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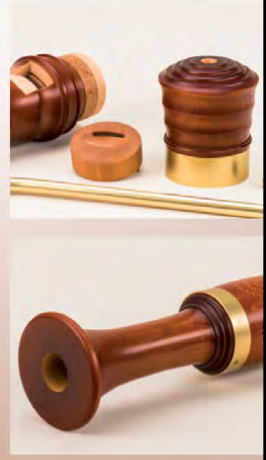
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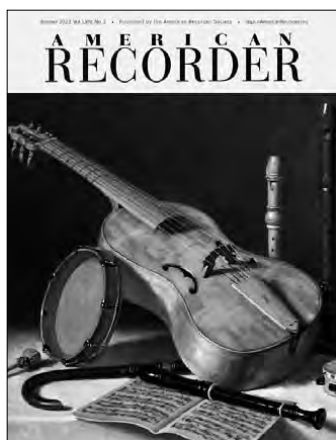
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ON THE COVER

Early Music: Instruments of the Flagstaff Early Music Ensemble, 1989, by Gregory Hull. Oil on canvas, 36”H x 40”W. Collection of artist ©Gregory Hull. Cover ©2023, American Recorder Society.



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Editor's Note • GAIL NICKLESS

Is music a calling, rather than a job or a hobby? I've been considering this as I plan to retire in 2024—by then having worked for the ARS for 30 years. My various professions have mostly been in the third sector, all in jobs related to music or the arts. For me, it feels like a calling, which I will continue to answer.

There are reasons to be involved in making music, even if it isn't your calling: its healing properties, into which we delved in [AR Winter 2022](#); music's social aspect, bringing people together. But I think it must feel as if it's a calling to musicians who are amateurs (from *amator*, Latin for lover)—which describes many ARS members. Further, it may be the inspiration for the creators of much of what you see in *AR*—efforts of authors and artists who for years have answered that call.

I've also been thinking about time. Music and time both comprise patterns of vibrations (note the relationship of music's modern metronome and the pendulum clock, as mentioned in this issue's [LEARN](#)). However, with a certain rubato quality, a little like Salvador Dali's melting timepieces, those vibrations can pass more quickly as you prepare for change, or take a natural *rallentando*. We all wish that we may use time in a beneficial way, perhaps while still answering that call. I'll let you know how time passes for me in the next year. ❁

President's Message • CAROL MISHLER

At our spring ARS Board meeting, I learned encouraging information about donations to the ARS. Overall donations to the ARS are slightly ahead of last year, even though the President's Appeal (our fall fundraising drive) stayed about the same. Along with the letter in [VOICES](#) on page 4 in this issue, the

data got me thinking about raising and spending money in the ARS.

Membership dues are a large income source, but a significant portion of ARS income is derived from donations, which are central to generating sufficient money to improve our programs. Donations allow us to print and publish the *Members' Library* Editions that arrive with *AR*; create a social media presence; add ARS website resources; award grants; and more. These programs further our mission:

... to promote the recorder and its music, and to support the community of recorder players, both amateur and professional.

Donations to the ARS were not always as robust as they are today. When Barbara Prescott joined the Board in 2014, the ARS created more ways of giving: as part of your will or estate plan; as an "Angel," underwriting an edition of the *Members' Library*; or as a monthly donor (Rondo Club). Barb's work expanded the budget available for enhancing programs, attracting new recorder players, and adding music enjoyment for a wider range of people. Some examples are: Miyo Aoki's work with the children of Seattle, WA; ARS collaboration to share chapter playing sessions on Zoom, funded by ARS grants; and the founding of the North American Virtual Recorder Society. The spring appeal letter that some of you just received describes how Michael Parrish created positive experiences for his South Carolina elementary music students with ARS grants.

As you decide how much to give, or whether to give, to the ARS, please rest assured that we use the money for programs that benefit recorder players. The ARS holds a Gold rating in "demonstrating commitment to transparency" from Guidestar/Candid, an organization that rates nonprofits.

I want each of you to know how grateful the ARS is for your support and how much your donation helps recorder players. Please give at any level you can. ❁



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AMERICAN RECORDER SOCIETY

APPLAUSE

ARS to honor Cléa Galhano

The 2023 ARS Presidential Special Honor Award will be presented to Cléa Galhano during the Boston (MA) Early Music Festival (BEMF) in June. The award is intended to honor a person who has had a significant positive impact on the ARS, the Board, or recorder music in North America. “Clea is deserving of the Presidential Special Honor Award because of her sustained contribution to recorder playing and the ARS. She is sought after as a workshop leader, as well as a recorder performer,” commented ARS President Carol Mishler.

Galhano served on the ARS Board (1996-2002), chairing the Special Events/Professional Outreach Committee (often planning ARS events for festivals like BEMF). Besides leading many workshops, chapter meetings and master classes, she conducts the



▲ Cléa Galhano.

Recorder Orchestra of the Midwest and is the recorder faculty member at the Indiana University School of Music. She performs with Belladonna Baroque Quartet and other ensembles.

A joint ceremony will be held after the ARS Great Recorder Relay on June 9, honoring Galhano and Nina Stern, previously announced as recipient of the ARS Distinguished Achievement Award. More details will appear in the ARS’s digital ARS NEWS. ✨

<https://americanrecorder.org/honors>
Cléa Galhano: <http://cleagalhano.com>
Galhano leaves St. Paul Conservatory (with other background material):

https://americanrecorder.org/docs/AR_Sum21_body.pdf

Nina Stern: www.ninastern.com;
Distinguished Achievement Award announced: https://americanrecorder.org/docs/AR_Winter2022_bodyr.pdf

CHANGE

Search begins for new editor of *American Recorder*

The ARS has launched a search for a managing editor for *AR* and a layout specialist/business to work with that editor, both to start in spring 2024.

The search is prompted by news that *AR* editor Gail Nickless plans to retire in 2024. “By then, I will have worked for the ARS for 30 years. It’s time.”

Nickless began with the ARS as its Executive Director in 1994, bringing to the ARS office the skills she had learned as an administrator at Texas Tech University’s school of music and its activities department. As the Society’s only full-time employee, she performed any tasks necessary, from database entry to bringing greetings

►
Gail
Nickless.



from the ARS to several thousand American Orff-Schulwerk Association members during one of their annual conferences. Since 2002, she has served as editor of *American Recorder*.

ARS President Carol Mishler commented that the search committee concluded that “separating the layout function from the editor position will give us more applicants and bring us into common practice with other early music organizations, few of which combine the editor and layout into a single position.” The two positions and basic requirements are:

- Managing Editor: professional-level writing/editing skills, experience in print publications, some knowledge of music history and recorders. Apply by November 2023; final selection made January-March 2024; start date in April 2024.
- Print Publications Layout Specialist: experience in layout/production of a high-quality print magazine; mastery of computer applications used in layout/design. Apply by March 2024; start date in May 2024. ✨

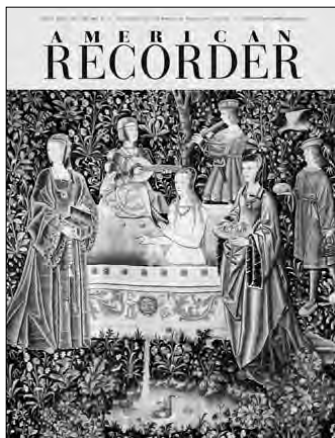
Full job descriptions:

www.americanrecorder.org/jobs

Nickless to receive ARS Presidential Special Honor Award: <https://americanrecorder.org/docs/ARsum14body.pdf>

VOICES

Readers' letters & comments about our content



▲ HEALING

A kindred therapeutic recorder player

AR WINTER 2022 / “The Tenor Recorder as a Tool for Healing”

Thank you for your clarity in describing the joy and the challenging hard work of playing therapeutic music. And for using my favorite phrase: therapeutic music is an art based on the science of sound.

When I retired after 37 years of teaching high school math, I searched for a way to continue to help people to become as comfortable in their life condition as possible. What I found was therapeutic music. My training was through the Music for Healing and Transition Program.

My training began on the cello, my major instrument. I quickly switched to my secondary instrument, the tenor recorder, as an instrument which travels much more easily than a cello! Also, my patients seem to respond more quickly to the simple sound of the recorder than to the complex, though lovely, sound of the cello.

In 2008 I completed my certification as a therapeutic musician, CMP (Certified Music Practitioner). I realized, as you mention, that lower pitches seem to work better for patients. As you state in your article, I use the low octave plus the next four notes. Also, I have moved to a pearwood great bass recorder. Honestly, I play my great-bass as a large tenor, using the same music that I learned on the tenor. ❁

Katherine Dallaire, Chester, NH

MONEY

More on ARS financial report

AR WINTER 2022 / “ARS 2021-22 Fiscal Year Income and Expense”

My husband and I have been donating to the ARS for decades and may continue to do so. However, I just looked over the organization’s financial report for the last fiscal year. It was not a pretty sight.

Charity Navigator says that at least half of an organization’s budget should go toward its programs. Last year, less than 43% of the ARS budget went for member benefits—and 36% of that was for the magazine. Just over 6% (\$10,779 out of \$176,300) went for grants and scholarships. Fifty-seven percent went for salaries, fundraising and other administrative costs.

Finance columnist Liz Weston says that if more than 25% of an organization’s donations go to overhead, it’s time to look for another charity. Counting the board’s contributions, last year’s donations added up to \$90,236. Administrative costs—and

here I’m including salaries, fundraising, the website, the marketing contractor and the catchall category “administrative expense” —totaled \$99,819. This doesn’t include the cost of the magazine. So what percent of donations went to overhead? Well over 100.

The report cheerfully concludes that the ARS made a profit, “giving us reserves for special projects and needs that arise.” The ARS took in \$228,700 and spent \$176,300, giving it a profit of \$52,400, or 23%. That seems like a lot of money to put in a slush fund. I hope that next year ARS members—and donors—will see grants, scholarships and other benefits making up a bigger slice of the pie. ❁

Judith Wink, New York City, NY

Response from Carol Mishler:

Thank you for your thoughtful letter about the ARS finances. We would like to set your mind at ease regarding the ARS’s stewardship of donor/member revenue.

The report that was published in the Winter 2022 magazine showed our financial reports for 2021-22 before they had been categorized for IRS purposes, i.e., the Form 990 that we file annually. The pie chart published in the Winter 2022 issue of *AR* used our raw financial data, and you expressed concern regarding the total spent on “salaries, fundraising, and other administrative costs.” We would not be able to accomplish our program goals without the work of our staff, so, like all not-for-profit organizations, we allocate a portion of our staff wages to various programs. This

is typically done at the point we file our IRS Form 990, according to formulas established by our accountant.

The 2020 Form 990 reported 77% program expenses, 20% administration and 3% fundraising. Similarly, in 2021 we reported 78% program expenses. Program expenses for 2022 are 78% as well. These are the data that organizations like Charity Navigator use to assess nonprofits, not raw financial reports. Upon reviewing IRS guidelines and our accounting allocations, our accountant has told us we need to allocate even more [on future Forms 990] to programs than those percentages.

We also hope you will not downplay the significance of the ARS website, Facebook and *AR* magazine, which are the lifeblood of the ARS. Without the website presence and magazine, the ARS would surely wither. These are not overhead items, but important program services—promoting the recorder, educating, informing, recruiting, celebrating, acknowledging, eulogizing, and noting everything to do with the recorder and its players, music, performers, educators, makers, artists and composers. These communication vehicles are the flagship symbols of the ARS.

Another aspect to consider is that we award scholarships and grants based on applications received. The pandemic caused applications to slow down significantly. Fortunately, they are coming back, but are not as robust as they have been in the past. We are making sure to advertise the availability of scholarships and grants in the magazine and on the website, as well as on Facebook.

The ARS does not have a “slush fund” per se, but revenues do fluctuate. We have had surpluses in the past few years, but this is a very new phenomenon in the history of ARS, due to improved fundraising and more efficient staffing and spending. The ARS prepares a \$0 balance

budget each year based on anticipated income and expenses.

The report in the Winter 2022 issue of *AR* magazine should be reinterpreted with the above in mind. We need to do a better job in showing that the greatest part of the budget of the ARS is devoted to program services and very little is consumed by overhead, especially when considering the monetary value of the volunteer labor of the Board. Your letter has made us realize that publishing our data using IRS categorized expenses will present a more accurate picture and enable apples-to-apples comparisons with other not-for-profit organizations.

Please let us know if you have any further questions or concerns. Many thanks for your decades of supporting the ARS. Next year will be your 50th year of membership—a cause for celebration! ❀

Carol Mishler, ARS President

Visitors to the ARS website will now notice that the Candid/GuideStar logo appears at the bottom of every page, signifying the ARS’s verified Gold rating: www.guidestar.org/profile/shared/92de1acd-77f4-44f8-8cf5-f774dc57bda5

GRAMMAR, MATH AND MUSIC **Recorder player/composer of music for Schoolhouse Rock! credited with positive effect on Gen-Xers**

“Fifty years later, a look at ‘Schoolhouse Rock’s impact: Educational songs shaped generation, linger in pop culture”

A January 2023 *Washington Post* article by Frederick J. Frommer describes Bob Dorough as having “more impact on grammar fluency than any other individual in the 20th century”

(a quote in the *Post* article from a 2016 profile of Dorough in *People* magazine). Not many people are credited with that kind of influence on how young people learn grammar, or math, for that matter—and via music, which was jazz musician/vocalist/pianist/recorder player Dorough’s profession.

The *Post* article and other media sources early in 2023 chronicle how young ABC network executive Michael Eisner (later CEO of Walt Disney Co.) approved a Saturday morning educational cartoon to premiere in January 1973. That decision was made after hearing Dorough’s “Three Is a Magic Number.” This initial song sets a multiplication table to music, with specific examples of what makes the numeral “3” special (past, present and future; heart, brain and body, etc.). Appropriately, “Three Is a Magic Number” is third on the list of most popular songs written by Dorough for the show—a list topped by “Conjunction Junction.”

Now in their 40s and 50s, Gen-Xers can still sing the educational songs from the Emmy award-winning show that ran until the mid-1980s and was revived in the 1990s. ❀

www.washingtonpost.com/history/2023/01/28/schoolhouse-rock-anniversary-cartoons

Schoolhouse Rock!: www.youtube.com/@schoolhouserock3860; a 50th Anniversary Singalong was recorded and can be streamed free on Hulu

Tributes to Bob Dorough (1923-2018): “Go Cat, Go,” AR Fall 2018, https://americanrecorder.org/docs/AR_Fall18_body.pdf

Medieval Jazz Quartet Plus Three (including Dorough), Classic Editions CE1050, www.youtube.com/playlist?list=OLAK5uy_l-ukL3BnKNtztI9O-Y52SjsPxRC3u5tNc

ON THE RECORD(ER)

News about the recorder

APPLAUSE

Lobke Sprenkeling was guest teacher at Lyon conservatory

AR LEARN author Lobke Sprenkeling coached (in French) students of Pierre Hamon and Sébastien Marq at the National Conservatory of Music and Dance of Lyon, France, in February as part of the Erasmus Program, teacher mobility component. The only French conservatory where recorder is taught, only one in 10 recorder student applicants is accepted at Lyon. ✨

Lyon Conservatory: www.cnsmd-lyon.fr/en-2/studies/presentation-2

Glen Shannon's music in The Recorder Magazine

Composer Glen Shannon was interviewed and his music featured in the *The Recorder Magazine* (winter 2023) in the UK. Familiar to ARS members as *Members' Library* editor, he publishes his own compositions and also shares them in the ARS online Music Libraries. The work he created is *Albion's Elixir* (AATB), a "magic potion" for England (in history, called Albion). Shannon also described his background and his work with the ARS. ✨

Kind permission was given for the ARS to post the interview by Michael Graham with Glen Shannon at https://americanrecorder.org/american_recorder_magazine_ex.php.

Originally featured in the UK publication, *The Recorder Magazine* (Winter 2023), published by Peacock Press. To obtain a PDF copy of this

issue including the commissioned music, please email Graham at Recordermagcomp@gmail.com. Hear Albion's Elixir at www.youtube.com/watch?v=3oFUh2jQ6Bk

Glen Shannon:

www.glenshannonmusic.com, www.youtube.com/glenshannon; in the ARS Music Libraries, search for "Shannon" as composer: <https://americanrecorder.org/newmusic>

Anniversaries

- The largest presenter of early music in the Pacific Northwest, Early Music Seattle is in its 45th season.
- The 50th anniversary London International Festival of Music (LIFEM) is set for November 8-11, 2023, in London's Blackheath Halls (UK). ✨

Early Music Seattle:

<https://earlymusicseattle.org>
LIFEM: <https://lifem.org>; LIFEM22/
LIFEM21 concerts on Marquee TV: www.marquee.tv/series/london-international-festival-early-music (code LIFEM50: free seven-day trial plus 50% off subscription); LIFEM22 excerpts on BBC3, including recorder player Charlotte Schneider: www.bbc.co.uk/programmes/m00114jv?mc_cid=56a03e758c&mc_eid=723af228d7

CHANGE

New early music staff in Seattle and Indianapolis

- Early Music Seattle has named Ludovica Punzi as its new executive director, to replace August Denhard, now its Artistic Director. A versa-

tile arts leader, Punzi has served as founder/executive director of Italy's Vivace Music Foundation and as program manager of the St. Lawrence String Quartet Chamber Music Seminar at Stanford University.

- Darin Sorley is now Managing Director of Indianapolis (IN) Early Music (IEM). A custom French horn builder and faculty member at the University of Indianapolis, Sorley has served as music director of the Indianapolis Brass Choir and Indianapolis Chamber Winds. The staff change was announced by IEM artistic director Mark Cudek, whose Peabody Consort opens the summer festival (and includes young recorder player Teresa Deskur). ✨

Early Music Seattle: <https://earlymusicseattle.org/board-staff>

Indianapolis Early Music:

www.iemusic.org/peabody-consort

PRB Productions to close

PRB Productions of Albany, CA, has announced that it will close, filling orders received by June 30. Publisher Peter R. Ballinger and associate publisher Leslie J. Gold are contacting composers and arrangers whose works are in the PRB catalog, to let them each decide what to do with their editions. Among their composers were Peter Seibert, Will Ayton, Glen Shannon and Frances Blaker.

Since 1989, PRB has specialized in performing editions of previously unpublished early music, as well as original contemporary works for early and modern instruments and voices.

An ARS Board member from 1967-69, Ballinger served as ARS President in 1967. He has a title in the ARS's Erich Katz Music Series. ✨

www.prbmusic.com

<https://americanrecorder.org/katzeditions>

HISTORY

THE RECORDER IN SPAIN, PORTUGAL, AND THEIR COLONIES IN THE 16TH AND 17TH CENTURIES

BY DAVID LASOCKI

A recorder scholar examines the wealth of material that shows “churching the recorders” was common in these countries.



The author writes about woodwind instruments, their history, repertory, and performance practices. In 2011 he received the ARS Distinguished Achievement Award.

Since he retired from his position as Head of Reference Services in the Cook Music Library at Indiana University in 2011, he has been devoting himself to editions of Baroque music (some available in print from Edition Walhall) and a series of ground-breaking books about the recorder, all published by his own company, Instant Harmony: *The Recorder and Other Members of the Flute Family in Writings from 1100 to 1500* (2nd ed., 2018); *Marc-Antoine Charpentier and the Flûte: Recorder or Traverso?* (2nd ed., 2018); *Flutes, Recorders, and Flageolets in Inventories, Purchases, Sales, and Advertisements, 1349-1800* (2018); *Jean-Baptiste Lully and the Flûte: Recorder, Voice Flute, and Traverso* (2019); and *Not Just the Alto: Sizes and Types of Recorder in the Baroque and Classical Periods* (2020; also excerpted in **AR Summer 2021**). See the store at www.davidlasocki.com, and <https://smile.amazon.com>. His book on Lully was awarded the 2021 Bessaraboff Prize from the American Musical Instrument Society for the most distinguished book about musical instruments published in English in 2019.

The present article is an abbreviated version of two sections written by Lasocki in his new book with Robert Ehrlich, *The Recorder* (New York & London: Yale University Press, 2022). For full documentation, see that book and the forthcoming book by Lasocki, Giulia Tettamanti, and Patricia Michelini (information included near the end of this article). Having been impressed by the history of the recorder in Brazil, he now lives in that country.

The presence of the recorder in Aragón (now part of Spain) in the 14th and 15th centuries has been well documented through archival records and works of art over the last 25 years. But the history of the recorder in Spain and Portugal (and as well in their colonies) in the 16th and 17th centuries has been relatively neglected by researchers of the instrument.

I discovered a couple of years ago that a wealth of archival material related to this subject has been unearthed by researchers of individual cities and religious institutions in those countries. When I collected that material and put it together, I found some surprising and unique results.

For ease of reading, I have put these results into tables, for you to peruse at your leisure. I also comment on the most important results.

Spain and Portugal

The material from Spain and Portugal gives us a striking picture of the recorder’s participation in European sacred music—about which little is known in the rest of Europe, where the use of instruments besides the organ was often frowned upon. Spain and Portugal had a different perspective, belatedly articulated in Father Martín de la Vera’s treatise *Instrucción de eclesiásticos* (Madrid, 1630): because recorders, shawms, and crumhorns can be imitated on the organ, it is permissible to use them to accompany sacred polyphony.

Salaried minstrels were first attached to a cathedral in Seville, starting in 1526. Initially, there were five minstrels, referred to by instrument—three shawms and two sackbuts—augmented by another sackbut in 1546; these designations did not preclude them from playing other instruments. Douglas Kirk—performer on cornetto and shawm, and musicologist with the Texas Early Music Project—has called the introduction into the church liturgy of secular instruments, especially loud ones, “churching the shawms.”

The first reference to cathedral minstrels “churching the recorders” comes from Toledo in 1532, when it started employing six minstrels: an order “for nine recorders in a case covered with black leather.” Between 1538 and 1673, two dozen other cathedrals, large and small, followed suit in adding sets of recorders for their minstrels—an impressive list—and seven other religious institutions did the same between 1559 and 1618 (see Table 1).

► **Table 1 (three pages).** Recorders in Iberian Cathedrals and Other Religious Establishments, Arranged by city (in Spain unless noted) and date of first use. For details about the use in sacred music, see Table 2.

| Place | Year | Recorders (and associated instruments) |
|-----------------|---------|--|
| Toledo | 1532 | case of 9 bought; 6 minstrels hired |
| | 1549 | case of recorders and crumhorns and <i>dulçaynas</i> bought by minstrel in Seville |
| | 1551 | case of 10 bought from former minstrel Bernardino de Calerueta, now serving Prince Felipe |
| | 1562 | bought case of 8 (2A 4T 2B) from the Bassanos in England; minstrel hired to play shawm, cornetto, and recorder in treble and contralto registers |
| | 1588 | see Table 2 |
| | 1589 | bought 6 for service of choir |
| | 1590 | see Table 2 |
| Braga, Portugal | 1538-43 | shawm player João Gonçalves paid for making recorders and shawms for cathedral |
| Jaén | 1545 | order from authorities; see Table 2 |
| | 1558 | bought case |
| Burgos | 1548 | alms given to “musician for the recorder” |
| | 1567 | bought unspecified instruments from the Bassanos in England |
| | 1573 | sent to Cuenca for minstrel of recorder and cornetto |
| | 1589 | auditioned Joan Sánchez, minstrel from Valladolid, on cornetto, recorder, shawm, and cornamusa |
| León | 1548 | see Table 2 |
| Valencia | 1560 | 4 minstrels hired for first time to play shawms, sackbut, recorders, cornetti, crumhorns, and trumpet |
| | 1636 | see Table 2 |
| Granada | 1565 | minstrel Juan de Arroyo petitioned to buy large, medium, and small in <i>mixturas</i> in Seville for 12 ducats plus 7 <i>reales</i> shipping |
| | 1566 | necessary case bought |
| | 1578 | recorders and sackbuts repaired |
| | 1589 | recorders and a crumhorn in Council Chamber delivered to minstrels |
| | 1595 | see Table 2 |
| | 1657 | inventory: case (2S 2A 2T 2B), case (2B), 2T, old very large B, 1 small |
| Seville | 1565-66 | buy case if old one unfixable; now buy the case quickly |
| | 1571 | case bought after approval |
| | 1586 | see Table 2 |

| | | |
|---|------------|--|
| | 1590 | minstrel Luis de Albánchez sold case of 8 at curtal pitch plus curtal to minstrel in Cádiz |
| | 1610 | see Table 2 |
| | 1613 | minstrel Alonso de Machuca took apprentice to learn treble shawm, cornetto, and recorder |
| | 1614 | inventory in hands of minstrel Alonso de Machuca: case of 4 old (2T 2B), incomplete set bought 1607? (2S 4A 4T 4B) originally with 2 curtals from England |
| Évora, Portugal | 1559 | see Table 2 |
| | 1565 | see Table 2 |
| | 1590s | see Table 2 |
| Ciudad Rodrigo | 1567 | recorders and crumhorns bought from the Bassanos in England |
| Úbeda, Salvador, church | 1568 | case of 7 |
| Oviedo | 1572 | master from Cuenca hired to teach recorders, cornetti, and shawms |
| | 1579 | minstrel Céspedes, perhaps from León, hired to form group; asked for recorders, shawms, and other instruments to teach; cathedral bought certain recorders from chapel master for 4 ducats; others borrowed from a Count |
| | 1584 | new leader, Lorenzo de San Miguel, played curtal and recorder |
| | after 1595 | curtal and recorder bought for a minstrel, Andrea de Vérgamo |
| Plasencia | 1575 | recorders bought for the first time |
| | 1615 | case ordered |
| Guadalupe, royal monastery | 1576 | see Table 2 |
| Calahorra | 1578 | unspecified |
| | 1593 | 2 cases containing 17 and 3 large without keys |
| Huesca | 1578 | 3 musicians hired to play curtal, shawm, and recorder |
| | 1596 | musician Joan Arcas hired lent curtal, shawm |
| | 1626 | new leader, Agustín de Sessé, entrusted with 8 very fine, and separately, another very good serving as bass, bought from Anthony Bassano II in England |
| Zamora | 1578 | case of “all very good” in the care of minstrel Pedro de Guebara |
| Zaragoza, church of Pilar | 1579 | inventory: unspecified recorders |
| Calatayud, Colegiata Mayor de Santa Maria | 1581 | repair or replace a case for recorders |

Where did the recorders come from and who made them?

There was exchange among the cathedral minstrels in Cádiz, Seville, and Toledo, as well as a former Toledo minstrel at the Royal Court, then located in Valladolid. Instruments were bought in Zaragoza (no makers known), but also in Madrid, where Bartolomé de Selma (died 1616) and his son Antonio (c.1580-1646?) made and repaired recorders for the Court in its new location.

In 1550, Prince Felipe, while on his Grand Tour of Europe, bought “a case of recorders” in Augsburg, Germany. We do not have the names of makers from Augsburg, but his aunt Mary of Hungary (a Spaniard) had bought recorders and flutes there in 1535.

Lamenting the dearth of makers and suitable wood for instruments in the country, a Spanish royal minstrel called Gaspar de Camargo (Senior or Junior) bought tools at a cost of 200 ducats—about 2.5 times his annual salary at Court—for a talented local maker called Peri Juan, presumably to set him up in business. Gaspar arranged a license for Peri Juan to cut wood in several Spanish forests.

Remarkably, purchases of instruments from the Bassano family in England, originally from Venice, Italy, are documented six times in the Spanish sources, confirming the family’s reputation as the most widespread in Europe. In 1599 a minstrel in Orense, who apparently came from Braga in Portugal, was sent back to Braga to buy instruments. Earlier in the century, a shawm player at the Braga Cathedral named João Gonçalves was also paid for making recorders and shawms.

In the 17th century, makers in Berchtesgaden in the Bavarian Alps exported large quantities of recorders around Europe, including to Spain, and even to the “Indies,” as Thiemo Wind has been exploring.

The number of recorders in a case or

“

This mimicked the SATB parts of a vocal consort ... and often drew on its repertoire.

set varied from two (basses) to four, then up to 14, as well as two cases jointly holding 17 plus an extra three basses. There do not seem to have ever been more than around six minstrels at a cathedral, so the larger sets were probably drawn on for different registers—or *mixturas*, as one Spanish source calls them.

A case of eight recorders bought from the Bassanos in 1562 consisted of two altos, four tenors, and two basses, doubling the standard consort of the 16th century first documented by organologist Sebastian Virdung in 1511. This mimicked the SATB parts of a vocal consort (the tenor recorder played both A and T parts) and often drew on its repertoire.

The sets or consorts of recorders sometimes came with other instruments and were presumably customarily played with them. In Seville in 1590, a cathedral minstrel sold a case of eight recorders, together with and at the same pitch as a curtal. A set in Seville in 1614 originally had two curtals. In 1618, Barbastro Cathedral bought a set of recorders with a sackbut for the bass part—firsthand confirmation of what Michael Praetorius said in his *Syntagma Musicum* (1619): that for the bass part of a recorder consort, sometimes a curtal or sackbut was used rather than a large recorder.

We see from Tables 2 and 3 that the recorders were used in Spanish sacred music in the Divine Office, especially at Vespers and Compline, and also in the Mass, notably at the elevation of the host. The festivities of Christmas and Corpus Christi are each cited

| | | |
|---------------------------------|---------|--|
| Valdemoro, church | 1582 | inventory: case of 4; large case of 2 basses |
| | 1593 | bought set of 4 for 11 1/3 ducats |
| | 1614 | 3 (2A T) left |
| Orense | 1583 | 4 for concerted music |
| | 1599 | minstrel Gregorio Gómez sent to bring “various recorders” from Braga, Portugal |
| | 1626 | owned box with 7 recorders “from a maestro” |
| | 1638-93 | checked out: a recorder, a case of 7 recorders, a recorder |
| Sigüenza | 1594 | see Table 2 |
| | 1598 | minstrel Guerrero ordered to see if recorders deposited in a chapel could replace missing ones; if not, buy new ones |
| | 1607 | minstrels ordered to perform recorders bought from Zaragoza |
| | 1628 | Signor Obreto asked to dispose of small curtals and recorders in his possession |
| | 1637 | Juan Francisco, choirboy, lent recorder from minstrels’ chest |
| Zaragoza | 1599 | see Table 2 |
| Palencia | 1602 | see Table 2 |
| | 1627 | see Table 2 |
| El Barco de Ávila, church | 1613-14 | recorder bought for minstrel Francisco Martínez de León for 1 ducat |
| | 1630-31 | recorder bought for maestro de capilla, cantor, and minstrel Domingo Martínez for 1 ducat; church demanded return on his death in 1631 |
| Barbastro | 1618 | brought in established consort of 4 minstrels from Barcelona; bought set, with sackbut as bass |
| Coimbra, Portugal, monastery | 1618 | Pedro de Cristo, chapel master since 1571, died; had played keyboards, curtal, harp, and recorder |
| Valladolid, Porta Coeli convent | 1618 | recorders and cornetti bought from the Bassanos in England for 600 ducats including shipping |
| Valladolid | 1631 | bought recorder missing from set for 5½ ducats in Madrid |
| | 1639 | organist retrieved 4 very good recorders |
| Teruel | 1631-32 | owned unspecified recorders |
| Cuenca | 1633 | inventory: 2 cases each holding 5 recorders |
| Valencia | 1636 | see Table 2 |
| Badajoz | 1673 | chapel master requested 2 recorders |

▲ Table 1 (third page, continued from previous two pages).

Recorders in Iberian Cathedrals and Other Religious Establishments,

| Date | Place | Hours (H) or Mass (M) | Use in Sacred Music |
|--------|--|-----------------------------|--|
| 1545 | Jaén | M | Motet after Elevation of Host in Mass played on recorders |
| 1548 | Léon | H | Holy Saturday at Mass and Compline, the first psalm, the last, and the <i>Nunc dimittis</i> with recorders in <i>fabordón</i> |
| 1559 | Évora, Portugal, Jesuit College | M | Solemn Mass included recorders |
| 1569 | Évora | ? | Accompanied one-to-a-part singing, mostly used in <i>alternatim</i> performance of psalms, canticles, and hymns: the singers and recorders on one side, the choir on the other |
| 1576 | Guadalupe Monastery | M | Recorders and viols during Elevation of Host in Mass; also earlier in the music to accompany dining |
| 1586 | Seville | H | Salve Regina: in choral festivities, always a verse with recorders, others with shawms and cornetti (Marian antiphon traditionally sung at Compline from Saturday before Trinity Sunday until Friday before first Sunday of Advent) |
| 1588 | Toledo | H | Four Toledo minstrels hired to play sackbuts, curtal, shawms, cornetto, and recorders in the Divine Offices in nearby town of La Puebla de Montalbán |
| 1590 | Casarrubias del Monte | HM | Toledo musicians hired to play sackbuts, shawms, cornetto, and recorders in Vespers and Masses |
| 1590s? | Évora | H | Two verses of first Compline psalm for Sundays and holy days in Lent, recorders play with vocal soloist(s) |
| 1594 | Sigüenza | M | Christmas: when words <i>Nativitas Domini nostri Iesus Christi secundum carnem</i> have just been sung, minstrels have short and devout verse with instruments that seem most appropriate to them, recorders or cornamusas |
| 1595 | Granada | M | Crumhorns and recorders reported being played during Offertory of Mass. When the minstrels were imprisoned for 12 days for flouting the Inquisition, they were permitted to sing and to play several instruments, including vihuelas, harps, rebabs, guitars, shawms, and recorders, during meals and at other times, “as a way of rejoicing.” |
| 1599 | Zaragoza | HM | Christmas and Epiphany, Matins or Mass: a verse in each psalm most appropriate to the festival, composed by the chapel master in polyphony, using great variety, sometimes with simple voices, others with voices and recorders |
| 1602 | Palencia | H | Corpus Christi: after Divine Office during day, singers in chapel with small organ, and minstrels play shawms, recorders, and violones |
| 1610 | Seville | HM | St. Ignatius Loyola’s Day: music by chapel master Alonso Lobos for shawms, sackbuts, curtals, cornetti, recorders, and 2 organs in Vespers (psalms, chanzonetas) and Mass (motets, villancicos, etc.) |
| 1627 | Palencia | H | Corpus Christi: 1 p.m., organist, singers, minstrels begin with shawms, then recorders and other instruments |
| 1636 | Valencia | H | Compline on Thursdays: one voice and organ, another verse with <i>fabordon de quatro</i> , and another verse with recorders and one voice |

▲ **Table 2.** Use in Sacred Music. Table 3 lists Hours, or Divine Offices, by time of day.

twice; Easter and Lent are mentioned once. In the next section, we will find similar but greatly extended practices in the Spanish and especially Portuguese colonies.

In Spain, sometimes musicians joined together in associations to offer services to a city and in the surrounding towns. The accounts for 1548-55 of such an association in Madrid mention the purchase of “a case of 9 recorders” as well as cornetti, a shawm, and a sackbut. When another association was formed by four minstrels in Zaragoza in 1582, they seem to have owned their own instruments individually, but agreed that recorders should be bought and shared collectively.

In Medina del Campo, a town near Valladolid, the city forced two rival groups of musicians to form an association. Its initial contract mentions shawms, recorders, vihuela, and vihuela darco. In 1583, the city gave the association’s leader, Pedro Sánchez, “an old case of recorders without a lock or key, in which there are a tenor recorder cracked from top to bottom, another recorder with a crack of four fingers from the mouth downwards, a small recorder of a span, and finally two large bass recorders with their keys”—apparently a mixed blessing, except that these instruments may have been the ones they were using. Some interesting apprenticeship contracts that mention the recorder have survived for Sánchez as well as cathedral minstrels in Seville, Toledo, and Valladolid (see Table 4).

Colonies

One of the most remarkable stories in the recorder’s history is the export of the instrument and players by the Spanish and Portuguese as part of the colonization and enforced Christianization of the Americas and elsewhere. Throughout what are now South America, Central America, and southern North America—from

| Type | Time | Character | Parts Featuring Recorders |
|--------------------------|------------------------|---------------------------------|--|
| Matins | 2 a.m. | | |
| Lauds | dawn (about 5 a.m.) | praise | |
| Prime | 6 a.m. | | |
| Terce | 9 a.m. | | |
| Sext | 12 noon | | |
| None | 3 p.m. | | |
| Vespers | 6 p.m. | thanksgiving | psalms |
| Compline or night prayer | 7 p.m. | preparing soul for eternal life | psalms; a verse; Salve regina; Nunc dimittis |

▲ **Table 3.** The Liturgy of the Hours, or Divine Offices.

Mexico to Argentina and from Ecuador to Brazil, as well as in isolated places in Africa and Asia—missionaries discovered that the indigenous people, whom they called *indios* in the Americas, delighted in music. The *indios* readily learned to sing and compose Western polyphony and play it on Western instruments, especially the recorder. The instrument was taught in schools, employed in the liturgy as well as in secular festivals, and in Spanish colonies made by the *indios* themselves.

In their zeal to Christianize the “heathen,” the Spanish and Portuguese enslaved, exploited, expelled, and exterminated millions of people, employing the recorder as a tool for conversion. From the perspective of the colonized, their ancient cultures were savaged by foreigners with superior weaponry; their own instruments and music were largely suppressed and replaced; and their musical ability was used against them in their own downfall.

In short, the recorder was co-opted in the imposition of European cultures. We would do well to remember that the following accounts, so sweet on the surface, are all from the colonizers’ perspective.

Spanish colonies

The earliest reports come from the city of Tlaxcala, New Spain (later Mexico). The Franciscan missionary Father Toribio de Moura Benavente (1482-1568; also known as Motolinía) wrote about two celebrations. In 1538, a Corpus Christi procession was described as so splendid that “if there was the Pope and the Emperor with their court, they would greatly rejoice to see it”; it ended with the musical ensembles joining up: “a polyphonic choir of many singers and its recorder music played together with singers, trumpets, and drums, small and large bells, and this all sounded next to the entrance and exit of the church, so that it seemed the sky was falling

| Date | City | Master | Apprentice | Term | Instruments Mentioned |
|------|----------------------|---------------------------|-----------------------------|----------------------|--|
| 1586 | Medina del Campo | Pedro Sánchez | Baltasar González | 6 years | recorder and harp; at end of apprenticeship will receive a recorder |
| 1590 | Toledo Cathedral | Gerónimo López de Velazco | Gaspar de Villegas | 3 years plus 1 extra | Villegas hired by Cathedral in 1593, when recorder, cornetto, shawm bought for him |
| 1592 | Medina del Campo | Pedro Sánchez | Esteban Sánchez | 4 years | shawm, recorder, sackbut |
| 1594 | Valladolid Cathedral | Roque de Fuentes | Blas Ortega | 2½ years | recorder and tenor shawm |
| 1598 | Medina del Campo | Pedro Sánchez | Vicente Pérez, adult tailor | 4 years | shawm and recorder |
| 1613 | Seville Cathedral | Alonso de Machuca | Francisco de Hermosa | 4 years | treble shawm, cornetto, recorder |

▲ **Table 4.** Recorder musician apprenticeships in Spain, 1586-1613.

down.” Note that recorders were even played in the open air.

An Easter celebration in 1539 was described thus: “These people of Tlaxcala have greatly enlivened the Divine Office with songs and music. For polyphonic music they have two choirs (*capillas*), each with more than twenty singers, and two choirs of recorders, where they also played the rebec and Moorish flutes, and have very good masters of drums played together with small bells, which sound delightful.”

In 1549, the cathedral in Ciudad de Guatemala bought “a case of large recorders.”

Quito, in what is now Ecuador, was founded in 1534; a year later, the first Franciscan monks arrived, including Father Jodoco Rique (1498-1575; original name Joos de Rijcke), a native of Mechelen, Flanders. In 1551 the monks began to build a church and monastery that incorporated a school, later called the Real Colegio de San Andrés.

A manuscript of 1575 relates: “In addition to teaching the *indios* children to read and write, Father Jodoco taught them to play all the [European] musical instruments, keyboard and strings, as well as the sackbut and shawms, recorders, trumpets, and cornetti, and the knowledge of polyphony and plainchant.” A document of 1568 describes the teachers at the school, three of whom were *indios* and associated with the recorder.

A request for more funds from Spain in 1573 incorporates testimony from witnesses. One Captain Pedro de Ruanes reports that the *indios* “have shown and taught in the said school to play music of organs, trumpets, recorders, and shawms, from which ... many churches and monasteries of this land have been provided with singers and musicians and players, of which great good has come and continues.”

Bishop Reginaldo de Lizárraga (1540-1609), describing Quito in

1605, observes: “I met at this school an *indio* boy named Juan, and because he was red [*bermejo*] by birth they called him Juan Bermejo, who could be a treble of the chapel of the Supreme Pontiff; this boy came out so skilled in polyphony, recorder, and keyboard that, as a man, they took him out to the main church, where he served as a chapel master and organist.”

In the Viceroyalty of Peru, the Jesuit Father Juan de Matienzo (1567) recommended that instruction in singing and playing recorders should be aimed at the sons of *caciques* (leaders) to foster the program of Christianization. In the Philippines, also considered part of New Spain, in the various places that the Augustinian Father Diego de Rojas resided between 1581 and 1596, he had a “school for the children of the natives, whom he clothed and took care of, and taught to read and write and play recorder and shawm and learn plainchant and polyphony.”

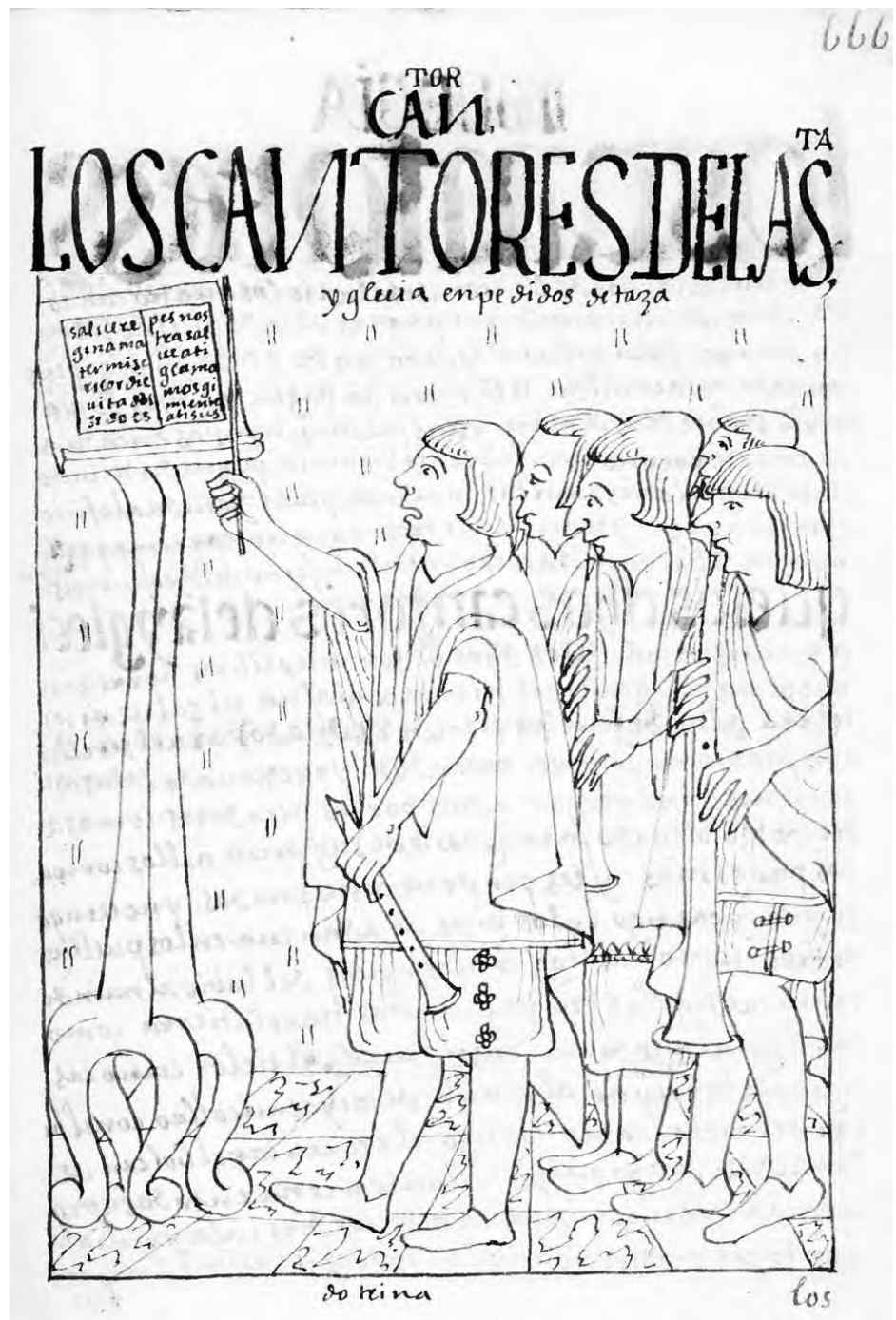
More activity in the Spanish colonies

By the 1560s the authorities in New Spain found themselves obliged to issue orders to cut down the larger numbers of rebellious, immoral, and “lazy scoundrels” who had become musicians, singing both sacred and secular music and playing on Western instruments. But the proliferation of native musicians continued unabated.

- In Cuzco, Viceroyalty of Peru (1560), Garcilaso de la Vega reported that he knew five *indios* who could sight-read any book of part-songs on recorders.
- In Mexico City (by 1568), Juan de Ovando wrote that recorders were commonly used to accompany polyphony in all the churches.
- In Lima, Viceroyalty of Peru (1583), the Third Council recommended that recorders be included with choirs.
- At the Colegio of San Ignacio de Loyola in Cuzco (1600), Father Antonio de Vega observed that every Saturday in the chapel, the *Salve Regina* was accompanied by crumhorns, recorders, shawms, and trumpets, as well as used in festivals and processions.
- Also in Peru (1615), Guamán Poma de Ayala, writing about Andean church organization, mentions a standard number of four *cantores* (literally, singers) paid by the church. His drawing shows five such *cantores* playing the *Salve Regina* on recorders, indicating a flexible definition of the word *cantor* as well as of the optimal number of musicians.

- In Córdoba, then part of the Viceroyalty of Peru, later Argentina (1637), Father Antonio Ripario mentions that the *indios* came in from the *reducciones* (urban settlements) to perform songs and motets accompanied by recorders and other string and wind instruments.
- In Santafé (now Bogotá, Colombia) in 1646, the Jesuit Father Francisco

Ellauri asked for exemption from taxes for four *indios* who served the church as singers: “the Divine Offices are made and celebrated with the decency and cleanliness that could be in the most careful of Spaniards, [and] there assist, ordinarily, a very good number of singers so skilled in polyphony and in a variety of instruments ... [including]



► **Guamán Poma de Ayala.** Royal Danish Library, GKS 2232 kwart: Guamán Poma, “Nueva corónica y buen gobierno” (Peru, c.1615), page 666. By permission of the Royal Danish Library.

recorders ... that can compete with the good or the best of the Kingdom.” The church in Fômeque, east of Bogotá, owned “four recorders for the season of Lent” (1676).

The instruments naturally came from Spain at first. Father Juan de San Román, provincial vicar of the Order of St. Augustine in Mexico, went back to Spain in 1551; on his return he was allowed to bring “some recorders and shawms” for the monastery, free of taxes. Yet by 1568, Father Benavente could note that in Mexico the *indios* “make well-tuned recorders of all sizes, as are needed to accompany vocal polyphony.” Pátzcuaro, the capital of Mexico until 1575, was a center of instrument-making, including recorders.

The Franciscan chronicler Juan de Torquemada summarized in 1615: *The first instruments of music made here were recorders, then shawms, and afterwards viols and curtals and cornetti. After a while there was no single instrument used in churches which indios in the larger towns had not learned to make and play. It became unnecessary to import any of these from Spain.*

One thing can be asserted in truth: in all the kingdoms of Christendom (outside the Indies), nowhere are there so many recorders, sackbuts, trumpets, crumhorns, and drums as in this kingdom of New Spain.

Schools in Brazil and other Portuguese colonies

The recorder was used more extensively in Brazil—partly because, besides tabor pipes (played together with a small drum slung around the player’s neck), the other wind instruments common in the Spanish colonies are not documented as having been imported there until at least the late 16th century. In this whole period, there is no documentation of recorders being made in Brazil.

In 1549, when the Portuguese decided to concentrate the administrative power in their colony of Brazil, they installed a General Government and made Salvador, in the present-day state of Bahia, the country’s capital. Six priests and brothers of the Society of Jesus (Jesuits) under Father Manuel da Nóbrega came that year with the armada of the incoming Governor, Tomé de Sousa, encouraged and supported by the king; they started to build a church.

As a religious order strongly oriented towards education and peaceful means, the Jesuits’ task was to convert and catechize the *Brasis*—and to create a useful pool of labor at the service of the Portuguese. The priests focused on teaching the sons of the *Brasis* chiefs (*principais*), knowing that would sow the seeds of cultural change. Singing and playing instruments were subjects added to the

“

The instruments naturally came from Spain at first.

program of the houses (residences) of reading and writing that they created and also to all celebrations of the liturgy. These places of learning were converted later into the Colleges (*Colegios*) of the Society.

In 1550, the Jesuits in Portugal sent to the Brazilian capital Salvador seven orphan boys who had already sung in the ceremonies at the Colegio dos Meninos Orfãos in Lisbon, as it was envisioned that the boys would be useful in the conversion process. The boys must have brought recorders (*frautas*) with them.

That year Father Leonardo Nunes and 10 or 12 boys were sent to São Vicente (in the present-day state of São Paulo)—a distance of more than 1,200 miles—together with the armada of Pero de Góis. A letter to the Jesuit College in Coimbra reported that the first Mass in the new church of São Vicente on January 1, 1551, was held “with all the polyphonic music and music for recorders, just as it is there [in Coimbra].”

More boys arrived in Salvador in 1551. All these boys learned *Tupi*, the local language of the *Brasis*, and served as translators.

In 1553, a school in São Vicente was already operating, started with four orphans that Nóbrega brought from Salvador, joined by local *Brasis* children. He reported: “In this house the boys have their exercises well ordered. They learn to read and write and go on far; others, to sing and play recorders...” The Portuguese boys are last mentioned in 1557, when Father Antonio Blasques noted that the music-loving *Brasis* were astonished at their performance.

In Salvador in 1564, on the Feast of the Holy Name, a priest described

Pan - ge lin - gua glo - ri - o - si - si - Cor - po - ris mys - te - ri - um
 San - gui - nis - que pre - ti - o - si - Quem in mun - di pre - ti - um
 Fruc - tus vent - ris ge - ne - ro - si - Rex ef - fu - dit gen - ti - um.

▲ Example 1a: Pange lingua, plainchant, *more hispano*, first verse.

Cantus
(Baroque/Modern: S
Renaissance: A in G, C1 clef)

Altus
(Baroque/Modern: A
Renaissance: T, C3 clef)

Tenor
(Baroque/Modern: T
Renaissance: T, C3 clef)

Bassus
(Baroque/Modern: B
Renaissance: B, F3 clef)

No - bis da - tus, no - bis na - tus, no - bis da - tus, no - bis na - tus, no - bis da - tus, no - bis na - tus

5

tus ex in - ta - cta Vir - gi - ne

tus no - bis na - tus, no - bis da - tus no - bis na - tus, ex in - ta - cta Vir - gi - ne, ex in - ta - cta Vir - gi - ne

-tus no - bis da - tus no - bis na - tus, ex in - ta - cta Vir - gi - ne, ex in - ta - cta Vir - gi - ne

11

ne et in mun - do con - ver - sa - tus, et in mun - do con - ver - sa - tus, et in mun - do con - ver - sa - tus

et in mun - do con - ver - sa - tus, et in mun - do con - ver - sa - tus

ne et in mun - do con - ver - sa - tus, et in mun - do con - ver - sa - tus

et in mun - do con - ver - sa - tus, et in mun - do con - ver - sa - tus

▲ **Example 1b:** Pange Lingua, second verse set by Spanish priest and composer Francisco Guerrero (1584). A *Pange lingua* by Francisco Guerrero was played on recorders by natives in Angola in 1576. Three settings of the *Pange lingua* by Guerrero have survived; this is the most accessible one, published in his *Liber vesperarum* (Rome: Alessandro Gardano, 1584), ff. 45v-48r, but presumably written earlier. Such settings alternate verses in plainchant and polyphony. This example shows the first verse in plainchant (*more hispano*, or the kind used in Spain—see page 15) and the second verse set in four-part polyphony by Guerrero. Note that Guerrero puts the plainchant melody in the cantus (lines 1-3), tenor (lines 4-5), and cantus (line 6), with small simplifications. The example is based on editions by Nancho Alvarez.

16

-tus spar - so ver-bi se-mi - ne spar - so ver-bi se - mi - ne su - i mo-ras

spat - so ver-bi se - mi - ne spat - so ver - bi se - - - - mi - ne su - i

-tus spar - so ver - bi se - mi - ne

tus spar - so ver-bi se - mi - ne, spat - so ver - bi se - mi - ne su - i

22

in-co-la - tus su - i mo-ras in-co-la - tus, su - i mo-ras in-co-la -

mo - ras in-co - la - tus in-co-la -

su - i mo - ras in-co-la -

mo-ras in-co-la - tus, in-co-la - tus mi -

27

tus mi - ro clau - sit or - di - ne.

tus, mi - ro clau-sit or - di - ne mi-ro clau - sit or - di - ne.

-tus mi - ro clau - sit mi - ro clau - sit or - di - ne.

ro clau - sit, mi - ro clau - sit or - di - ne.

Translation of the text. 1. Sing, my tongue, / The mystery of the glorious body, / And of the precious Blood / That for the world's salvation / The fruit of a noble womb, / The king of the nations shed.

2. Given to us, born to us, / From an unblemished virgin, / And having lived in the world, / Scattering the seed of the Word, / The time of his habitation / Miraculously He closed in due order.

a Pontifical Vespers followed by the ordination of priests, a procession, and a solemn Mass. The Vespers were extremely long, because:

There were three different choirs: one of sung polyphony, another of a harpsichord, and another of recorders, so that when one ended, the other began, and all of course with great order when it came to their turn.... when they played the recorders, the spectators enlivened and rejoiced even more, because, besides them playing moderately well, those who played were the

Brasis boys, whom Father Antônio Rodrigues has taught for a long time. This spectacle was so joyful for the people that I don't know how I can praise it more.... they talked of nothing else in the city than the good upbringing and teaching of these children.

Father Rodrigues (1516-1568) was a former soldier, who had helped to found both the original Buenos Aires, now the capital of Argentina, and Asunción, now the capital of Paraguay, then part of Brazilian territory. He later moved on to the Colegio do

Rio de Janeiro, where it was reported: *He was a connoisseur not only of the Brazilian language, but also of music, including the art of playing the recorder. He taught it to countless Brazilian boys, and from that granary, so to speak, the knowledge of playing the recorder spread in Brazil through the villages of the Christian Brasis. The spirits of the Brasis, deeply captivated by the charm of these instruments, have developed a sense of devotion and worthy conceptions of divine matters. Because of this, the Brasis held Father Rodrigues in high esteem.*

After the celebration in 1564, "A merchant had a very good wrapping of recorders, and he, seeing the Brazilian boys playing, sent it to them, saying that it would be much better used by them than by him." This "wrapping" implies a set or consort.

Two other pieces of evidence are more explicit about numbers.

- A report on the villages around 1590 by Father Francisco Soares mentions a polyphonic Mass in which boys played "viola, seven recorders together, harpsichord, and organs."

- In Maranhão in 1612, at a Vespers for the baptism of a local chief, "There were recorders disposed in the harmony of voices, which from time to time were accompanied by small drums."

In the liturgy, recorders are cited in connection with the Mass and Divine Offices in general, as well as for an astonishing number of special occasions: saint's days and patron's days, Divine Offices in Holy Week, Divine Offices on Fridays in Lent, Compline, Epiphany, presentations of holy relics, visitations, the reception and deposit of relics or saints' images in churches, Calends (the first day of the month), Pontifical Masses to ordain new priests, inaugural Masses and blessings for new churches, supplications, doctrines each Sunday at Colleges to bring people in, baptisms,

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and marriages. The musical repertoire included hymns, especially the *Te Deum laudamus* and *Laudate Domino*, psalms, motets, litanies to bless new churches, cantigas, and the Marian hymn *Salve Regina* on Saturdays. There is also copious documentation of recorders being used in processions and other outdoor events.

Other Portuguese colonies

The recorder was also taken to Portuguese colonies in Asia and Africa. In 1554, a fleet of six ships sailing from Lisbon to India under Viceroy Don Pedro de Mascarenhas took singers who had belonged to the recently deceased Prince Dom João, as well as instrumentalists, who provided music for devotional acts. A passenger, Father Soveral, mentions “sackbuts and recorders” accompanying the singers.

Among the instrumentalists on the ships was André de Escobar, a wind player who had been working at Évora Cathedral since 1542. He settled in India and was the first to teach the shawm there, and presumably other wind instruments including the recorder. Then, “leaving many disciples in the art of music,” he returned to Portugal by 1564 and worked at Évora and Coimbra. A few years later in 1568, on a ship sailing from Lisbon to Goa (India), “The Viceroy brings very select singers who officiate the Masses and Vespers very well, and recorders and shawms that cheer the sailors a little.”

In 1561 in the Portuguese capital in India, now called Kochi, a priest wrote that “I preach here in this house of the Mother of God, where so great is the devotion among the people of Cochin that, for the greater part of the year, during all the Sundays and Holy Days of the year, they come here without being paid to celebrate our Masses with polyphony, recorders, and shawms.”

The musicians that Don Rui Gonçalves da Câmara III took with him to Africa in 1574 “played *frautas*

delicately.” The Portuguese explorer Paulo Dias de Novais founded Luanda in Angola in 1576 as São Paulo da Assumpção de Loanda, becoming governor. Two years later, he sent a letter to his sister in Lisbon, thanking her for what she had sent: “I greatly rejoiced at the recorders, which came at a very good time. The natives sang all the short Mass [*Missa Cortilla*] of Cristóbal de Morales, the motet to St. Andrew in five parts [*Andreas Christi famulus*], and a *Pange Lingua* of Francisco Guerrero. They played it [the *Pange Lingua*] on the recorders with other ordinary things [perhaps simple pieces] with great ability and very well in tune.” A modern transcription of such a work appears on pages 16-17 as Example 1b, with the chant on page 15. Example 2 follows this article.

Looking back on 500 years

Spain, Portugal, and their colonies have been on the fringe of musicological research, including research on the recorder, until relatively recently. We now know that a wealth of material has survived about these countries, showing us when and where recorders were used; the players, the teachers, the apprentices, and the makers; and sometimes the sizes and complementary instruments. The evidence about the recorder’s participation in sacred music is virtually unique in the world.

With my forthcoming co-authors Giulia Tettamanti and Patricia Micheli, I took part in a conference of Brazilian recorder teachers in November 2021, presenting a summary of the information in this article. In the Q&A session, one of the participants said that she had always believed the recorder to be a recent import from Europe—but now we had returned her own history as a Brazilian recorder player and teacher, going back 500 years. It was the biggest surprise of her life and a great delight. ❁



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Renaissance: T in C2 clef)

Tenor
(Baroque/Modern: T
Renaissance: T in C3 clef)

Bassus
(Baroque/Modern: B
Renaissance: B in C4 clef)

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▲ **Example 2: Missa sobre O gram senhora, Kyrie (anonymous, Brasil, c.1610-20).** The repertoire of the Jesuits was destroyed when the order was expelled from the country in 1759. There are two surviving manuscripts of Brazilian music from the 18th-century in apparently 17th-century style. In addition, one work survives in a Portuguese manuscript: the anonymous *Missa sobre O gram senhora*, marked “Brasil” (the Portuguese spelling of Brazil), Museu Regional de Arte Sacra do Mosteiro de Arouca, Arouca, Res. Ms. 032, ff. 45v-56r. Dating from the Portuguese Early Music Database (www.pemdatabase.edu). Presumably “O gram senhora” (Oh great lady), on which the Mass was based, was a popular song of the time, now lost. It would have begun with the striking falling minor triad (sometimes embellished), found in the cantus, altus, and bassus at the opening of the Kyrie and in other sections of the Mass.

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son Ky - ri - e e - lei - son Ky - ri - e

son. Ky - ri - e Ky - ri - e e - lei - i -

son Ky - ri - e Ky - ri - e e - lei - son

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i - son. Ky - ri - e e - le -

e - lei - son. Ky - ri - e e - le -

son. e - lei - son. Ky - ri - e e - le -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

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i - son

i - son

i - son

i - son

This edition was kindly prepared by Giulia Tettamanti assisted by the author. Translation. Lord have mercy. Christ have mercy.

Recording Recorders

Creating realistic sound files for use in music-writing software

Gail Nickless talks with Emily O'Brien and Sam Gossner about their project that was partially funded by the ARS.



EMILY O'BRIEN

is a native of Washington, D.C., where she played recorder from a young age. She

studied recorder and French horn at Boston University (MA), and recorder and Baroque flute at the Hochschule für Musik in Karlsruhe, Germany.

She performs in recorder ensembles and historical chamber music, as well as English country dance bands. As a teacher, she works with private students and ensembles in the Boston area, and teaches at various summer workshops such as the Country Dance and Song Society's Early Music Week at Pinewoods and Amherst Early Music Festival.

O'Brien's solo album, *Fantasies for a Modern Recorder*, explores the variety and possibilities over four centuries of repertoire offered by the Helder Harmonic Tenor recorder.

In her spare time, she enjoys long distance cycling.

The ARS keeps her busy playing all parts of its commissioned music for Play-the-Recorder Month in multi-tracked videos, which are posted at www.youtube.com/americanrecordermag.



SAM GOSSNER

is the founder of Versilian Studios, a small company devoted to creating unique, well-

constructed, and affordable sample libraries for composers. The company began producing virtual instruments in 2013, offering a unique Fretless Zither instrument.

Since then, Versilian Studios has grown to work with a network of independent composers, performers, artists, designers and scripters to create quality virtual instruments for the modern composer.



Currently encompassing more than 20 unique orchestral and world products, the Versilian Studios

product line focuses on orchestral instruments—also sometimes branching out to include ethnic, rare and just plain weird instruments, and now a library of recorders.

In today's world, technology is an ever-increasing component of how musicians and composers create. Computer-generated sounds allow all of us to hear simulated renditions of music—allowing composers to write music more naturally and idiomatically, even for instruments with which they are less personally familiar. There are many companies producing libraries of the actual recorded sounds of instruments—but, for recorders, options are insufficient and limited sizes are represented. Emily O'Brien and Sam Gossner worked together to create better digital sounds to use when composing or arranging recorder music.

GAIL Emily, I understand that both of your parents are composers, and that they use music-writing software to create compositions. How did you come up with the idea to create a sound library of recorders?

EMILY Yes, both of my parents are composers. They've both used notation programs like Finale and Sibelius for decades. These programs generally come with very basic sounds for instruments, so that a composer can hear a vague approximation, but the result is not really expected to sound realistic.

In recent years, my father has been working with different types of software that is sound-based instead of notation-based. He uses sample libraries to create much more realistic simulations of what the music would sound like when played in real life. In this process, if he writes a violin part, the sound is created by stitching together recordings of a real violin, including techniques such as different articulations and different dynamic levels and so forth. The user can control these parameters and end up with a result that's much more representative of how a real violin behaves. For

example, every pair of slurred notes doesn't sound the same; the difference between a note played loudly and a note played softly is about more than just volume; a staccato note low in the range doesn't behave exactly like a staccato note played high in the range, etc.

What made me start thinking about this project is that the sample libraries my father was using had pretty limited and inadequate offerings for the recorder. In one case, the range wasn't even correct; in others, the range had been electronically extended to provide notes that don't exist or don't sound like that or don't behave that way. So he had written the beginnings of a piece that just wouldn't fit on the sizes he was expecting it to work for.

This matters, because composers write for lots of different instruments, but aren't necessarily expert players of all of them—especially recorders, which have lots of their own peculiarities and aren't comprehensively covered in composition programs or in common reference materials. So as more composers work using these tools, it becomes more important to have sample libraries that provide a realistic representation of what the music they write will sound like.

Additionally, lots of music we hear these days is generated partly or entirely with samples instead of live players. If an instrument doesn't have a good sample library available, it won't mean that people hire real players instead; it will just mean that sound is absent from the landscape and nobody will even realize it's missing.

GAIL That's not what we want! What recorders did you use to record these new sound libraries? The project sounds like you'd need a lot of recorders.

EMILY We talk about providing a resource for composers who want to write for "our instrument," but



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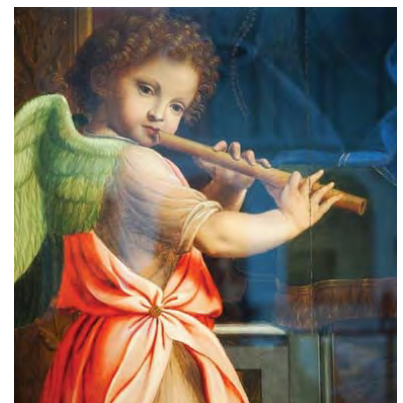
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of course, the recorder is not just one instrument!

While there's lots of great solo music for the alto, we also see solo music for all the other sizes and pieces for any number of players, including recorders of all different sizes. You can't just take a recording of a tenor and artificially lower the pitch by an octave and expect it to sound like a great bass. The balance between registers isn't the same. The articulations and tone are not the same. The balance in an ensemble isn't the same.

A composer writing for a symphony orchestra can use high-quality sample libraries to hear how the flutes blend with the cellos, how loud the trombones are compared to the violins, etc. A composer writing for a recorder orchestra needs to hear the differences between how soprano recorders respond compared to basses; how the same line will sound if it's performed in the second octave on a bass versus the first octave on an alto, etc.

Providing that basic resource required recording Baroque recorders from soprano to contra bass—which is already a lot! But there are also lots of groups performing on Renaissance consort recorders, and composers writing for those. Renaissance recorders have a smaller range than Baroque ones, the balance between low and high range is different, and the balance between the different sizes is different. A Renaissance consort is a fairly common thing these days even for amateur ensembles, and it has its own special sound that's different from Baroque recorders playing the same thing.

And if we want to illustrate how those ensembles sound different, they should ideally be recorded in the same place with the same equipment, so we added the Renaissance consort to the project. And then there are the recorders commonly available at A=415 and A=392. Again, they sound a bit different from the ones at A=440;

plus, the commonly-available sizes are different. So we added those as well.

We included one Ganassi alto in G, because that represents another category of instrument with its own special sound and characteristics. So, yes—it's a *lot* of instruments! But this provides a reasonably comprehensive representation of the most commonly-available sizes and types of recorders. The final product will include a user manual that gives an overview of all of these sizes, what they tend to be used for, and how common it is for various types of players to own them.

GAIL Where did you get the recorders?

EMILY We chose the specific instruments we recorded for being excellent representatives of each of their types, and also for being nicely compatible as a set within each category. The Baroque recorders at A=440 included soprano, alto and contra bass by Von Huene with a sopranino, tenor, bass and great bass by Yamaha (their wooden instruments, not plastic). With the exception of the soprano, all of these were my own instruments.

For the Renaissance consort, Tom and Barb Prescott were kind enough to lend us an entire set of their Praetorius Renaissance recorders, including soprano in D, soprano in C, alto in A, alto in G, alto in F, tenor in D, tenor in C, bass in G (which we borrowed from Karen Kruskal), great bass in C, and contra bass in F. The instruments in D and in A are far less common than the ones in F, C and even G; but as long as we were setting up to do all of this we felt it was better to be as complete as possible in the first place, rather than to decide later that those sizes should be included and then have to try to make the setup match.

For the Baroque pitch instruments, we used all Von Huene instruments except for the bass (which was a Yamaha with a center joint for

A=415)—some of which were mine, and some of which I borrowed from the Von Huene Workshop. These are more often used in mixed chamber ensembles and not so much as a set, but that doesn't mean they couldn't be used that way—or combined with the modern pitch instruments as recorders [sounding] in E, E^b C[♯], B, etc. [for low pitch recorders built in F, E, D, C, etc.]

Lastly, we included a Ganassi alto in G by Ralf Netsch. That's a different whole category, and it would have been nice to also include a Ganassi soprano. But we had to stop somewhere! Ganassi instruments are common enough that we felt it was important to include at least one example, so the G alto is what we used.

Even though we recorded this many instruments, there are pieces missing from the full spectrum of recorders. Recent developments mean that the square Paetzold models are readily available in sizes lower than the contra, and large ensembles increasingly include those. And we did not record any of the modern models, such as the Eagle or Helder recorders. There will definitely be possibilities for "expansion packs" if there is demand for them.

GAIL What setup did you use to make the recordings? How long did it take?

EMILY The actual recording process was pretty detailed and involved. For each instrument, we recorded every single note of the full standard range and a bit of the extended range as applicable in a variety of lengths and articulations: sustains, staccato, tenuto, sputato, long tones with vibrato, flutter-tongue, etc. Then we recorded every other possible combination of slurs between two notes, in both directions (every other combination, instead of every single one, for the sake of time; the computer can fill

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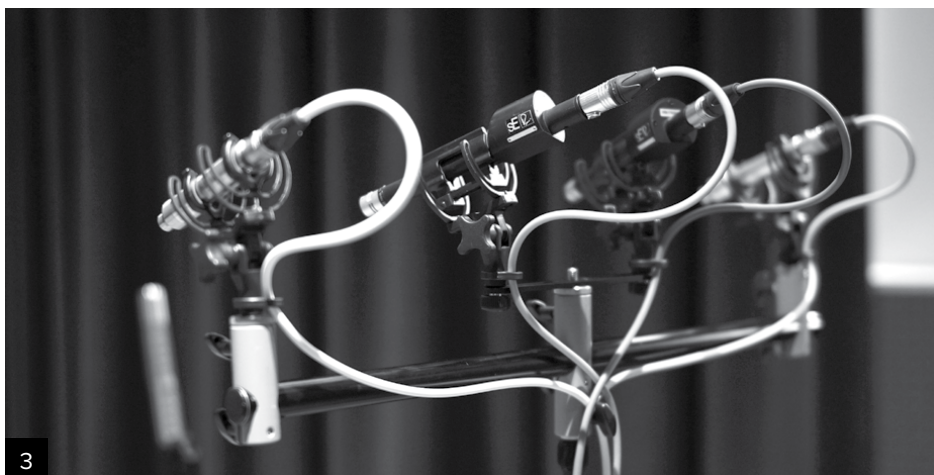
We talk about providing a resource for composers who want to write for “our instrument,” but of course, the recorder is not just one instrument!... In total, 27 instruments were recorded!



1: Microphone and player configuration in Studio A at The Record Co.

2: Emily O’Brien holding a bass. During one of the lengthy recording sessions at The Record Co.

3: Four pairs of mics were used in a consistent setup across all instruments. The different distances and microphone types provide multiple colors from each recorder.



in the gaps, and even just recording every other slur combination takes as long as all the other stuff combined!).

Every note needs to be perfectly in tune; otherwise it has to be pitch corrected later, which can change how it sounds. Each individual instrument is a bit different, and some are more stable in pitch than others, so that can affect how long each one takes.

The Renaissance consort instruments generally go quicker than the Baroque instruments, because they have fewer notes. The quickest and easiest instrument was probably the Renaissance great bass; the most fiddly and time-consuming one was the Baroque sixth flute.

It's an involved process, and it requires carefully sitting as perfectly still as possible so that the orientation of the instrument to the microphones doesn't change between notes. To every teacher who ever told me to practice long tones, I'd like to say: are you happy now?

While we did our best to cover the most important articulations and effects that recorder players use, it still wasn't possible to cover absolutely everything. We didn't do flatterment, or alternate fingerings, multiphonics, or various ways that articulations get combined into patterns. That's partly because every articulation we add in-

creases the amount of recording time, but also because there's a limit to what an end user is likely to make use of.

While it's a somewhat grueling recording process, it's also interesting and satisfying in its own way. And it also really makes me appreciate that even though all of these are beautiful instruments, some really stood out for being cooperative and reliable.

SAM In total, 27 instruments were recorded, each taking approximately two to three hours!

Recordings were made in the newly-renovated Studio A at The Record Co. (TRC) in South Boston, MA. TRC was a natural choice because their studio spaces are among the quietest in the city, an important requirement for a sample library.

Four pairs of microphones were captured at once, consistently placed at several common distances from the instruments and in several different common configurations. All the mics are cutting-edge models from the past decade and around the world; each pair is unique from the others, providing a different perspective and color to the capture. Some lean towards a perfectly neutral capture, while others provide more detailed or richer sound profile.

In the final product, users can select

or mix among these four "positions" to get the specific sound they are looking for, from close and focused to roomy and spacious. This also lets the samples fit better with other sample libraries, regardless of the recording technique used there.

In total, approximately \$12,000 worth of recording equipment was used on the project. It took six 10- to 12-hour sessions spread over a few months to finish the project, so about 50-60 hours total. We would start at 11 a.m. and end around 10 or 11 p.m. For the final stint, we did three consecutive days of recording, which allowed us to leave equipment set up, saving a lot of time in the process.

The final result will be nearly 200,000 individual files, taking up about 70-90 GB of hard drive space for the full version. This is larger than even some orchestral sample libraries.

GAIL How did the two of you get together to create this project?

SAM I've known Emily for quite a few years through Von Huene Workshop as well as various Boston-area groups and events such as the Boston Early Music Festival and Pinewoods' Early Music Week.

I've wanted to create some high-quality early music sample libraries almost since day one, as it's a community I'm actively involved in for the past decade as a historical trombonist and audio engineer (as well as a very amateur recorder player myself!). I feel a lot of existing sample libraries don't adequately do these instruments justice.

Having just come off some large sampling projects involving American and African folk instruments sampled in a similarly extensive fashion, Emily's pitch of a highly-detailed recorder library was exactly the sort of project I was interested in taking on.

The thing about sampling, to keep in

LINKS OF INTEREST:

- Emily O'Brien: www.emilydomain.org/Recorderland, www.canzonet.net, www.youtube.com/RecorderEmily
- Versilian Studios: <https://vis.versilstudios.com/about.html>
- General information on the project (the product page after the library is released): <https://vis.versilstudios.com/the-recorder.html>; also sample files (several works in progress; look for links to Demo files)
- Examples of information on loading sound libraries: <https://support.native-instruments.com/hc/en-us> (search for "Kontakt"); www.garritan.com/wp-content/uploads/2013/01/ARIA-Player_Manual.pdf
- Michael O'Brien, composer, *The Persistent Night Sky*, entirely created using virtual orchestral instruments: www.youtube.com/watch?v=H2MHCMAFAZuE

mind, is that it's a game of perpetual diminishing returns: every sample library is a careful balancing act of detail and session length. A lot of my earlier projects that included Renaissance and Baroque instruments were more as an afterthought, with limited budgets and session lengths. This is the opposite, a library focused exclusively on the recorder, designed and made by recorder players.

GAIL Where will you sell the libraries?

SAM The complete library will be available for purchase directly from us at Versilian Studios, as well as our European and UK resellers, Best Service and Loot Audio respectively. Launch is anticipated for mid- to late-2023; pricing is TBD at this time, but there will be a discount for ARS members.

The files will be in Kontakt Library format, compatible with the free Kontakt Player plugin/software by Native Instruments.

A separate, greatly-abridged free version in an open-source format called SFZ will also be available, featuring a handful of primary instruments with reduced sample count and only essential articulations. This will function both as a trial version of unlimited duration, as well as a tool for teachers, students and hobbyists to explore these sounds freely.

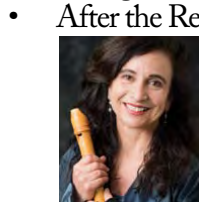
For adventurous users, the raw sample files are accessible for use in samplers or other formats. Our goal here is equal parts education and preservation, helping to encourage young composers to develop an interest in the recorder and encourage good writing habits.

We are still early in the process of building the library, although we have some internal testing/demo tracks available on our website.

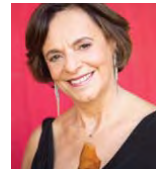
GAIL We'll stay in touch to update readers on the product's progress! ❁

ARS American Recorder Society Events at the Boston Early Music Festival, June 4-11, 2023

- June 9, 10 a.m.-2 p.m., Guild Room, 4th floor, Old South Church, 645 Boylston St., Boston, MA. Free. **ARS Great Recorder Relay:** four hours of recitals showcasing outstanding recorder talent. Performances will include solo work and consorts, young performers and established virtuosos, classical works and contemporary pieces—just about anything you might want to hear. Come at any time during the event.



After the Recorder Relay performances, the ARS will honor **Nina Stern** (left, 2023 ARS Distinguished Achievement Award recipient) and **Cléa Galhano** (right, 2023 ARS Presidential Special Honor Award recipient).



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Additional summer events

More about upcoming events (see listings online at <https://americanrecorder.org/workshops>, plus initial listings in the Spring issue of *American Recorder*)

.....
 Descriptions are supplied by workshops listed and may be edited for length. Those with the ARS designation in their descriptions have joined the ARS as Partner Members. Other shorter workshops may be sponsored periodically through the year by ARS chapters and other presenters, and are listed on the ARS website calendar, when information becomes available.

WORKSHOPS

July 9-15

(NOTE THAT MONTH WAS LISTED INCORRECTLY IN SPRING AR)
 PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

Univ. of Puget Sound, Tacoma, WA

Director: Vicki Boeckman (also faculty); Jo Baim, Administrator
Faculty: Eva Legène, Mark Davenport, Miyo Aoki, Cléa Galhano, Jonathan Oddie, Malachai Bandy, David Morris, Peter Seibert, Ellen Seibert, Mary Springfels

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CONTACT:

Jo Baim
 206-932-4623
jobaim@msn.com

July 23–28

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FESTIVALS

June 4-11

BOSTON EARLY MUSIC
 FESTIVAL (ARS)

Boston, MA

in addition to Festival events like a recital by Erik Bosgraaf at the biennial Boston Early Music Festival (BEMF), the ARS Great Recorder Relay will be held on Friday, June 9, 10 a.m.-2 p.m, in the Guild Room, fourth floor, Old South Church, 645 Boylston St. The free event is four hours of recitals showcasing outstanding recorder talent. Performances will include solo work and consorts, young performers and established virtuosos, classical works and contemporary pieces—just about anything you might want to hear. Come at any time during the event.

After the recitals, the ARS will follow the BEMF theme of “A Celebration of Women” by honoring Nina Stern (2023 ARS Distinguished Achievement Award recipient) and Cléa Galhano (2023 ARS Presidential Special Honor Award recipient).

<https://americanrecorder.org>;
www.bemf.org

Technique Tip: Using a metronome

This piece is part of Sprenkeling's ongoing technique series.

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

Use of air in everyday breathing and for good musical tone, with exercises for correct breathing.

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

Additional breathing exercises, good posture, embouchure and hand position.

PART 3: "Articulation" / AR Fall 2021

added articulation to previous skills.

PART 4: "A Toolbox for Coordination of Air, Fingers and Articulation" / AR Winter 2021

covered all skills learned so far.

PART 5: "Daily study habits & how to work on a new piece of music." / AR Spring 2022

applied skills in daily practice.

PART 6: "How to play air and finger vibrato." / AR Fall 2022

added an expressive element.

PART 7: "How to apply articulations to music." / AR Winter 2022

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**WRITTEN BY
LOBKE
SPRENKELING**

Lobke Sprenkeling obtained her Bachelor's and Master's

degrees as a recorder player and theatrical performer at the Royal Conservatory of The Hague and Utrecht Conservatory, Netherlands. She continued her studies at the Escola Superior de Música de Catalunya, Spain, with a national scholarship from the *Dutch Prince Bernhard Culture Fund*. In 2016 she earned her music Ph.D. *cum laude* at the Universidad Politècnica de València. She also studied multidisciplinary theater from a musical perspective (Carlos III University, Madrid, and the Yale University Summer Program); her specific interest in the relationship between musician and body has led to her performing in and creating multidisciplinary works. She taught recorder at the pre-conservatory program (ages 8-18) of Conservatorio Profesional of Valencia (2007-16), and has taught in Europe, Mexico and the U.S. (sessions with the recorder societies in Phoenix, AZ, and Seattle, WA, and for Amherst Early Music).

She currently teaches recorder at the Real Conservatorio Superior de Música de Madrid. Recently she released a CD (reviewed in this issue) and taught at Lyon National Conservatory in France, in an Erasmus Program collaboration with recorder pedagogues Pierre Hamon and Sébastien Marq. Info: <https://lobke.world>.

When playing the recorder, it can be challenging to keep a steady beat at all times, especially when tackling complex pieces or when playing in an ensemble. This is where a metronome can be a useful tool, as it can help improve your sense of rhythm and timing. However, it is important to remember that using a metronome is not the be-all and end-all for good tempo and rhythm—but rather a tool to be alternated with other practice techniques. In this article, we will discuss the benefits and limitations of using a metronome, as well as some tips to help you get the most out of it.

Personally I must admit that I've almost avoided the metronome throughout my studies. I felt that it was too mechanical and that my own inner sense of rhythm was good enough. I'd also seen adult students become too dependent on the metronome, not actually listening to their bodies or to other musicians. However, just like everything, a tool is just a tool: it's about how we use it.

Over time I realized that I may have good sense of rhythm—but that, just like any human being, my sense of tempo fluctuates a bit more than my brain thinks. A lot is going on in the body! Our heartbeat can alter the tempo, just to mention the most obvious. We can be more tired one day and more jumpy another day.

Although the body has its organic fluctuations, it's still important to connect to its inner sense of rhythm and



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tempo. Thus I became interested in the various uses of the metronome—not just in its droning beat, to keep you from wandering away from the 100 beats per minute (bpm) that you set.

A bit of history

It's fascinating to know that the metronome we use today was only invented in the 19th century. However, the history of timekeeping in music goes back centuries, starting with the 16th-century scientist Galileo, who observed in a pendulum's movement the quality of isochronism (occurring in equal periods of time; literally “in the same time”). This led to the invention of pendulum-powered clocks in the 17th and 18th centuries, which revolutionized timekeeping.

In 1696, the French musician Étienne Loulié designed the first metronome with an adjustable pendulum, although it was silent and required constant visual monitoring. Loulié and his contemporaries struggled with creating a metronome that could keep up with the slow tempos of the so-called *tactus*, or pulse, which often ranged from 40 to 60 bpm.

In those times, musicians had to rely solely on other means to keep a consistent tempo. One of the most common methods was to use the human body as a reference for tempo. For example, a lead singer in a church choir would mark the *tactus* by moving an arm up and down while reading from the notes in the choirbook resting on a stand, providing a clear indication for others.

Until the 17th century, bars and bar lines were not used to indicate time or meter. Instead, the concept of the *tactus* was one of keeping track of the tempo without clearly marking a closed concept like a 4/4 measure (meter), for example. This allowed for a more fluid sense of rhythm within natural tempo keeping. Thanks to the underlying pulse, changing from a bi-

nary to a ternary subdivision was easy: keep the tactus equal and just change the number of beats you'd fit in it.

This way of thinking about time, using body movement and biological rhythm, isn't so bad after all! It's definitely our goal, but now we have an extra tool in the form of the metronome.

The introduction of the metronome in the early 19th century changed the way musicians kept time. It allowed musicians to practice and perform with greater precision and accuracy, and it enabled composers to specify the tempo of their music more precisely.

However, despite the widespread use of the metronome today, some musicians still prefer to use the human body as a reference for tempo—particularly in certain styles of music such as jazz or folk music, where the rhythm is more fluid and flexible. Early music performers also fall into this category, using pulse rather than bar lines to mark the tempo—just as it was done in the time when the music was written.

Use with caution!

Before getting into the advantages and practical applications of the metronome, let me first mention its limitations. I would like to underline that it is only a guiding tool, which should be discontinued periodically in order to develop a personal inner sense of rhythm.

Once I had a private student who had been practicing with the metronome—all of his pieces, all of the time. He had become too dependent on the reliable and unmovable pulse of the metronome. As soon as he played without it, he drifted out of tempo and rhythm.

Worst of all, when playing with others, he wouldn't listen to their musical lines. Rather, he would be engrossed in keeping his tempo and rhythm, but as a kind of isolated activity. The result was that he was always out of sync with the others. We had to work on letting

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go of the metronome and relying more on his internal sense of rhythm.

The metronome is not your conductor—a substitute for either your own inner rhythm or for your active listening!

Be mindful of hemiolas or changing meters: a metronome may not be the right tool if you encounter many of these in your music. In the case of hemiolas, it's a good idea, for example, to practice getting into your body the 123 123 12 12 12 rhythm (as in "I Want to Be in America" from Leonard Bernstein's *West Side Story*).

Benefits of using a metronome

There are at least three benefits that the metronome gives us.

1. It's a great way of determining the tempo of a piece—and, when playing with an ensemble, it can be used to agree on a precise tempo determination.
2. It's fantastic for giving us feedback on our own rhythmical performance in group or solo playing: whether we play in tempo all the time or not; whether we slow down, speed up or stay the same; where our tempo fluctuates (it is for each of us to find out and decide if that has a musical basis or not).
3. A metronome can be used as an aid to stretch our breathing.

THE FIRST BENEFIT: TEMPO DETERMINATION

When you learn a new piece of music or work on a difficult passage, it can be easy to lose track of the beat. This is where a metronome can be really helpful. By setting the metronome to the desired tempo, you can practice playing along with a consistent beat, which can help you stay in time and avoid rushing or dragging. It also provides immediate feedback when you make a mistake, which is helpful in identifying areas that need more practice.

How to use it: If you're really not

“

Alternate playing the music with and without the help of the metronome.

certain you are keeping the right tempo and rhythm throughout the piece, start practicing it slowly with the metronome. You can divide the music into different sections and work rhythmically on each section.

1. Isolate the problem measures and focus on them.
2. Start slowly but rhythmically. As we've discussed before, this is important because, when you play something for the first time, your brain creates the connections for its muscle memory, so you don't want to make mistakes that may stick in your memory. Tempo and rhythm are part of what your body learns.
3. After playing a passage at least three times perfectly, increase the tempo by 4 bpm on your metronome. This increment is very small, but doing this repeatedly will help you get comfortable with a faster tempo in a gradual way.
4. Experiment with different subdivisions of the beat. Try playing with the metronome set to quarter notes, eighth notes, or even 16th notes to improve your precision.
5. Alternate playing the music with and without the help of the metronome. Listen to and feel the tempo. Check periodically to see if you're maintaining that tempo.

SECOND BENEFIT: FEEDBACK

For an ensemble, a metronome can be great as a feedback device. In an ensemble setting, using a metronome can be an effective way to ensure that everyone is playing together at the

same tempo. This is particularly useful when working on complex pieces of music with multiple parts and intricate rhythms. By setting the metronome to the desired tempo, each member of the ensemble can practice at home, playing with the same pulse, which can help create a unified and cohesive sound when the group plays together.

How to use it:

1. Play the piece a couple of times with a metronome. Observe where you feel the music becoming slower or faster than the metronome.
2. Analyze if there's a musical reason for slowing down or speeding up at those points. Also, decide if you want to follow the metronome or, consciously, follow your own tempo.

Determine the tempo according to the fastest notes that you're able to play. If this means that your slower passages are not as fast as you'd like, think of the flow of the rhythm and how it makes more sense to keep everything in the same tempo.

Somewhat illogically, an opposite situation can happen: we run in the fast passages and slow down in the slow ones! Here we should be aware of our impulses and decide if the music is really meant to be played like that.

Recording yourself and listening to your own playing is a fantastic type of feedback!

THIRD BENEFIT: BREATH DURATION COACH

A metronome can also be used to stretch your breathing. Play a scale pattern up and back down, a quarter note to each click, and then hold the final note for four clicks. Gradually slow down the metronome while playing the same pattern. This can be a good warm-up to help you to improve your breath control, as long as it doesn't cause unnecessary strain in your body in any unhealthy way.

When should I let go of the metronome?

Girolamo Frescobaldi, a renowned early 17th-century composer, wrote in the preface for his *Toccate* for harpsichord that musicians can slow down or speed up the tempo, just as one would sing a madrigal, according to the affect. This is interesting because it indicates that tempo was not something absolute, but rather a variable to express emotion.

While a metronome is a great tool for improving your sense of rhythm, it's important to remember that it's not a substitute. Practicing with a metronome can help you develop a strong, steady pulse, but it's also important to learn to trust your own internal sense of rhythm. This is especially important when playing with others in an ensemble, where it's essential to listen to each other and play together as a cohesive unit.

Although you can use the metronome to outline where your rhythmic difficulties are, it's important to avoid becoming reliant on it.

How can you develop your internal sense of rhythm?

It's quite easy to develop a habit of tapping a foot, but this can audibly or visually disturb a musical performance. Rhythm is something we can develop internally within our bodies and minds. It's a strange feeling, but it's as if time were bouncing in our heads; or as if the gentle push and pull of the regular waves in the sea has stayed inside of us, even after returning to land. Often, when we start to play our instruments, we get lost in our heads and forget about our bodies altogether.

To develop your internal sense of rhythm, it's helpful to engage the body. Loosen up your knees and bounce lightly from time to time. Try walking slowly to your music—but also listen to all genres of music

and feel the pulse and rhythm.

And, last but not least, if you have difficulty with certain rhythms, verbalize them: place words under them and practice saying those words rhythmically. The Kodály and Takadimi methods use specific syllables for each note value or combination, so I definitely recommend their strategies if you need to develop your general sense of rhythm by using syllables.

However, there is another great way to use the metronome. Just as we can count quarter notes, or alternatively count half notes in cut time, we can ask the metronome to help keep us honest in a similar process. For example, in 4/4, start playing at a tempo where the metronome beats quarter notes, at 160 bpm—then go to 80 bpm, beating half notes. If you want to try going farther, you can even go to 40, with the metronome clicking only on whole notes.

How about using a metronome to speed up?

Earlier I mentioned increasing the tempo by 4 beats per minute on your metronome. In small steps, it can be a relaxed way of gradually speeding up. However, this method has its limitations, and we should avoid at any time being pushed by the metronome and tensing up because of it.

Another way of speeding up, which I find more efficient, is to alternate between practicing the music in short sections consciously and slowly, and playing those sections fast but completely relaxed. If there is a mistake at that point, don't tense up because of

it. Breathe, and simply be as present as possible, trying not to repeat the mistake.

From time to time, you can use the metronome to check at what speed you are playing. To speed up, for any player at any level, I recommend you combine two other ways of practicing, where you play:

- the piece as fast as your brain can still follow, until it has become automatic
- small sections that your brain can comprehend, at the fastest tempo you can manage without tensing up.

Metronome apps

These days, anyone can have a metronome in their pocket. Many of these apps are free and do a fine job. I prefer one that allows tapping the tempo you've got in mind, after which the app tells you the metronome marking. Also, make sure you have an app where you can determine the time signature so that the sound is different on the first beat of every bar.

To sum up, a tool is only as good as the way in which it is used. Use the metronome as a feedback device, but also train and trust your own body's sense of the beat.

Making music means getting into a daily conversation with the music, with yourself, and with your fellow musicians. On a sad day, your music may be slightly slower; on other days you might be more nervous and go a bit faster—that's part of making music, a way of expressing yourself as a human being and having a dialog with the music itself. ✿

LINKS OF INTEREST:

- Lobke Sprenkeling's web site: <https://lobke.world>
- Previous articles in her series on recorder technique: <https://americanrecorder.org/extra>
- Videos for this series of articles: www.youtube.com/americanrecordermag
- Rhythm syllables (including Kodály and Takadimi): [https://en.wikipedia.org/wiki/Counting_\(music\)](https://en.wikipedia.org/wiki/Counting_(music))

Music

More music from Spain—folk songs and divisions—plus works by lesser-known yet worthy composers

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

01

El Sol y La Luna

arranged by Irmhild Beutler

Moeck 3343, 2016. SSAATTBBgBcB, tambourine. Sc 7 pp, 10 pts 1-2 pp ea. Abt. \$27.

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

REVIEWED BY:

Victor Eijkhout

El Sol y La Luna is a traditional folk song from Andalusia, a region in the south of Spain.

The arranger, German recorder player Irmhild Beutler, has extensive playing experience in the professional recorder trio Ensemble Dreiklang Berlin. She is the conductor of the recorder orchestra called “BOB” (Blockflötenorchester Berlin, www.berliner-blockfloeten-orchester.de/bbo-home.html). Thus, she is very familiar with the possibilities of recorder ensembles of varying sizes.

While Beutler has used 10 recorders here, plus a tambourine, the piece is in essence a quite simple melody, comprising two phrases that are even somewhat similar to each other. The main melody consists of three bars twice and the second section has a seven-bar phrase.

The variety in this piece comes from the alternation between the forces of the full ensemble, and those of smaller groups. There are also passages that only consist of the harmonies of the second phrase, played rhythmically. In fact, that is how the piece ends, with only great and contra bass. No spectacular finish here!

Given that the piece is based on a single short melody, there is a lot of doubling going on. This also means that, down to the great bass, all parts get to play the melody. Also, the level of difficulty is very even through the

parts, with only the first soprano being a little harder. The tambourine part is fairly simple, with its main interest deriving from “shakes” that emphasize the start of the phrases. Since the phrases do not have a regular four-bar length, this pleasantly keeps the piece from becoming predictable.

In all, I found this a beguiling piece, with a melody that certainly stuck in my ear for quite a while. This arrangement should give intermediate players little difficulty, and will certainly charm audiences. ❁

Victor Eijkhout resides in Austin, TX, where he plays recorder in the early music ensemble The Austin Troubadours. The multi-instrumentalist and composer has two titles in the *Members' Library Editions* plus the music for Play-the-Recorder Month 2023. His other compositions can be found at <https://victorflute.com> and you can support his work through www.patreon.com/FluteCore.

See and hear samples of some of the music that Eijkhout reviews posted at www.youtube.com/americanrecordermag.



02

Ariadne Musica (1702)

by J.K.F. Fischer, transcribed by Peter Ballinger

PRB Productions Baroque Series B068, 2020. ATBgB. Sc 31 pp, 4 pts 9-11 pp ea. \$30 (through June 30; check web site after June 30 for further availability).

www.prbmusic.com

REVIEWED BY:
Victor Eijkhout

Several composers have written collections of preludes and fugues going

“

The organ cycle *Ariadne Musica*, published in 1702, was 20 years ahead of Bach's *Well-Tempered Klavier*... Both Bach and G.F. Handel knew and highly regarded Fischer's musical works.

through the keys—most famously, of course, J.S. Bach's *Well-Tempered Klavier*, BWV846-869, but extending through Dimitri Shostakovich's *24 Preludes and Fugues, Opus 87*. Preceding Bach's was this collection of 20 four-voice preludes and fugues (as a comparison, Bach's collection ranges from two voices to five), with only some very far-fetched keys missing. This transcription by Peter Ballinger transposes them up by a fourth, and makes a few adjustments for the range of the recorders, but otherwise uncompromisingly encompasses keys up to four sharps and five flats.

Johann Caspar Ferdinand Fischer (1656-1746) was a German Baroque composer, sometimes considered one of the best composers for keyboard of his time, although not much of his music has survived. An early work does exist in the archive of the monastery school run in Schlackenwerth by Piarist friars (an order founded in 1617 by Spanish priest Joseph Calasanz to educate poor children; over the centuries, besides Fischer, their schools educated notables ranging from Gregor Mendel to Franz Schubert). Presumably his music studies started there.

His polyphony and counterpoint suggest that Fischer also studied with other prominent teachers—perhaps at the Dresden court that was relatively near, or with the Kapellmeister to the Elector of Saxony, Christoph Bernhard (1628-92, a pupil of Heinrich Schütz).

Sometime between 1686 and 1689, Fischer was appointed Kapellmeister to the Sachsen-Lauenburg court in Schlackenwerth. His mature musical style was shaped by that of Jean-Baptiste Lully (1632-87), a leading musical figure of his time. It is unknown whether Fischer went to study in Paris; it's more likely that he could have undertaken a study of Lully's work closer to home: either in the Bohemian capital of Prague, with Georg Muffat (1653-1704), who is known to have been to Parisian performances and to have met Lully; or by visiting the library at Schloß Raudnitz on the River Elbe, where performances of Lully's works were given.

A royal marriage—that of Princess Francisca Sibylla Augusta of Sachsen-Lauenburg to Ludwig Wilhelm, Margrave of Baden—would have meant a move for the royal household to Rastatt in Baden-Württemberg. At the same time as the wedding, Fischer became Kapellmeister to the Baden court. However, the War of the Spanish Succession (1701-14) prevented the move.

The court remained in Schlackenwerth—as did Fischer, whose sources of income were reduced due to the delayed relocation. At last able to move his wife and six children to Rastatt in 1715 after the war had ended, Fischer began to thrive, composing in a number of genres—secular and sacred works, operas and especially keyboard works. He served the Baden court for nearly 60 years.

The organ cycle *Ariadne Musica*, published in 1702, was 20 years ahead of Bach's *Well-Tempered Klavier, Part I*. Both Bach and G.F. Handel knew and highly regarded Fischer's musical works, which introduced the French style of Lully to Germany.

While the concept of the cycle and the idiom in *Ariadne Musica* bear some similarity to Bach's later work, these pieces are rather shorter, typi-

cally at most 16 measures long. The polyphonic writing is also quite melodious, unlike some of Bach's fugues that can be keyboardistic. Thus they fit the recorders well, and do not exceed a solid intermediate level of playing.

Occasionally these pieces do betray their keyboard origins—not the least example being when the great bass is asked to hold a note for five measures. The main challenge in this collection consists of the unusual keys, sometimes to be played at the low end of the instrument ranges. However, I found this a rewarding experience.

The typesetting of the score feels cramped. (Certainly this is the case in one place where a beam runs into a bar line!) Considering that this is a fairly long publication already, I think the typesetting should have spanned a few more pages—in the process, eliminating a couple of mid-movement page turns, thereby making playing from the score possible.

In the parts, the treatment of cue notes is inconsistent: sometimes relying on a large number of ledger lines, at other times using the clef of the cue part. Also, while these days publishers often include the great bass in two versions (parts using bass and treble clef, 8va and 8va bassa respectively), this is the first time I have come across a great bass part in bass clef at sounding pitch. This may offer a reading challenge. Also the part provided for the great bass goes out of range for this recorder voice, but the score corrects this anomaly.

With 20 preludes and fugues from which to choose, this excellent work offers performance possibilities ranging from a selection of some of the easier pieces, right up to a performance of the whole cycle, including the segments in the awkward keys. It can also be used as study material, to focus on the less usual keys. Either way, there is much enjoyment to be had in this sonorous collection. ❁

03

Cantigas 1

by Rhia Parker, arranged by Flanders Recorder Duo

FR2-07, 2021. T/B T/B, 4 pp. pdf abt. \$4.90.

<https://shop.flanders-recorder-quartet.be/en/product-category/fr2-en>

REVIEWED BY:
Victor Eijkhout

In 2017, the Flanders Recorder Quartet decided to disband after 30 years of playing together. Two members—Tom Beets and Joris Van Goethem—took a break and then decided to continue playing together as the Flanders Recorder Duo. They remain active as teachers of recorder and frequent faculty members of workshops, and also have become arrangers and publishers of music.

Rhia Parker (born 1987) is a recorder player, singer, composer and workshop leader based in London, England (UK). She grew up in rural Australia, with a recorder always nearby and the dream of becoming a professional musician. After studying at the Sydney Conservatorium of Music, she moved to London to earn a master's degree at the Guildhall School of Music and Drama. Since then, her performance art creations have included large-scale installation pieces. She also works extensively within the community, with children, adults and the elderly; people with disabilities and impairments; in institutions and in schools; with people who have played instruments their whole lives and others who have never been exposed to music. Her compositions draw on her love of early music and Medieval song as well as the more modern repertory of Steve Reich and David Lang.

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Like the original cantigas, this piece is simple and melodic, with each part spanning about an octave.

To anyone familiar with early music, the provenance of the title “cantigas” will be immediately clear as referring to the “Cantigas de Santa Maria”—the “Canticles of Holy Mary,” a collection of 14th-century monophonic chants based on poems written in the Medieval Galician-Portuguese language. As Parker explains, this piece arose from applying to the source material of the cantigas the cosmological notion of “parallax”: the slightly different perspectives when seeing an object from different viewpoints. Thus, the two voices in this composition are not so much two independent parts, as two different perspectives on the same part.

Certainly in the first couple of lines, the two parts deviate only slightly from each other. (While there is no explicit indication whether this piece is based on any particular cantiga, it could be derived from number 10, *Rosa Das Rosas*.)

Like the original cantigas, this piece is simple and melodic, with each part spanning about an octave. There is a certain amount of development of range and intensity in the piece—but, overall, the character is fairly even.

While an explicit tempo indication is given, to make the performance more interesting, some flexibility in tempo will probably be beneficial. With a running time of a good two minutes, I found this a sonorous piece that should be playable at any intermediate skill level. ❁

Flanders Recorder Quartet:
www.flanders-recorder-quartet.be/en/about; interview in AR Winter

2016, <https://americanrecorder.org/docs/ARwinter16body.pdf>.

Flanders Recorder Duo:

www.flanders-recorder-duo.be;

interview in AR Fall 2021,

https://americanrecorder.org/docs/AR_fall21_body.pdf.

04

Sopra La...Variations and Diminutions for One Instrument and Basso continuo

Anonymous [Angelo Notari?],

edited by Jörg Jacobi

Edition Baroque eba1158, 2017.

S/T, bc. Sc 35 pp, solo pt 15 pp,

solo/bass pt 27 pp. \$24.

www.edition-baroque-shop.de

REVIEWED BY:

Valerie E. Hess

Angelo Notari (1566-1663) was born in Padua, Italy, but in 1610 he entered the service of Prince Henry and later that of Prince Charles, the future king of England. Among his duties, a letter from 1642 speaks of him copying books on medicine and actively working as a spy for the Spaniards. (His name translates as “notary.” Perhaps this is an indication of his position in the court?)

Editor Jörg Jacobi points out in his introduction that “these pieces come from an extensive collection of secular and sacred vocal works gathered in Italy or England in the middle of the 17th century. The volume was written by Angelo, who is also to be assumed as the author of most of the anonymous pieces....”

The original volume is nearly 400 pages long and begins with a series of secular and moralistic Italian songs for a single voice. Among the works included, in addition to those by Notari, are pieces by Claudio Monte-

verdi, Tarquinio Merula, Alessandro Grandi and Raffaello Rontani.

The five pieces here are *Aria sopra'l Ruggiero*, *Aria sopra la Romanesca*, *Aria sopra la Monica I*, *Aria sopra la Monica II* and *Ancor che col partire*. They are based on melodies that were popular during the 16th and 17th centuries and that were used in compositions by other composers, such as Girolamo Frescobaldi and Orlando di Lasso.

The part is indicated to be played by a violin, and thus it would require an advanced recorder player's skills to handle many of the violin-style runs sprinkled throughout all the pieces. There is a score with the continuo part realized and a score with the continuo part unrealized (no figured bass numbers indicated).

This volume is a fun challenge and a chance to broaden one's knowledge of a lesser-known composer. ✨

Valerie E. Hess is an organist, harpsichordist and recorder player. In addition to music, she also writes and teaches on issues related to spiritual formation. She can be reached at hess.valerie@gmail.com.

05

Fandango by Antonio Soler, edited by Klaus Miehling

Edition Walhall FEM096, 2017.

A, kbd. Sc 21 pp, 1 pt 7 pp. \$18.

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

REVIEWED BY:

Valerie E. Hess

Antonio Soler (1729-83) was a Spanish priest and a prolific composer whose works span the late Baroque and early Classical music eras. He is believed to have studied with Domenico Scarlatti,

“

This Fandango is his most performed composition—even as Soler's authorship of it is questioned by some.

and is best known for his many mostly one-movement keyboard sonatas. This Fandango is his most performed composition—even as Soler's authorship of it is questioned by some. It is a multi-sectional sonata in one movement.

Neither the solo part, which is indicated to be played by a flute or a violin, nor the cembalo part is easy. It would be more manageable on a violin, in my opinion—but here Klaus Miehling has edited it to be played by alto recorder, and so an advanced player may find this to be a fun challenge.

Less accomplished recorder players could treat this as an exercise piece and use sections of the music to learn new techniques or improve other skills—ditto for a cembalo or other keyboard player. It would certainly add to a recorder music library of lesser-known works and/or composers. ✨

06

Sonata in d-minor for Alto Recorder and Basso Continuo

Anonymous (L. Detry?), edited by Peter Thalheimer

Girolamo G12.032, 2017. A, bc.

Sc 8 pp, 2 pts 4 pp ea. \$18.50.

www.girolamo.de/mainE.html

REVIEWED BY:

Valerie E. Hess

About all I could find out about L. Detry is that he (or she) flourished from 1721-27. The prolific editor Peter

Thalheimer writes in the Epilogue: *Crown Prince Friedrich Ludwig of Württemberg-Stuttgart (1698–1731) ... played both the recorder and the transverse flute. Around 320 works from his extensive musical library have been preserved.... The Crown Prince's music collection also includes a hand-written anthology of musical scores comprising six works with varying instrumentations, now kept in the Rostock University Library....*

The fourth piece in this collection is a Sonata for Flauto Solo with basso continuo, which is published for the first time in this edition. The solo part is written in the French violin clef and intended for an f1 recorder. However, the part contains numerous large steps and arpeggios, which, in combination with the continuo part, are more suggestive of a solo bassoon than a recorder part. It is probably no coincidence that the composition allows the solo part to be played on the bassoon—two octaves lower—without any problematic voice crossing with the bass part. The composition may originally have been intended for the bassoon and subsequently attributed to the recorder at the time when it was included in the anthology.

Thalheimer also suggests that the continuo realization is “to be regarded as a suggestion ... which can be improvised upon or extended.”

Born in Stuttgart, Germany, Thalheimer studied flute, recorder, music education and musicology in Stuttgart and Tübingen. After teaching at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart and doing editorial work for a music publisher, in 1978 Thalheimer became a guest teacher at the Bundesakademie für musikalische Jugendbildung in Trossingen. He also taught recorder, flute, methodology and performance practice at the Meistersinger Conservatory in Nuremberg. His extensive

collection of historical and modern instruments informs his repertoire of all genres of flute and recorder music.

The sonata movements are Allegro, Adagio, Allamanda, Area anglesse and Giga. They require an advanced alto recorder player, or a bassoonist as suggested in the Epilogue. The realized continuo part is straightforward and certainly could be improvised, though the figured bass is not included with the realization. This is a piece to challenge an advanced recorder player or for a bassoonist looking for something new! ❁

07**Ballo di Mantova**

by Francesco Antonio Pistocchi,
edited by Jörg Jacobi

*Edition Baroque eba1167, 2017.
Various solo instruments (C insts like S/T recorder, violin, transverse flute), bc. Sc 28 pp, solo pt 12 pp, bc pt 8 pp. \$18.*

www.edition-baroque-shop.de

REVIEWED BY:
Valerie E. Hess

Italian composer Francesco Antonio Mamilliano Pistocchi (1659-1726) was born in Palermo and was a boy soprano prodigy who later made his career as a castrato. The work from which this edition was taken, “Capricci Puerili” (Childish Caprices), was published when he was only eight years old.

This edition contains a series of 42 variations on the *Ballo di Mantova*, a famous melody popular in the 17th century that many know from the orchestral tone poem by Bedrich Smetana, *Die Moldau*. These variations on this popular tune were composed by Pistocchi with the help of his father. Those that are made entirely by young

Antonio are signed with “F.A.” while those created with his father’s help are signed with only an “F.” Jacobi has kept those indications in his edition.

The individual variations, which aren’t long, would make good warm-up exercises for an advanced recorder player or for someone seeking to improve their skills. There are some very challenging variations in this set. Jacobi states in his introduction: “The Capricci Puerili are an inspiring catalog of diminutions in the late 17th century and, shortened by a few variations, are also a worthwhile concert piece.” ❁

08**12 Spanische Lieder**

arranged by Hermann-Josef Wilbert

*Edition Walhall FEB043, 2022.
SA. 1 sc 8 pp (+2 pp extra for page turns). Abt. \$12.*

10 Italienische Lieder

arranged by Hermann-Josef Wilbert

*Edition Walhall FEB038, 2022.
SA. 2 scs, 8 pp ea. Abt. \$13.35.*

www.edition-walhall.de/en/Woodwind-/Recorder.html

REVIEWED BY:
Beverly R. Lomer

Born in 1933, German musician Hermann-Josef Wilbert received a doctorate in Mainz in 1968, and was a professor of musicology in Saarbrücken, Cologne and Frankfurt, until his retirement in 1998.

His collection of Spanish songs, arranged for soprano and alto recorders, comprises 12 short pieces that are representative of various regions of Spain. Some examples include *Amor mio* (Andalusia), *Cabra loca* (Tenerife), *El Tio Juan* (Valencia), *Enferma de Amor* (Balearic Islands), *Entre*

Pinas y Acipreces (Salamanca) and *La Molinera* (Castilla la Vieja).

The songs are quite delightful—tuneful, pleasing and fun to play. They would make excellent concert pieces.

These selections are accessible to advanced beginners and higher in skill level. The key signatures are not complex, nor are the rhythms. While several reach into the highest of the alto range, in general, they avoid extremes of the high and low registers.

The printed style is typical of this type of German publication. Each piece ends with a whole note rest that is followed by a new measure with a change of time signature. This might be confusing to less experienced players, but each song can be taken on its own. This configuration can present an issue with page turns. Many of the page turns could be avoided if the selections were ordered differently.

For those interested in international

folk music, this is an edition that can be highly recommended—which also applies to Wilbert's Italian songs.

The Italian collection includes mostly folk tunes, but there are also several dances and a German-titled piece, *Wir zogen in das Feld*. Some examples of the song titles are: *Fidelin*, *Tarantella*, *Bella bimba* and *Squilla la tromb' addio*. These songs are not difficult to play, remaining within the easy ranges of both recorders.

The key signatures are not complex, and there are few chromatic additions. For the most part, they are rhythmically straightforward, although in the well-known *Santa Lucia*, the rhythmic composition of the alto line (dotted eighth and 16th notes) is a bit unusual and overpowers the soprano melody. The parts in all of the other selections work well together.

The edition is nicely presented: notes are a bit larger than usual and the

contrast is excellent. Like the Spanish songs, these Italian ones are printed so that one piece flows directly into the next. They are arranged very well, however, so there are no page turns.

The selections are quite pleasant and enjoyable to play. They would be well suited to concerts, recitals and chapter playing sessions. ❁

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations. She is currently collaborating on the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. Her upcoming feature article will reflect some of that work, as it relates to playing Hildegard's music on recorder. Her other recent features have covered madrigals ([AR Fall 2018](#)) and articulation ([AR Fall 2020](#)).



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01

Pulchra Es

Dutch/Spanish recorder virtuosa, teacher and multidisciplinary artist Lobke Sprenkeling is known to *AR* readers for her practical Technique Tips articles in the LEARN department (where her bio lists her various achievements) and for her numerous instructional videos. Glancing at her website as well as her YouTube channel, her description as a “multidisciplinary artist” is well deserved.

She explains that *Pulchra Es* is “a contemplative musical journey through a world of contrasts, light, colour and darkness.” Sprenkeling’s rich experience as a musician and dancer, and an education that included experimental music theater as well as recorder, equips her to explore and present the 16th- and 17th-century repertory on this recording.

Pulchra Es (“you are beautiful”) is an apt title. Virtuosity, theatricality and substance characterize the 11 works on this recording. These pieces are among the finest examples of the body of work by Italian composers of that period.

The most familiar works here are Italian composer, violinist and flutist Riccardo Rognoni’s setting of Cipriano de Rore’s madrigal *Anchor che col partire*; his son Francesco Rognoni [of] Taegio’s setting of Giovanni Palestrina’s *Vestiva i colli*; and Riccardo Rognoni’s version of Thomas Crequillon’s song *Ung gay bergier*. In these settings we hear the original tune with variations, which become increasingly florid. This is conceptually similar to the way Jacob van Eyck in the 17th century set pop-



REVIEWED BY TOM BICKLEY

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

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

A frequent workshop faculty member and leader at chapter meetings, he teaches recorder at the Bay Area Center for Waldorf Teacher Training; and Deep Listening for Rensselaer Polytechnic Institute. His academic library career included service with the Smithsonian Institution Libraries, the National Endowment for the Arts, and California State University East Bay (as their Performing and Visual Arts Librarian). He performs with Three Trapped Tigers (with recorder player David Barnett), Gusty Winds May Exist (with shakuhachi player Nancy Beckman), Doug Van Nort’s Electro-Acoustic Orchestra, and he directs the Cornelius Cardew Choir.

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

ular melodies with divisions (that is, dividing the original notes into shorter durations)—also called diminutions, as the durations of the notes in the variations were shorter than in the original tune, and in Italian called *passaggi*.

To my ears, these amount to essays on the original pieces, giving us insight into the significance of melodic gestures from the source material—and, as Sprenkeling points out in her notes, a richly Baroque framing of the earlier material. Additionally, Sprenkeling and Jorge López-Escribano display a thrilling grasp of the drama in the works by Giovanni Battista Bovicelli, Girolamo Frescobaldi, Dario Castello, Giovanni Battista Fontana and Giovanni Antonio Pandolfi Meali.

The choice of organ or harpsichord for the keyboard part brings variety to the sound, as does use of Ganassi-style and transitional recorders. Sprenkeling plays a Ganassi recorder in G by Adriana Breukink, a transitional recorder in G by Stephan Blezinger, a Ganassi soprano and tenor by Monika Musch, and a Rafi tenor by Francesco Li Virghi.

The almost overabundance of timbral variety is balanced by the unaccompanied recorder playing on Giovanni Bassano's *Ricercata Quarta* (track 5). It's a treat to listen to the different interpretations of this piece by Sprenkeling and by Rodney Waterman (reviewed in this column).

Of all the marvelous music here, my favorite track is Bovicelli's meditative, somewhat brooding setting of Palestrina's madrigal, *Io son ferito* (track 1). The blend of tenor recorder and portable organ convey a magically contemplative quality.

The recordings were made in a small church near Madrid, and later performed live in the Cathedral of Palencia. The audio quality of the recording is rich and appealing. Kudos to recording engineer Federico Prieto. The notes by Sprenkeling and Fernando

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Pulchra Es (“you are beautiful”) is an apt title.... Most amazing of all in the packaging and design are the stunning photographs/art work by Joachim Xenkor of the performers. They are done in the style of late-16th-/early-17th-century paintings and give a wonderful visual context for the music.

Montes de Oca provide very helpful information.

Most amazing of all in the packaging and design are the stunning photographs/art work by Joachim Xenkor of the performers. They are done in the style of late-16th-/early-17th-century paintings and give a wonderful visual context for the music.

To enjoy the booklet, beautiful design, ecological packaging, and high quality audio, I strongly recommend purchase of the compact disc. ✨

FOR MORE INFORMATION:

Pulchra Es. Lobke Sprenkeling, recorder; Jorge López-Escribano, organ and harpsichord. 2022, 1 CD, 54:55. LBK Music LBK001CD. Available at <https://lobke.world/products> (CD about \$27 with S&H to the U.S.; download in WAV format with pdf of booklet, about \$16.40); streaming and downloads available at iTunes/Apple Music, Amazon Music, Spotify, etc. Selected tracks streamable from <https://lobke.world/video-audio-en#embed-audio> Videos of *Io son ferito* by Bovicelli: https://youtu.be/r_Vuvz-sTdU; and *Ung gay bergier*, set by Rognoni: <https://youtu.be/-jvOiKz7sz8> Lobke Sprenkeling: <https://lobke.world>, www.youtube.com/@LobkeSprenkeling/videos

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02

Giovanni Bassano:

Ricercate

Like a number of other virtuosic recorder soloists performing and recording today, Australian player Rodney Waterman is adept in multiple styles and periods of recorder music. Waterman is known for his wide-ranging interest in both Renaissance repertory and improvisation in modal free improv and jazz plus related styles. Good examples of the latter are his Duo Windborne videos with Ryan Williams.

Waterman's pandemic project in 2020 was a recording of improvised fantasias inspired by the Telemann solo fantasias and played virtually in a variety of locations of significance to Waterman's musical life (reviewed in *AR Fall 2021*; hear them at <https://rodneywaterman.bandcamp.com/album/twelve-fantasias-for-solo-recorder>).

Given his success with these aspects of recorder playing, it's not a surprise that he'd be drawn to the solo works composed by Giovanni Bassano. Giovanni was a member of the Italian Bassano family of performers, composers and instrument makers, a number of whom were active in England in the 16th century.

Giovanni's musical life was in Venice. He is best known for the pedagogical composition *Ricercate, passaggi et cadentie per potersi esercitar nel diminuir terminatamente con ogni sorte d'istrumento* (1585). The eight works in that collection are examples of how to improvise and ornament with taste

“

... both delightful and quite challenging ... not merely technical, but more how to make sense of the flurries of notes.

and virtuosic technique. A facsimile of the 1585 edition is available, [https://imslp.org/wiki/Ricercate,_passaggi_et_cadentie_\(Bassano,_Giovanni\)](https://imslp.org/wiki/Ricercate,_passaggi_et_cadentie_(Bassano,_Giovanni)), and in various modern editions. I'm fond of the out-of-print edition by Bernard Thomas of the eight *Ricerari* (LPMREP10, see <https://orpheus-music.com.au/descant/2555-8-ricercars-1530783917374.html>). These pieces, while designated for soprano, or sometimes tenor, are best played on a Ganassi-style alto recorder in G.

On this recording, Waterman uses just such an instrument made by Fred Morgan (1940-99), to whom he dedicates the recording. Morgan, a highly regarded Australian recorder maker (mentor of Adriana Breukink and Nikolaj Ronimus, among others), did a great deal of research on the Ganassi instruments, igniting much interest in reproductions and inspiring new designs based on those instruments.

This repertory is both delightful and quite challenging. The challenge is not merely technical, but more how to make sense of the flurries of notes, and how to shape them into meaningful phrases. This applies to both performer and listener.

To my ears, Waterman succeeds very well in meeting these tests. The recording was made at Bluestone Chapel, Montsalvat, Victoria, Australia, a remarkable rebuilt stone building with excellent acoustics for this repertory. Mischa Herman's sound engineering places the solo recorder center stage in a pleasing presence of room sound.

Melbourne-based recorder and viol player Ruth Wilkinson provides a

wonderful essay available to all. That essay follows Waterman's remarks about his deep engagement with Morgan and with the building of the Ganassi instruments.

I recommend downloading this at the highest quality (for instance, WAV or AIFF files) and then finding inspiration in Waterman's performance to explore this repertory yourself. ✨

FOR MORE INFORMATION:

Giovanni Bassano: Ricercate. Rodney Waterman, Ganassi alto recorder in g. 2022, 1 CD, 20:20. <https://rodneywaterman.bandcamp.com/album/bassano-ricercate-for-solo-recorder> (all tracks streamable at this link). CD about \$10.20; downloads (mp3, FLAC, ALAC, AAC, Ogg Vorbis, WAV, AIFF formats), about \$6.80. Streaming available from many services, including Apple Music, etc. Detailed sleeve notes at no charge, <https://rodneywaterman.bandcamp.com/album/bassano-ricercate-for-solo-recorder>. (click on "... more"). Duo Windborne (Rodney Waterman and Ryan Williams): <https://youtu.be/rCFcO86-LA> and <https://youtu.be/8XGYJjRTV2U>. Cover art, painting by Anneke Silver; Sunset reflected (acrylic on canvas), "Rivers: un - cut" exhibition, 2016. Painting photographed for exhibition catalog by Shane Fitzgerald: https://issuu.com/shanefitzgerald/docs/rivers_un-cut_anneke_silver_exhibit.



03

Full of the
Highland Humours

The London-based quartet Ensemble Hesperri's debut CD is a treasure trove of 18th-century music from and related to Scotland. Recorder player Mary-Jannet Leith's extensive and ongoing research into this period of music in Scotland yields a collection of repertory that flows beautifully, both among the more learned styles and more vernacular styles.

We find works from some quite familiar composers here: Giovanni Sammartini, Nicola Matteis, Henry Playford, Francesco Geminiani. We find also composers we are fortunate to get to know via this recording: James Oswald, Thomas Erskine, Robert Bremer. The 24 tracks include what we receive as concert works, like Matteis's *Ground after the Scotch Humour* (track 6) and Erskine's *Sonata IV* (tracks 9 and 10). Those intermingled with seven pieces from *A Curious Collection of Scots Tunes*. Among these works are world premiere recordings: Oswald's *The Airs for Autumn* (track 7) and *The Airs for Winter* (track 18), Erskine's previously-mentioned *Sonata*, and, surprisingly, Playford's *Peggy's the Prettiest – My Lady Hope's Scotch Measure* (track 17).

Ensemble Hesperri plays this repertory persuasively and draws us into the charms of this musical culture. Leith plays with fluidity and grace. Her solo performance of the two pieces from Playford (track 17) gives us a chance to really enjoy her sound. The whole ensemble matches her approach, with excellent balance, guiding listeners' attention to the points of interest in the music.

The booklet commentary by Leith provides detailed information on the pieces and composers. The design of the booklet is attractive and well-illustrated with images of the composers and frontispieces of the published music. I wish it included an instrument list, but that is a minor complaint.

You may certainly enjoy the stream-

ing options, but for maximum pleasure, purchase the CD and read the booklet to enhance your listening.

Ensemble Hesperri won the London International Festival of Early Music second Young Ensemble Competition in 2020. From this recording, as well as performances online, it's easy to understand the group's success and accolades. I look forward to much more music from the group.

This is a recording that will appeal to a wide audience; I imagine that readers will thoroughly enjoy it. As an appetizer prior to hearing this CD, or as a digestive afterwards, I recommend the video performances by Ensemble Hesperri (especially their online dance and Scottish music project, *Highland at Home with Hesperri*, funded via a 2020 Emergency Coronavirus Response grant from Arts Council England): www.ensemblehesperi.com/media and www.youtube.com/channel/UC5uFRtJN9xdail_rLPWqkIQ. ✨

FOR MORE INFORMATION:

Full of the Highland Humours. Ensemble Hesperri (Mary-Jannet Leith, recorders; Magdalena Loth-Hill, Baroque violin; Florence Petit, Baroque cello; Thomas Allery, harpsichord). 2021, 1 CD, 62:05. EM Records EMRCD074. www.em-records.com/discs/emr-cd074-details.html (includes track listing and audio excerpts; CD about \$21 including S&H); available also from www.ensemblehesperi.com/shop (CD about \$18.40+S&H); www.prestomusic.com/classical/products/9312543-full-of-the-highland-humours (CD \$15.50+S&H; downloads, with digital booklet, mp3 \$10, FLAC \$12; individual tracks purchasable). Streaming and downloads available from many services, including iTunes/Apple Music, Amazon Music, Tidal, Spotify, etc. Performance of *A Sonata on Scots Tunes* by James Oswald: <https://youtu.be/W8D85Ey6uOA>

Book

Our reed-flute cousin's key role in playing meditative music for whirling dervishes



From Rumi to the Whirling Dervishes: Music, Poetry, and Mysticism in the Ottoman Empire
by Walter Feldman

Edinburgh University Press, ISBN 9781474491853, 2022. 256 pages. \$110 (hardback, epub or pdf).

www.amazon.com/Rumi-Whirling-Dervishes-Mysticism-Performance/dp/1474491855

REVIEWED BY:
Alan Karass

For curious recorder players who are interested in related instruments, especially those used in different cultures and traditions, Walter Feldman's 2022 book, *From Rumi to the Whirling Dervishes: Music, Poetry, and Mysticism in the Ottoman Empire*, is a worthwhile title to consider. He offers a detailed and fascinating history of the Turkish/Persian end-blown reed-flute known as the *ney*.

However, before the reader can embark on an exploration of this instrument, the musical aspects of Rumi's legacy, and the practices of the Whirling Dervishes, it is important to contextualize the Sufi spiritual tradi-

tion in which the *ney* is found.

Sufism is the mystical dimension of Islam. Followers seek a direct experiential relationship with the Divine through a wide range of practices. For some seekers, it is prayer or meditation and for others it is music, dance or poetry.

Each brotherhood or order, by which Sufism is organized, is aligned with the writings, philosophies and practices of a specific spiritual teacher. There are numerous Sufi orders worldwide. Some have very ancient roots; others have emerged within the last century.

The Mevlevi Sufi Order has achieved some recent prominence in the West due to the popularity of the ecstatic poetry of its founder, Mevlana Jalaluddin Rumi (1207-73). Although there are Mevlevi communities throughout the Middle East and Southwest Asia, the order is often associated with Konya—a city situated in what is now modern Turkey and the site of Rumi's tomb—as well as the Turkish capital, Istanbul. The order is also distinguished by its whirling dervish tradition.

Whirling dervishes are groups of highly trained practitioners who dress in ceremonial white skirts and jackets and tall felt hats, and understand the practice of whirling and movement as a form of meditation—a way to abandon the ego, and a path to connect with the Divine. Mevlevi spiritual practices include both sacred movement and *sema* (focused listening to music).

The *ney* is central to the Mevlevi music and ceremonies, known as *ayin* or *mukabele*. One or more vocalists may participate in the ceremonies along with the *ney*, the *daire* (frame drum), the *kudüm* (kettle drums), and the *halile* (cymbals).

The image and sonority of the *ney* are profoundly significant to the Mevlevi and feature prominently in Rumi's writings. As Feldman states, "Rumi immortalized the *ney* in the opening verses of the *Masnavi-I Ma'nevi* in which the wailing of the reed-flute, cut off from the reed-bed, symbolizes the lament of the soul, cut off from its heavenly source."

The book's first two chapters outline in great detail the cultural, geographic, historical and spiritual contexts of Rumi, the Mevlevi, and the order's traditions. Chapter 3 provides an overview of the religious, cultural and musical significance of the *ayin*, the musical component of the Mevlevi ceremony.

In chapter 4, Feldman begins the detailed study of the *ney*—starting with the myths and literary references associated with it; proceeding to descriptions of the technical development of the instrument based on historical documents and paintings; and last, the history and art of *taksim* (improvised solos) on the *ney*.

This is followed in chapter 5 by a discussion of the role of the *neyzen* (*ney* player) in both Ottoman society and the modern Turkish Republic. Feldman narrates the description using biographies of prominent players from the 17th to the 20th centuries.

The last section of the book, chapters 6-9, provides a history of music within the Mevlevi order and an analysis of the music used in the *ayin*.

Feldman's narrative is easy to follow and thought-provoking. However, the elaborate detail in his historical accounts and biographical profiles may be overwhelming for some readers.

It is worth noting that the traditions and techniques associated with the *ney* in Arab-speaking countries are somewhat different from the Ottoman/Turkish ones discussed by Feldman. For a brief introduction to the Arab *ney*, a recent book by Johnny Farraj and Sami Abu Shumays, *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century* (Oxford University Press, 2019, pp. 22-25) would be a good place to start. ❁

Former ARS President Alan Karass

is Dean of Libraries/Professor at Columbus State University (GA). He earned his Ph.D. in ethnomusicology from The Open University (UK) in 2015. Karass contributed the chapter, "Identity, Music, and Festivity in Southern Tunisia," to Oxford University Press's *Handbook of Musical Identities*. <https://alankarass.com>.

Whirling Dervishes:

https://en.wikipedia.org/wiki/Sufi_whirling

Sufism at the Smithsonian (44:21 in length), "A Spiritual Offering by the Whirling Dervishes of the Istanbul Historical Turkish Music Community": www.youtube.com/watch?v=1Eaiahp1lhY

Turkish *ney* master Kudsi Erguner:

<https://youtu.be/VEEXaUx1M5Y>

Ensemble Al-Kindi & The Whirling Dervishes of Damascus (traditional Arab music): <https://youtu.be/kVykC5En59g>



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- Searchable issues of American Recorder going back to Volume 1, No. 1, in 1960—a treasure trove of musical information as well as a glimpse of current events over over the years

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