Lung' in Early Wind Musicians," Winter 2016 *AR*, *https://americanrecorder.org/docs/ARwinter16body.pdf*

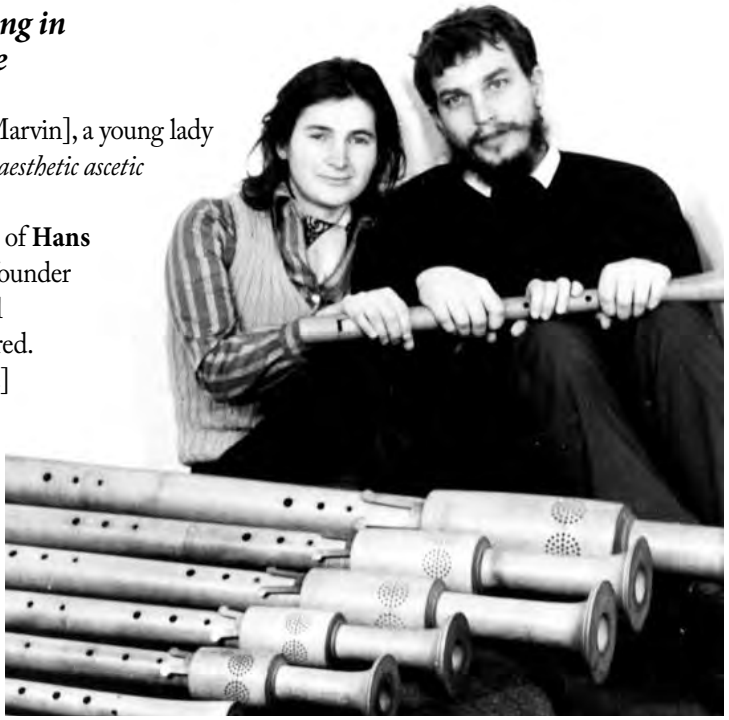
Thomas Prescott, "The Recorder Windway Demystified," Summer 2016 *AR*, *https://americanrecorder.org/docs/ARsum16body.pdf*



Department of Amplification

Mystery solved: she's Ursula Kneihs; and the question of recorder vibrato

Filling in the blank about the photo appearing in memories of Bob Marvin (1941-2018) in the Spring 2019 American Recorder



I just saw the posts [about] this picture showing Bob [Marvin], a young lady and a big set of Renaissance recorders published in *The aesthetic ascetic* [***www.facebook.com/TheAestheticAscetic***].

This young lady is **Ursula Kneihs.** She is the sister of **Hans Maria Kneihs**, [longtime] recorder teacher in Vienna, founder of Wiener Blockflötenensemble. Ursula is a professional musician too, a pianist. Both [Hans and Ursula are] retired.

The instruments might be the first big set [that the] Wiener Blockflötenensemble ordered. So the picture should be from around 1973, taken in Vienna....

I [was at the time] in my first year as a student at the Hochschule für Musik and remember quite clearly how Bob's instruments became famous....

As far as I know this is the only YouTube video link [for the group], ***https://youtu.be/fI9N839wWF4***. The others are audio links. Have a look at the first few minutes [where they play Otto M. Zykan, *Pars pro toto* (1983), and then after that] Hans Maria Kneihs starts talking [in German] about a modern piece, which follows later, but on modern instruments.

All the best,
Helge Michael Stiegler, recorder maker,
www.setzbauer.com

Ken Wollitz and The Recorder Book *on vibrato*

The late Ken Wollitz has been mentioned as one of the best teachers of vibrato on the recorder—always a tricky proposition. As a nod to the **80th birthday of the ARS**, *here is a* **da capo** *from the* **September 2008 AR,** *in which Q&A department editor Carolyn Peskin refers extensively to Wollitz's ideas on vibrato.*

Question: Please advise what the consensus is regarding recorder vibrato. Are there certain genres where vibrato is appropriate and others where it is taboo?
—Jim Sitton, Banning, CA

Answer: Vibrato refers to a regular pulsing of a musical tone's pitch and intensity. There are various ways of producing vibrato on the recorder. Only the two traditional kinds will be discussed here: **breath vibrato**, which involves alternately increasing and decreasing the pressure or speed of air entering the windway, and **finger vibrato (*flattement*)**, which involves alternately uncovering and partially covering a tone hole. Exercises in producing and controlling those types of vibrato can be found in the modern recorder method books included in my reference list.

There are a few brief references to breath vibrato in historical treatises on musical instruments. Publications by Martin Agricola (1529 and 1545) and J.J. Quantz (1752) both noted that breath vibrato improves the tone obtainable on the transverse flute. Therefore, we know that some Renaissance and Baroque woodwind players in Germany used it.

Jacques Hotteterre's treatise on flute, recorder and oboe playing (1707) made no mention of breath vibrato, but recommended frequent use of *flattement* on long notes (*i.e.*, whole, half and dotted-quarter notes). He provided

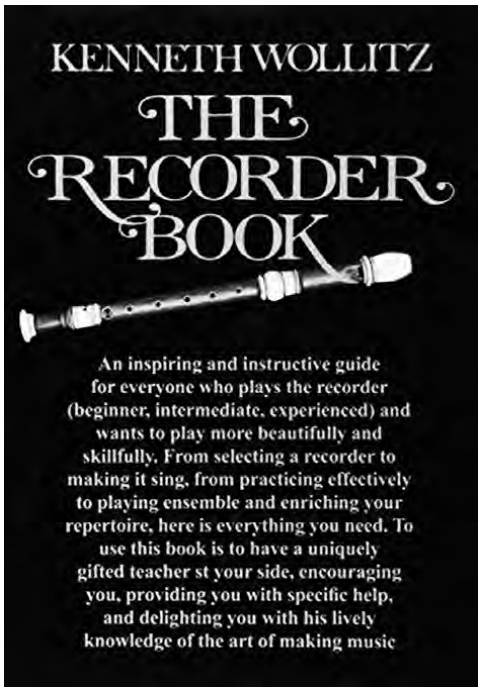
specific fingerings for the effect, and noted that the speed of the vibrato should depend upon the tempo and character of the piece.

Quantz, too, mentioned finger vibrato in connection with what Italians called *messa di voce,* a gradual crescendo and diminuendo on a single long tone, produced by combining finger vibrato with a gradual increase and subsequent decrease in breath pressure. Sylvestro Ganassi, in the earliest known recorder method book (Venice, 1535), might also have been referring to *messa di voce* technique when he wrote that "an instrument can imitate the expression in the human voice by varying the pressure of the breath and shading the tone by means of suitable fingering."

From the above discussion, we can conclude that vibrato was part of Renaissance and Baroque performance practice, but the kind of vibrato used seems to have varied from one country to another. In playing French music of the late 17th and early 18th centuries, we should definitely use *flattement*. The treatises are vague on what kind of vibrato to use in early music of other countries and periods.

Recorderists today use vibrato to enliven their tone and help them play more expressively. Since control of dynamics, on which players of modern orchestral woodwinds strongly rely for expressiveness, is very limited on the recorder, the recorder player must rely mainly on varied articulation and, to a lesser extent, on vibrato. By varying the speed and intensity of the vibrations, the performer can accent the most important notes in a melody line, alter tone color, suggest dynamics, and reinforce the mood of a piece.

When to use vibrato, and how wide and fast to make the vibrations are largely subject to personal interpretation, but some general guidelines can be found in *The Recorder Book* by Kenneth Wollitz (included in my reference list). He states that vibrato can be used quite freely "when the recorder is functioning as a solo instrument, in sonatas, trio sonatas, and the like." That would include Baroque solo works, either unaccompanied or with basso continuo accompaniment, as well as conservative pieces composed in the 20th and 21st centuries. (In contemporary avant-garde music, the composer often specifies where to use vibrato and what kind to use, including some unconventional types such as labium, lip, tongue and knee vibrato.)



You would use very little if any vibrato in a fast country dance tune or in a Jacob van Eyck variation consisting mostly of eighth and 16th notes.

Wollitz notes that slow, wide vibrato is usually best for slow, serious pieces, and faster, narrower vibrato for lively pieces. He discourages applying vibrato to notes too short for four pulses. Therefore, you would use very little if any vibrato in a fast country dance tune or in a Jacob van Eyck variation consisting mostly of eighth and 16th notes.

According to Wollitz, vibrato can also be applied to consort music, but much more sparingly. In consort playing, vibrato "must be used very discreetly if at all, and only at those moments when your line has genuine melodic importance. Even then it must be delicate and not too wide.... If all lines of a consort piece are played with vibrato, the texture gets muddy, and perfection of intonation becomes an impossibility."

As an example of a place in a Renaissance quartet where vibrato can be used effectively, Wollitz mentions a sustained top-line note over moving chords in the four closing bars of Diego Ortiz's second *recercada* on the 16th-century chanson *Doulce Memoire*. Daniël Brüggen, a member of the [now disbanded] Amsterdam Loeki Stardust Quartet, cites a similar place in a motet by the 16th-century Spanish composer Tomás Luis de Victoria (see reference list), where he suggests applying breath vibrato to sustained notes in the upper voices over a straight tone in the bass line.

Contemporary composers may call for vibrato on certain notes in a consort piece. For example, in *Indian Summer* (2004), for SATB recorders, Matthias Maute asks for finger vibrato on specific notes.

Continuous vibrato, although often used by modern orchestral musicians, should be avoided in recorder playing. Brüggen feels that continuous vibrato has some advantage in masking intonation problems, which is, however, outweighed by its diminishing effect on flexibility of interpretation. Wollitz, too, notes that vibrato, "if constantly present, diminishes its expressive force." Frances Blaker, in *The Recorder Player's Companion* (see reference list), especially discourages the "involuntary, tight and ugly vibrato ... particularly common among recorder players with a lot of singing experience."

Carolyn Peskin

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Van Hauwe, Walter. *The Modern Recorder Player, Vol. II.* London: Schott & Co., 1987: pp. 60-75.

Wollitz, Kenneth. *The Recorder Book,* 2nd rev. ed. Hebden Bridge: Peacock Press, 2007: pp. 35-39.

When to use vibrato, and how wide and fast to make the vibrations are largely subject to personal interpretation, but some general guidelines can be found in* The Recorder Book *by Kenneth Wollitz.

What, me improvise?

A Practical Introduction to Improvisation

Photograph: Malgorzata Rutkiewicz

I'd like to let you in on a secret: you have already improvised!

I'd like to let you in on a secret: you have already improvised! Perhaps you tried a new instrument with a small riff, added a trill as an ornament or plainly played a wrong note. Improvisation is part of human nature.

Especially in early music improvisation, we translate our ideas into a certain language. You can't learn a new language in one day—it takes time. Luckily you already have heard and read this musical language plenty of times.

The aim of this article is to give you a few points of departure to start improvising with your first words in this new language. You can start anywhere and take the starting point that fits you best. Have fun!

Starting from one note

In general, improvisation (especially with "Baroque clichés" found in music of J. S. Bach or G. Ph. Telemann) takes some prior material as a starting point: **a melody, a technique, a selection of musical building blocks**. These can be combined in different ways, much in the same way Lego blocks can be assembled.

If you don't know any of these building blocks yet (you probably do, subconsciously), it's best to start from one note. For example, take G.

Just start by playing that one note. Decide during the note when you will stop it and how. Will it be a long note that ends quietly, or perhaps a short note? This very decision is already an improvisation.

You can also use a graphic representation—draw one yourself, or use one of these below—to inspire your one-note improvisations.

Don't forget you can use both your tongue and your breath. Thus you can use **hard and soft articulations, long and short notes, bulges,** ***portato*** (an articulated legato) and more.

Are your fingers getting itchy yet? Try to stick with this exercise a little longer than you think you can.

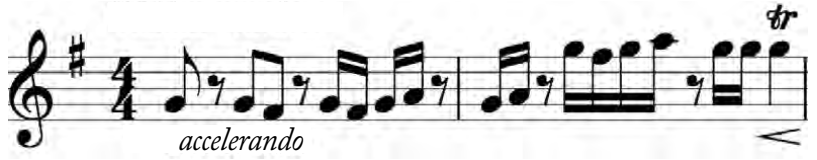
By Robert de Bree

The author is a founding member of The Scroll Ensemble, with which he has improvised early music and beyond for the last 15 years—including improvising 17th-century music for the former Queen of The Netherlands, and Bach-inspired programs during Thüringer Bach Week. He also plays more than 100 concerts every year, with some of his favorite ensembles such as Sir John Elliot Gardiner's Monteverdi Choir and Orchestra, Budapest Festival Orchestra, L'Arpeggiata and Pygmalion. Visit **www.robertdebree.nl**.

The Dutch recorder and oboe player teaches historical improvisation at the Royal Conservatory of The Hague, and also researches methods of teaching improvisation that are inspired by storytelling. Of special interest are Telemann's Fantasias *as an inspiration for new improvisations and vice versa—improvisation as an educational tool for delving deeper into core repertoire. He teaches recorder at the Apollo Summer Academy,* **https://apollo-ensemble.nl/en/event/summer-academy**: *for 2019, a voyage of recorder ensemble music inspired by shepherds through the ages. August finds him on the faculty of Recorder Days in Mechelen, Belgium,* **www.blokfluitdagen.be.** *He has taught all over the world, from the University of Texas–Austin to the Liszt Academy of Budapest. In December, he returns to teach in Texas.*

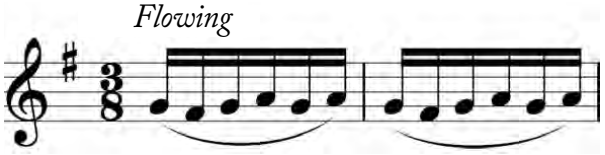
Visit **www.thescrollensemble.com/bel** *for online learning videos and accompaniments to use when you practice (on the note A) the ideas in this article, plus instructions about how to move on to basic improvisations on Pachelbel's* Canon.

Examples of improvisations on the note G: first adding a note above, with a simple rhythm (like the opening of Vivaldi's* Winter*: Allegro non Molto);



then adding a note below and changing the rhythm;

and using the note below and above



In creativity training, there is a famous exercise called the paper clip (or Post-it note) exercise. The idea is simple: come up with as many uses for a paper clip as you can.

At first most participants will find only about 10 uses—but then they realize that a recorder could be made out of micro-paper clips, which could be whipped into space with the biggest and bounciest paper clip ever.

Consider the similarity of this exercise: a musical note, like a paper clip, can have many uses and be a universe unto itself.

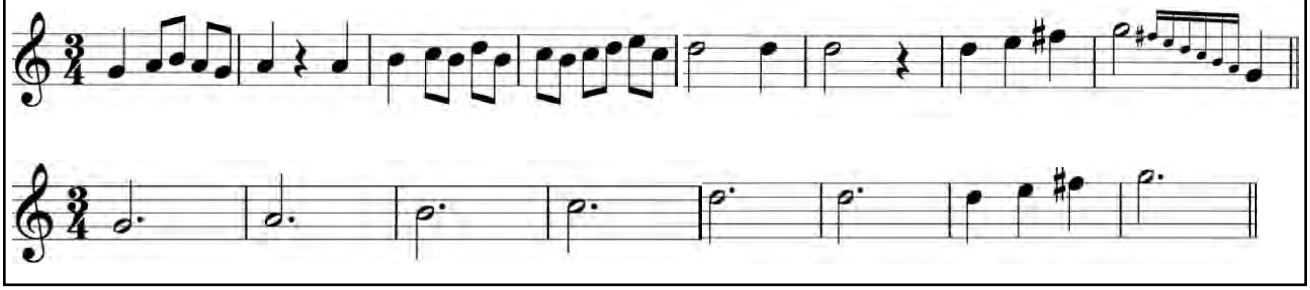
Adding notes

Now start again, and add a note below and above. There are already some interesting decisions to be made. For example, if you choose the G as your main note, will you add A or A♭ above? F or F♯ below? Each of these notes gives the trio of notes a particular taste.

Let's start with A and F♯. Start and end with G, as you did earlier. In the middle move to an F♯ or A. Which rhythms can you add? Which meter do you choose? And the most important question: **how are you going to express these choices musically**?

There is a famous exercise called the paper clip (or Post-it note) exercise. The idea is simple: come up with as many uses for a paper clip as you can. Consider the similarity of this exercise: a musical note, like a paper clip, can have many uses and be a universe unto itself.

G-A-B Scale Safari: the top line gives improvisations on the scale sequence in the bottom line



If you need to practice your major and minor scales, this is the perfect way to get to know them! Less experienced players will pick up these ideas easily.

Scaling the heights

Next I would advise trying this exercise with a scale. If you need to practice your major and minor scales, this is the perfect way to get to know them! Less experienced players will pick up these ideas easily.

Let's start with a G major scale: play only the first three notes (in our prior example, G-A-B). Add another note; move around within this group of notes before adding more.

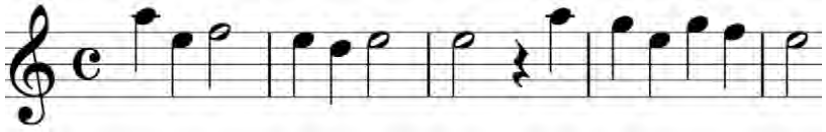
As you play them, you may sense that some notes yearn to go in certain directions. Using G-A-B: where do F♯ and A want to go? If you have added B, does it also want to go to G—or perhaps it is trying to stretch up to C ?

Add rhythms and upper/lower note ornaments, as with the first three-note explorations.

Don't forget, you can linger on some notes a little longer and enjoy the adventure you find there.

Once you have finished your **scale safari** (*one example is above*), you can use it as a map to other destinations.

Amarilli mia Bella



Starting from a piece of music

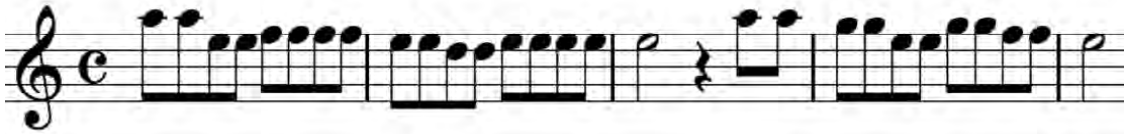
Ornamentation

One of the most obvious things to try now is to add **ornamentation**. I use a particular method to solve two problems before they occur:

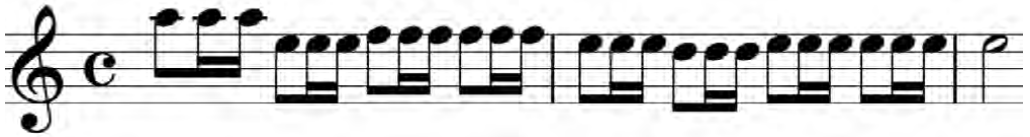
1. Losing track of the beat.
2. Playing wrong notes.

Take a piece you know well. As an example, take the beginning of *Amarilli mia Bella* by Giulio Caccini (c.1545-1618). The main theme is above, as it appears in *Der Fluyten Lust-hof* by Jacob van Eyck.

Can you change all the notes into eighths, like the first variation below? It may feel a little strange, but really stick to the rhythm for every note. Try to still be musical by using *inégal* (playing in unequal durations, usually very simply defined as long-short or heavy-light), varied articulation, *rubato* and dynamics.

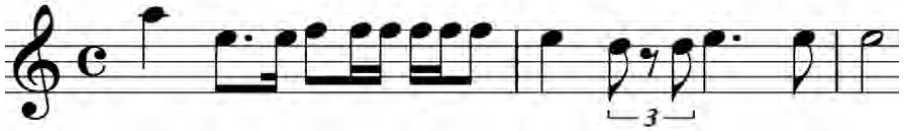


Can you add another rhythm now, as in this second version? Do you notice how much the character changes by adding a particular rhythm? Make sure you are still playing each pitch on the right beat, as in the original.



It's sometimes also a good idea to write down an idea in the music, before attempting it as "improvised ornamentation." At first, it's also instructive to go through this rhythmic process with a few different pieces, to literally learn the sensation of "**diminution**": breaking up a main note into smaller values (or "**divisions**").

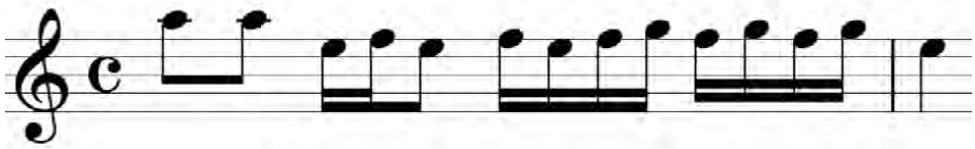
By changing rhythms again, as on the third line below, you can also accelerate, slow down, add an accent, highlight a fragment of the music that you adore—and much more.



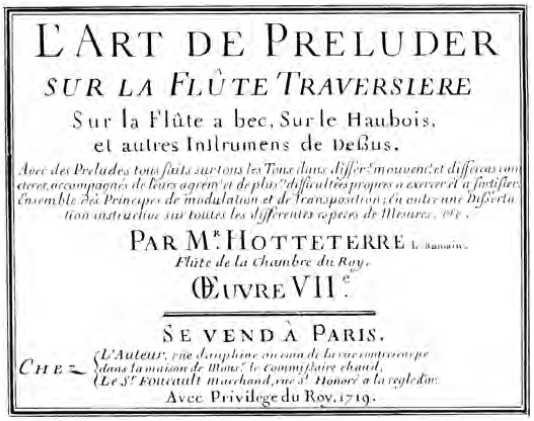
It's sometimes also a good idea to write down an idea in the music, before attempting it as "improvised ornamentation."

In Jacob van Eyck's sets of variations on many popular tunes of his time, he composed two on the *Amarilli* melody. Have a look at his versions in *Der Fluyten Lust-hof* for inspiration; compare the variations with the original—and learn! (For an article on his variations on *Amarilli mia Bella,* see ***www.jacobvaneyck.info/quarterly0403.htm***; hear variations played by Saskia Coolen at ***www.youtube.com/watch?v=yVwAzN2IyVs***. Also see "Music Reviews" in this issue for a review of a facsimile of this landmark work, available after being out of print for years.)

Would you like to add more notes? Without harmonic knowledge of the piece, you should only add notes above or below the main note being ornamented (as in the one-note exercise where we added A and F♯ to G). This way you almost certainly avoid any clashes with other parts. One can achieve a surprisingly varied musical story with these elements alone, as in the fragment below.



Tips for more Advanced Players


L'ART DE PRELUDER
SUR LA FLÛTE TRAVERSIERE
Sur la Flûte a bec, Sur le Haubois,
et autres Instrumens de Deßus.
Avec des Preludes tous faits sur tous les Tons dans différens mouvemens et difficultés pour s'exercer, accompagnés de leurs agrémens et de plus grandes difficultés propres a exercer et a fortifier les doigts. Ensemble des Principes de modulation et de transposition; Le tout une Dissertation instructive sur toutes les différentes espèces de Mesures, &c.
PAR Mr. HOTTETERRE le Romain.
Flûte de la Chambre du Roy.
ŒUVRE VII.e
SE VEND A PARIS,
CHEZ L'Auteur, rue dauphine au coin de la rue comparente dans la maison de Mons.r le commissaire chaud, Le S.r Foucault Marchand, rue S.t Honoré a la regle d'or.
Avec Privilege du Roy. 1719.

For those who want to take improvising even further, you can learn more in **Jacque Hotteterre's** *L'art de préluder*—available in French through your library, music stores, or as a downloadable PDF at ***https://imslp.org/wiki/L'art_de_pr%C3%A9luder%2C_Op.7_(Hotteterre%2C_Jacques).*** (There are not many English translations of this entire resource available. A possible English version is Margareth Anne Boyer's thesis, "Jacques Hotteterre's *L'art de préluder*: A Translation and Commentary," which may be available through your library via Interlibrary Loan.)

Another way to learn about this resource is by purchasing a PDF download of *The Art of Preluding, 1700-1830, for Flutists, Oboists, Clarinettists and Other Performers,* by David Lasocki and Betty Bang Mather (New York: McGinnis & Marx, 1984; repub. August 2010, $8.95; ***http://music.instantharmony.net/eb7.php***).

A few excerpts from Hotteterre's *L'art de préluder* exist in arrangements by Michel Sanvoisin, using standard modern notation (Gerard Billaudot Editeur, ***www.sheetmusicplus.com/search?Ntt=Jacques%20Hotteterre***). In an article on the ARS web site, "Applying Rhetoric and Preluding to Recorder Education" (***Recorder Education Journal 1998:4***), Patrick O'Malley first spends several pages on the ideas involved in rhetoric, before delving into *L'art de préluder* and providing activities for improvising using Hotteterre's methods. (The art of **preluding** is also mentioned in this issue's "Recording Reviews"; hear examples played on the CD, reviewed there, by **Stefan Temmingh,** recorder, and **Wiebke Weidanz,** harpsichord.)


Johann Mattheson

In *Der vollkommene Kapellmeister*, G. F. Handel's friend and colleague **Johann Mattheson** shows how to change even chorale melodies into dances. (This resource is quite lengthy, but can be downloaded in the original German at ***https://imslp.org/wiki/Der_vollkommene_Capellmeister_(Mattheson,_Johann);*** the sixth section discusses the process of dance variations.)

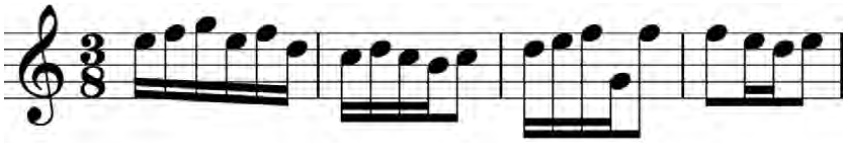
With the Telemann *Fantasia* on the next page, Mattheson's concepts have been used to change the rhythm of the second movement. Almost all the notes of the original Telemann are intact, but have been "re-rhythmisized," and thereby have created each new dance movement. This is another kind of improvisation, where you can take a whole chunk of original material and regroup it.

Recycling

We can also "**re-rhythmisize**" a piece. Take the second movement from Telemann's first *Fantasia (examples shown below, with part of the theme first)*. By changing the rhythm, the original theme can become different types of dances!

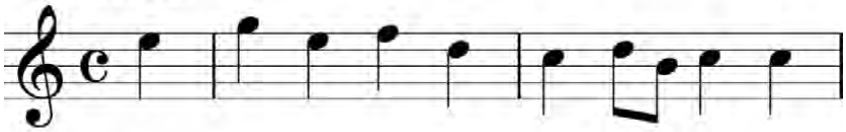
Another idea is to take a new piece, copy it and cover everything but the first two measures. Start to play the piece and try to improvise the third bar. Uncover the third bar, marvel at the composer's wit, and try the next bar(s). This is a great way to learn a piece and also a composer's style.

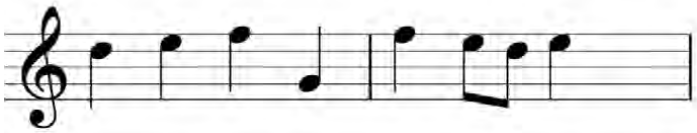
***Telemann, from his first* Fantasia, TWV40:2**
(original key: A major; transposed here to C major, and shown with dance variations)



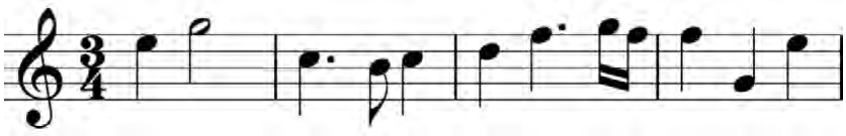
Gigue

Bourrée





Sarabande



Take a new piece, copy it and cover everything but the first two measures. Start to play ... try to improvise the third bar. Uncover the third bar, marvel at the composer's wit, and try the next bar(s).

Starting from music theory

Some people prefer to start to improvise from the basis of music theory. Vice versa, **improvisation is a great way to learn theory**.

Back in the 18th-19th centuries, students of the "Partimento schools" around Europe learned to improvise using harmonic building blocks from the start of their instrumental education. The foundation came out of figured bass, used by Baroque keyboard players to fill in chords. Each chord progression has particular melodic clichés that can be recombined endlessly.

On the next page is an example in C major of an important building block, which employs only the tonic and dominant harmonies (I-V-I). It is often called a "**perfect cadence**" (a typical formula for ending a piece, or a part of a piece, like a period in punctuation). In this case, I chose the chords C major and G major. It is also a good idea to transpose them—use D/A or E/B, as long as there is the interval of a fifth between the two root notes, and both chords are major.

Improvising over these chords is easier than you might think. In the first bar, play the notes C, E or G; in the second bar, G, B or D, then go back. A simple example to play over the chords is shown below the perfect cadence progression on the next page.

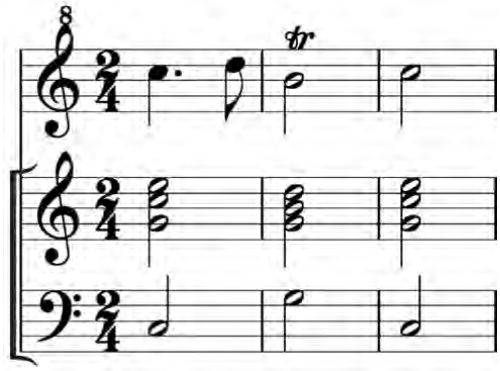
It's really fun to do this with someone else—playing guitar, piano or a bass recorder, for example—or record yourself playing an accompaniment. You can also practice this on your own, "spelling out" the chords as in the Allemande from Bach's *Flute Partita, BWV1013,* or Telemann's 11th *Fantasia* from TWV40.

There are different melodic connections, as can be seen from the differently colored lines in the perfect cadence on the next page.

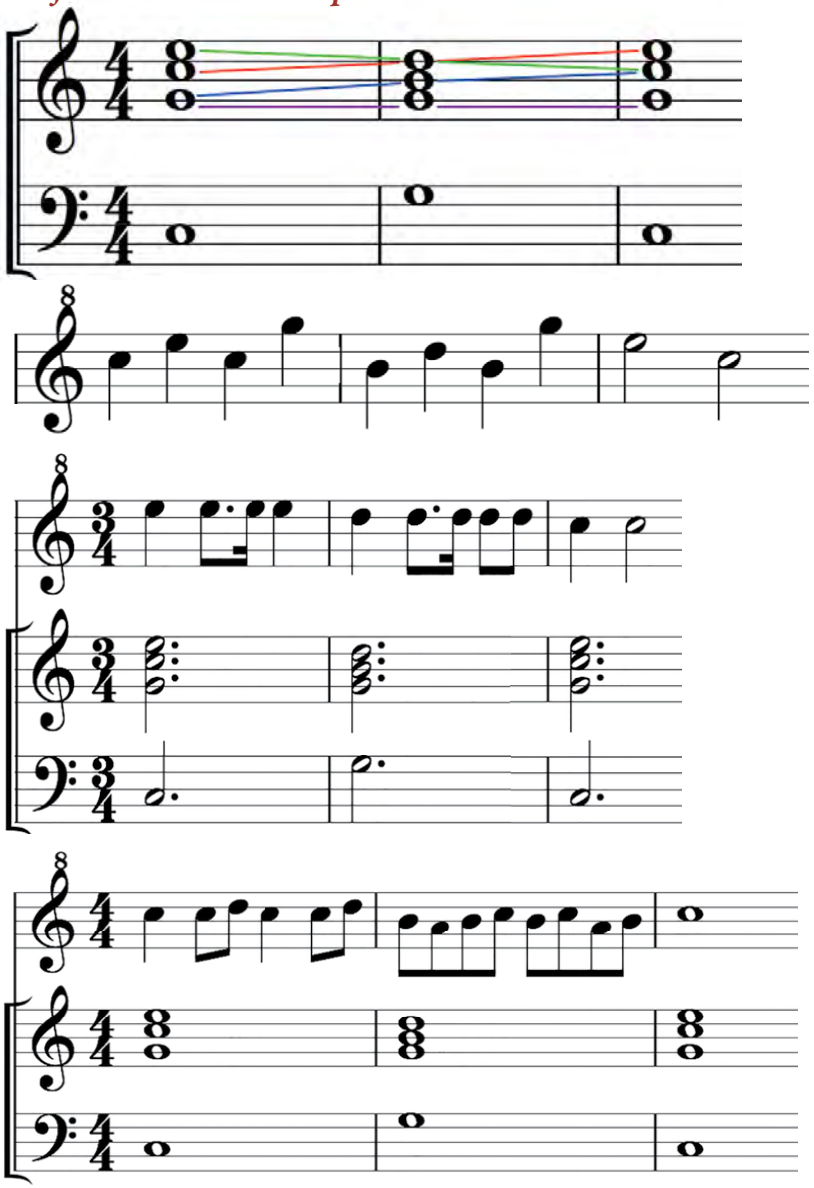
Did you notice the purple line? Interestingly, you can just keep holding the G, which is a common note in this I-V-I relationship. It is important to me to find common notes among chords: the simpler the basis, the better.

Once you have chosen a line, you can choose from the ornamentation practices already discussed. Under the perfect cadence shown on the next page are examples in two meters for the green line. Don't forget to use a rhythmic pattern as your framework.

You don't have to play all the possible notes in every bar. You might recognize this option, below, which often appears at a cadence in Baroque music.



Perfect Cadence with improvisation ideas



Did you notice the

purple line?

Interestingly, you

can just keep holding

the G, which is a

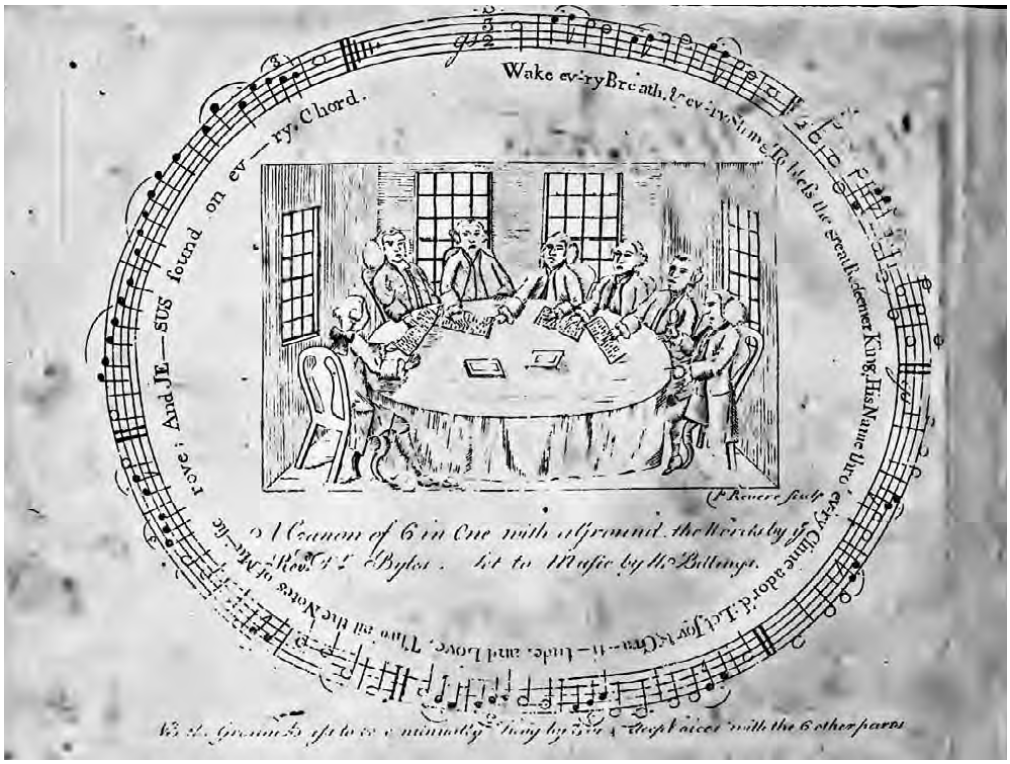
common note in this

I-V-I relationship.

Tip

Are you ready to add some standard ornaments found in Renaissance and Baroque music, and to add some Baroque trills like the cadential trill example mentioned in this article?

***The ARS web site has handouts on these topics, prepared for workshops over the years by longtime ARS member and composer* Frederic Palmer.**



***Cover of* Wake Every Breath *by William Billings (1746-1800), engraved in circular form by Paul Revere; a PDF of the canon is at* www2.cpdl.org/wiki/index.php/Wake_every_breath_(William_Billings)**

For more information about music theory and improvising, look at Robert J. Gjerdingen's *Music in the Galant Style* (Oxford University Press, 2007) or Giorgo Sanguinetti's *The Art of Partimento* (Oxford University Press, 2012), both available at ***https://smile.amazon.com***. These resources describe more building blocks and their history, and will help you find reoccurring elements in your favorite music.

Another example of starting from music theory is **improvising over canons**, or creating rounds from simple note sequences. Have a look at the basic tutorials with play-along options here: ***www.thescrollensemble.com/nl/improvisatie-resources/een-canon-improviseren***. In the videos, I improvise various canons on recorder with my Scroll Ensemble duo partner **James Hewitt**. During our lessons, we work up to playing canons including some by Telemann.

Starting from a feeling or inspiration

Sometimes you feel something flower inside you; or you hear a melody, inside or outside of you. You are not exactly sure where it comes from—but it sounds and feels really wonderful. How do you play that on your instrument?

For music generally, but improvisation specifically, **a well-trained ear is vital**. I continually work to try to improve in this area.

It's important to be able to use your ear in two ways: **deciphering music you hear**, and **imagining what music sounds like**. I have found a cornucopia of ideas in Bruce Adolphe's book, *The Mind's Ear: Exercises for Improving the Musical Imagination for Performers, Composers, and Listeners* (Oxford University Press, 2nd ed., 1991; ***https://smile.amazon.com***).

For instance: imagine a room. Inside it there is a woman singing. In the corner is a bed, where a baby lies crying, and under the table is a cat meowing. Can you hear these different sounds—can you hear them all at the same time?

If you are walking outside and you hear two tones from a machine or a vehicle: what interval is formed by those tones? Can you use the ideas in this article ("Starting from a note") to improvise on this interval in your head? Can you feel which fingers should move to make those sounds happen on your instrument?

Can you play a piece you have known well for a long time—but starting on a different note? Can you start it, and then continue it in a different way?

What is the answer to the musical question life posed to you today?

Finally: Please go forth and be messy. Explore your instrument and your musicality—have fun! If you have any questions, please get in touch!

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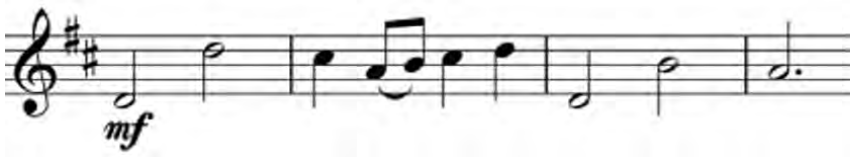
How many times have you heard this tune?



If you listen carefully to the opening notes, they are really only a decoration of the octave leap that starts this familiar popular tune. Many of the techniques discussed in this article are utilized in popular music. While the harmonies in* Over the Rainbow *are fairly complex, you could probably identify other techniques used in this song that appear in this article (such as a single repeated note that alternates with the note above, or with another repeated note that falls within the harmony).

In your everyday listening, what other similar examples can you hear of a simple line that is decorated like the ones in this article? Can you feel them in your fingers and try to improvise something similar?

You will improvise terrible music: who cares?

Please go forth and be messy.

A few more tips

- Multi-lingual language learners identify **motivation as the key to learning**. This might sound a bit simplified, but I know many people who say they want to learn how to improvise and don't do it. By exploring your goals, you can make your project more specific: **is it specifically about freedom on your instrument, improvising on music in church, or perhaps ornamenting a madrigal**?

  By **starting from music you really love**, rather than perhaps with one-note exercises, you can help yourself get started. Once you have started, you will keep going!
- In the book *Improv Wisdom: Don't Prepare, Just Show Up* (Bell Tower, 2005), Patricia Ryan Madson suggests a few marvelous ideas from theater improv:
- "**Say yes**" (accept what you did, build on a mistake)
- "**Start anywhere**"/"**Just show up**" (don't try to plan the best possible way; you don't need to feel inspired: just find some time and start with one note)
- and really important: "**Be average**" (you will improvise terrible music: who cares?).

  For more on *Improv Wisdom*, see this video from the Stanford Graduate School of Business: ***www.youtube.com/watch?v=A_WjNz3Foro.***
- It's a little scary, but so much more fun to **improvise with friends**! In Holland, we are putting together special sessions for musicians at any level: ***https://youtu.be/_UL74y91X4g***.

Recording Reviews

New twists on old music: Handel & Dieupart

Reviewed by Tom Bickley, tbickley@gmail.com, http://tigergarage.org

When a new recording of core repertory arrives, a question emerges for any reviewer: "how is this recording different from all the other recordings of this repertory?" Happily, on their new disc, ***G. F. Handel: The Recorder Sonatas,*** South African recorder virtuoso **Stefan Temmingh** and harpsichordist **Wiebke Weidanz** provide a refreshing take on this collection of familiar sonatas.

As fond as I am of the Verbruggen recording of the complete Handel sonatas, this new release by Temmingh is an important addition to the discography.

One significant way in which their approach differs from many is their embrace of the historic practice of "**preluding**." This was a way of tuning or checking the tuning of the instruments, as well as of establishing the tonality of the music the audience was about to hear. Though this would have been a short improvisation in many cases, it was also within the practice to use a concise extant piece for these purposes.

Weidanz and Temmingh take both avenues. They employ preludes by Handel and Purcell, and an anonymous 18th-century fantasy—though the standout example is their eloquent and concise improvisation titled *Flourish* on track 7, which ushers in Handel's *Sonata in F Major, Op. 1, no. 11, HWV369* (on tracks 8-11).

Trends in ornamentation, style and tempo of playing for these works have changed over time, and I find

G.F. HANDEL: THE RECORDER SONATAS. **Stefan Temmingh, recorders & voice; Wiebke Weidanz, harpsichord.** 2019, 1 CD, 63:20. Accent ACC24353. CD $18.99+S&H from *www.arkivmusic.com/classical/Name/Stefan-Temmingh/Performer/184412-2* or may be ordered by e-mailing *info@andreasjanotta.com*; CD $14.75+S&H, MP3 download $10.50 or FLAC (CD quality) download $12.50 from *www.prestomusic.com/classical/products/8536062-handel-the-recorder-sonatas*.

Sample tracks at the web sites above. Visit *https://youtu.be/pAOXh-bNrOWk* to see Temmingh and Weidanz play the Adagio and Presto from Handel's *Sonata in G minor, HWV360*, at the Mosel Music Festival 2013 in Enkirch, Germany.

Temmingh's middle way very appealing. It is informative of not only the change in performance practice, but also the viability of approaches, to compare recordings from various decades. I recommend listening to Handel's recorder sonata, Op. 1, no. 11, performed by the following:

- recorderist Frans Brüggen (with continuo players Anner Bylsma and Gustav Leonhardt) in 1963, ***https://youtu.be/CM7RPoaFhBQ***
- Marion Verbruggen, recorder (with Jaap Ter Linden and Ton Koopman) in 1995, ***https://youtu.be/jYzRV032NFU***
- and Temmingh/Weidanz in 2018, ***https://youtu.be/O9gd_sMLDNc***.

As Weidanz and Temmingh note in the CD booklet, these sonatas were composed for harpsichordist Princess Anne, daughter of the English King George II. Thus the part with figured bass (that is, a bass line written out, with numbers indicating the chords to be played as intervals above the bass notes) is more technically demanding than the recorder part. However, the demands on the recorder player are sufficient, and the opportunities for musicianly execution abound.

As fond as I am of the Verbruggen recording of the complete Handel sonatas, this new release by Temmingh is an important addition to the discography. The sound is strong; both instruments are very present in the recording.

An advantage of this disc is the clarity of sound from both the harpsichord and recorder, allowing the listener to focus on the details. In the notes, Weidanz argues for this instrumentation as the most appropriate approach, and supports her statement in her performance. Recordings that employ a fuller continuo sound (for example, 'cello with harpsichord or organ) can work well, but this disc provides compelling sonic evidence for a recorder and harpsichord realization.

What I hope this recording will accomplish, in addition to providing pleasure on its own merits, is to inspire players to tackle this repertory, using whatever performance means are available—seeking to emulate such clarity and ease as is heard on this disc.

The sound fidelity argues for purchase of the CD or at least the CD-quality download. The package provides an engaging conversation between Weidanz and Temmingh, plus concise details on the instruments and the recording sessions.

While the program set to be presented during the 2019 **Boston Early Music Festival** is not from this recording by **Stefan Temmingh** and **Wiebke Weidanz**, the concert is an opportunity to hear this expressive duo play music of a similar period, by J. S. Bach, Giovanni Antonio Pandolfi Mealli, Jean-Marie Leclair and Francesco Maria Veracini. Find more, including a video, at ***http://bemf.org/2019-festival/festival-concerts/temmingh-weidanz***.

Charles Dieupart (fl.1701-c.1740) is a somewhat neglected composer. This recording of his ***Six Sonatas for a Flute with a Thorough Bass*** by **Isabel Favilla** and colleagues may serve to bring his work more into the public's ear. The author of the notes in the booklet for this CD, **David Lasocki** (known for his many significant articles for *AR*), expresses that hope.

Favilla, playing alto recorder solo over a full continuo ('cello, theorbo and harpsichord), readily demonstrates the appeal in these six sonatas. She has a strong reputation, playing both recorder and Baroque bassoon.

Unlike the Handel sonatas, Dieupart's works are less duos for melody and bass, and more suites for solo recorder with accompaniment. The choices of texture (such as which of the stringed instruments will play when) delineate the phrasing, accomplish dynamic contrast and offer the timbral palette of a small chamber orchestra.

... each work on this disc has its own charms.

Of the six, my favorite on this recording is *Sonata V in g minor*, though each work on this disc has its own charms.

My only complaint is that the recorders used in this recording are not identified (makers, dates, etc.).

The stereo image in this recording focuses on the ensemble as a whole, with a bit more room sound than in the Handel disc reviewed here. I'm glad to see that the iTunes release of this recording, a bargain at $6.99, includes a digital version of the booklet.

While the CD sound is very good, the mp3 files sound fine at that price, and the essay in the booklet is a real benefit.

CHARLES DIEUPART: SIX SONATAS FOR A FLUTE WITH A THOROUGH BASS [LONDON 1717]. **Isabel Favilla, recorder; Roberto Alonso Alverez, 'cello; Giulio Quirici, theorbo; João Rival, harpsichord.** 2018, 1 CD, 52:21. Brilliant Classics 95572. CD $11.99+S&H from ***https://smile.amazon.com***; CD $11.15+S&H (sale price) from ***www.hbdirect.com/album_detail.php?pid=4104515***; CD $11.99+S&H from ***www.arkivmusic.com/classical/Catalog?catalog_num=95572&label_id=319&x=23&y=8***.

Information at ***www.brilliant-classics.com/articles/d/dieupart-six-sonatas-for-a-flute-with-a-thorough-bass-london-1717***; streaming and download options available at the web sites above. ***www.youtube.com/playlist?list=PLssVfoivrHu5lvCHKz9MResw2Xx02KWIo*** provides access to 36 of the 37 tracks on this recording.

Music Reviews

Facsimile of a classic, method books, and music for larger groups

***DER FLUYTEN LUST-HOF*, BY JACOB VAN EYCK, ED. KEES OTTEN.**

Edition Walhall SBG16, ISMN 979-0-50265-414-6 (***www.edition-walhall.de/en***), 2018. Soprano. Facsimile, paperback, 352 pp. Abt. $43.

Early notation enthusiasts, here is one for you! Jacob van Eyck's complete *Der Fluyten Lust-Hof* is now available in facsimile, after many years of being out of print.

Recorder players are probably familiar with *Der Fluyten Lust-Hof (The Flute's Garden of Delights* or *The Flute's Pleasure Garden)* and might own and/or have performed selections from modern transcriptions. For those who don't know it, *Der Fluyten Lust-Hof* consists of a collection of popular tunes of Van Eyck's time with variations/diminutions, which he composed for solo soprano recorder. The songs include folk melodies, dances and psalms. The variations range from simple *passaggi* to elaborate ornamented versions of the original. The various selections range in difficulty from relatively easy to quite challenging.

Der Fluyten Lust-Hof remains the largest composition for a solo wind instrument in the Western repertoire and is also distinguished by the fact that it was dictated rather than handwritten by the composer. This was due to Van Eyck's blindness.

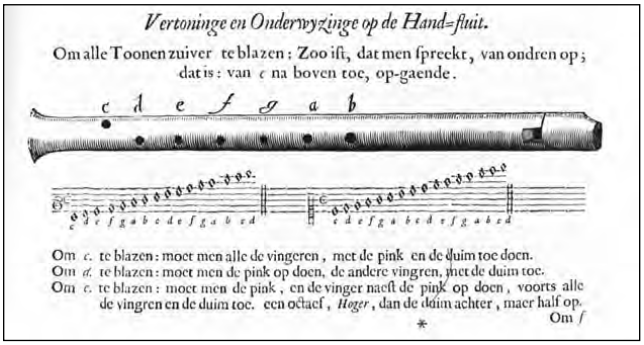
Born blind into a noble family, Jacob van Eyck (1589/90-1657) was one of the best-known musicians in The Netherlands during the Dutch Golden Age of the 17th century. He was employed by the Utrecht cathedral as a carillonist, organist, recorder virtuoso and composer. An expert in bell casting and tuning, he is credited with developing the modern carillon (together with the Hemony brothers, François and Pieter, whom he trained); they cast the first tuned carillon in 1644.

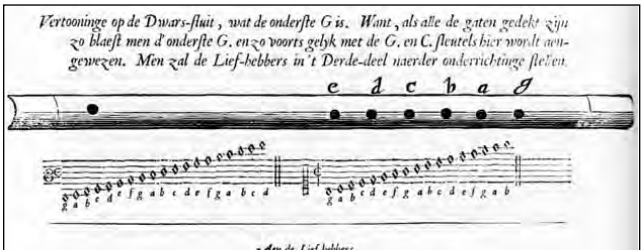
Der Fluyten Lust-Hof consists of the transcriptions of the municipal musician's recorder improvisations and variations, taken from the recorder variations he played on summer evenings in the Janskerkhof, the St. John's churchyard,

Der Fluyten Lust-Hof *remains the largest composition for a solo wind instrument in the Western repertoire.*

in Utrecht. Five editions of these 140 melodies appeared in his lifetime; this one comes from the 1649 publication. All editions contemporary with Van Eyck of *Der Fluyten Lust-hof* were published by the Amsterdam book printer Paulus Matthysz, who was a composer himself and probably played the recorder. For extensive information about Van Eyck and his music, visit ***www.jacobvaneyck.info/main.htm***.

The facsimile measures 8.75" x 4.75" and is just over an inch in thickness. It has a paperback cover, and surprisingly, it lies quite flat on the music stand—easy to play from. The catch, however, is that the notation is quite small.





KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: *7770 S. High St., Centennial CO 80122 U.S., **editor@americanrecorder.org***.

It begins with some drawings of recorders with letters marking the finger holes and a staff below. The first one is most likely a soprano; the second, which has only six holes, gives the lowest one as G.

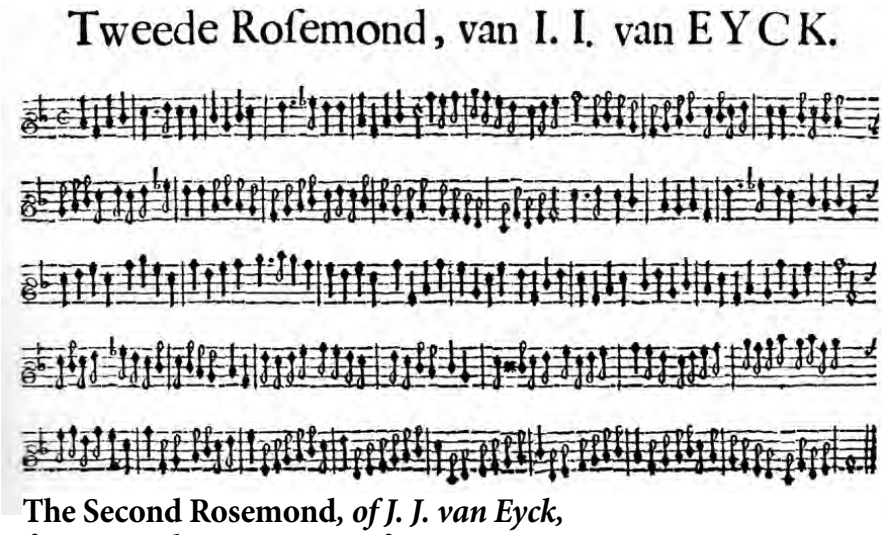
There is an introduction by the composer that is written in 17th-century Dutch and which appears to be instructions for playing the instruments. Unlike many facsimiles, this one contains no translation or introduction to the edition, notation or music.

For experienced early notation players, the facsimile is easy enough to read (*see the example at right*). The semi-breve is transcribed as a half note. Because the variations consist of primarily smaller note values, the notes are mostly black: minims, semi-minims and fusae. The construction of the flags on the semi-minims can be a bit confusing, as they can appear to be white notes. This isn't a huge issue, and one gets used to it.

Everything is written in G clef, but with a bit of practice even those with minimal familiarity with original notations could master this, especially if you have the modern edition for comparison. There are a number available for purchase or posted at ***https://imslp.org/wiki/Der_Fluyten_Lust-Hof_(Eyck,_Jacob_van)***

For notation players, this facsimile can provide a fun and fine addition to your libraries—one that is not difficult to read and is suitable for solo work.

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.*



The Second Rosemond, *of J. J. van Eyck, from* Der Fluyten Lust-Hof

KLASSIK FÜR KINDER (CLASSICAL MUSIC FOR CHILDREN),* ED. ELISABETH KRETSCHMANN.** Schott ED22399 without CD, ED22399-50 with CD (Hal Leonard 49045236 & 49045120, respectively; ***https://en.schott-music.com), 2016. Soprano, piano. Rec pt 16 pp, piano sc 39 pp. $23; $25 with CD.

Elisabeth Kretschmann (1920–2008) collected and edited recorder music for the English publisher Schott. Here she has chosen 29 well-known tunes from the "classical" music repertoire, to appear in Schott's children's series for various combinations of instruments; she has arranged the pieces for soprano recorder and given them piano accompaniments. Composers range from Tielman Susato to the American Romantic composer Edward MacDowell.

The easy tunes are presented very simply, without any editorial suggestions for phrasing, articulation or dynamics beyond those indicated by the composers (except that all are marked for tempo). A teacher might write in articulations, dynamics, ornaments and especially breath marks for a student. The student can then play the tunes with the teacher accompanying from the piano book.

The optional CD goes through the tunes twice. In the first time, piano and soprano recorder are heard together performing the tunes. In pieces with almost no markings (by Praetorius, for example), the recorder player does not add any accents or articulations; one note is performed much like another. If someone without a teacher were trying to learn recorder, these recordings would be helpful for demonstrating the tunes' rhythms (rhythmic reading is hard to learn without a teacher).

The second time through, a count-off is given and then only the piano part is performed; here a student can perform the tunes with just the accompaniment. Performance will be

If someone without a teacher were trying to learn recorder, these recordings would be helpful for demonstrating the tunes' rhythms.

more musical if a teacher has worked with the student on phrasing, articulation, ornaments and dynamics.

The piano part includes the soprano recorder part in small notes. The recorder booklet has from one to three tunes per page, in fairly large, though not at all oversized, notes.

Kathleen Arends has enjoyed playing recorders for over 40 years and being an Orff music educator for some 35. She teaches and plays in the Seattle (WA) area.

AN INTRODUCTION TO PLAYING THE RECORDER,* by Jennifer L. Anderson, ed. Patricia L. Morrow.** Self-published (www.howsweetthesoundstudios.com***, incl. sample views), 2nd ed., 2018. S/A. 33 pp. $30 print, $22.50 PDF.
***A CONTINUING COURSE IN PLAYING THE RECORDER,* by Jennifer L. Anderson, ed. Patricia L. Morrow.** Self-published, 2nd ed., 2018. S/A. 37 pp. $30 print, $22.50 PDF.

These two volumes comprise a method for learning both soprano and alto recorders. They are accompanied by a very nice plastic-encased chromatic fingering chart.

The biography tells us that Jennifer Anderson earned Master degrees in saxophone and clarinet performance. She is currently a woodwind teacher and performer in Longmont, CO (How Sweet the Sound Studios, LLC.). It makes no mention of her history and experience with the recorder, which would be useful information to know. A 2018 **ARS Educational Outreach Grant** helped provide funding for Anderson to publish this pair of method books.

The first book, *An Introduction to Playing the Recorder*, begins with a very brief overview of playing the recorder. Music notation is introduced next. The names of the lines and spaces are clearly marked, the treble clef is explained, and a detailed description of rhythm and note values follows.

Not to be too exacting, but there is a small detail missing. She discusses the functions of the numbers of the time signatures as related to measures, but the explanation does not define the measure. The illustration on page 5 gives an example of how notes are counted in 4/4 measures, so it might be possible for an absolute beginning student to deduce what is meant from this.

First notes are presented for soprano and alto on the same page. One feature that I especially like is that all note values up to eighth notes are introduced at the outset. I have often found that students are intimidated by faster notes, and this method addresses that issue right off with easy eighth-note patterns. She also gives instruction on articulation and breathing, stressing the importance of breath control. While many methods introduce the right-hand low notes before the second octave, here the high E and A (soprano and alto respectively) are learned before the low pitches.

The second volume, *A Continuing Course in Playing the Recorder*, extends the instruction in fingerings by adding more difficult chromatic tones. It also introduces duets for soprano and alto. The examples are taken primarily from Baroque and Classical repertories. Brief biographies of well-known composers in these eras, with photos, are inserted. Because this music is primarily tonal (rather than modal), the sound will be more familiar to students than Renaissance examples might be. It would be nice, though, to have some music from the Renaissance as well, since a great deal of the repertoire for recorder comes from that period.

This is a well-presented, clear, comprehensive and concise approach to learning the recorder. It is somewhat limited in terms of material to practice, and for this reason, it would not stand alone as a self-teaching method for adults. A teacher would be essential.

If I were to use it, I would want to supplement it with additional practice pieces. It might be a bit difficult to find appropriate supplements, however, as the order in which the notes are introduced is somewhat unique.

Overall, the method has much to recommend it—and, as many teachers use multiple sources, it would serve as a good basic reference for beginners at all levels.

Beverly Lomer

DAS TÄGLICHE PENSUM (THE DAILY LESSON),* by Hans Ulrich Staeps.** Universal Edition UE36968 (www.universaledition.com/sheet-music-shop***), 1956/2016. Alto. 40 pp. Abt. $15.95 print, $13.50 PDF.
***TONFIGUREN (NOTE-PATTERNS),* by Hans Ulrich Staeps.** Universal Edition UE36758, 1970/later in various languages. Alto. 56 pp. Abt. $24.95 print or PDF.

Hans Ulrich Staeps (1909-88) was a German professional recorder player, professor and composer who wrote over 20 pieces for the recorder, including didactic studies. This set of two books comprising etudes for the alto recorder is intended to improve finger technique, articulation, breathing and speed. In the author's preface to *The Daily Lesson*, he advises that the student should aim to play through the entire book within 40 minutes—advice that many players would *not* be tempted to take!

Staeps also adds that the exercises each have a particular melodic, rhythmic and harmonic structure, and that mastery of the recorder is only reached once the form and harmony of printed music is thoroughly absorbed. He furthermore says that the chromatic aspects of recorder playing have

been neglected for too long and are essential to performing modern music.

The first volume, *The Daily Lesson* (originally published in 1956), contains 28 studies, some of which include more than one part. Most are organized around scale and chord patterns, and the first 15 focus on keys with no more than two sharps or flats.

In exercise 16, the chromatic elements are introduced, but the scale and chordal structure remains similar. Chromaticism is treated two ways: short exercises with more complex key signatures; and the addition of chromatic accidentals within existing key signatures that contain only one or two sharps or flats. The latter are mostly stepwise progressions and do not require the player to remember extensive patterns of chromatic changes. The aim appears to be more to assist the player to learn and easily articulate the chromatic language.

Volume two, *Note-Patterns (*originally published in 1970), seriously ups the ante for chromatic work. Overall organization of this book is the same, with 36 single and multi-part exercises. While *The Daily Lesson* is easily accessible (especially the first section) to inter-mediate and advanced players alike, *Note-Patterns* is most definitely technique for the advanced student.

Each etude addresses a particular type of note pattern utilizing intervals, chords, triads, tonal centers and tone rows, among others. The key signatures are complex, extending from one flat or sharp to all seven. The chromatic additions also require the player to remember multiple changes within a measure, as sharps or flats are naturalized and added back again. For the most part, the rhythms are straightforward, and thus allow the student to focus on the chromatic notes.

Though Staeps is concerned with preparing recorder players for the performance of contemporary music, there is merit in working with these exercises for the purpose of advancing one's overall recorder competence. They are difficult, some very difficult—no question. And while those who play primarily early music are not likely to find too many difficult chromatic insertions in their everyday repertoire, the reason for working with chromatics is that doing so expands one's musical flexibility.

I find it a bit like playing from the myriad clefs of original notation. The ability to move smoothly among them is similar to being able to take on complex chromaticism. Both require a linguistic shift, if you will, that translates into an encompassing mental flexibility—which in turn enhances one's technical competence, command of the instrument and overall musicianship. All of this works together, as Staeps explained at the start.

These studies are highly recommended. Though the etudes in *Note-Patterns* can be daunting, if employed as a long-term project and taken slowly, the benefits will be worth it.

Beverly Lomer

METHOD FOR DESCANT RECORDER*, by Ludovica Scoppola.** UT Orpheus DM79 (www.utorpheus.com/index.php?language=en***, with sample views), 2017. Soprano. Sc 106 pp. Abt. $27.

Ludovica Scoppola holds a Ph.D in Experimental Pedagogy from the Università Sapienza in Rome, Italy. As an undergraduate, she studied under Pedro Memelsdorff, Kees Boeke and Han Tol. She has concertized and published widely.

Her comprehensive method for soprano recorder reflects this extensive musical and teaching experience. In the introduction, the author states that the goal is to prepare students of all ages to play all of the notes on the instrument, to read music at a basic level and to give a brief introduction to music theory.

The music theory is essentially the inclusion of scales in major and minor keys up to three sharps and flats. The book assumes that it will be used with a teacher, as there are no explanations of note values or how the various time meters are to be realized.

As is typical of most methods, this one begins with a single note and first advances through the notes that use the left hand, moving on then to the right hand and then into the upper octave. What is different about this book, however, is that easy duets are included from the outset. The duets in the first few chapters contain a part for a teacher and do not involve simultaneous playing—they are a combination of melody and rests so only one instrument sounds at a time.

The early introduction of duets is a particularly effective feature, as it accustoms the student to an essential aspect of playing the recorder with others.

As the student advances the duets are devised from the notes already learned and incorporate real two-part polyphony. The early introduction of duets is a particularly effective feature, as it accustoms the student to an essential aspect of playing the recorder with others, right from the start. Musical examples are taken from Italian folk music, and the Renaissance, Baroque and Classical repertories.

The titles of the units describe the types of notes and rests using European terms. For example, rests are referred to as semibreve and minim rests, notes as quavers, crotchets, etc. The rhythms are straightforward.

Faster notes, dotted notes and syncopations are introduced as instruction proceeds, but tricky rhythmic figures are avoided. The 16th note is the smallest note value taught. This approach enables the student to acquire a firm grounding in rhythm while moving ahead in learning pitches and solidifying fingering.

All standard time meters are presented—those in which the beat is based on the quarter, eighth or half note. Time signatures and scales go up to three sharps and flats only, as these are the most common notes that beginning and early intermediate players will need to master.

Having taught recorder for quite a number of years using a variety of method books, I think this is among the best and most comprehensive I have seen. It proceeds logically through the notes with rhythmic complexity kept to a minimum. There are many duets and nice musical examples, so a lot of supplemental material is not necessary. I recommend it highly and hope that an alto version would be forthcoming in the future.

Beverly Lomer

VERGNÜGLICHKEIT: KANTATE,* BY N.N. LIEBHOLD, ED. KLAUS HOFMANN.** Edition Walhall EW771 (www.edition-walhall.de/en***), 2016. Alto voice, AA recs, BC. 2 sc 11 pp ea; 4 pts, 11, 3, 3, 3 pp. Abt. $16.75.

A near contemporary of J.S. Bach and G. Ph. Telemann, N.N. Liebhold is virtually unknown today; even the initials N.N. ascribed to him by the cantata's editor, Klaus Hofmann, mean *nomen nescio*, or "name unknown." Indeed, Hofmann admits, it's not known whether Liebhold itself is a family name or an artistic alias.

The only significant account of his life is provided by Johann Gottfried Walther (known for compiling the first comprehensive music dictionary in German, the *Musicalisches Lexicon*, Leipzig, 1732; also the city organist at Weimar). In a letter of around 1740, over a decade after Liebhold's death, Walther notes Liebhold's uncouth, un-Christian lifestyle, but he found his music acceptable.

Elsewhere, according to Hofmann, Telemann is dismissive, but Liebhold's church cantatas were popular in central Germany in his time. The date of his somewhat mysterious death is known: 1729. His body was found frozen in a field.

Vergnüglichkeit (Contentment) joins the growing collection of Baroque pieces featuring the recorder, published by Franz Biersack and Edition Walhall from Magdeburg, Germany. In this case, the two alto recorders, nearly always in parallel thirds, form a sweet commentary on the alto singer's rendition of a six-stanza poem about the joys of inner contentment when one turns from worldly vanities.

Although the anonymous poem is undistinguished in itself, Liebhold sets it rather cleverly: the first stanza, in praise of *Vergnüglichkeit*, is a pleasant obbligato aria followed by a straightforward recitative of the second stanza expanding on the joys of inner contentment. The third and fourth stanzas comprise a second aria, called "Air menuet," narrating the speaker's rejection of those pleasures sought by others and (in the repeat) rejection of *Eitelkeit* (Vanity). For the fifth stanza, a second recitative dramatically banishes *Eitelkeit* and ephemeral enjoyments: "*Weg, Eitelkeit, Weg, falscher Schatten*" (Away, Vanity, Away false treasures). The final stanza returns to the original music (perhaps Liebhold's version of a *da capo*?), enjoining sweet *Vergnüglichkeit* to stay with the speaker always, and be new to her "every morning."

The group that read this cantata found it fairly easy. Any intermediate recorder players will be able to manage it convincingly, and the singer pronounced it "friendly."

Like other Walhall editions, this one is beautifully and efficiently presented, with two full scores (one for the singer), two sets of recorder parts with both lines, and continuo bass.

Unfortunately, the foreword, notes and the text of the poem are not translated into English, which presents a difficulty for the non-German-speaking singer and, I fear, for the audience. The Baroque German of the poem requires a certain expertise—even the title has changed its meaning in the intervening years. "Contentment" must be taken to mean a satisfaction with the inner self, as opposed to the modern "joyousness" (in contrast to *Eitelkeit*, which also has different connotations today). Consequently, I would wonder whether the ease and charm of the music would make it feasible to take on the work of translating the text into something an English-speaking singer could convey and an audience could appreciate.

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.

MORNING MIST,* BY SYLVIA CORINNA ROSIN.** Edition Moeck 3344 (www.moeck.com/en***), 2016. Rec orchestra: S(solo)ATBBcB. Sc 4 pp, pts 1 p ea. Abt. $16.

Sylvia Corinna Rosin (b. 1965) composes and arranges for her students, at various times at the City West and Paul Hindemith Neukölln schools in Berlin, Germany, as well as for the Ensemble Dreiklang Berlin, of which she is a member.

These Rosin works are from Moeck's *The Recorder Orchestra* series, which authorizes each purchaser to make enough copies for a particular orchestra.

This moody, impressionistic piece floats along without a strong beat, yet is clearly divided into measures. The lower voices repeat their pitches, over a measure or more, in several metrical schemes at once: while one bass part plays quarters on the beat, the other plays between the beats, the tenors have triplets, and the contra basses play dotted-quarters. The melody, carried by the altos and brightened by a single solo soprano, has tied and dotted notes, as well as triplets.

Rosin is generous with *crescendi* and *decrescendi*, which are more easily achieved in this recorder orchestra setting than in a one-on-a-part ensemble. Three interruptions of silence structure the shimmering measures.

My ensemble enjoyed the chord changes and the sometimes "crunchy" chords. The key is G minor (two flats); the ranges are not extreme (soprano has one high B). While the rhythms and repeated notes make the score look modern, the piece is very approachable. It will add contrast to most programs.

TWO BAROQUE FAVORITES, PIFA BY G. F. HANDEL AND PRÉLUDE BY MARC-ANTOINE CHARPENTIER,* ARR. SYLVIA CORINNA ROSIN.** Moeck 3350 (www.moeck.com/en***; sample views at ***www.moeck.com/uploads/tx_moecktables/3350.pdf***), 2018. SATBgBcB. Sc 4 pp, 6 pts 2 pp ea. Abt. $22.

Sylvia Corinna Rosin studied recorder and choral conducting at the Hochschule der Künste Berlin and teaches at the music schools Charlottenburg-Wilmersdorf and Paul Hindemith Neukölln (Berlin, Germany). She is very active as an arranger and composer whose works are published by Moeck.

These arrangements are additional titles from Moeck's *The Recorder Orchestra* series, which permits the purchaser to copy parts for a particular orchestra. The great bass part is provided both in treble and in bass clef. No soprano is used in the work by Handel.

The "Pifa" is familiar from the Pastoral Symphony of G.F. Handel's *Messiah*. The top line is alto in this selection, and the key C major.

Phrases and trills are clearly marked. Challenges for intermediate students may include reading in 12/8, and playing the many trills in Baroque style (the upper neighbors are not written in); legato playing will be another focus. Long-held notes in the contra bass part will need staggered breathing; the great bass line is supplied above the contra as cues.

Both arrangements are approachable for intermediate players, and their familiarity will appeal to players and audiences alike.

The "Prélude" from the polyphonic motet, the *Te Deum, H.146*, by Marc-Antoine Charpentier (1643–1704), was chosen in 1954 to precede broadcasts of the European Broadcasting Union, and so it is his best-known work. Set in D major, it is in rondo form. In the main melody, Rosin has the soprano line double the alto at the octave. The B and C sections ("couplets") are distinguished by taking out the soprano and great bass voices, thinning the texture.

Ornaments abound, and eighth notes are to be played *inégal*, in the French style. The piece is under two minutes long; once the A section is polished, the musicians' work is nearly done.

Both arrangements are approachable for intermediate players, and their familiarity will appeal to players and audiences alike.

Kathleen Arends

SERENADES: STÄNDCHEN (FRANZ SCHUBERT) AND ABENDLIED (ROBERT SCHUMANN),* ADAPTED BY SYLVIA CORINNA ROSIN.** Moeck 3338 (www.moeck.com/en***), 2014. Rec orchestra: S(solo)AATTTBBgBcB. Sc 6 pp, pts 2 pp ea. Abt. $21.

Franz Schubert's *Schwanengesang, D.957, No. 4*, was published posthumously and was titled by his publisher as his "swan song." The melody of the beautiful "Ständchen" from this song cycle is assigned here to the divided alto section plus a solo soprano. Three tenors mostly harmonize the non-vocal melodies. The lowest voices imitate strings plucked by the serenader.

The prolific composer/arranger Sylvia Corinna Rosin has set this well-loved melody, which will please an audience and be enjoyed by the soprano, alto and tenor players. The various basses may be less intrigued with playing arpeggios in the same rhythmic pattern throughout the piece.

The key is G minor. Dynamic markings range from *p* to *f*. Pairs of grace notes will present a challenge for the soprano and altos to synchronize. The great bass part is offered in both treble and bass clefs. No page turns are required.

At 29 measures, the "Abendlied" from Robert Schumann's *Pieces for Young and Older Children,* for piano four hands, Op. 85, no. 12, is just the

right length to be an encore. Its orchestration is the same as that of "Ständchen," including the altos and solo soprano on the top line, with the exception of a couple of measures of 16ths for the soprano only.

My ensemble found it more interesting than the "Ständchen"; we quickly decided on an occasion at which to perform it.

The piece is marked "Espressivo" and has plenty of dynamic markings, including a couple of *fp* dynamics. The ranges are comfortable but do include low F, as the key is F major.

Kathleen Arends

PASSACAGLIA*, by Eileen Silcocks.** Peacock Press P520 (www.recordermagazine.co.uk/peacock_press.htm***), 2012. Rec orchestra: S'oSAATTBgBcB. Sc 16 pp, 9 pts 2 pp ea. Abt. $15.

A *passacaglia* is a musical form that originated in early-17th-century Spain. Still used today by composers, it is often, but not always, based on a bass ostinato.

This passacaglia piece uses a four-measure, and four-note, ground bass, repeated some 45 times. The sounds explore the recorders' ranges from very lowest to highest, regularly thinning out and building up the texture.

The main appeal of this piece is that it uses many tone colors and achieves a remarkably transparent texture out of the large ensemble. To this end, there is a good amount of doubling going on. There is little strict polyphony: the main theme is played against essentially chordal accompaniment, either rhythmic, or alternations on chord notes.

Structurally, this piece is roughly ternary. First, the harmonic structure is outlined—starting in the low recorders, with a big buildup, taking about the first third. At that point, the theme is stated by the contra bass underneath the high voices (sopranino, soprano and both altos). Various occurrences of the theme, often doubled in octaves, then follow, concluding with the full ensemble playing about halfway through.

A number of sections in the orchestra then play with the harmonic structure again, using various subsets of the ensemble. Towards the conclusion, the sopranino enters again with the theme, and the ensemble plays *tutti* until the end.

Harmonically, the piece is interesting in that the main progression starts on an E diminished triad (two minor thirds stacked up: E-G-B♭) and ends on A major—which theoretically should add up to D minor, but no D chords ever occur. Suffice to say that this lack of clear resolution drives the flow of the work.

Most of this passacaglia is easy, but there are some pitfalls. Speedwise, most parts are limited to eighth notes; the only parts with 16th notes are the soprano and sopranino. Good players are required there: to keep the piece flowing needs a good tempo, which taxes the skills of the upper two parts. In addition to these parts being fast, they feature many octave jumps—in the case of the soprano to high E and F! It takes considerable skill to make these sound smooth. Several other voices also reach the top of the second octave.

My main problem with the writing is that, while the use of the sopranino extends the range of the ensemble, its use of the high range dominates the sound. Adding to this, the sopranino is often a full octave or more above the soprano part, even when the soprano deserves to be heard. The 16th-note passages in the top two voices also go on for many measures, with no indication as to where a breath can be taken, or where two players on a part can coordinate their breaths.

In all, this composition is enjoyable to play and to listen to, but it requires more advanced players on the top parts than on the other ones.

Most of this passacaglia is easy, but there are some pitfalls....This composition is enjoyable to play and to listen to, but it requires more advanced players on the top parts than on the other ones.

MARCH: KNIGHT TEMPLAR*, by George Allan, arr. Helen Hooker.** Peacock Press P536 (www.recordermail.co.uk***), 2011. Rec orchestra: S'oSATBgBcB (opt. subcontra); 4 pts *divisi*. Sc 10 pp, 7 pts 2 pp ea. Abt. $18.

George Allan's *Knight Templar* is a piece for brass band—and, judging by the number of performances on YouTube, very popular. This arrangement by Helen Hooker uses sopranino through contra bass. The sopranino line largely doubles the soprano at the unison or octave and requires a player with fingers thin enough to play scales starting at low F♯ or G♯. The optional subcontra bass part has a range of C-g with only a single occurrence of the high g, so it might be covered by another lower recorder.

The SATB parts are occasionally *divisi*, making a minimum of 11 players needed for this piece. Of course, it is arranged for use by recorder orchestra—and indeed, reinforcement by having more players on the lower voices is desirable, since they carry the melody in several places.

The idiom is typical for march music, with fairly simple harmonies. Unlike the typical John Philip Sousa marches, this one is in strict 2/4 time, not 6/8. That also means that there are many dotted eighth-16th rhythms; it will be a challenge to get these and the 16th runs played precisely.

The music is reasonably clearly laid out, with dynamics and phrasing indicated. Unfortunately, there are frequently places where indications like measure numbers, slurs or expressive descriptions collide.

As a composition, this march is a very appealing showpiece. (My internet searches show that it has been used many times in brass band competitions.) Hooker's arrangement gives everyone their chance to shine, putting the melody occasionally even in the lowest voices.

Victor Eijkhout resides in Austin, TX, where he plays in the early music ensemble The Austin Troubadours. In recent years, works by the multi-instrumentalist/composer have targeted the recorder; he has two titles in the Members' Library *Editions. His compositions can be found at* ***http://imslp.org/wiki/Category:Eijkhout,_Victor*** *and you can support his work through* ***www.patreon.com/FluteCore.***

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WE ARE DOWNSIZING OUR LIVES and wish to find good homes for some of our early instruments— in particular a set of Moeck krummhorns (S, A, T, B), two tenor kortholts, Koerber and something called RNC, and a harpsichord. The wind instruments are all in decent condition, though the tenor krummhorn may need some minor work. We have some fingering charts and other documents originally provided by the makers. All have been played and some used in performance. All are about 40 years old and have not been played for over 20 years. The harpsichord, single keyboard, made by Ralph Vaughn in 1965, is not in good condition, having suffered from its being moved from one extreme climate regime to another. A crack in the soundboard may need the attention of a handy individual to completely restore. It had once been played a great deal, but has lain dormant in our living room (as have the wind instruments) for decades.

We are not asking any money for these instruments, only that they be adopted by persons who would treasure them as much as we do and did. My only requirement is that those wishing to have these instruments come and take them away, as we prefer not to be burdened by the responsibility and effort of packing and sending them. Toby Carlson (***tnc@psu.edu***), 1326 South Garner St., State College, PA 16801

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AMERICAN RECORDER (ISSN 0003-0724) is published 4 times a year, February (Spring), May (Summer), August (Fall), November (Winter), by American Recorder Society, Inc., 3205 Halcott Ln, Charlotte, NC 28269-9709. Periodicals Postage Paid at Charlotte, NC, and additional mailing offices. POSTMASTER: Send address changes to American Recorder, PO Box 480054, Charlotte, NC 28269-5300. $38 of the annual $50 U.S. membership dues in the ARS is for a subscription to *American Recorder*.

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