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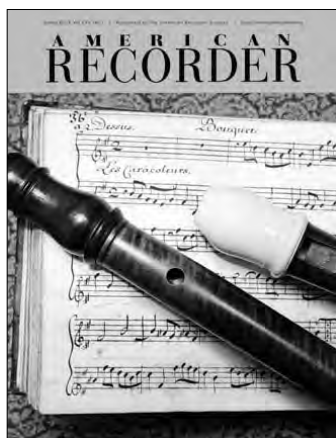


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ON THE COVER

Music manuscript with instruments.
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Editor's Note • GAIL NICKLESS

Final days: everything must go. I confess that's how it's starting to feel, now that we know that the next editor of these pages is Geoffrey Burgess (introduced on page 6).

In the Summer 2023 *AR*, I promised to let you know how time passes during my last year before I retire. As time ticks on, I reflect mostly on people I have met, some of whom are in this *AR*. Time turns back to 1994, when I was hired as ARS Executive Director. While on the phone with new member Cléa Galhano (who assembled the memories of Frans Brüggén in this issue), movers arrived with the contents of an old NJ office that I had never seen, to deposit them in a bare CO office.

I never met Frans Brüggén (I wish I had; I own CDs and even a cassette of his music). The memories in this issue bring him to life as a person, and are augmented by the special Play-the-Recorder Month music—Jamie Allen's homage to Brüggén.

The continuum on which I've been reflecting includes ARS Board members, then and now—Connie Primus, ARS President in 1994 and one of the first people with whom I spoke about the ARS. She and Cléa were among the early ones who became my friends—as did others: Richard Carbone, who handed me *The Man I Love* for this issue; Frances Blaker and Tish Berlin, set to lead Amherst Early Music.

As you read this, it's almost exactly 30 years since I started this ARS journey. I'm sure I didn't think it was the start of such a long commitment. Every person I've met and every experience during these years has moved me forward in some way. I'll write more of my time traveling thoughts in my final issue, the Summer *AR*. ❁

President's Message • CAROL MISHLER

Recently I participated in the quarterly ARS Chapter Rep Round Table, where chapter leaders convene on Zoom to discuss common issues. We started discussion with: What is your chapter doing to attract new members? The conversation turned to hybrid meetings, in which some members participate virtually and some in person. If you thought, as I did, that virtual and hybrid meetings have been largely abandoned after the pandemic, think again. Some chapters are maintaining or increasing their membership through hybrid sessions. This meeting format makes recorder playing available to players who live too far away or don't have the health they once had to make the drive, or who simply prefer playing online. The Round Table got me thinking about what the ARS does and could do to support chapter hybrid playing meetings.

For starters, the ARS has given a grant to the British Columbia Recorder Society to invest in equipment needed to enable them to offer hybrid events. Almost two-thirds of their membership said they preferred to stay virtual; some of these members might be lost to the chapter, had it not moved into hybrid meetings.

In 2022, the monthly ARS NOVA e-mag detailed how a hybrid session works (<https://americanrecorder.org/hybrid>). Now that chapters have more experience with hybrid meetings, ARS could highlight best practices. For instance, at the Round Table, a participant mentioned the value of having a person assigned to relay remote players' questions to the presenter. These strategies and others could be compiled and shared by ARS. If your chapter has ideas about this topic, please email Judy Smutek (judysmutek@americanrecorder.org).

Also, the ARS can continue its own offerings that are 100% virtual, a format with the same advantages as hybrids. The ARS has two notable virtual sessions: beginner and second-level classes, and its Play-the-Recorder Day event in March.

Virtual and hybrid sessions will remain an important part of including more people in our recorder community. The ARS stands ready to support them. ❁



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ARS DISTINGUISHED ACHIEVEMENT AWARD **Hanneke van Proosdij** to be honored

The ARS Board is pleased to announce that Hanneke van Proosdij is the 2024 recipient of the ARS Distinguished Achievement Award (DAA). The award is intended to honor a person or a performing group with the following record:

- work with the recorder at a high level, over a long period of time, extending over more than one specific area of achievement
 - high public profile
 - significant influence in North America
- Van Proosdij played the recorder

growing up in the Netherlands and discovered the joys of creating beautiful music with friends. She studied recorder, harpsichord and composition at the Royal Conservatory, The Hague, receiving solo and teaching diplomas.

In demand as a teacher for many years, she was director of the Amherst Festival's Baroque Academy (1996-2001) as well as co-director of the San Francisco Early Music Society's Medieval/Renaissance summer workshop—with Louise Carslake (2002-08), and with Rotem Gilbert (2010-21). She also teaches recorder at the University of California-Berkeley and has been guest professor at Stanford University, Oberlin Conservatory, Indiana University, University of Wis-

consin and University of Vermont.

She is also an award-winning music director, conductor, keyboard player and composer.

With David Tayler, Van Proosdij founded the nonprofit Voices of Music (VoM) in 2007. Its early music performing ensemble has released more than 420 online videos, many of concerts recorded live in the San Francisco (CA) Bay Area (including during the Berkeley Festival, in which VoM is a significant participant), to an audience of over 120 million viewers.

VoM also has outreach programs for children, youth and adults. The VoM umbrella organization provides support in many ways that would not be possible for a standalone organization.

In 1997, with Carslake, Van Proosdij founded the East Bay Junior Recorder Society, as well as the After-School Recorder program. These activities provide a unique opportunity for youth in the Bay Area to deepen their music education by playing recorder in an ensemble setting with peers.

In 2011, VoM brought the Barbary Coast Recorder Orchestra (BCRO) into the fold. An adult amateur recorder orchestra in the Bay Area that was founded by recorder professional Frances Feldon, BCRO boasts many excellent players of soprano to subcontra bass recorders and presents regular concerts.

The award will be presented during the Berkeley (CA) Festival in June. ❁



▲ Hanneke van Proosdij.

Voices of Music:

<https://voicesofmusic.org>;

www.youtube.com/@VoicesofMusic

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The following generous donors contributed between July 1 and December 31, 2023. With these funds, we are able to create a beautiful and informative magazine; offer scholarships and grants; present free beginner classes; offer helpful resources to our chapters, consorts and recorder orchestras; continue to add valuable content to our website; and much more. We can't offer all of these valuable educational and community-building programs without you. Thank you for your support!

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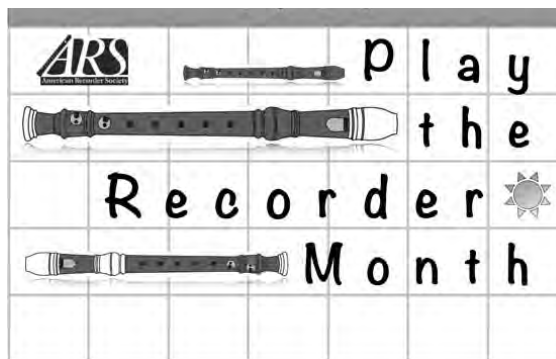
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March is Play-the-Recorder Month!



- Celebrate *Play-the-Recorder Day* on March 16, 2024 (2 p.m. Eastern/1 p.m. Central/12 noon Mountain/ 11 a.m. Pacific) with a special recorded interview in which Melika Fitzhugh (composer of the 2021 *Play-the-Recorder Month* music) talks with Jamie Allen, composer of the 2024 *Play-the-Recorder Month* piece, een mentaliteit, an homage to Frans Brüggen—mailed with the *Winter 2023 American Recorder* and also downloadable at <https://americanrecorder.org/ptrm2024music>
- After the interview, hosted by ARS Board member Phil Hollar, participate in a live Q&A session with Allen and ARS Board host Greta Haug-Hryciw, then a play-along via Zoom of een mentaliteit
- Videos, with all the parts played and conducted by recorder player and teacher Miyo Aoki, or play-along versions, are posted at the URL above

ARS members can log in and access een mentaliteit and other *Play-the-Recorder Month* pieces from past years at <https://americanrecorder.org/ptrm>.

Register to attend at <https://americanrecorder.org/ptrd-event>

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ARS BOARD ELECTION Voting and election slate

The ARS Nominating Task Force—Jody Miller, chair; Barbara Prescott, non-Board member; and ARS Administrative Director Susan Burns *ex officio*—have selected excellent new candidates as well as incumbents for the upcoming Board election.

The voting period begins April 1, with June 1 the deadline to cast ballots.

Current members on April 1 with an email address on file with the ARS will receive an email containing a unique link to the election module on the ARS website. Members will be able to click on the link, log in, and vote for five candidates. Members without email will receive a paper ballot in the mail. For assistance, please contact Susan Burns in the ARS office at director@americanrecorder.org.

The current Board members who are standing for re-election are:

- Peter Faber, retired lawyer, New York City, NY, chair of the ARS Governance Committee
- Virginia Felton, retired communications professional, Seattle, WA, chair of the ARS Fundraising Committee
- Eric Haas, Boston, MA, longtime employee of the Von Huene Workshop/Early Music Shop of New England, serving on the ARS Communications and Fundraising Committees

The new candidates are:

- Gwyn Roberts, Philadelphia, PA, professional recorder player and teacher
- Barbara Stark, retired telecommunications professional with financial experience, Austin, TX, ARS Board appointee in 2023, serving on the Finance Committee as well as the Scholarships & Grants Committee

More information and candidate biographies: <https://americanrecorder.org/election2024>



▲ **Geoffrey Burgess.**

Photo: Emily O'Brien.

CHANGING NOTES

ARS names Geoffrey Burgess incoming AR Managing Editor

The ARS is pleased to announce the appointment of Geoffrey Burgess to succeed Gail Nickless, who is retiring, as editor of *American Recorder*. Burgess was selected after a yearlong process that included separation of Nickless's job into editor and layout functions, posting position announcements in summer 2023, screening 16 Managing Editor applications, interviewing seven candidates, and narrowing down to two finalists. The search task force included Carol Mishler and David Podeschi, respectively current and past ARS President; Jody Miller, ARS Vice President; Board member Virginia Felton; Administrative Director Susan Burns; and Nickless.

Burgess comes to the editor position with significant experience as the oboe editor of *The Double Reed*, a quarterly journal for players of double reed instruments. Born in Australia, he studied Baroque oboe in The Hague, Netherlands. During his varied career, he found himself increasingly drawn to writing.

Commented Mishler, "Geoffrey has

direct experience doing almost exactly what we need for our magazine. Not only can he write, but he has served as editor for a music print publication—sourcing articles, editing the copy, and working with layout specialists. He recognizes that our publication serves a varied audience of recorder players—from beginners to professionals. I am excited to have him join us."

As Managing Editor, Burgess will solicit, select and edit articles, select AR covers, and work with the Layout Specialist on placement of music and visuals in the magazine layout.

One of Burgess's first duties is to work with task force members to select the Layout Specialist or firm, a contract job for which applications are due by March 30. He begins in March by shadowing Nickless in the production of her final issue, the Summer AR.

While his main instrument has been oboe, Burgess is well connected in the recorder world. His recorder performances have included playing in the opera orchestra of the Boston (MA) Early Music Festival (BEMF) and in BEMF fringe events, as well as in Washington, D.C., and closer to his Philadelphia (PA) home.

The April 2014 AR included an excerpt from Burgess's book about recorder maker Friedrich von Huene (1929-2016), *Well-Tempered Woodwinds*. Recently out of print, this book is available again. Burgess also gave a 2015 BEMF presentation, based on his book and covering the friendship between recorder virtuoso Frans Brüggen (about whom memories appear in this AR) and von Huene. We look forward to more of his offerings. ❁

Geoffrey Burgess, "Why Recorders?," from *Well-Tempered Woodwinds*: <https://americanrecorder.org/docs/ARFall14body.pdf>; presentation about Frans Brüggen and Friedrich von Huene: https://americanrecorder.org/docs/von_Huene_ARS_FIN.pdf

ON THE RECORD(ER)

News about the recorder

WHAT'S NEW WAS OLD

Tom Prescott makes recorder from world's oldest wood

Before his upcoming retirement from recorder making, several years ago Thomas Prescott accepted the challenge of making a special recorder: a Renaissance bass in G made of Kauri wood (the world's oldest workable wood), excavated from a swamp in New Zealand and dated to between 30,000 and 50,000 years old. The project required several engineering innovations. In the end, the result was a spectacular instrument, shown here with one made of maple, a more typical wood used for recorders. ❁

Thomas Prescott:

www.prescottworkshop.com

CONGRATULATIONS

Amherst Early Music new co-directors Letitia Berlin and Frances Blaker to replace retiring Marilyn Boenau

Amherst Early Music (AEM) has announced that Letitia Berlin and Frances Blaker will become AEM co-executive directors on April 1. Current executive director Marilyn Boenau has decided to retire after 24 years of service.

Berlin and Blaker are well known and sought after as performers and teachers of the recorder—and as experienced workshop directors, both together and separately. Each has recorded technique videos for the ARS web site; each also served on the ARS Board (Berlin as President, 2006-08).

The two play as the Tibia Recorder



▲

1: Renaissance bass in maple by Thomas Prescott (top) and his version in ancient Kauri wood. Photo: David Benefiel.

2: Frances Blaker (left) and Letitia Berlin. Photo: William Stickney Photography.

PURE GOLD!



Duets and trios in the David Goldstein Series Volumes I and II

The ARS has made these available as a tribute to the life and legacy of this beloved recorder player, gambist, composer/arranger and New York pediatrician. Alan Karass selected and edited music from the David Goldstein Collection at the Recorder Music Center at Regis University, Denver, CO. ARS members may purchase for \$5 each through the ARS Store at: <https://americanrecorder.org/goldstein>.

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Duo. Both also perform with Farallon Recorder Quartet and Calextone. Together, they organize and co-direct workshops in the U.S. and Europe as Tibia Adventures in Music.

Blaker also serves as conductor and music director of the North Carolina Baroque Orchestra. As a composer, she has been awarded monthlong residencies at the Sitka Center for Art and Ecology in Otis, OR. Her commissions to compose works have come from the Hidden Valley Music Seminars, Oregon Coast Recorder Society and the ARS (the 2020 special music for Play-the-Recorder Month, *Ice and Rain and Snow*). She is the author of *Opening Measures*, taken from 20 years of her recorder technique articles in AR. Blaker also performs with Ensemble Vermillian.

Starting as an AEM student in the 1980s and '90s, Berlin joined the AEM faculty in the early 2000s. She now heads the class sorting team for the summer Festival. Berlin also performs with the Bertamo Trio.

Currently Blaker is the AEM Festival director; Berlin heads the Washington D.C. AEM spring workshop. Initially, they will retain these roles.

In 2022, Blaker and Berlin jointly received the ARS Distinguished Achievement Award. ❁

ARS Distinguished Achievement Award honors Letitia Berlin and Frances Blaker:

https://americanrecorder.org/docs/AR_Spring_2022_body.pdf

Tibia Recorder Duo:

<https://tibiaduo.com>

Play-the-Recorder Month music:

<https://americanrecorder.org/ptrmmusic>; *Ice and Rain and Snow* by Frances Blaker:
<https://americanrecorder.org/ptrm2020music>

Opening Measures by Frances Blaker: <https://americanrecorder.org/openingmeasures>

Jiyeon Bang wins LIFEM recorder competition

Of the finalists listed in the Winter AR, South Korean recorder player Jiyeon Bang has won the biennial recorder contest sponsored by the UK's Society of Recorder Players, Moeck and the London International Festival of Early Music (LIFEM). As the 2023 winner, she will play a LIFEM24 solo recital. ❁

London International Festival of Music: <https://lifem.org> (some LIFEM23 concerts, including recorder virtuoso Erik Bosgraaf and the Wrocław Baroque Ensemble playing Vivaldi's Four Seasons, can be streamed; one-time fee per event, about \$11).
Jiyeon Bang:
www.youtube.com/channel/UCD1d2UL8GI8sJQIAk_1N12Q

PASSING NOTES

Peter Schickele (1935-2024), famous as P.D.Q. Bach

American composer, music educator and musical parodist Peter Schickele died on January 16 at age 88. Known best as his fictional creation P.D.Q. Bach, the “last and least” of J.S. Bach's children, he “discovered” many “unknown” works, made popular through recordings and performances—works like the *Sanka Cantata* (after J.S. Bach's “Coffee” cantata) and *My Bonnie Lass She Smelleth* (rather than smileth).

Schickele wrote over 100 symphonic, choral, solo instrumental and chamber works, music for film and Broadway, and was commissioned to write for the world's leading ensembles and soloists.

After the success of his parodies that began in 1959 as a musical lampoon, Schickele embraced and fully developed his humorous persona, P.D.Q. Bach. ❁

Peter Schickele: https://en.wikipedia.org/wiki/Peter_Schickele

Recorder music: The Man I Love

Former ARS Board member Richard Carbone writes about a great song, in David Goldstein's great SATB version

In 1924, the Gershwin brothers—George the composer and Ira the lyricist—published a new song, at that time called *The Girl I Love*. They wanted to feature it in their musical on Broadway, *Lady, Be Good*, but it was subsequently rejected as not fitting the mood of the show.

They tried again over the next four years, and the same thing happened. The song was eliminated in rehearsals. By that time, the Gershwins had given the song a new title and the lyrics we know today, *The Man I Love*.

Later, at a party, George was at the piano playing his pieces, as he often loved to do. Lady Edwina Mountbatten, a member of the highest British society, heard and admired *The Man I Love*. She asked for a copy, which she took home and persuaded her favorite dance bands there to feature. Soon it became a sensational hit in London and Paris.

In America, it became a pop and jazz standard played by big band instrumentalists such as Benny Goodman and Artie Shaw, and first sung by vocalists like Ella Fitzgerald, Peggy Lee, Lena Horne,

Billie Holiday and later Julie London, Diana Ross and Cher.

We recorder players are fortunate that David Goldstein (1918-2003) made an SATB quartet arrangement of *The Man I Love*. His original manuscript is undated, but the prolific arranger could have created it in the early 1980s. As was his habit, he sent out copies to friends—people who had heard about his version of the piece—as well as to groups around the U.S.

The beauty of Goldstein's treatment is typical of all his work—everybody gets a good part and nobody drones! The melody starts in the soprano and is taken up by the tenor. Then the alto joins in, leading to the finish. Even the bass has jazzy syncopation. The key is C major, which will appeal to players of a wide ability range. Also the tempo is marked *Andantino*: ♩ = 90 or even slower, to swing the dotted notes.

In 2020, *The Man I Love* entered the public domain—good news that this musical gift, of an outstanding piece and treatment, can be brought to ARS members in *American Recorder*. ❁

LINKS OF INTEREST:

- Memories of David Goldstein in the May 2004 AR: “David Goldstein (1918–2003)”: <https://americanrecorder.org/docs/ARmay04body.pdf>
- PDF of the original one-page arrangement in Goldstein's hand, c.1980s: <https://americanrecorder.org/extra>
- George Gershwin: https://en.wikipedia.org/wiki/George_Gershwin
- Ira Gershwin: https://en.wikipedia.org/wiki/Ira_Gershwin
- The Man I Love: [https://en.wikipedia.org/wiki/The_Man_I_Love_\(song\)](https://en.wikipedia.org/wiki/The_Man_I_Love_(song)); there are many versions available on YouTube.

Andantino

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-5. The tempo is marked *Andantino*. The key signature has one flat (B-flat) and the time signature is 4/4. The Soprano part features a melodic line with eighth and quarter notes. The Alto, Tenor, and Bass parts provide harmonic support with various note values.

Musical score for Soprano, Alto, Tenor, and Bass, measures 6-11. Measure 6 is marked with a box containing the number 6. The Soprano part continues with a melodic line. The Alto part has a steady eighth-note accompaniment. The Tenor and Bass parts have a similar eighth-note accompaniment.

Musical score for Soprano, Alto, Tenor, and Bass, measures 12-17. Measure 12 is marked with a box containing the number 12. The Soprano part has a melodic line with some rests. The Alto part has a steady eighth-note accompaniment. The Tenor and Bass parts have a similar eighth-note accompaniment.



The Man I Love, by George Gershwin. Arranged for SATB recorders by David Goldstein. Original in Goldstein's hand: <https://americanrecorder.org/extra>. Two-page version in AR typeset by Sylvia J.S. Burke (dedicated to her late husband).

18

Soprano: Treble clef, key signature of one sharp (F#). Measures 18-24. Includes rests in measures 19 and 20.

Alto: Treble clef. Measures 18-24.

Tenor: Treble clef, key signature of two flats (Bb). Measures 18-24.

Bass: Bass clef. Measures 18-24.

25

Soprano: Treble clef. Measures 25-28. Includes triplets in measures 25, 26, and 27.

Alto: Treble clef. Measures 25-28.

Tenor: Treble clef. Measures 25-28.

Bass: Bass clef. Measures 25-28.

29

Soprano: Treble clef. Measures 29-32. Includes a triplet in measure 29 and first/second endings in measures 31-32.

Alto: Treble clef. Measures 29-32.

Tenor: Treble clef. Measures 29-32.

Bass: Bass clef. Measures 29-32.

HISTORY AND TRIBUTES

LOOKING BACK: FRANS BRÜGGEN (1934-2014)

MEMORIES COLLECTED AND INTRODUCED BY CLÉA GALHANO

In this double anniversary year, the “Recorder Player of the [20th] Century,” as well as his significant influence, is recalled by several who knew him.



Brazilian recorder player Cléa Galhano is an internationally renowned performer of early,

contemporary and Brazilian music. Galhano has performed in the U.S., Canada and South America as a chamber musician, and as soloist with orchestras. She has played twice at Weill Hall at Carnegie Hall in New York City, NY: in 2010, and in 2013 with the Cuban guitarist René Izquierdo.

Galhano studied at Brazil’s Faculdade Santa Marcelina; the Royal Conservatory, The Hague, Netherlands; and in Boston, MA, at the New England Conservatory of Music, earning a LASPAU (Latin American Scholarship Program of American Universities) Fulbright Scholarship and Dutch government support.

As an advocate for recorder music and educational initiatives, she served for six years on the international ARS Board, and is the music director of the Recorder Orchestra of the Midwest. She was the 2023 recipient of the ARS Presidential Special Honor Award.

Galhano has recordings on Dorian, Ten Thousand Lakes and Eldorado labels. Visit <http://cleagalhano.com>.

I have always believed that the universe sends special talents to inspire artists around the world, in order to shake it up and make it a better and more meaningful place. You can see this happening in all of the arts, as well as in many other subjects, and it is no different in music.

The early music movement started in England with the Dolmetsch family near the beginning of 20th century. This family was crucial in rediscovering early instruments and repertory. However, it was only when a young Dutch recorder player, Frans Brüggen, started interacting with the recorder in a novel way, with such intelligence and curiosity, that the world took notice. He brought a different voice to the recorder, approaching early music in a completely new way.

By doing this, Frans changed the concept of recorder playing, of early music, and of music in general. His influence was enormous, and contemporary composers were incredibly inspired by him. This resulted in a large number of wonderful compositions for the recorder dedicated to him.

Students from all around the globe began to study at the Royal Conser-

vatory in The Hague, in order to have lessons with Frans. He graduated a brilliant first cohort of students, including Marion Verbruggen, Ricardo Kanji, Walter van Hauwe, Kees Boeke, Eva Legêne and others. These students then continued spreading the beauty of Frans’s teachings.

In the 1980s, I received a Dutch scholarship to study at the Royal Conservatory. Frans was no longer teaching there; my recorder teacher was Ricardo Kanji, a fellow Brazilian. Through Ricardo, I met Frans several times, in green rooms of theaters, operas, etc. I was always enchanted by his artistry.

Years later, in 2001, when I was already living in the U.S. and serving on the ARS Board of Directors, I had the privilege of presenting to Frans the ARS Distinguished Achievement Award at his house in Amsterdam. I was accompanied by Marion Verbruggen and the harpsichordist Jacques Ogg. We were welcomed by Frans, his wife Machtelt and his two daughters. It was an incredibly inspiring three-hour visit. Frans was very generous, and also showed us the church next to his house. He talked about the opera that he had just conducted in Sweden

(in the same Baroque theater where Ingmar Bergman's 1975 film *The Magic Flute* was shot), as well as his future trips.

It was an unforgettable visit. I feel so lucky to have spent those hours with him, in an intimate family setting, where I could truly see the person behind the genius and recorder star.

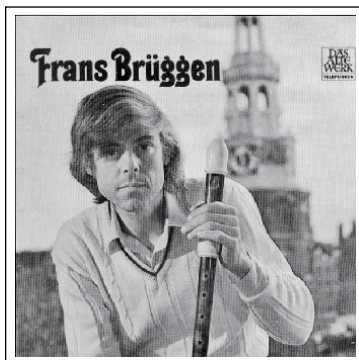
After a brief biography of Frans Brüggen, for this Feature article I have gathered memories of him from people who knew him. In these memories, you will read testimonials from all over the world. Throughout all of these, there is a common thread: how deeply Frans influenced their lives, careers and playing.

Thank you, Frans, for inspiring us all with this magical instrument, and for leaving a beautiful legacy of music making. ❁

Frans Brüggen: his life

Born October 30, 1934, youngest in a musical family of nine children in Amsterdam, Frans (Franciscus Jozef) Brüggen was introduced to recorder basics by his eldest brother in about 1940—just as Germany began to occupy the Netherlands early in World War II. He studied the recorder with Kees Otten (1924-2008) at the Amsterdam Muzieklyceum. Frans's father insisted that he also study the transverse flute, as there were few job prospects for recorder players at that time. He worked hard on both instruments and received his recorder diploma in 1953 (only the second recorder player to do so from the Muzieklyceum).

It was a fortuitous time in the recorder's 20th-century history, as the Dutch authorities began to provide support for recorder diploma study at state music conservatories—possibly with the goal of raising the quality of recorder training for teachers in the Dutch public schools. Indeed, Dutch support of the arts in general paved the way for Frans's career, as well as for recorder players



▲ This LP, c.1978, came in a box set that included a poster of Frans Brüggen.

from all over the world to study in the Netherlands in the 1960s and 1970s.

At age 21, Brüggen was appointed professor of recorder at the Royal Conservatory, The Hague. He later held professorships at Harvard University and at the University of Berkeley, making him one of the youngest musical scholars of the time.

His recordings in the 1960s and '70s inspired a generation to take up the recorder and enter the world of early music, likely causing him to be voted by ARS members as "Recorder Player of the Century" in 2000.

At age 27, he released his first recordings, including *The Virtuoso Recorder* (selections streamable), which a review by Marvin Rosenberg in *AR Spring 1961* hailed for its "eye-opening technical virtuosity."

His bravura recorder technique propelled him to near-cult popularity; posters of him, issued by his record label Telefunken, adorned bedroom walls. Employing breath vibrato and rubato for expressive effect, Brüggen coaxed unexpected nuances and tone colors from his recorder. He traced his unorthodox playing to treatises from the 17th and 18th centuries. "One of the first duties of a melody instrument player is to play the instrument freely," he explained in a 1983 interview.

His long legs were always nonchalantly crossed and shoulders slumped



as he played.

In 1972, with Kees Boeke and Walter van Hauwe, he formed the avant-garde recorder trio Sour Cream. Besides playing music seriously,

they were known for their counter-culture antics: a Keystone Kops-style chase around the stage, or Brüggen wearing sunglasses while reclining on a chaise and reading a newspaper.

He commissioned many custom instruments to be made, especially copies of historical recorders: "to capture the soul of the model," as he said in 1983. His recordings of early music after the mid-1960s were made on original instruments or copies built by Friedrich von Huene or Fred Morgan.

He also commissioned composers to write works for recorder. Once Luciano Berio had composed *Gesti* (1966) for Brüggen, it was impossible to dismiss the recorder's possibilities for 20th-century music.

In 1981, he and Lucy van Dael (with Sieuwert Verster as manager), co-founded the period-instrument Orchestra of the 18th Century, a Dutch ensemble of 40-60 early musicians who shared proceeds from concerts. "I earn the same as the second clarinet," Brüggen once quipped. Along with other orchestras that he guest conducted, he led the Orchestra of the 18th Century for the rest of his life; after his health declined, he conducted his last concert from a wheelchair.

In 2001 Brüggen received the ARS Distinguished Achievement Award. ❁

Compiled from online sources, and also *The Recorder* by David Lasocki and Robert Ehrlich (Yale University Press: 2022), chapter five, "The Recorder in the Twentieth Century."



Memories from around the world

ADDITIONAL WORDS FROM THE NETHERLANDS BY: **Kees Boeke**

I first met Frans when I auditioned for him to be his pupil in 1961. I was 11 years young and he was 27. It was my former teacher, Klaas Bolt, who advised me to go to him and give it a try. I did not choose Frans myself as a teacher. This was because, since we did not have a turntable at home at the time, I was pretty unaware of his playing or fame, or of what was going on in the recorder world in those days.

I only understood that I was going to see the grand maestro of the recorder, in Amsterdam. It was only later that I was overwhelmed by his playing, as were many others, older than me.

He was my teacher first and mentor later, and most generous in sharing his thoughts, ideas and novelties with me. As a teacher, Frans never was interested in making you play exactly as he played himself (which was impossible, anyway), but always provided you with new material and challenges. He liked playing duets.

By the time Walter van Hauwe and I finished our conservatory studies,



◀ **1: Kees Otten's Amsterdam Recorder Ensemble, 1954.**

Frans Brüggen is playing bass.

2: Sour Cream, 1977. (left to right) Walter van Hauwe, Frans Brüggen, Kees Boeke. Courtesy of www.semibrevity.com/2014/06/frans-bruggen-the-early-years-1942-1959-with-his-teacher-kees-otten

3: Frans Brüggen as conductor of the Orchestra of the 18th Century, early 1980s.

we had all become friends and colleagues; a few years later, we became the trio known as Sour Cream.

Those were glorious years that created a bond for life. When I moved to Tuscany in 1980, Frans followed a year or so later. Our houses were 40 minutes apart, enabling us to stay in contact over the years.

When he died in 2014, I lost a friend that I had had for 53 years, and with whom I never had a single disagreement. Our friendship was a blessing!

Now that bond continues with his widow Machtelt and their two daughters, Eos and Zephyr. We all keep his memory alive. ❁

Kees Boeke is a former student of Frans Brüggen and a co-founder of Sour Cream. <https://o-livemusic.com>

ADDITIONAL WORDS FROM BRAZIL BY:

Ricardo Kanji

Nobody had a bigger influence in my life than my former teacher and friend Frans Brüggen.

It was the year 1966 when I met him, at a summer workshop in Saratoga Springs, NY. The place was loaded with the most prominent American and European recorder teachers and players—but the one who made a big impression on me was Frans. I was 18, he was 32. He played *Sweet* by Louis Andriessen, a crazy piece for recorder and tape—it shocked everyone, me included.

Some years later, in 1969, I was studying modern flute at the Peabody Institute of Music (in Baltimore, MD), when he came to Boston (MA) in November to play with the keyboardist Gustav Leonhardt. I met him and said that I was longing to study recorder and Baroque music. He told me to go to Holland and study with him.

At the time, attending the Royal Conservatory of The Hague was free,

“

His way of breathing and phrasing astounded and inspired me.

subsidized by the government. By the end of December 1969, I was there, and started the course in January 1970. I had memorable lessons with him and learned a lot from his knowledge and his playing—partly because we played a lot of duets. His way of breathing and phrasing astounded and inspired me.

By the end of 1972, I finished the course and received my “Soloist Diploma,” as it was then called.

Soon afterwards he said to me: “Look here, Ricardo, I’ve been teaching here for 10 years now, my career is demanding a large amount of time. I’ll have to stop. Will you take my place?” I was flabbergasted and took the job, which caused me to stay for 23 years more, living in The Hague and teaching at the Conservatory. During that time I had hundreds of students from all over the world. I also had a quite active life as a performer, playing with most of the existing Baroque orchestras in Holland and Belgium.

In late 1980, Frans called me and asked: “How is your traverso playing?” I said it was fine, and he invited me to play in his new orchestra, the Orchestra of the 18th Century. In this orchestra, we played under his amazing leadership, creating a revolution in the performance of music of the 18th and early 19th century. We traveled a lot, around the whole world. Frans and I shared very nice, friendly encounters, including dinners and drinks together.

In the early 1990s, he played his arrangement of a Bach concerto on a fourth flute by Fred Morgan. I fell in love with his interpretation, the piece and the flute. We frequently talked

about the rich offers he had to buy his collection of old instruments. I told him that, if at some time he would ever consider selling that particular flute, I would be very interested.

I did not have the impression that he was ever going to do that. In 2014, some months before he died, we would have had a tour with the orchestra, but he was too weak to travel. I went to visit him, in his overheated room and with the ashtray full of cigarettes. He was extremely friendly and suddenly gave me that Morgan recorder, saying that it was a present to me, an old and faithful friend, and that he had the feeling that he should do something nice before he died...

I went away crying and smiling, and played that Bach concerto many times, inspired by his still-living breath in that instrument. ❁

Ricardo Kanji is a former student and friend of Frans Brüggen, and traverso player in the Orchestra of the 18th Century. ricardokanji@gmail.com

Memories from North America

ADDITIONAL WORDS BY: **Michael Lynn**

As a young highschooler, seriously interested in the recorder, I had no concept of the expressive possibilities of the recorder—until I heard Frans Brüggen’s recordings. I remember in particular his recordings of Hotteterre and the Francesco Barsanti *Sonata No. 2 in C* as being truly eye-opening.

As I progressed as a player, I constantly had an ear towards what Brüggen was doing. In my third year of undergraduate study, I transferred to Oakland University (MI), where I could major in recorder. A side benefit of being there was that it was near Ann Arbor, which had the Ars Musica Baroque Orchestra. During their

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early years they invited a number of major European players to solo with the orchestra, including oboist Bruce Haynes and also Frans Brüggén.

In about 1974, I arranged to come to the pre-concert afternoon rehearsal and met Frans for the first time. I was very intimidated, as he was a huge idol figure to me, but he was extremely kind. We had a long conversation, which left me buzzing with excitement.

The second time I met him, maybe a year later, he was performing in Detroit, and invited me to play on the original 18th-century flute he was using on that concert. It was my first experience playing an original Baroque flute!

Fast forward a few years, and I was then the solo flutist and recorder player for Ars Musica; we again had Frans as a guest. I had the remarkable opportunity of performing the Telemann E minor double concerto with him a number of times and was able to spend a good portion of four days with him. He was incredibly generous with his time and willing to discuss almost anything I had on my mind.

At one point in rehearsals of the Bach concerto, which he transcribed for third flute (recorder in A), he told me he wanted to work with the strings. He asked me to sight-read the recorder part while he did that. Gulp ... luckily, I'm a good sight-reader, but the parts were written in his hand with various signs to repeat measures that were not in my normal reading situation. It went fine, and it was exciting to play on his Fred Morgan third flute.

Over the years, I met up with him quite a few times during his U.S. tours. Once, I showed up to hear his solo lecture/concert at a college in Cleveland. He asked if I had my recorder and a duet we could play on the concert. Sadly, I didn't have my recorder or any duets with me.

Later he was in Oberlin with Dutch keyboardist Gustav Leonhardt and Dutch cellist Anner Bylsma and gave an

excellent master class with my students.

The last time I saw him was after a concert in Cleveland with his orchestra. We went out and had a wonderful time. I dropped him at his hotel, and he turned and said, "Goodbye, amigo." I certainly miss him. ❁

Michael Lynn teaches recorder and Baroque flute at Oberlin Conservatory and writes articles for AR.

ADDITIONAL WORDS BY:
Marc Destrubé

I had the great privilege of joining Frans Brüggén's Orchestra of the 18th Century from its very first tour in November 1981. At the time I had developed an interest in and some ability on the Baroque violin, as one of the original members of Tafelmusik in Toronto, ON. It was completely thrilling to be part of this groundbreaking adventure, as one of the first orchestras to play classical repertoire on period instruments.

Those first years involved intense rehearsals in the old wooden *Amstelkerk* in Amsterdam (where Frans later lived when it was converted from a church into apartments and offices). The sessions involved a lot of discussion (and sometimes arguments), long coffee breaks, many opinions. Somehow Frans—through his charisma, inspiring musical vision and intense focus—had the ability to channel all these ideas into a wonderfully coherent and thrilling performance.

The rehearsal weeks were followed by long tours, one program played many times—always with a concentrated hour or two of rehearsal beforehand, improving on the previous night's performance. In the early years, we had two buses, one for smokers, one for non- (with double the wine consumption on the smokers' bus); Frans had his constant companion of red Marlboros (filter broken off). On the first tours,

“

There was always a recorder concerto on the program to sell the concert—the hall half-filled with bouquet-bearing Frans-idolizing recorder players.

there was always a recorder concerto on the program to sell the concert—the hall half-filled with bouquet-bearing Frans-idolizing recorder players. Then there was the shock for them of hearing Mozart like never before, or at least not since the 18th century, by an orchestra modeled on the luxurious Mannheim orchestra of Mozart's time.

I had heard Frans play the recorder some years earlier, in a giant, sold-out church in Düsseldorf in western Germany, where I was studying at the time. There was just him sitting, legs crossed, next to a table with a few recorders large and small, which he used to fill that space with sound and magically draw each person in the audience into his musical world. As a conductor, he used that same power to draw us all into his musical vision—a fresh yet profound look at the great symphonies of Haydn, Mozart and Beethoven, and later Schubert and Mendelssohn, as well as suites by Bach and Rameau.

Over the years, the number of smokers dwindled, and we rehearsed more soberly and with more discipline. Frans retained his magnetic, breath-filled vision (and the Marlboros), until those melancholy final notes of Rameau. He conducted them almost 10 years ago with his beloved orchestra, along with students from the Hague Conservatory. He was, and remains, my most important and treasured musical godfather. ❁

Canadian violinist Marc Destrubé formerly served as co-concertmaster of the Orchestra of the 18th Century. www.marcdestrube.com



- ▲
4: Friedrich von Huene (left) in deep discussion with Frans Brüggen, 1982.
5: Michael Lynn (right) with Frans Brüggen, about 1980.
6: After the presentation of the 2001 ARS Distinguished Achievement Award at Frans Brüggen's home in Holland, Jacques Ogg took this casual photo. Cléa Galhano and Frans are at center, flanked by his daughters, Zephyr (left) and Eos; his wife Machtelt is at far left, and Marion Verbruggen is at far right.



RECOLLECTIONS OF FRIENDSHIP BETWEEN FRANS BRÜGGEN AND THE VON HUENE FAMILY BY:

Patrick von Huene

Frans's relationship with the von Huenes began in 1962 with an order for a Chevalier flute, pitched at A=415 [a one-keyed traverso, c.1700, made by Chevalier; Friedrich von Huene copied the one in the Boston Museum of Fine Arts]. This instrument appears on the front cover of *Frans Brüggen, Volume 2* (Das Alte Werk SAW 9622M, Telefunken, 1974, *above*).

Friedrich and Frans finally met in 1965 at a U.S. music workshop, where Frans created quite a stir—this new, young, hot recorder player from Holland, blowing so uniquely. His amazing technique with new sounds and expressiveness had not yet been heard before in the U.S. Wow!

Friedrich and Frans immediately established a long professional and personal friendship. Friedrich was delighted to talk about and share his growing collection of original instruments. They spoke together on music, interpretations, recorders past and present, and of future needs for players—increased volume, range, keywork, etc.

Frans was always our distinguished guest when in town. He had his own special room, where he could practice and be undisturbed. Inge would make sure phone calls were vetted so Frans could have some peace. Frans's room became a mecca for many players, soloists and rising stars who were welcome in our home, Cléa Galhano

among them. All understood the special meaning and honor of the place.

Inge, always concerned about our guest, would knit a sweater for Frans because he complained about often being cold while playing in churches.

Friedrich, Inge and Frans took long walks around our local reservoir, and relaxed in our sitting room by the fireplace, having plenty of wine and lively discussions. My brother Andreas, a budding engineering whiz, discussed technical upgrades with Frans for his Italian villa's needs in Tuscany. Friedrich and Inge would be guests there, as Frans was with us. I had lessons with Frans, focusing on breathing, flexibility and expressiveness (both understanding

that I did not aspire to be a performer).

We had lively dinners with our whole family there. At one dinner, Patrick's girlfriend, sitting next to Frans, just wanted to run her fingers through his luxuriant hair. Oh, what fun we had!

We had lavish parties at the house—in particular, one with the Orchestra of the 18th Century after a performance at the acclaimed Boston Symphony Hall.

Thank you, Frans, for your inspirations and genuine warm friendship with our family. Your spirit remains with us all. ✨

Patrick von Huene has overseen production for over 30 years at the Von Huene Workshop.



▲ 7: A von Huene dinner with Frans Brüggen, 1981. (left to right) unknown visitor (Andreas's girlfriend), Friedrich, Patrick's girlfriend Lorna and Patrick (standing), Frans, Inge, Nikolaus (standing), Andreas.

LINKS OF INTEREST:

- Frans Brüggen: www.fransbruggen.com; obituaries: <https://americanrecorder.org/docs/Winter14body.pdf> (also memories and suggested recordings); www.theguardian.com/music/2014/aug/17/frans-bruggen
- Mentions of Frans Brüggen over the years in AR and its Newsletter predecessor include: "Recorder Player of the Century": https://americanrecorder.org/docs/AmerRec_2000Jan.pdf; ARS Distinguished Achievement Award: <https://americanrecorder.org/docs/ARmay01body.PDF>; (a short list of other articles is at <https://americanrecorder.org/extra>).
- Frans Brüggen conducts the Orchestra of the 18th Century playing Rameau in 1986: www.youtube.com/watch?v=GB0byfN2qCc
- Sour Cream: [https://en.wikipedia.org/wiki/Sour_Cream_\(band\)](https://en.wikipedia.org/wiki/Sour_Cream_(band)); Kees Boeke: <https://o-livemusic.com/kees>; Walter van Hauwe: www.waltervanhauwe.org

WORKSHOPS

Come away! To the wild wood and the downs ... where the soul need not repress its music

The annual look at upcoming workshops and festivals

.....
 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, when information becomes available.

▲ Headline quote paraphrased from a work by Percy Bysshe Shelley (1792–1822), *To Jane: The Invitation*.

▼ Winds and Waves Workshop in 2018.



March 16-17

AMHERST EARLY MUSIC
FESTIVAL SPRING BREAK
WORKSHOP (ARS)

George Washington University,
Washington, D.C.

Director: Letitia Berlin

www.amherstearlymusic.org

CONTACT:

Sally Merriman

781-488-3337

info@amherstearlymusic.org

April 27-29

WINDS AND WAVES
RECORDER WORKSHOP

Lincoln City Cultural Center,
Lincoln City, OR

Director: Tish Berlin (also faculty)

Faculty: Frances Blaker, Cléa Galhano

Make music with old friends and new on the Oregon Coast! Four class periods each day, featuring a range of topics from Medieval to contemporary music for intermediate to advanced recorders.

<https://tibiaduo.com>

CONTACT:

Tish Berlin

tibiarecorderduo@gmail.com

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ARS is pleased to offer Frances Blaker's book *Opening Measures* containing her articles taken from 20 years of *American Recorder*, available on the ARS web site at <https://americanrecorder.org/openingmeasures>



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May 19-25

BLOOMINGTON EARLY MUSIC FESTIVAL

Bloomington, IN

Early Music in Exile: explore music of communities and individuals displaced from their homeland due to forced migration, political expulsion and ethnic diaspora, as well as the paradox of exile "in place" that plays out as extreme political repression, incarceration and forced religious conversion.

Educational workshops designed for children and adults to investigate everyday life in the early music era—from food and drink to dance, sword fighting, and early technologies. BLEMF 2024 musical performances, as well as in-depth discussions and interviews, will highlight the many ways that the conditions of exile—found in seemingly countless histories across regions and religions throughout Medieval times to the end of the early modern era—are expressed through music that displays resistance; defines identity; expresses fear, loss, hope and joy; and communicates faith and convictions.

<https://blemf.org>

CONTACT:

info@blemf.org

May 24-27

AMHERST EARLY MUSIC MEMORIAL DAY WEEKEND WORKSHOP (ARS)

Wisdom House, Litchfield, CT

A smaller, more relaxed version of the summer festival, with classes in a variety of subjects—repertory, notation, technique, ensembles.

www.amherstearlymusic.org

CONTACT:

Sally Merriman

781-488-3337

info@amherstearlymusic.org

May 26-June 1

SUMMER TEXAS TOOT (ARS)
Schreiner University, Kerrville, TX
Director: Daniel Johnson;
Susan Richter, Administrator
Faculty: Annette Bauer, Jennifer
Carpenter, Joan Kimball,
Glen Shannon

The Summer Texas Toot offers a one-week program of classes at all levels, focusing on Renaissance and Baroque music, but also ranging from Medieval to Sephardic to 21st century.

Expert instructors in recorder, viol, lute, harp, winds and voice will teach technique classes, coach one-on-a-part groups, and lead larger ensembles, both mixed and whole.

<https://toot.org>

CONTACT:

Danny Johnson
512-578-8040
info@toot.org

May 31-June 2

WHITEWATER EARLY MUSIC
FESTIVAL (ARS)

University of Wisconsin at Whitewater,
Whitewater, WI

Directors: Laura Kuhlman (also
faculty), Pamela Wiese

Faculty: Recorders: Miyo Aoki, David
Echelard, Lisette Kielson, Liza Mala-
mut, Mona Mann; viols: John Mark
Rosenthal, Katherine Schuldiner

A weekend workshop for recorders, viols and vocalists with fantastic presenters. Classes, on a variety of subjects, range from Advanced Beginner to Advanced. Ice cream social and large group playing on Saturday evening.

This year we move to a modern accessible dorm with semi-private rooms and baths—and air conditioning!

www.whitwaterearlymusic.org

CONTACT:

Pamela Wiese
708-860-0451
oprecorder@gmail.com

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**June 7-14****MEMPHIS SUZUKI INSTITUTE**

Online

*Director: Samuel Sidhom;
Mary Halverson Waldo,
Suzuki Recorder Trainer*

Would you like to teach the recorder and work with young children? Do you have a genuine affection for children and an interest in helping them develop as human beings through the study of music? Are you interested in working in a cooperative atmosphere with children, parents and colleagues?

If so, you may be interested in the Suzuki approach to music education. Many musicians who use the Suzuki Method have found that it provides a unique avenue for helping children and families as well as providing personal opportunities for their own growth as musicians, teachers and human beings.

<https://suzukimemphis.com>

CONTACT:

Samuel Sidhom

901-848-1955

info@suzukimemphis.com

June 9-15**VIRGINIA BAROQUE PERFORMANCE ACADEMY WORKSHOP**

Asbury United Methodist Church,
205 South Main St., Harrisonburg, VA

Director: Lynne Mackey

*Faculty: Anne Timberlake, recorder;
Judith Malafronte, mezzo-soprano;
Daniel Lee, violin; Martha
McGaughey, viola da gamba;
Arthur Haas, harpsichord*

This workshop is designed to give participants hands-on experience in Baroque technique and interpretation through daily master classes and coached ensemble sessions with internationally acclaimed faculty.

We welcome players of diverse levels in this five-day Baroque immersion course. Solo practice time is available for all participants.

The workshop is part of the



▲

1: Memphis Suzuki Institute.

2: Country Dance and Song Society performance, 2019.

Recorders cropped from a photo by Nikki Herbst.

Shenandoah Valley Bach Festival.

www.svbachfestival.org/2024-baroque-academy-information

CONTACT:

Lynne Mackey

540-849-8491

Lmackey8@gmail.com

June 16-29

OBERLIN BAROQUE
PERFORMANCE INSTITUTE

Oberlin College Conservatory of
Music, Oberlin, OH

*Oberlin Baroque Ensemble, with guests
Emma Kirkby, soprano, and James
Taylor, tenor; recorder/flute faculty:
Michael Lynn, Anne Timberlake*

The Oberlin Baroque Performance Institute, the premiere summer workshop focusing on Baroque instruments and voice, marks its 52nd year of preparing musicians ages 15 and up to perform some of the great works on period instruments. Learn from faculty and resident artists, and participate in master classes, recitals and student concerts to practice Baroque techniques and gain a fuller appreciation of this unique musical genre—this year focusing on music of Paris and Versailles, 1660-1760.

New 2024 offerings: Recorder Consort and Viol Consort tracks.

www.oberlin.edu/summer-programs/bpi

CONTACT:

Anna Hoffmann

440-775-8044

summer@oberlin.edu

June 24-30

SAN FRANCISCO EARLY MUSIC
SOC. BAROQUE WORKSHOP (ARS)

Berkeley, CA, location TBA

Director: Lindsey Strand-Polyak

Pardon my French! This summer, grab your best brocade jacket and join the SFEMS Baroque Workshop faculty as “Americans in Paris” for an exploration of French and French-influenced music. The court of Louis XIV became imitated all over Europe in architecture,

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For any recorder players to attend recorder/early music

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<https://americanrecorder.org/scholarships-grants>

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**Apply by
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to be used the following fall/spring.**

americanrecorder.org/TTP

2024 Summer Texas Toot

May 26 – June 1, 2024 :: Beautiful Kerrville, TX!



The Summer Toot is delighted to return to our new home at Schreiner University in Kerrville, Texas! Featured recorder faculty:

**Annette Bauer – Glen Shannon
Jennifer Carpenter – Joan Kimball**

Summer Texas Toot offers a week of music from Medieval to Baroque to 21st century. Choose from technique and ensemble playing classes in recorder, viol, lute, harp, winds, voice, and more.

Join us for a week of learning and fun in the beautiful Texas Hill Country. Stay tuned to our Website as plans develop!

Full info, faculty listings and online registration will be posted in late April 2024:

<http://www.toot.org> or email info@toot.org

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design, fashion, art, language—and yes, music. As well as diving into composers such as Lully, Couperin and Rameau, we'll look at those outside the Gallic lands who soaked up and reflected French style—even J.S. Bach.

Open to singers, keyboard and plucked continuo instrumentalists, wind and string players, the Baroque Workshop will hold classes on ornamentation and Baroque dance (*naturellement!*), large ensembles such as orchestra and oboe band, chamber music, special talks and technique classes. Special events include Concerto Night, Faculty Concert, Chamber and Orchestra concerts, and a new Cantata Night.

Players of all levels of experience and ability are welcome, who want a supportive place to discover and develop new musical skills. Pitch for the workshop is A=415. Note that the Baroque Workshop runs Monday through Sunday (all other SFEMS workshops follow the usual Sunday-Saturday schedule).

<https://sfems.org/classes>

CONTACT:

Stacey Helley

510-831-3077

workshops@sfems.org

June 30-July 6

MOUNTAIN COLLEGIUM
EARLY MUSIC & FOLK MUSIC
WORKSHOP (ARS)

Western Carolina University,
Cullowhee, NC

Director: Jody Miller (also faculty)

Faculty: Gwyn Roberts, Anne

Timberlake, Barb Weiss, Pat

Petersen, Phil Hollar, Joan Kimball

The backdrop of the Smoky Mountains provides an idyllic setting for a workshop that is both intensive and fun. With classes in Renaissance, Baroque and more contemporary music for recorder players, there are offerings to suit musicians of all levels and interests. In addition to four classes each day, there are nightly large-group playing sessions, concerts, English

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SPRING BREAK WEEKEND WORKSHOP

March 16 & 17, 2024

George Washington University, Washington, DC

MEMORIAL DAY WEEKEND WORKSHOP

May 24 - 27, 2024

Wisdom House, Litchfield, CT

AMHERST EARLY MUSIC FESTIVAL

June 30 - July 7 and July 7 - 14, 2024

Union College, Schenectady, NY

Two weeks of classes, early notation, concert series, lectures, and other events. Tuition \$710, scholarships and workstudy available. See website for room and board options, and to register. *We hope you'll join us!*

amherstearlymusic.org



Muse Euterpe by Francesco del Cossa

country dancing, and so much more! One can even branch out into capped reeds, folk music and other areas. Work study awards are available.

www.mountaincollegium.org

CONTACT:

Jody Miller
404-314-1891

director@mountaincollegium.org

June 30-July 7 & July 7-14

AMHERST EARLY MUSIC FESTIVAL (ARS)

Union College, Schenectady, NY

Director: Frances Blaker (also faculty)
Faculty: Miyo Aoki, Annette Bauer, Rainer Beckmann, Letitia Berlin, Saskia Coolen, Cléa Galhano, Rotem Gilbert, Eric Haas, Valerie Horst, Larry Lipkis, Lawrence Lipnik, Wendy Powers, Patricia Petersen, Gwyn Roberts
Music of Italy and Spain—a wide range of Medieval, Renaissance, Baroque and traditional music topics. You can take an easy ride, just for the fun of it, or you can improve your playing, singing or dancing; expand your knowledge; and enjoy being part of the friendly and stimulating Festival community. Classes run Monday through Friday each week.

www.amherstearlymusic.org

CONTACT:

Sally Merriman
781-488-3337

info@amherstearlymusic.org

July 2-9

EARLY MUSIC WEEK AT CAMMAC MUSIC CENTER
Harrington, QC CANADA

Director: Guylaine Lemaire

An exciting week of immersion into the world of early music. Learn from some of Canada's top early music specialists in a focused and friendly environment. Gain a greater stylistic understanding of classical music in the Medieval, Renaissance and Baroque periods as you work on your technique and improve your ensemble skills.

<https://cammac.ca/en>

CONTACT:

888-622-8755

communications@cammac.ca

July 14-20

SAN FRANCISCO EARLY MUSIC SOCIETY MEDIEVAL/ RENAISSANCE WORKSHOP (ARS)

Berkeley, CA, location TBA

Director: Adam Knight Gilbert (also historical winds faculty)

Faculty: Rotem Gilbert, historical winds; Adam Bregman, historical brass; Shira Kammen, vielle, harp; Anne Azéma, voice; others TBA
Chansonniers and song collections from western and northern Europe is the 2024 focus. There are four class periods during the day: your choice of technique classes in the morning; a late morning collegium for the whole group; and two special topic classes in the afternoon. There is time every evening for individual or group practice, followed by special presentations or faculty concerts. The week culminates in student performances Friday night and Saturday morning.

<https://sfems.org/classes>

CONTACT:

Stacey Helley
510-831-3077

workshops@sfems.org

July 21-26

BOXWOOD CANADA

Online and Lunenburg, NS CANADA

Director: Chris Norman

Multi-day immersive experiences held worldwide sharing musical traditions, with the flute front and center. Hands-on programs for musicians, dancers and singers. Multigenerational classes welcome kids age 8-12 to explore traditional music, dance and crafts.

<https://boxwood.org/canada>

July 21-27

SAN FRANCISCO EARLY MUSIC SOC. RECORDER WORKSHOP (ARS)

Berkeley, CA, location TBA

Director: Annette Bauer

SFEMS offers a range of educational programs for adults, children and youth, including lectures, collegia and five weeks of summer workshops—all taught or led by an internationally-renowned faculty, covering the full range of historical music. This year's workshops are all one week in length, including this special workshop for recorder players.

<https://sfems.org/classes>

CONTACT:

Stacey Helley
510-831-3077

workshops@sfems.org

July 21-27

MIDEAST EARLY MUSIC WORKSHOP (ARS)

LaRoche University, Pittsburgh, PA

Faculty: Stew Carter, recorder, sackbut, music history; Ellen Delahanty, recorder, voice; Eric Haas, recorder, all-workshop ensemble; Patty Halverson, gamba, recorder; Danny Mallon, percussion; Christine Rua, recorder, capped reeds, English country dancing
Early Music from Medieval to Early Baroque: revel in the joy of playing early music! Friendly, welcoming staff and students will make you feel right at home. Bring a recorder, Baroque flute or viola da gamba for your main instrument. Then fill up the car with all your other early music instruments, like crumhorns, harps, sackbuts, percussion and more. This is your opportunity as an early music enthusiast to work with an outstanding faculty.

The week includes technique classes at all levels; large and small ensembles and a variety of elective classes.

www.EarlyMusicWeekMideast.org

CONTACT:

Karen Parsons
724-444-4784

EarlyMusicWeekMideast@gmail.com

July 21-28

THE 62ND VIOLA DA GAMBA SOCIETY CONCLAVE (ARS)

Pacific University
Forest Grove, OR

Director: Julie Elhard

Conclave is the Society's annual weeklong gathering of all who wish to learn about the viol—and, most importantly, play the viol.

www.vdgsa.org/conclave-2024

CONTACT:

855-846-5415 (toll-free)

conclave.manager@gmail.com

July 28-August 3

SAN FRANCISCO EARLY MUSIC SOC. CLASSICAL WORKSHOP (ARS)

Berkeley, CA, location TBA

Faculty: Kati Kyme, co-director, violin; Anthony Martin, viola; William Skeen, co-director, cello; others TBA

On four of the five full instruction days, participants are assigned to a quartet or other ensemble with whom they play in coached and uncoached sessions. Each evening, the groups will perform the day's piece in front of the whole workshop. Wednesday features an all-day all-workshop orchestra.

<https://sfems.org/classes>

CONTACT:

Stacey Helley

510-831-3077

workshops@sfems.org

August 5-12

RECORDER SUMMER SCHOOL

Bishop Burton College, Beverley,
East Yorkshire UK HU17 8QG

Director: Tom Beets,

Josée Beeson, Administrator

A week of recorder playing for all levels. Everything you could want and more for recorder players! Workshops, tutorials, orchestras, weekly topics—for 120 players from around the world, presented by 10 fantastic faculty.

www.recordersummerschool.org.uk

CONTACT:

Josée Beeson

admin@recordersummerschool.org.uk

August 10-17

COUNTRY DANCE AND SONG SOCIETY EARLY MUSIC WEEK AT PINWOODS (ARS)

Pinewoods Camp, Plymouth, MA

Director: Lisa Terry

Faculty: Miyo Aoki, Anney Barrett, Michael Barrett, Karen Burciaga, Héloïse Degrugillier, Frances Fitch, Eric Haas, Bruce Hamilton, David Hunt, Susan Kevra, Benjamin Matus, Sarah Mead, Dan Meyers, Emily O'Brien, Jonathan Oddie, Joshua Overby, Jacqueline Schwab, Niccolo Seligmann, Larry Zukof

Early Music Week offers joyful opportunities and challenges to players, singers, dancers and listeners at every level, from novice to highly experienced. As classes unfold through the week, we explore and discover the connections that lie behind some of the world's most vibrant and compelling Renaissance, Baroque and Medieval music.

We dance together every day, connecting with dancers and musicians in a unique and spontaneous way, so different from a class or a concert hall—in the pavilions under the pine trees.

<https://camp.cdss.org>

CONTACT:

Joanna Reiner Wilkinson

413-203-5437 x101

camp@cdss.org

August 11-18 & 22-27

SUZUKI INSTITUTE

Unit 1 (August 11-18): Southern Ontario Suzuki Institute, Waterloo, ON

http://mysosi.ca/td_recorder-unit1.html

Unit 2 (August 22-27): Borealis Suzuki Institute, Edmonton, AB

<https://suzuki-flute-recorder.ca/institute>

Instructor: Kathleen Schoen

There are two Suzuki Recorder Teacher Training sessions in Canada

during August. For those who want to take both courses: we are working on a special tuition rate for both, TBA.

Both sessions are also in a hybrid format, to be determined by enrollment of local and distance participants.

CONTACT:

Kathleen Schoen

flutesrus@gmail.com

August 30-September 1

BLOOM EARLY MUSIC WORKSHOP (ARS)

St. Matthew Lutheran Church,
123 Market St., Bloomsburg, PA

Director: Susan Schwartz

Faculty: Lisle Kulbach, Lawrence Lipnik, Joan Kimball

Spend a glorious weekend making early music in historic Bloomsburg, in beautiful Columbia County, PA. The workshop features Medieval, Renaissance and Baroque ensemble repertoire in a friendly and supportive environment.

All types of early instruments are welcome—the more, the merrier! Classes include recorder and viol consorts, voices and viols, and ensembles for mixed instrumental and vocal ensembles in spacious rooms adjoining historic St. Matthew Lutheran Church.

Group playing takes place Friday and Saturday evenings, and the weekend culminates Sunday in an all-workshop large group session with an informal presentation open to the community.

www.bloomearlymusic.org

CONTACT:

Susan Schwartz

570-231-4806

director@bloomearlymusic.org

September 21-22

THE (FIFTH) FALL FIPPLE FLUTE FORUM

Shoreline Community College,
Shoreline, WA

Music Director: Vicki Boeckman (also faculty)

Faculty: Anne Timberlake, Miyo Aoki

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www.recorderworkshop.org

www.shoreline.edu

CONTACT:

Ellis Hillinger

206-547-0718

info@recorderworkshop.org

October 27-November 2 & November 3-9

ROAD SCHOLAR NATIONAL RECORDER/EARLY MUSIC WORKSHOP (ARS)

Hidden Valley Music Seminars, An Institute of the Arts, Carmel Valley, CA
Directors: Tish Berlin, Frances Blaker (both also recorder faculty, both weeks)

Week 1 faculty: Larry Lipnik, recorder; David Morris, viola da gamba; Shira Kammen, early strings

Week 2 faculty: Larry Lipnik, recorder, viola da gamba; Mary Springfels, viola da gamba; Marilyn Boenau, dulcian/shawm

Open to intermediate to advanced recorders and viols.

Week 2 includes a special auditioned track for advanced dulcian and shawm players.

www.roadscholar.org/6254

(if enrollment is closed, write to contact below to ask about openings).

CONTACT:

Peter Meckel

831-659-3115

info@hiddenvalleymusic.org

FESTIVALS

April 13

PIFFARO RECORDER FEST

Settlement Music School, Mary Louise Curtis Branch, Philadelphia, PA

Director: Priscilla Herreid

Faculty: Joan Kimball, winds;

Leon Schelhase, harpsichord

Piffaro, the Renaissance Band, returns to a signature initiative—alternating its National Recorder Competition for Young People, which began in 2007, with the free Community Recorder Fest, which is back in person for 2024.

Recorder Fest welcomes musicians of every ability and stage of life to perform for and to play with one another. The event also features performances by elementary school recorder ensembles and accomplished high school musicians, but also adds coaching for teenage players by Priscilla Herreid



"The Berkeley Festival & Exhibition has become a remarkable institution on the American musical scene." —The New York Times

Join us for eight days of fantastic music this summer!

BERKELEY FESTIVAL & EXHIBITION

JUNE 9–16, 2024

Savor the best of the best in early music—period.

Join us for a plethora of main stage concerts, various special events, our international exhibition, and dozens of self-produced Fringe concerts!

A PRODUCTION OF THE SAN FRANCISCO EARLY MUSIC SOCIETY

berkeleyfestival.org

(submit a tape by March 14); performances by adult amateur ensembles; viewing of videos submitted by middle school players; an appearance by professional recorder players; and a Community Play In (register for the Play In by April 10; music provided).

Live performances include:

- Fountainwood Elementary School Recorder Ensemble, Miriam Arbelo, director
- Musica Sophia Recorder Ensemble (adult amateurs)
- High school soloists
- Professional recorder players Teresa Deskur (winner of the 2016 Piffaro Competition) and Sarah Shodja

www.piffaro.org/recorder-fest

CONTACT:

Shannon Cline

215-235-8469

shannonc@piffaro.com

June 9-16

BERKELEY FESTIVAL
& EXHIBITION (ARS)

Berkeley, CA

Founded in 1990 and produced since 2016 by the San Francisco Early Music Society, the Berkeley Festival & Exhibition is one of the world's largest and most important early music conclaves, with its concerts and accompanying exhibition of vendors and early music service organizations.

Expect eight days of early music events, plus an array of fringe events by dozens of artists and ensembles, some involving recorder. The ARS will hold its free Great Recorder Relay with a reception and award ceremony following, during which Hanneke van Proosdij will be honored with the ARS Distinguished Achievement Award.

www.sfems.org/berkeley-festival

https://americanrecorder.org/ars_at_the_berkeley_festival_a.php

CONTACT:

Sarah Coykendall,

San Francisco Early Music Society

510-831-3077



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2024
**BLOOMINGTON
EARLY MUSIC FESTIVAL**



MAY 19-25

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Mountain Collegium Early Music Workshop

June 30-July 6, 2024

Western Carolina University, Cullowhee, NC

Registration opens March 2024

mountaincollegium.org

all levels, emerging through advanced • workstudy awards available

Recorder Faculty: *Gwyn Roberts, Anne Timberlake, Jody Miller, Patricia Petersen, Joan Kimball, Phil Hollar, & Barb Weiss*

Additional offerings in capped reeds, early brass, viols, and more!

French Baroque recorder music from Marin Marais

Following 18th-century musical practices, Michael Lynn has adapted this newly discovered flute music for recorders and explains how to play it.



WRITTEN BY MICHAEL LYNN

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

Handel & Haydn Orchestra, Boston Early Music Festival Orchestra, Cleveland Orchestra, Houston Symphony, Cleveland Opera, Santa Fe Pro Musica, and many other ensembles.

Lynn serves on the faculty of Oberlin Conservatory as Professor of Recorder and Baroque Flute, and teaches each year at the Oberlin Baroque Performance Institute. He writes regularly for flute magazines around the world and is noted for his presentations and videos on History and Development of the Flute. An acclaimed collector of flutes, he has a web site where you can view them at: www.originalflutes.com. His music and videos are posted at: www.soundcloud.com/mloberlin and www.youtube.com/MichaelLynnFlute.

As recorder players we often borrow repertoire from other instruments. Among the most popular is music written for transverse flute, also called the Baroque flute or traverso. On the other hand, modern flute players also include in their repertoire lots of music written specifically for the recorder, borrowing pieces such as the G.Ph. Telemann A Minor suite, various G.F. Handel sonatas, J.S. Bach's Brandenburg concertos nos. 2 and 4, and much more.

In operas and larger ensemble music, the recorder had always held a firm place up to the 1680s. About then, the transverse flute began to replace the recorder, and the major wind composers began writing solo sonatas and suites, as well as chamber music, for the traverso.

By the time solo music for the Baroque flute first appeared in France, there was almost no solo repertoire specifically for the recorder. (In England more music was being written for the recorder and less for the traverso.)

It is somewhat surprising how little actual recorder music was published in France, compared to repertoire for the traverso. Jacques-Martin Hotteterre (1674-1763, the most celebrated member of the family of famous wind instrument makers) was probably the most important composer of early 18th-century flute music in France. His publications, and those of others, often had instructions for playing the music on recorder by transposing it up a minor third. Thus, when taken up a minor third, a piece in the flute's native key of D major would be in F. This is the native key of the alto recorder that was popular then. The process usually works quite well.

France was, in the late 17th century and early 18th century, a place with a strong interest in music for wind instruments—the recorder, traverso and oboe. The earliest French published chamber music for wind instruments

was the *Pieces en Trio* of Marin Marais (1656-1728). People often think of those works as being the first chamber music for the traverso, at least from France. I think those pieces by Marais are really pitched specifically for the recorder, though you can also play them on the transverse flute or oboe.

The title page says *Pour les Flutes, Violin, & Dessus de Viole* (treble viol). At this time, the word “Flute” was used for the recorder, not the transverse flute. The cover engraving does include the recorder, oboe and transverse flute, which can all play the music perfectly well—but the range is restrained to perfectly fit the recorder, with the lowest note being F. This is an exception because, after this chamber music from Marais, most all wind music in France was published to fit the flute and had to be adapted to work on the recorder.

The recently discovered music collection

In early 2023, I acquired a large collection of French flute music with publications from 1707-11 by Hotteterre; the flutist Michel de La Barre (1675-1745); the composer/opera director Pierre Gaultier de Marseille (c.1642-96); the composer mostly of motets, Edme Foliot (died 1752); and Marais. Most of the music included is well known and easily available, although it is very rare to find these printed editions that are 300+ years old—but the music of Marais in this manuscript is unknown and a very special addition to the flute (and now recorder) repertoire.

Marais tells us in the preface for one of his five books of gamba music: “These pieces are written in a different way than those of my first book. I took care to compose them in such a manner that they can be played by all kinds of instruments, such as organ, harpsichord, theorbo, lute, violin, and german flute (traverso), and I dare to flatter myself that this has succeeded,

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People often think of those works [by Marais] as being the first chamber music for the traverso.... The cover engraving does include the recorder, oboe and transverse flute, which can all play the music perfectly well—but the range is restrained to perfectly fit the recorder.

by having tested it on the latter two instruments.” Thus we know that Marais himself played the Baroque flute.

The auction house that sold me the volume of music stated that most of the Marais flute music was arrangements of pieces from his second book of viol music. When I received the book and started examining the music, I found only one piece from the gamba suites. It appears, at least at this point, that the majority is all fresh, undiscovered music, at least in this version for flute and bass.

The Marais section contains 70 pieces, with the pieces alternating between those for flute and bass and those for two flutes. These duets, also previously unknown music, will work nicely on two recorders using the normal technique of transposing

up a minor third. Along with my edition for flute of the 70 Marais pieces for Alry Publications, I will also publish a volume containing the duo movements in editions for both flute and recorder, all in the same book.

In this article I have included one of these movements plus another duo that Hotteterre arranged from a famous piece of Marais’s viol music, both edited here for recorders.

How to play the music by Marais

The first piece (on pages 32-33) is entitled “Bouquet–Les Caracoleurs.” The interesting subtitle, “Les Caracoleurs,” refers to a special step or movement performed by dancing horses, making a half circle and then jumping forward. Evidently the term could be applied to jugglers or other people doing a similar type of gymnastic dance. As I play the piece, I can sense the idea of going in circles, with the different voices chasing each other.

As is often the case with music for traverso transposed up a minor third for recorder, we get to play in the high register, with pieces often going up to high F or even G. This piece works nicely at a fairly quick tempo, counting in half notes. Be aware that the second page includes some runs in 16th notes, so don’t start faster than can be

LINKS OF INTEREST:

- Previous American Recorder articles on Baroque ornamentation by Michael Lynn: AR Fall 2020, “An Introduction to the Trill and Appoggiatura,” https://americanrecorder.org/docs/AR_Fall2020_Ornaments1_appog_trill.pdf; AR Winter 2020, “An Introduction to the Mordent/Battement,” https://americanrecorder.org/docs/AR_winter2020_Education_mordent_FIN2.pdf; AR Spring 2022, “An Introduction to notes inégales,” https://americanrecorder.org/docs/AR_Spring_2022_LEARN_notesinegales.pdf
- An additional LEARN ornamentation series article by Michael Lynn covers flattement, or finger vibrato: AR Spring 2021, https://americanrecorder.org/docs/AR_202103Spring_Flattement.pdf
- Videos demonstrating these ornaments are on the ARS YouTube channel: www.youtube.com/americanrecordermag

Measures 1-5 of the piece. The music is in 3/4 time and B-flat major. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Measures 6-10. The upper staff continues the melodic line with various ornaments and slurs. The lower staff maintains the accompaniment pattern.

Measures 11-15. The upper staff shows a melodic phrase with a trill-like ornament. The lower staff continues the accompaniment.

Measures 16-20. A repeat sign is present at the beginning of measure 16. The upper staff features a melodic line with a trill-like ornament. The lower staff continues the accompaniment.

Measures 21-25. The upper staff continues the melodic line with various ornaments and slurs. The lower staff maintains the accompaniment pattern.

▲ Bouquet-Les Caracoleurs by Marin Marais. Transcribed for recorders by Michael Lynn.

sustained throughout the whole piece.

The only ornament sign Marais uses in these pieces is the trill sign, “+,” meaning a trill from the upper note.

As is often the case with French music, we should consider playing the eighth notes unequally—or *inéga*le, as sources call this style. For a more complete explanation of *inéga*le, see my previous article in *AR*, listed in the LINKS section for this article, along

with the associated video. Because the tempo is fairly quick, the *inéga*le would be rather light—not too dotted. Play the first note in the eighth-note pair only slightly longer than the second, somewhat like “swung” notes in jazz.

The second piece (on pages 34-35) is an arrangement of a dancelike *Musette* movement, also by Marais and arranged by Hotteterre. This was clearly a very popular piece, as I have

found it in many different sources, including scored for flute and bass in my manuscript of Marais music. It was originally for viol and continuo and is in Marais’s book II for viol. Hotteterre includes it in his *Airs et Brunettes* for two or three flutes.

The piece on the next two pages is for two traversos, and I have transcribed it for recorders using the normal manner of transposition up

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27

▲ **Musette de Mr. Marais**, composed by Marin Marais, arranged by Jacques-Martin Hotteterre. Transcribed for recorders by Michael Lynn. A sign has been added for the “B” section repeat, which was unclear in the manuscript.

a minor third. A very popular member of the bagpipe family, the musette was considered an indoor bagpipe, as it is not loud and has a refined sound. It isn't an instrument that can be tongued, so its articulations are mostly very fast finger gestures. The overall sound is quite continuous, with a drone throughout.

One can see that Hotteterre uses many slurs, which are to be taken literally; tongue only the first note of the slur.

Hotteterre's edition uses four differ-

ent ornament signs in this piece. The "+" specifies a trill as described above. In one place (measure 6), he designates a turn, marked with a "∞." The third ornament sign, also used only once (measure 12), is the "v" symbol, by which Hotteterre means a port de voix, or appoggiatura from below.

The other ornament he notates is the mordent or battement. This appears as the short vertical stroke above a note, and is played quickly, on the beat. Play the written note,

then very quickly move to the note below and back up. This is a way to give a lively accent to a particular note. (See my previous article and video on the mordent/battement.)

Be careful to begin this piece at a moderate speed, as there are some very fast passages—they require good finger control, especially playing smoothly through instances of the E^b.

These are both fun pieces that will be an enjoyable addition to the recorder repertoire. ❁

Music

Some of this music is for the birds or bugs;
and music for Good Friday plus very early music

01	La Poule (from Nouvelles Suites de Pièces de Clavecin, book two)	by Jean-Philippe Rameau, arranged by Ferdinand Gesell
02	Owls	by Lance Eccles
03	Owls, Eagles, Caterpillars and Swallows	by Lance Eccles
04	Dance of the Swans from Swan Lake	by Peter Tchaikovsky, arranged by Irmhild Beutler
05	The Textless Works from the Prague Manuscript (CZ-Pu XI E 9)	edited by Jos Haring and Kees Boeke
	Textless and Instrumental Monophony 1180-1550: Medieval Dances and Other Textless Pieces	edited by Kees Boeke, Véronique Daniels, Jos Haring and Norbert Rodenkirchen
06	Favorite Recorder Tunes: Medieval Gems	compiled by Robert Bancalari
07	Tenebrae factae sunt, Op. 98/B	by Fulvio Caldini

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

La Poule (from Nouvelles Suites de Pièces de Clavecin, book two) by Jean-Philippe Rameau, arranged by Ferdinand Gesell

Edition Walhall FEM035, 2018. SATB. Sc 5 pp, 4 pts 4 pp ea. Abt. \$15.50.

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

REVIEWED BY:
Victor Eijkhout

When it comes to transforming music for the recorder, surely keyboard music has low potential for being adaptable. *La Poule* by French music theorist Jean-Philippe Rameau (1683-1764) would certainly not be a logical candidate for arrangement: it is definitely music written for the keyboard, not a piece of polyphony that happens to fit a keyboard. This particular movement, from his suite in G major/G minor, RCT6, was first published in Paris in 1726/27 in *Nouvelles Suites de Pièces de Clavecin*, then reprinted in Paris around 1760. The set also appeared at that time in London under the title *A Collection of Lessons for the harpsichord* from the printer John Walsh.

La Poule is built around a special effect: the imitation of the clucking of a hen. This is done by quick ascending arpeggios—and by quick, I mean 32nd notes. Those are simple on a keyboard, but not so on a recorder.

Finding the right tempo for this piece is a challenge, because in between the fast runs, the music is mostly repeated eighth-note chords. (The alto part has a couple of melodic passages.) This means that a certain minimum tempo is needed for this to not become boring; that drives up the difficulty of the arpeggios. This is not a simple piece, even if that describes 75% of the notes.

Since this is keyboard music, most of the action is in the right hand; thus

66

La Poule is built around a special effect: the imitation of the clucking of a hen.

the arpeggios mostly occur in the soprano part. However, occasionally the lower voices also get to play them, and these are at least as challenging as the ones for the soprano.

The way the parts are typeset is mystifying. The editor has inserted whole lines of “cue parts”—even though this music offers no particular counting challenge, and there are no long rests in any parts. This is unnecessary, in my opinion, but harmless. However, which cue part is chosen regularly changes: the soprano can at times follow the alto, the alto and tenor parts, or alto and bass. Where this really gets confusing is in the alto part, which most of the time has the soprano as its companion part, making its line the lower of the two staves—but sometimes its cues are soprano and tenor, making it the middle of three; and other times the bass, making it the upper of two. This makes reading unnecessarily complicated.

Apart from the confusing cues, this is a fun and challenging quartet piece. ✨

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, as well as the Play-the-Recorder Month 2023 music. 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

Owls by Lance Eccles

Edition Walhall FEA195, 2018. SATB. Sc 9 pp, 4 pts 4 pp ea. Abt. \$15.50.

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

REVIEWED BY:

Victor Eijkhout

Lance Eccles (born 1944) is a prolific Australian composer and arranger with a large output of works for recorders. From 1982-2002, he played in The Reluctant Consort, a Sydney-based recorder ensemble. A fair number of his recorder works are based on animals, insects or other aspects of nature.

This set of four pieces depicts four specific Australian owl species, none known to me personally. The first two pieces are dedicated to what seem to be elementary school recorder quartets, and accordingly they are a little easier to play than the last two. The first movement dedication reads, “For Merri Creek Primary Recorders, while the second says, “For Carlton North Primary Recorders.” The remaining two are, “For Recordica.”

All four pieces use a pleasant tonal idiom, and offer few technical difficulties, except for jumps to the high C[#] on the alto in the last movement.

A modest amount of imitation of bird sounds happens here. The first movement uses the ubiquitous descending minor third (associated with “cuckoo”). More creatively, in the second movement, the tenor uses breath pressure to raise and lower the pitch of middle B. The third movement is the trickiest in this respect, using flutter-tonguing plus dropping the pitch of a note.

While all these pieces are pleasant to listen to, I found that they lacked much in the way of high points or development. The last movement is a particular offender, spinning endless

chromatically falling seventh chords.

The music is nicely typeset. Of the first three movements, the two-page scores can be used for playing; the last movement score would require a page turn. The editor has been somewhat generous with discretionary accidentals, which makes sense in the score, but less in the parts. ✨

03

Owls, Eagles, Caterpillars and Swallows by Lance Eccles

Edition Walhall FEM332, 2017. AA. 2 scs 5 pp ea. About \$10.65..

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

REVIEWED BY:

Victor Eijkhout

Lance Eccles's *Owls, Eagles, Caterpillars and Swallows* is another set of nature pieces, with more variation than in some of his past animal-themed works (like *Ten Marches for Animals* for ATB, reviewed in [AR Fall 2023](#)).

The first movement, “Owls in the Night Forest,” has a theme with some lovely dissonances between the two syncopated voices. Apart from these dissonances, the harmonies are otherwise strictly traditional.

The second movement, called “Caterpillars on the Branch,” has a passage where both voices suddenly shoot up into the stratosphere, musically speaking. While this is a nice effect, I'm not sure that I can connect it to caterpillars. In fact, it would be more appropriate for the fairly sedate third movement, “The Eagle Soars.” Its opening phrase has something of a swooping arc, but other than that, I didn't detect an obvious link between the music and the eagle.

The fourth movement, “Nesting Swallows,” has a few syncopated

measures that I could interpret as twittering birds. For the most part, in this movement, like in the others, there is not much differentiation among beginning, middle and end. There is no theme that sticks with you, and when (or if) the theme recurs in the end, this is often not a clear musical event.

In all, this is pleasant enough amateur music of an intermediate level. To prevent too much of a muchness, I would not program more than two movements—the first and last probably being my favorites. ✨

04

Dance of the Swans from

Swan Lake by Peter I. Tchaikovsky (1840-93), arranged by Irmhild Beutler

Edition Moeck 3340, 2015.

SSAATTBBgCbB. Sc 4 pp, 11 pts 1 p ea. Abt. \$18.

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

REVIEWED BY:

Victor Eijkhout

The *Dance of the Swans* is from Peter Ilyich Tchaikovsky's very popular ballet, *Swan Lake*, Op. 20—to be precise, Act II, section IV, tableau 13, "Danses des Cygnes." This delightful little piece—and by little, I mean a simple ABA structure of 8-16-8 measures plus a small coda—lasts between 90 seconds for a sprightly tempo and two minutes when taking it more Moderato.

This arrangement by Irmhild Beutler puts the melody mostly in the altos and tenors, leaving the sopranos for emphasis at the dramatic high points.

Overall, none of the parts is more than intermediate in difficulty. There is a small amount of chromaticism in the higher parts, and the lower parts regularly play against the beat. The main challenge here is to have the whole

sound rhythmically precise.

The end result will be fun for both listening and playing—be it on the short side. It could be a sprightly encore for a group. ✨

05

The Textless Works from the Prague Manuscript (CZ-Pu XI E 9)

edited by Jos Haring and Kees Boeke

Olive Music Musica Sine Littera Volume I, 2021. Various instruments. Spiral bound performers' edition, 76 pp. Abt. \$37.

Textless and Instrumental Monophony 1180-1550: Medieval Dances and Other Textless Pieces

edited by Kees Boeke, Véronique Daniels, Jos Haring and Norbert Rodenkirchen

Olive Music Musica Sine Littera Volume IV, 2023. Various instruments. Spiral bound performers' edition, 247 pages. Abt. \$112.

<https://o-livemusic.com/olive-music/olive-music-editions-ome>

REVIEWED BY:

Beverly R. Lomer

After the completion of the transcription of the manuscript Modena A ("Mod A," from Italy in the early 15th century), Kees Boeke and Jos Haring decided to embark on a new project: to create a series of transcriptions of music without words from the period c.1200-c.1500. The edition of the works without texts from the Prague manuscript is the first volume of the project they have titled *Musica Sine Littera*.

Boeke is a Dutch recorder performer and pedagogue whose many ensemble activities since 2003 have included performing Medieval music with Tetraktys. He has appeared with Syntagma

Musicum, Sour Cream, Little Consort Amsterdam and Mala Punica, and also has served as a professor at the Institut für Alte Musik in Trossingen, Germany, and the Hochschule für Musik und Theater in Zurich, Switzerland.

Jos Haring is an information security professional who has had a lifelong interest in early music, especially chant and music of the *ars antiqua* and *ars nova* periods. He studied recorder with Jeanette van Wingerden and harpsichord with Richard Egart. Haring is a founding member of the Merwe Consort.

The foreword to this performers' edition was contributed by Michael Scott Asato Cuthbert of the Massachusetts Institute of Technology. He is a music theorist, computer musician and founder/chief music officer of Artusi (a music theory curriculum). He writes that this source is one of those neglected books that, while known, have been too peripheral or minuscule to be investigated by scholars who focused on larger endeavors.

The Prague manuscript, known as Pra, contains 30-45 polyphonic and/or mensurally notated pieces composed from the mid-14th to the early 15th century. A detailed study of the manuscript was completed in 1931 by Friedrich Kammerer; it is now outdated in view of new discoveries. The Olive Music edition represents an updated version of the music, as well as scholarly commentary that reflects the advances in scholarship over the last 90 years.

The Pra manuscript contains music from several stylistic traditions of the late-14th and early-15th centuries. This was the same period in which the extravagant *ars subtilior* flourished, essentially a regional phenomenon (see [AR Spring 2022](#)). Pra is representative of the more mainstream polyphony found throughout the rest of Europe.

Contained in Pra are monophonic liturgical chants and a treatise on mu-

sic by H. de Zeelandia, plus about 30 polyphonic compositions and about 15 isolated monophonic tenors that might have been intended for improvisation. This volume transcribes only the polyphonic music and tenors.

Most of the polyphonic pieces consist of only two parts, discantus and tenor. While this might strike the modern musician as incomplete, it was a standard convention in this period for these two parts to stand alone, even when other voices existed. It is also known from concordant sources that that there were additional parts for some.

Like the Mod A edition, this new one consists of valuable historical and performance commentary. Included are bibliographies for both original and secondary sources, a discography and miscellaneous relevant online resources. Editorial decisions are covered in detail.

Mensuration signs and an incipit of the first few notes are given to show

what the original clefs and notations are. Eight or nine works include Dutch incipits, a comparatively rare usage. In the original manuscript, mensuration signs are often not present (as is common practice in early manuscripts), and must be inferred from context. Editors of modern editions like this one generally translate the original mensurations into a modern time signature or close equivalent. Explanatory notes and references are also provided.

In keeping with staying close to the source, bar lines are ticks that do not interrupt the intended flow of the melody. Ficta are added according to the rules of harmony and to enhance beauty, as was typical practice in this era.

Most selections in this volume would not be especially difficult for players who have experience with Renaissance musical conventions and gestures. Some of the standalone tenors appear in bass clef, while

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These could serve as solos or improvised solos on instruments.

others are notated in treble clef.

While most selections are anonymous, there is one piece each by Guillaume de Machaut, Francesco Landini, “Jo. Ciconie” (perhaps Johannes Ciconia) and two by Oswald von Wolkenstein.

The introductory remarks mention that these could serve as solos or improvised solos for performance on instruments. Though much of the repertory indeed might have been intended for voice, it is entirely accessible to recorder.

The edition is very nicely laid out, with clear printing and few page turns. As the music is beautiful, well-presented and accompanied by informed commentary and interpretation, this



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is an edition to be recommended.

For the *Textless and Instrumental Monophony*, Haring and Boeke are joined by Véronique Daniels and Norbert Rodenkirchen. This spiral bound performers' edition contains over 200 pieces for solo instrument(s).

A graduate of the Schola Cantorum Basiliensis in Switzerland, Véronique Daniels specializes in English country dance, folk dance, and French and Italian Renaissance dance. The founder of Renai Danse, she leads workshops around Europe and teaches Renaissance dance and historical music notation at the Schola Cantorum.

Norbert Rodenkirchen studied flute at the music academy of Cologne, Germany. He has performed with *Sequentia* and *Dialogos* (appearing multiple times with both at the Boston Early Music Festival). An expert on solo programs focusing on Medieval improvisation, he leads the ensemble *Candens Lilium* and teaches at the *Mozarteum Salzburg* in Austria and the *Schola Cantorum*.

The majority of notated music from the period covered in volume IV, 1180-1550, was vocal. Purely instrumental music was less frequently written down and, according to the introductory notes, was most likely extemporized.

Improvisation was an integral part of Medieval instrumental performance. Players often improvised over a known tenor (a structural voice in early polyphony, sometimes a chant or even a popular song of the time). Another source of instrumental music was the *Textless Tenors and Contratenors* (particular vocal lines in polyphony).

Lyrics are often missing from one or more lines in many of the polyphonic works in this period. Scholars and performers have considered that these lines might have been specifically intended for instrumental performance—and, as the edition's notes point out, visual depictions and descriptions of instruments were prolific, thus suggesting that their use was widespread.

The selections contained in this edition are quite varied and include exercises and examples from contemporary treatises such as the *Tonarium* from the treatise of Johannes of Afflighem and the *Dodecachordon* of Henricus Glareanus. Represented genres are dances, *estampies* and instrumental music from a number of manuscripts, such as *Codex Montpellier* and *London Codex*, among others. There is a section on *Textless Tenors and Dance Tenors*, as well as a number of fragments, including some on slate. The editors also feature several polyphonic works that contain one or more textless lines.

Not surprisingly, many of the pieces are anonymous. Some of the represented composers include Anthonius Guilly, Antonio Cornazzano, Bartolomeo di Franco Ridolfi, Gilles de Binche, Guillaume Dufay, Johannes Grocheio and Raimbaut de Vacqueyras.

Most of the works can be played on various recorders. Many are in bass clef. Depending on the genre, some are notated rhythmically while others appear as standard modern versions of plainchant—single notes and/or ligatures with no rhythmic values attached.

As is typical of Olive Music's publications, scores are beautifully presented with no page turns, and with introductory notes, extensive commentary on sources and musical genres, and biographical information for known composers whose works appear in the volume. There are various indices, explanations of how transcriptions were achieved, bibliographic references, manuscript sources and a selected discography. Footnotes accompany many individual pieces.

Overall, the difficulty level is not daunting, though the *Tonarium* pieces might be considered a bit virtuosic. For those who are seriously interested in Medieval solo music, improvisation, and the theory/history of the Middle Ages, this comprehensive volume is a music library "must have." ❁

Review of Mod A: [AR Spring 2022](#)

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. Her current collaboration on the transcription of the *Symphonia* of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies was material for her [AR Winter 2023](#) article on playing Hildegard's chants.

06

Favorite Recorder Tunes:

Medieval Gems compiled by Robert Bancalari

Mel Bay MB31002, 2023. Solo C or F recorder. Sc 10 pp. \$9.99, \$7.99 pdf.

www.melbay.com/Products/CategoryCenter/R25/recorder.aspx

REVIEWED BY:
Valerie E. Hess

This is just fun. The volume is "inspired by [Robert Bancalari's] 1999 Mel Bay publication of *Medieval and Renaissance Music for Recorder*." With too much Medieval music to fit in that initial volume, he created this book of pieces from approximately the sixth to the 15th centuries.

"[S]eeking to emulate medieval performance practice ... a single power or 5-chord accompaniment suitable for a modern-day stringed instrument such as guitar, mandolin or banjo" is included with each piece. (From personal experience, it would also work on an 8' organ stop.) Not only does this extra feature help the music sound richer and more authentic, but it allows more people to be involved in performing these gems.

There are 20 Medieval songs from the tradition of the "troubadours

(men), trobairitz (women) and trouvères (epic poets).” Many are anonymous, but there are tunes by other named composers that would help illustrate a music history class—colorful names like Thibaut de Champagne, Conon de Bethune, Albertet de Sisteron, Walther von der Vogelweide and Neidhart von Reuenthal.

This is a great book for beginners as well as a fun warm-up book for players with more advanced skill. This would also be a useful book for practice in switching between C and F instruments, as well as reading “alto up.” It could also be fun for music teachers with recorders as well as Orff instruments in the classroom. ❁

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.

07

Tenebrae factae sunt,

Op. 98/B by Fulvio Caldini

Edition Walhall FEA062, 2022.

SATTBB. Sc 6 pp, 6 pts 1 p ea. Abt. \$12.

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

REVIEWED BY:
Victor Eijkhout

Tenebrae Factae Sunt is a 2003 composition for SATTBB recorders by Fulvio Caldini, who has been reviewed a number of times in this magazine. Born in 1959 in Arezzo, Italy, his musical education was in Italy and the UK. His 1992 piece, *Fade-Control*, Op. 47/C, won the competition of the Italian Recorder Society in Rome, and he was brought to more general attention when Amsterdam Loeki

Stardust Quartet recorded that work and others by him (*Fade-Control*, 2009, Channel Classics CCSSA25707, still available and streamable; also at www.youtube.com/watch?app=desktop&v=G0mdJgey1dw).

Caldini typically has a recognizable style, characterized by phrases that repeat and expand in a Philip Glass-like minimalist fashion. However, this particular piece has an overall form that is dictated by its religious origin.

The title translates as “Darkness has fallen,” and derives from the Bible—for example, Matthew 27:45-46. It is sung as a response to the scripture reading on Good Friday. The formula for such responsories is roughly ABA, with the B part executed by a smaller group—a structure that is recognizable here. It must be said that there are settings of this text by other composers; Caldini’s is not a literal setting, but rather an interpretation of the responsory.

While his multiple “Steinbock” sonatas are quite virtuosic, this piece—like many of his works for larger groups—is surprisingly simple to play. The dominant note value is the quarter note, with no smaller subdivisions to be found.

Individual voices also look quite tonal; the only reading and playing difficulty lies in the continuously changing time signatures. That each voice by itself sounds melodious and tonal does not imply that the same holds true for the ensemble sound. The six voices regularly add up to dissonant stacks of notes. However, these are typically far from random: in the Caldini idiom, they can usually be analyzed as a regular chord with a few notes added. In this particular piece, these dissonances often resolve to traditional chords at the ends of the phrases.

At the indicated tempo, this piece runs under four minutes. With its character being a successful representation of a dark Bible verse, I can see this piece functioning in a Holy Week service or performance. ❁



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“*Ridiculously mellifluous, ridiculous?*”—
unidentified VGRT user

Recording

A digital EP short from Cuban dance traditions, new music for period instruments, and filling in the 19th-century gap for duct flutes with music for flageolet

01 Eduardo Martín: Suite Havana

Recorder player Cléa Galhano and guitarist René Izquierdo dance along with this Cuban piece.

02 Crossroads

Ugly Pug's debut recording is anything but ugly.

03 Les Amours d'un Rossignol: musique pour le flageolet Français

The flageolet and its music are front and center in this recording (and video) by Hugo Reyne.



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,

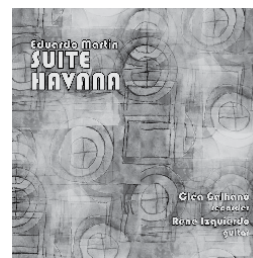
and listening/composition with Pauline Oliveros); and came to California as a composer-in-residence at Mills College.

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>.

Two of the three titles reviewed in this issue have connections with the FEATURE article, reflections on Frans Brüggén: Cléa Galhano organized those memories; and Kees Boeke (a former student of and collaborator with Brüggén and a contributor to those memories) runs the elegant recording label and publisher, Olive Music, which issued the album by Ugly Pug. Our third recording review is about Hugo Reyne's explorations of the flageolet.

Our remarkably diverse world of making music with the recorder and related instruments remains a closely connected global community. ❁



01

Eduardo Martín:

Suite Havana

Brazilian American recorder player Cléa Galhano is familiar to many ARS members through her acclaimed performances and recordings, as well as her highly regarded leadership in recorder workshops. She teaches in the Historical Performance Institute at Indiana University, and is music director of the Recorder Orchestra of the Midwest. She served on the ARS Board and is a dynamic presence in our community. I observe that she embraces the whole repertory of the recorder, attending to stylistic nuances and demonstrating musicianship at exceptional levels.

For this digital EP ("extended play"—a reference to the days of analog disc releases that were longer than a single song, but not as long as an entire long-playing record), Galhano joins with Cuban guitar virtuoso René

66

The tonal and rhythmic language resonates with Cuban dance traditions and will appeal to a wide audience.



02

Crossroads

Izquierdo. They play *Suite Havana* composed by Eduardo Martín, who frequently tours as a performer on guitar, as well as being a composer. He is also active in teaching, and is on the faculty of the Higher Institute of Art of Cuba.

Izquierdo, in addition to his performance career, is on the faculty of the University of Wisconsin-Milwaukee.

The nine minutes of *Suite Havana* encompass four movements: “Lugares Comunes” (Common Places), “Amaneceres” (Sunrises), “Laberinto” (Labyrinth), and “Sol y sombras” (Sun and Shadows); each has a distinct character matching its title. The melodic lines are a delight. Galhano and Izquierdo accomplish wonderful expression in their use of dynamics, articulation and phrasing. The tonal and rhythmic language resonates with Cuban dance traditions and will appeal to a wide audience. My only complaint is that the piece is not longer.

The recording brings the listener very close to the instruments, a choice that emphasizes the bright energy of the music and performance. ❁

FOR MORE INFORMATION:

Eduardo Martín: *Suite Havana*. Cléa Galhano, recorder; René Izquierdo, guitar. 2023, digital EP, 9:00. <https://cleagalhano.hearnow.com> (with links to services to “Get the music”); mp3 download from iTunes, \$3.96. Streaming via Spotify, Apple Music, Amazon Music, Deezer. Videos of Galhano and Izquierdo available via www.youtube.com/@cleagalhano476/videos. More information: <http://cleagalhano.com>

Ugly Pug is a trio of accomplished early musicians recording new works by six living composers. This debut recording is full of ear-catching rhythmic interplay and a spirit of joyful sonic exploration. Melodic lines shine through with clarity and interact with a panoply of familiar and unfamiliar timbres.

Based in Amsterdam, Netherlands, Finnish recorder player Juho Myllylä employs eight instruments, from soprano to subgreat bass, and plays electric guitar on three tracks (5, 6 and 8) and live electronics on one (13). Ensemble members Miron Andres and Wesley Shen play gamba and harpsichord, respectively.

An amazing aspect of this recording is the musical unity of the 14 tracks, even though they are by six different composers. The seven movements of Wilma Pistorius’s *Crossroads* (tracks 2, 3, 5, 6, 8, 9, 11, 12) form a sort of core, with the other pieces acting almost as sonic commentaries. Two movements from Carlos Diaz’s *Reuse Music* (tracks 4 and 10) sound between movements of *Crossroads*. The subtitles give a sense of the affect of the music and flow: following *Crossroads II (Celestial/Feminine)* is *Reuse Music I (The Artifact Cleared)*, then *Crossroads III (Rain/Desire)*. Later, following *Crossroads VI (Downright Nasty)* is *Reuse Music II (also The Artifact Cleared)*, then *Crossroads VII (Humorous/Creepy)*.

Reuse Music is treated by Diaz as a palimpsest. The incomplete pages of a badly damaged manuscript of sonatas by Pietro Marchitelli (1643-1729) aptly

form a starting point for *Reuse Music*.

Compositions by Teru Lanu, Timo Kittilä, Eetu Lehtonen and Paweł Mykietyń frame these works and weave together with movements of *Crossroads*. Of particular note are the rich colors of the subcontra bass with electronic processing, in musical conversation with gamba and harpsichord in Lehtonen’s *Wormhole* (track 13).

The album ends with *La Strada* (1991) by Mykietyń, the only piece here not written for Ugly Pug. It’s an especially elegant, lyrical score that seems to me to combine elements of the other music on this recording.

Though the CD is more expensive than the download options, I highly recommend the physical package—both for the audio quality and for the rich trove of information in the booklet, including the detailed instrumentarium and biographies.

Likely the ensemble name raises questions! A pug owned by the ex-partner of gambist Andres is the dog in question. His name is Sabba, and he has been the source of much debate as to his ugliness or attractiveness. That variety of viewpoints reflects the ensemble’s aesthetic—wrestling with expectations of beauty in both early music and in the new repertory on this album. Contemplate a pug as appealing as Sabba (you can see him on the web sites below) and enjoy listening to this remarkable album. ❁

FOR MORE INFORMATION:

Crossroads. Ugly Pug (Juho Myllylä, recorders, electric guitar, live electronics; Miron Andres, viols, vihuela; Wesley Shen, harpsichord). 2021, 1 CD, 66:41. Olive Music/ET’CETERA KTC1921. <https://juhomylyla.com/ugly-pug> (includes the booklet essay). <https://o-livemusic.com/product/ktc-1921-crossroads-ugly-pug>, CD about \$22+S&H. iTunes, mp3 downloads, \$10.99. Streaming available via

Apple Music, Naxos, Amazon Music, Pandora, and YouTube (www.youtube.com/playlist?list=PLby51eIBpq8S-7tJ0xZpIEBW30ePSNbyC).

Ambigu, Museum 't Kromhout, Amsterdam, Netherlands, Ugly Pug/Crossroads Aftermovie: www.youtube.com/watch?v=h13Cj_x3iNQ
Album release concert streamable for about \$5.50, www.musictraveler.com/en/users/uglypug/stream/2463



03

Les Amours d'un

Rossignol: musique pour le flageolet Français

French recorder virtuoso and conductor Hugo Reyne provides an encyclopedic tour of the French flageolet, both repertory and instruments, in his double CD and DVD set *Les Amours d'un Rossignol*. Released in 2020, this project examines the French flageolet, which differs from both the recorder and the English flageolet. Here Reyne plays instruments with four holes on the front and two on the back (the English flageolet has six holes on the front and sometime a thumbhole in the back).

In the booklet, photographs and texts in French and English give essential information for fullest enjoyment of this recording. (The digital booklet is available with the iTunes download as well as on the Idagio link below, at no cost.) A full color image of the 13 instruments appears opposite a detailed list of them.

On the DVD (which is unfortunately difficult to acquire), Reyne demonstrates each flageolet and

we see video of excerpts from the performances on the audio recordings. Though the DVD is entirely in French, the visuals and sound are charming, even for Anglophones.

The audio recordings are a combination of concert pieces and pedagogical works. The latter category includes text and movements from *The Bird Fancier's Delight*. c.1700 (tracks 5-10); these are pieces often played on sopranino recorder. There are readings (in English and French, tracks 3, 12, 14 and 20) of 18th-century writings about the flageolet from an English teacher of the flageolet, Thomas Greeting; from French oboe player Jean-Pierre Freillon-Poncein; from French treatise author Jean-Claude Hervieux de Chanteloup; and anonymous. Additional spoken word tracks are on disc 2. The interspersing of these gives the album a sense of a concert with the added attraction of well-chosen, engaging comments.

A great strength of this recording is the chance to hear the flageolet as a solo instrument, in duo with piano, with small chamber ensembles, and as a solo instrument with orchestra.

Some of the music on this album is familiar (for instance, G. F. Handel's *Concerto "The Cuckoo & the Nightingale,"* HWV195, 1738, tracks 16-19); much of it has not been heard before on recordings, or at least not featuring flageolet and using historically informed performance practice. While these are not profound monuments of the Western art music canon, they can provide much pleasure. The works by Michel Yost, Nicholas Pfeilsticker, Frédéric Heinel, Edmé Collinet, Eugène Roy, Louis Jullien, Philippe Musard, Jean Carnaud, Narcisse Bousquet, Eugène Damaré and Hector Berlioz fill in a sort of missing history of art music for the duct flute between 1800 and the revival of the recorder in the early 20th century.

This recording is a lovely companion to Nikolaj Tarasov's chapter on "Duct Flutes in the Nineteenth

“

... a sort of missing history of art music for the duct flute between 1800 and the revival of the recorder in the early 20th century.

Century,” chapter four in *The Recorder* (Yale University Press: 2022) by David Lasocki and Robert Ehrlich.

The audio download options will provide great pleasure, particularly accompanied by the booklet. The highest audio quality of downloads is a worthy choice. I encourage readers to contact Hugo Reyne directly for purchase of the physical CD/DVD set. This is an amazing project, and we owe him a great debt of thanks for filling in this historical gap. ✨

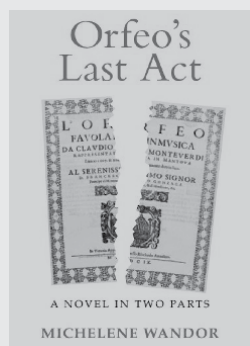
FOR MORE INFORMATION:

Les Amours d'un Rossignol: musique pour le flageolet Français. Hugo Reyne, flageolets, director, with *La Symphonie du Marais*. 2020, 2 CDs+ 1 DVD, 128:00 audio, 35:45 video. HugoVox 002. CD/DVD set available by emailing hugoreyne@wanadoo.fr. www.prestomusic.com/classical/products/8770308--les-amours-dun-rossignol-musique-pour-le-flageolet-francais (audio only: mp3 \$15; FLAC \$18.75; Hi-Res FLAC \$26.25); www.highresaudio.com/en/album/view/85259t/la-symphonie-du-marais-hugo-reyne-les-amours-d-un-rossignol-musique-pour-le-flageolet-francais (audio only: FLAC96 \$15.40); iTunes (audio and booklet: mp3 \$19.99). Streamable from Amazon Music, Apple Music, Idagio, etc. Some tracks posted at www.youtube.com/@LaSimphonieduMaraisHugoReyne/videos.

Booklet available at <https://booklets.idagio.com/3149028134766.pdf>

Book

Two for the price of one: novels about Orfeo, now and when the opera was written



Orfeo's Last Act: A Novel in Two Parts

by Michelene Wandor

mwandor@googlemail.com

London: Greenwich Exchange, 2023.
265 pp. Paperback, about \$12.50.

<https://greenex.co.uk/home/p/orfeo>

REVIEWED BY:

Valerie Hess

Many of you may be familiar with the British recorder player Helen Hooker (www.helenhooker.co.uk). Recently, in her weekly blog, she mentioned the above book. I tried to find it on Amazon and finally ended up directly contacting Hooker. She put me in contact with the author, Michelene Wandor, who very graciously sent me a copy for this review.

The book is in two parts: Part 1 is printed on all the left hand pages; Part 2 is on all the right hand pages. It took me a few pages to figure this out!

Part 1 is an historical recreation of Salamone Rossi's rise in the musical scene in Italy and his partnering with Claudio Monteverdi to write the required changed ending to Monteverdi's opera, *Orfeo*.

Rossi (c.1570-1630) was an Italian Jewish violinist and composer, considered a transitional figure between the late Italian Renaissance period and early Baroque. He was concertmaster from 1587 to 1628 at the court of Mantua, where Rossi met Monteverdi.

Monteverdi (1567-1643) was an Italian composer, choirmaster and string player. He was a crucial transitional composer between the Renaissance and early Baroque periods, especially in Italy. His opera *Orfeo* is considered by many to be the first of that genre that is still in circulation.

Rossi composed for recorders. Monteverdi used recorders in *Orfeo*, and his music, especially his madrigals, has been arranged for recorders.

The story in Part 2 is a modern novel about an academic, turned amateur musician, who finds a faded musical manuscript in a home in England. The manuscript is used for a weeklong early music conference, with all the attendant rivalries, academic skulduggery and love entanglements.

The first part of the novel is told from

Rossi's perspective. The original ending to the opera that Monteverdi wrote displeased the Duke of Mantua, Monteverdi's and Rossi's patron. Monteverdi was forced to write a different ending, which is the one now still performed. The original ending to *Orfeo* has been lost. This novel centers on what may have happened to the original ending and offers a solution to its whereabouts.

It took me a bit to get into Part 1, mostly because I was not familiar with Rossi's life story. By the middle of Part 2, I could hardly put the book down. The ending was such a surprise.

The cover of the book is a facsimile of the original manuscript of *Orfeo*, torn in two.

I am sure I missed some of the subtleties in the novel because I am no Monteverdi and/or Rossi scholar. That said, it was a good read, an informative read, and I recommend it for you or for an early music friend. (Do any of your ensembles have a book club element?! This might be a good start.)

Wandor is an acclaimed playwright, poet, short story writer, musician (founder of the early music group, the Siena Ensemble), and self-described "cultural commentator." Her list of written works is extensive. Siena has recorded *Salamone Rossi Hebreo Mantovano* (2002, <https://michelenewandor.co.uk/siena>).

This book is not (yet) available in the U.S. Wandor stressed in her communications that contacting her directly at mwandor@googlemail.com is currently the fastest, most economical way to get a copy. Given that it came from England, it arrived in good shape after about two weeks.

Happy reading! ✨

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.

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Please contact the **ARS office** to update listings.

A M E R I C A N R E C O R D E R

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

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Your contribution is always welcomed.

- Send a letter to the editor
- Submit articles
- Send chapter news
- Submit photos for covers and articles

DEADLINES: Dec. 15 (Spring), March 15 (Summer), June 15 (Fall), and Sept. 15 (Winter).

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

TO SUBMIT: Email editor@americanrecorder.org or mail to AR, 4116 Inca Avenue, Las Cruces NM 88005.

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