

Boston Early Music Festival 2023

Jamie Allen and
Gail Nickless report.

With many of those who attended expressing relief and delight at being back in person again, the 2023 Boston (MA) Early Music Festival (BEMF) comprised eight days from June 4-11 of musical activity: 17 concerts, including two that featured recorders (by Erik Bosgraaf and by Douce Mémoire) plus others with the recorder or a wind relative in the background.

At the center, as usual, was an opera offering: the North American premiere of Henry Desmarest's *Circé*; plus a revival of a chamber opera, Francesca Caccini's *Alcina*. BEMF also included auxiliary events: master classes, lectures, panel discussions and dance workshops; an Organ and Keyboard Mini-Festival; and the

exhibition. In terms of the planned activity level, the festival itself was very much like that of past years.

For recorder players, the options among the usually plentiful fringe events were severely limited in number this time, perhaps due to concerns of spreading COVID-19 through aerosol exhalations. In an attempt to thwart any spread of COVID-19, BEMF required masks to be worn at all events and in the exhibition (and provided them at its own events to any who did not bring their own). Realistically, especially in the exhibition, masks often came off when a customer wanted to try a recorder or other instrument.

At Festival events, audiences were reduced in numbers. Attendance picked up as the week progressed, with some reported as near what they drew in past years.

The exhibition was smaller in scope than in previous years, due to air fares being high for both domestic and international travel (as well as difficulties with visas). There were obvious concerns for whether purchases by reduced crowds would be enough to balance out the expense. Still, music and accessories were available to be bought, and instruments to be tried.



◀ 1: Boston Early Music Festival Exhibition 2023. Trying recorders at the Von Huene Workshop booth. Patrick von Huene is in the background by draperies.



◀ More photos in the exhibition during the Boston Early Music Festival.

2: Emily O'Brien (left) and Sam Gossner, displaying the recorder sound files the two recorded to be used in music-writing software. The pair were interviewed in [AR Summer 2023](#).

3: At the exhibition booth for www.recorderstands.com, Jay Pransky explained how he made his recorder stands (including the special ones given for ARS awards).



4: Gerry Leatherman of Portland, OR, is a fairly recent addition to recorder making businesses.

5: Eric Haas in the large booth of music being sold by the Von Huene Workshop/Early Music Shop of New England.

6: Emily O'Brien unmasked. Selling recorder carrying bags and other wares at her own booth, Canzonet.

With the theme of “A Celebration of Women” (not the only summer festival to feature the talents of women or to focus on themes of strong women), BEMF’s opera productions were up to its usual excellent standards. Recorder enthusiasts would have found the instrument’s presence within each production’s orchestral ensemble.

First performed to great success in 1694 at the Paris Opera, *Circé* is based on a libretto by renowned poet Louise-Geneviève Gillot de Saintonge. The familiar figures of Homer’s *Odyssey* include the sorceress Circé, who welcomes Ulysse (Odysseus) and his weary Greek companions to her island home, where her spells tempt and transform them (into animals, and even rocks and trees). An innovator, Desmarest (1661-1741) was one of several composers who stretched the boundaries of that French lyric opera that had evolved at the court of Louis XIV under the dominance of composer Jean-Baptiste Lully (who had died in 1687).

First featured in the GRAMMY-winning BEMF Chamber Opera Series on Thanksgiving weekend 2018, the opera *Alcina* was offered as an all-new production in June. The first opera by a woman composer, *Alcina* by Caccini (1587-c.1641) is more completely titled (in English translation) *The Liberation of Ruggiero from the island of Alcina*. The comedy was first performed in Florence, Italy, in 1625, and is the only opera by Caccini to survive.

A somewhat parallel plot to that of *Circé* chronicles the story of the bewitched knight, Ruggiero, and his imprisonment on an island ruled by the evil Alcina. Her spells transform those of whom she tires (Ruggiero’s knights and their ladies) into plants. With the help of the good magician Melissa, all escape and proclaim the golden age of Florence under Medici patronage.

Both operas are included in the 2023 BEMF Virtual Festival streams



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that will be available September 17–October 1. Included are 10 virtual offerings—a selection of concerts and symposia recorded live at the June 2023 Festival, plus two new, remotely recorded performances unique to this online event (information in the Links list for this article). A positive outcome of the COVID era is the excellent streamed productions from presenters like BEMF, making it possible to revisit some performances, and making them accessible to an audience that is geographically and demographically diverse.

Erik Bosgraaf, recorder

The Festival's final event on June 11 was the one for which most recorder players were waiting: a recital by Erik Bosgraaf, recorder; and Francesco Corti, harpsichord. That wasn't the first opportunity to see Bosgraaf, however. The personable recorder player dropped by the ARS Great Recorder Relay on Friday, and even pitched in to help with the Sunday outreach event and gave a Saturday lecture-recital.

A visiting professor at the Cracow Music Academy, Poland, Bosgraaf teaches and plays all over the world.

He also led the famous recorder class at the Conservatorium van Amsterdam, Netherlands, where he studied.

AR readers may be familiar with Bosgraaf from numerous recording reviews, as well as interviews with him and articles by him. His eclectic approach to music ranges from improvisation, use of electronics and other areas of artistic endeavor such as cinematography, to lecturing on Jacob van Eyck.

His first formal BEMF appearance was a Saturday afternoon lecture-recital, attended by an engaged crowd of



Four photos of Erik Bosgraaf during the Boston Early Music Festival.

7: During his lecture recital.

8: Visiting with Lenora Pinto Mendes, director of the group of young Brazilian recorder players attending and participating in the Festival.



9: Performing during his recital with harpsichordist Francesco Corti.

10: Talking informally after his recital. (left to right) Judy Linsenberg, John Tyson, Sarah Cantor, Bosgraaf, Jamie Allen.

All photos by Gail Nickless unless otherwise indicated.

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His exuberant ornaments sometimes found him playfully ducking behind his music stand....

50 that stuck around to ask questions afterwards. The subject was “Discovering Adriana vanden Bergh,” also the topic of an upcoming book about her (by Van Eyck scholar Thiemo Wind) and a recording (by Bosgraaf) of music that Adriana may have played. At BEMF, Bosgraaf played this music as he interspersed information about the mysterious, talented child prodigy to whom two editions of recorder music were dedicated (*The Gods’ Flute-Heaven* in 1644 and 1649’s second volume of *The Excellent Cabinet*). It was an excellent event, in which Bosgraaf professed that he had to get the two halves of his brain (for music and talking) functioning together (they did).

His June 11 recital, “A Tribute to Anne, the Princess Royal and Handel’s favorite pupil,” started in familiar territory: G.F. Handel’s *Sonata in C major*, HWV365, in which his exuberant ornaments sometimes found him playfully ducking behind his music stand.

An audience favorite was a set of sonatas—the first, by Count Unico Wilhelm van Wassanaer (1692-1766) in G minor, and a second in B minor by Handel. Here his ornaments varied from longer, more dramatic to very light. His approach to cadences was likewise varied: sometimes light and short, other times lending the right finality; and in the case of a repeat or ongoing section, sitting on the leading tone just a bit longer before moving on. He met the standing ovation by the audience of 200 with a piece by Loeillet.

Douce Mémoire

A masked audience of about 150 enjoyed a Festival favorite, France’s Renaissance wind band Douce Mémoire with Denis Raisin Dadre, recorder. Besides their (now unavailable) recorded event for BEMF 2021—a lavish video for the 500th anniversary of the death of Leonardo da Vinci—they have appeared on BEMF events going back to at least 2006.

“The Century of Titian” was their contrasting and well-constructed program this time. Each ensemble member was given the chance to shine during 22 pieces, many anonymous from the 15th-16th centuries. Following a particular set of *Ancor che col partire* settings (Cipriano de Rore, Giovanni Bassano and Riccardo Rogniono), the audience exhaled collectively after holding its breath in rapt attention.



As always, Raisin Dadré's melodic playing and intricate ornaments shone; lira da gambist Nolwenn Le Gwern's solo, from the lowest string to the highest range, was also an audience pleaser.

The well-deserved encore featured all in the group singing, with Raisin Dadré's soprano recorder floating above.

Events with some recorder or related instruments

BOSTON EARLY MUSIC FESTIVAL ORCHESTRA & VOX LUMINIS "From Heavenly Harmony: Handel's *Ode for St. Cecilia's Day* and Bach's *Magnificat*" was a joint effort of musicians from the BEMF opera orchestra and Belgian early music vocal ensemble Vox Luminis. (The opera orchestra had appeared early in

the week with vocal soloists, chorus and dancers in concert excerpts from *Circé* and *Almira*; Vox Luminis was featured in its own later performance of Domenico Scarlatti's *Stabat Mater* and other works.)

As with the operas, recorders show up periodically on these concerts. Handel's *Ode for St. Cecilia*, HWV76, employs oboes, as does most of Bach's *Magnificat in E major, BWV243a*—but those who waited until nearly the end heard the famous Esurientes movement for two alto recorders (gracefully played by Kathryn Montoya and Gonzalo X. Ruiz) with countertenor singer and continuo.

An exclamation of "wow" must apply to the orchestra's entire valveless Baroque trumpet section, especially the accuracy and tone of the young principal Justin Bland.

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NEWBERRY CONSORT

A number of concerts and other events sponsored by BEMF took place at Emmanuel Church on Newbury Street, including appropriately that of the Newberry Consort, a popular staple of BEMF stages. The church's high Gothic vaults were decorated with huge, colorful flowers gently floating over the pews and casting moving shadows on the marble floors. Such was the setting for the consort as they floated their own dulcet tones in a program of antiphons, motets and polychoral psalm settings by the 17th-century Mexican composer Juan de Lianas.

Sadly, nothing is known of the personal life of Lianas, but listening to his sumptuous music, one can imagine a character of great spirit and creativity. Due to the ravages of time (and perhaps deliberate vandalism) a number of Lianas's works don't exist in their original form—but enough do, so that the Newberry Consort's Frances Fitch and guest director Ellen Hargis were able to recreate scores with such artistic care that the program was seamless.

The Newberry Consort is an all-female ensemble of nine voices that rarely includes a recorder relative among its offerings. For this concert, it used two sackbuts (played by artistic director Liza Malamut and Lisa Albrecht); the recorder's cousin, the dulcian (ably offered by Rachel Begley, known for her recorder playing



▲ 11: *Douce Mémoire*. (left to right) Denis Raisin Dadré, recorder & director; Bor Zuljan, archlute; Camille Fritsch, mezzo-soprano (behind); Nolwenn Le Gwern, lira da gamba; Sébastien Wonner, harpsichord.

and for leading several ARS chapters); viol and organ.

When singing in monophonic chant, their unison was beautiful, and sometimes reached the elusive goal of sounding like one full, ethereal voice. When they sang antiphonally, as they did quite often, it was effective to listen with closed eyes. The music seemed to cascade like crystalline water over a fall.

A work that required significant reconstruction for performance was the *Magnificat a 10* (with *versillos*, organ verses)—the gem that shone the brightest among the collection. There seemed to be an extra bit of sparkle to the setting, largely due to the solo work of Elena Mullins Bailey, whose voice could not have been more perfectly suited to early music performance. She lightly but meaningfully leans into dissonant appoggiaturas, putting the audience on the edge of its seats. Set against the soothing blend of voices and instruments provided by the rest of the consort, the effect was stunning.

Fringe event: Seven Times Salt

Perhaps recorder players were slow to come back to the BEMF fringe this year, but some 70 or more who attended the performance by Seven Times Salt were not disappointed. Most often playing recorder or Baroque flute (sometimes also singing or providing percussion, or even declaiming lines from plays by William Shakespeare), wind player Daniel Meyers was occasionally joined by Michael Barrett on recorder, when the latter wasn't busy singing.

"Easy as Lying: The Music of Shakespeare's Globe" was their program that interspersed semi-staged lines from five of Shakespeare's plays in eight segments of music and dance. (The quote bearing the group's name appeared in a segment from *Hamlet*, Act 4, Scene 5: a lament from Laertes

after discovering that his father is dead, as his distracted sister Ophelia wanders by. "Tears seven times salt, Burn out the sense and virtue of mine eye!")

Audience pleasers were two renderings of the anonymous *Come Away Death*, utilizing bass recorder in the first version (from Pierre Phalèse, c.1510-c.1573) and an instrumental arrangement (by the living early musician David Douglass) for alto recorder, violin, bass viol and lute. And who could resist Meyers on

soprano recorder for the final "Mad-merry pranks of Robbin Good-fellow" from The Roxburghe Ballads of the early 17th century?



12: Daniel Meyers dons the garb of Shakespeare.

13: Seven Times Salt. (left to right, seated) Daniel Meyers, recorder; Karen Burciaga, early strings; Josh Schreiber, bass viol. Singer Matthew Wright took on the role of jester in this segment, when he wasn't playing recorder.



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ARS Great Recorder Relay

Recorder players at summer festivals naturally gravitate to the ARS Great Recorder Relay, a free multi-hour event showcasing solos to ensembles. This was the case during BEMF; the morning audience started at about 25, increasing to at least 75 by mid-day.

Jamie Allen provided a sublime start, with *Sonata II in C major, Op. 2*, by Francesco Barsanti. His ensemble work with harpsichordist Miyuki Tsurutani was an easy dialog in their rendering of the Baroque piece, especially in its sprightly parts.

Green Leaves Ensemble, made up of students of Sarah Cantor, next offered two Renaissance pieces—including a sonorous *The Silver Swan*, played with good intonation and no music. A highlight was a piece written by group member Melika Fitzhugh, *A Written Biography is an Elegy*. The consort,

ARS Great Recorder Relay.



14: Jamie Allen, recorder, and Miyuki Tsurutani, harpsichord.



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15: Green Leaves Ensemble playing *The Silver Swan*. The group also played a new work by Melika Fitzhugh (seated).

16: Aldo Abreu, recorder, and Olav Chris Henriksen, lute.



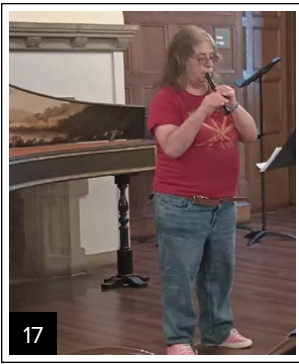
17: Ruth Levitsky, sopranino recorder.

18: Emily O'Brien. Playing and recording all parts of a consort piece using a looper app.

19: Boston Recorder Orchestra. John Tyson, director.



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whose other members are Lydia Brosnahan, Ed Cipullo, Michael Lauer and Brian Warnock, used this performance as a dry run for its appearance as a competitor at Open Recorder Days Amsterdam, Netherlands, in July.

Solo sopranino recorder was played by Ruth Levitsky, the next performer. Levitsky offered nine solo pieces devised to teach birds to sing, some having multiple parts, from *The Bird Fancier's Delight* collected by Richard Meares in 1717. She ended well with the very chirpy "A Tune for the Thristle."

Next came the first of multiple appearances by recorderist Aldo Abreu, here playing soprano recorder with lutenist Chris Henriksen. The many florid notes of Diego Ortiz's *Recercadas* sparkled under his crisp articulations of the cascading runs.

After bringing on digital equipment

for her set, soloist Emily O'Brien offered several pieces, including another work from Fitzhugh, *The past is just a story we tell ourselves*, where some notes of the contra bass were felt rather than heard. O'Brien then demonstrated the reason for the equipment: she played and recorded in real time all parts of a French chanson consort piece, *Doulce Mémoire* by Pierre Sandrin, with bass diminutions by Diego Ortiz (as also demonstrated in her multi-tracked video at www.youtube.com/watch?v=uCZvfFThaQo). Hearing the progress was mesmerizing.

A favorite group at the Boston version of the ARS Relay appeared next:





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the Boston Recorder Orchestra with its 15 advanced amateur and professional members directed by John Tyson. In this appearance, they offered contemporary music rather than their more typical Renaissance fare, playing pieces by Lance Eccles, Arvo Pärt and some modern settings by Ralph Vaughn Williams of Elizabethan music. The group's set included as its final selection two movements of *Kunjani* by the popular composer Sören Sieg.

A group informally dubbed the All-Stars next took the stage: Rachel Begley, Cantor, O'Brien, Roy Sansom, Tsurutani and Tyson. Their seven musical selections included the familiar *Mille regretz* by Josquin des Prez, played with suitable pathos; and the



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ARS Great Recorder Relay performers.



20: (left to right) John Tyson, Miyuki Tsurutani, Rachel Begley, Roy Sansom, Sarah Cantor, Emily O'Brien.

21: Camilo Gutierrez (left) with his teacher Aldo Abreu, alto recorder.

22: (left to right) Aldo Abreu, Ivy Reno and Alan Clayton Matthews, alto recorder.



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23: Aldo Abreu. Playing alto recorder while balancing his bass.

24: Som Doce da Grotta. Young recorder players from Brazil.

25: Som Doce da Grotta. Posing with (under left candles) Sarah Cantor; (under clock) ensemble director Lenora Pinto Mendes, Cléa Galhano; (under right candles) Nina Stern.

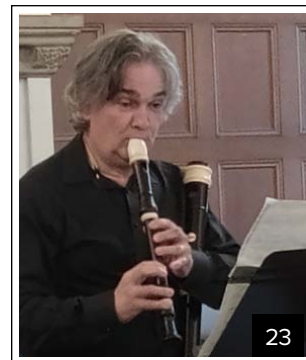
SAATBcB version of *Daphne* by Jacob van Eyck that passed the divisions around over a chuffy bass line.

With the four-hour event by now more than half-way through, Abreu returned for two segments with his excellently-trained alto recorder students. Abreu joined his very promising young student Camilo Gutierrez to play a J.J. Quantz duet. The final Presto movement was at lightning

speed, with well-synced ornaments in its fugal entries.

Two of his adult students—Alan Clayton Matthews and Ivy Reno—joined Abreu and harpsichordist Lee Yezek for Alessandro Scarlatti's *Quartettino*. Besides accomplished fingerwork, the trio of alto recorders exhibited fine intonation on sustained harmonies.

As a soloist Abreu played *Katalog für einen Blockflötnspieler*, a sort of





energetic discussion between recorder voices by Werner Heider (born 1930). Clutching soprano, alto and bass, Abreu sang multiphonics and, efficiently switching recorders, played all parts of the conversation.

Performing last was a group that had worked diligently to participate in BEMF activities, giving concerts to raise travel money and enduring the administrative necessities to get passports and visas to travel from Brazil: Som Doce da Grota, directed by Lenora Pinto Mendes. Their performances during BEMF also included playing on the Sunday morning outreach event, BEMF Beyond Borders, as well as these ensemble pieces on the Relay by the eight-member group.

Offering eight well-played pieces, mostly based on folk music or music by Brazilian composer Tom Jobim, the young players switched recorders deftly, playing all voices very competently and energetically, or took up percussion instruments as needed. The standing ovation at the end of their segment demonstrated that they would have been a very hard act to follow.



At the ARS Great Recorder Relay.



26: Aldo Abreu (left) listens as former ARS Board member Richard Carbone (right) punctuates his conversation with jazz hands.

27: Former editor of American Recorder Ben Dunham (left) catches up with former ARS Board member Valerie Horst.

28: Bonnie Kelly (right), organizer of the event, visits with ARS Relay volunteer Alison Gottlieb, during a calm moment.

ARS awards presented to Nina Stern and Cléa Galhano

Immediately following the ARS Great Recorder Relay, ARS Board member Jamie Allen took the stage at Old South Church to present ARS awards. Joining him to present the first award, the 2023 ARS Distinguished Achievement Award, was another ARS Board member who had traveled especially from New York City, NY—Peter Faber, who is well-acquainted with award recipient Nina Stern and her many recorder activities in New York City with S’Cool Sounds and her performing groups.

Stern’s comments to those assembled chronicled how she fell in love with the recorder when she was in the third grade, and her feeling of a great debt of gratitude to her classroom music teacher, Miss Kupferstein.

“A year or two later, my piano teacher had the wherewithal to suggest to my parents that they consider getting me recorder lessons. This was after months of my bringing my recorder to piano lessons and asking him to accompany me—rather than my playing for him the pieces that I was supposed to have prepared on the piano!”

She also recounted ways in which she feels fortunate, especially to be able to “carve a career in music, with the recorder at its center”:

- *Fortunate that my family supported me when I ran off to Europe at the age of 19 to study at conservatory*
- *Fortunate to have had so many opportunities to perform (which I love) and to teach (which I love)*
- *Fortunate to have so much support from you, our community, as I have worked to use the recorder to provide access to music education to so many young people that might not otherwise have the opportunity to make music.*

Allen pressed into service a surprise guest who had dropped by to hear



29: After Jamie Allen announced ARS Distinguished Achievement Award recipient Nina Stern, Erik Bosgraaf presented her with a custom recorder stand. Photo by Henia Pransky, who was a volunteer for the ARS Relay.

30: Cléa Galhano, recipient of the ARS Presidential Special Honor Award. ARS Board member Jamie Allen (left) looks on with Erik Bosgraaf.

part of the Relay. He asked Erik Bosgraaf to hand Stern a custom recorder stand, especially crafted for the occasion by Jay Pransky of www.recorderstands.com.

The second award was the 2023 ARS Presidential Special Honor Award, presented to Cléa Galhano. Galhano served for six years on the ARS Board (often planning ARS events for festivals like BEMF). Besides leading many workshops, chapter meetings and master classes, she conducts the Recorder Orchestra of the Midwest and is the recorder faculty member at the Indiana University School of Music.

Galhano also received a custom recorder stand, and spoke of how

the ARS became her community and family when she moved to the U.S. from Brazil.

She appreciated in particular how the ARS touring calendar, which had appeared in the printed *ARS Newsletter*, had been the means by which one ARS member found her for lessons in multiple locations where she was touring to perform. She described the friendship, a relationship that lasted for years and resulted in her adult student underwriting the continuing studies (even through university) of several of her young students who have since become professionals themselves.

As a surprise the two recipients favored the Relay audience by playing

two duets. The first, the Vivace from G.Ph. Telemann's canonic sonata no. 1 in B^b major, can be viewed on the ARS YouTube channel at www.youtube.com/watch?v=-ADuRucymw.

A reception was held honoring the two women, who coincidentally had been working together with young people on the BEMF outreach event. At the conclusion, they left (with Bosgraaf and the young Brazilian recorder players in tow) for a rehearsal for that upcoming Sunday concert.

The ARS Great Recorder Relay and the reception following were both coordinated by former ARS Board member and dedicated volunteer Bonnie Kelly, with help from ARS Board member Allen.



▲ 31: ARS award recipients Nina Stern (left, Distinguished Achievement Award) and Cléa Galhano (Presidential Special Honor Award) favor the audience at the ARS Great Recorder Relay with a duet. Photo by Henia Pransky, a volunteer at the ARS Relay.

BEMF Beyond Borders

One of the last in the schedule of other recorder events was on Sunday morning, involving over 40 young musicians from seven educational institutions playing live in BEMF Beyond Borders (BBB).

Renowned recorder performer Nina Stern is the BEMF Director of Community Engagement. She is the artistic director of S'Cool Sounds, an organization that uses music to inspire, educate and connect children in the U.S. and Kenya. In 2021 she organized the first BBB session for BEMF, a Zoom event that featured students performing in recorder classes in those two countries.

2022 saw an online event with a broader scope; students participated from the U.S., Kenya, The Hague (Netherlands); and multiple locations in Brazil. Other freestanding offerings in 2022 were two Zoom classes for young students, led by Cléa Galhano and Erik Bosgraaf.

This third BBB event for 2023, the first to have a live in-person audience, consisted of two halves. The first half-hour was a live performance by the onstage young wind, string and percussion players (supplemented and conducted by both Stern and Galhano). Bosgraaf joined the group, playing with the youngsters before his afternoon recital. Also joining the 40 young musicians was Julienne Pape of Montclair, NJ, whose students had participated virtually in the past; she

had brought three recorder students to play in person this year.

A highlight of the live concert was the premiere of a new work composed and conducted by Melika Fitzhugh, recipient of the ARS's first Diversity, Equity and Inclusion Grant. Her commissioned piece, *Astrolatry and Hydromancy*, featured a minimalist motive comprising a falling wholetone scale, with solos by violin teacher Julia McKenzie and trills by Bosgraaf soaring over the texture. It was inspired by the Baroque composer Francesca Caccini and her opera *Alcina*, which was heard during the festival. (Astrolatry is the worship of the stars, while hydromancy is divination using signs derived from the appearance of water

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The second half of BBB commenced, with four video performances from young groups on four continents.

and its movements.)

As the players moved to the audience, the second half of BBB commenced, with four video performances from young groups on four continents:

- Khalil Gibran School of Music in Lebanon, directed by Farid Rahme
- a Dutch group from the School for Young Talent (as young as age five), Royal Conservatoire, The Hague,



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31: Julienne Pape brought three of her young recorder students from Montclair, NJ, to play in BEMF Beyond Borders. (left to right) Avi, Kimaya and Maya. Some Montclair RecorderKids had played virtually in the 2022 BEMF Beyond Borders. Maya commented, “We came all the way to Boston. It was awesome to play in such a big concert hall with people from Brazil, The Netherlands, and all over the world in front of a big audience.”

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32: Close-up of recorders in the live portion of BEMF Beyond Borders. Nina Stern, conductor.



▲ 31: Melika Fitzhugh conducts the premiere of the work she composed for BEMF Beyond Borders.

directed by Bernadette Pollens and Reine-Marie Verhagen

- from Brazil, a split-screen offering: Espaço Cultural da Grotta (the group that had performed live on the ARS Great Recorder Relay) and Projeto Música no Bairro/Projeto Dorcas, directed by Lenora Mendes and Renate Weiland. (Not one player blinked or lost concentration when a cat strolled in during the recording of the video.)
- students of four schools in Kenya, directed by S'Cool Sounds Kenyan music director Jacob Saya and S'Cool Sounds Kenyan assistant music director Julius Odhiambo; this last video is now available on YouTube at www.youtube.com/watch?v=yF5lyLWFq4c. (The videos of BBB 2023 will be posted as free YouTube videos on September 17, when events become available in the Virtual Festival Encore!)

With the recital by Bosgraaf occurring just hours after the morning's performance by young recorder players and other musicians, surely the final Sunday was a particularly inspiring close for the 2023 Boston Early Music Festival. ✨

LINKS OF INTEREST:

- Boston Early Music Festival: <https://bemf.org>; 2023 Virtual Festival Encore!, streaming September 17-October 1, including BEMF operas, concerts and symposia recorded live at the June 2023 Festival. Information: <https://bemf.org/2023-festival/virtual-festival>.
- Also coordinated with the Virtual Festival will be the posting of free YouTube videos of the live performance and pre-recorded segments of the BEMF Beyond Borders outreach event. Past events are still available: 2021: www.youtube.com/watch?v=gluMGNWOM8 and 2022: www.youtube.com/watch?v=jKgHe2GPzdM.
- Erik Bosgraaf: www.erikbosgraaf.com; two selections from his BEMF 2021 Virtual Concert performances: www.youtube.com/watch?v=yIHf_BjG8YY, www.youtube.com/watch?v=597CCkLORcl; interviews with Erik Bosgraaf: **AR Summer 2021** (including his "Thoughts on Practicing") plus an article on BEMF 2021; interview in **AR May 2008** touching on the philosophy behind his DVD, *Big Eye* (also reviewed in "On the Cutting Edge," **AR September 2007**).
- Nina Stern: www.ninastern.com; S'Cool Sounds, www.scoolsounds.org; appointed BEMF Director of Community Engagement, **AR Summer 2021**; Distinguished Achievement Award announced, **AR Winter 2022**.
- Cléa Galhano: <http://cleagalhano.com>; Galhano leaves St. Paul Conservatory (with background material), **AR Summer 2021**; articles on BEMF and "The Power of the Recorder to Change Lives" (the recorder in Brazil, including Música no Bairro/Projeto Dorcas and Espaço Cultural da Grotta), **AR Fall 2021**; BEMF Engaging Communities Project with Cléa Galhano, **AR Summer 2022**.
- Douce Mémoire: www.doulcememoire.com/en; coverage of the Douce Mémoire 2021 virtual BEMF appearance (in AR Extras for AR Fall 2021), https://americanrecorder.org/docs/AR_Fall21_BEMFextra.pdf.
- Melika Fitzhugh: <http://melikamfitzhugh.com>; awarded first ARS Diversity, Equity and Inclusion Grant (for 2023): https://americanrecorder.org/news_manager.php?page=29504.
- Seven Times Salt: <https://www.seventimesalt.com>