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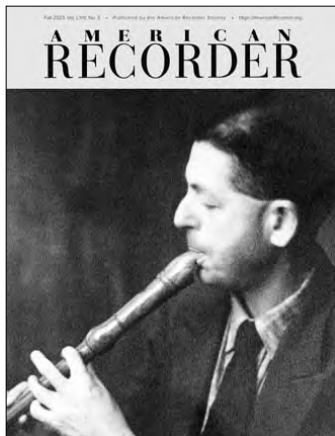
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# AMERICAN RECORDER

## ON THE COVER

Erich Katz as a young man in Freiburg, Germany, 1930s.  
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## Editor's Note • GAIL NICKLESS

"I had no idea the recorder could sound like that." I heard that comment in June 1994 from a then-advertiser who sold soprano recorders in the school market. I had hit them up to underwrite an ARS Distinguished Achievement Award reception at the Berkeley (CA) Festival; they did, plus showed up at the reception and the recital beforehand by Marion Verbruggen. I knew the recorder could sound like that, yet still was inspired—and certainly glad that they were.

It may be hard, as an amateur (perhaps newly minted in the pandemic) or even as an intermediate recorder player, to think why the ARS should participate in events that mostly showcase professional players, a small percentage of ARS members. It's because we are part of a larger recorder community. Our professionals make recordings, lead workshops and master classes, and thrill us as we are bathed in the vibrations of their live playing. An ARS presence supports them, but also all of us.

I think of this now, having just returned in June from the Boston (MA) Early Music Festival. As you'll read in these pages, the events offered memorable recorder performances (including hearing six-foot-something professional Erik Bosgraaf playing in an outreach event on a stage with 40 young players). I hope that reading about it may energize you to try to hear live performances. ✿

## President's Message • CAROL MISHLER



This magazine, *American Recorder* (AR), was cited as the #1 benefit of ARS membership in our most recent Members' Survey. With Gail Nickless retiring in 2024 after 22 years as editor, the ARS seeks new people to produce this critical publication.

Several features of the magazine—ones I love about it—make it valuable for our members:

- Reading *AR* helps members to feel a part of a community of recorder players spread throughout the world. The magazine is a common bond that unites us. Think of 2500+ people reading the same articles you are reading. *AR* reminds us that many others share our passion for recorder playing.
- Every issue presents a learning opportunity. For instance, in the Summer issue we learned how the recorder spread into the colonies of Spain and Portugal. The articles in each issue are chosen to appeal to different levels of playing—a goal set by ARS leadership. When a friend told me her retired mother might take up the recorder, I went to my magazine to find the recorder chapters near her.
- With the quarterly arrival of the print edition, something beautiful comes into our homes. Every cover features a lovely image starring the recorder. The Recorder Music Center at Regis University in Denver, CO, displays *AR* covers through the decades, a spectacular sight I was fortunate to see a few years ago.
- While I sometimes read the magazine online, there is no substitute for holding it in my hands. If you are like me, you save past publications and refer to them from time to time. They offer enduring value. I have never thrown an *AR* away.

In seeking Gail's replacement, we have separated the tasks of producing the magazine into Managing Editor and Print Publications Layout Specialist. We intend to fill these positions by early 2024 to overlap with Gail's last months—first the Managing Editor, followed by the Layout Specialist. If you know anyone who may be interested and qualified, please direct them to the web page below. Who knows: that person could become the new Managing Editor or Layout Specialist! ✿

[www.americanrecorder.org/jobs](http://www.americanrecorder.org/jobs)



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# ON THE RECORD(ER)

News about the recorder

## CONGRATULATIONS

### John Turner turns 80

Two 80th-birthday concerts in March and April 2023 celebrated the music to which recorderist John Turner has dedicated his life. The events consisted of performances of that music, which is in a neo-Classical vein typical of English composers of the last three generations and available on Turner's numerous recordings (some reviewed in *AR*). Turner himself played in 19 pieces on the two concerts; other performers encompassed soprano voice, oboe, strings and harp. Composers represented included Gordon Crosse, Anthony Gilbert, Edward Gregson, Peter Hope, Elis Pehkonen, Jeremy Pike, Thomas Pitfield, Geoffrey Poole, Alan Rawsthorne and Douglas Steele.

In his career lasting over a half-century, Turner has commissioned over 500 new works for the recorder. ❁

John Turner: <https://recorderist.co.uk>

"John Turner at 70: An Interview"

by Carson Cooman, *AR* Winter 2013:

<https://americanrecorder.org/docs/ARwin13body.pdf>

## EVENT

### Early Music America Summit

Early Music America's second Summit, its first in person, is set for October 24-26, in Boston, MA. Events will include a panel discussion on October 25 with representatives from North American early music service organizations including the ARS.

In addition to some 20 sessions on topics covering music-making, re-

search, advocacy, education and entrepreneurship, concerts will feature Boston-area ensembles (Boston Baroque Xtet, Musicians of the Old Post Road and Boston Camerata). Free midday concerts, open to the public, will pair performances from six collegiate and pre-college early music ensembles from the U.S. and Canada in the 12th Young Performers Festival: Case Western Reserve University Historical Performance Practice Ensembles; Harvard Baroque Chamber Orchestra; McGill University Baroque Orchestra; Old Dominion University Madrigal Singers; Special Music School Baroque Ensemble, New York City, NY; and University of Connecticut Collegium Musicum. ❁

[www.earlymusicamerica.org/summit](http://www.earlymusicamerica.org/summit)

## MORE CONGRATS PLUS EVENTS London International Festival of Music (LIFEM)

Finalists have been announced for the Society of Recorder Players (SRP)/ Moeck Solo Recorder Competition, set for November 10 at Blackheath Halls, London (UK) during LIFEM: Jiyeon Bang, Mathis Wolfer and Nura Natour.

The aim of the biennial competition is to encourage young recorder players of talent and to help them in their professional aspirations. First prize is a recital at LIFEM in the year following the competition, along with cash prizes donated by Moeck and the SRP.

Recent winners have included Charlotte Schneider (2022), Tabea Debus (2019), Silvia Berchtold (2017) and Laura Schmid (2015). Judges for 2023 are Erik Bosgraaf, Annabel Knight

and Adrian Chandler.

A performance by Bosgraaf and the Wrocław Baroque Orchestra will close the festival on November 11. The 50th anniversary LIFEM, set for November 8-11, will feature as its festival opener the winner of the 2022 LIFEM Young Ensemble Competition, Ensemble Pampinea with Slovenian Medieval recorderist Maruša Brezavšček. ❁

<https://lifem.org/pages/solo-recorder-competition>

<https://lifem.org>

## CONTEST

### Orpheus Virtual Recorder Competition 2023

The Orpheus Virtual Recorder Competition 2023 invites recorder players of any age worldwide to submit a self-recorded video of a complete piece or movement from a selected music list. Deadline is December 1.

Participants may enter in solo and group categories; only one recording per category is permitted. A multitimed recording by one player may be submitted in both categories. Prizes include cash plus merchandise from Orpheus Music.

The competition celebrates Australian composers and their compositions. Videos from finalists will be uploaded to the Orpheus Music Youtube channel and other media, and also presented at the Australasian Recorder Festival 2024. ❁

Rules and Repertoire List:

<https://orpheusmusic.com.au/733-orpheus-virtual-recorder-competition>

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## CONTRIBUTIONS

### ARS Donors

The following generous donors contributed between January 1 and June 30, 2023. With these funds, we are able to create a beautiful and informative magazine; offer scholarships and grants; provide 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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The American Recorder Society seeks a Managing Editor for *American Recorder* magazine, published quarterly. Successful candidates will demonstrate:

- ◆ professional writing and editing skills
- ◆ experience in print publications
- ◆ some knowledge of music history & recorders

Application deadline: November 2023

Final selection by March 2024, start date April 2024

*Applicants with qualifications/interest in both Managing Editor and Layout Specialist jobs may apply for a combined position by using the Managing Editor application. Additional information and application: [www.americanrecorder.org/jobs](http://www.americanrecorder.org/jobs)*



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## Notice of ARS Annual Meeting



The 2023 ARS Annual Members' Meeting, once again accessible to all members with an Internet connection, is set for Saturday, October 14,

3 p.m. EDT on Zoom. ARS President

Carol Mishler will conduct the annual meeting. On the agenda:

- ARS financial report for fiscal year 2022-23
- ARS mission and key strategic initiatives
- Key member benefit initiatives
- Importance of membership growth and fundraising to our ability to remain strong and mission-focused
- Select questions from members

Please register to attend at <https://americanrecorder.org/annualmeeting2023>. An emailed reminder will be sent.

# HISTORY

# THE LEGACY OF ERICH KATZ

## (1900-1973)

BY MARK DAVENPORT

Katz and his students helped give birth to an American School of recorder players and educators, stretching back to his years in Germany and still alive today.



### WRITTEN BY MARK DAVENPORT

Mark Davenport is Professor of Music at Regis University in Denver, CO, where he directs the University's first collegium musicum, which just celebrated its 20th year.

In 2004 he founded and continues to direct the Recorder Music Center (RMC), the only institute of its kind in the U.S. that focuses exclusively on the recorder and its history. The RMC is the repository for the papers of the ARS and holds collections from many of its dignitaries.

Davenport served two consecutive terms on the ARS Board (2004-12), chairing the Education Committee. The former Book Reviews Editor for *AR*, he currently serves on its Advisory Board. This article marks the 30th year since his first piece ("Recorder Pitch: Always Throwing Us a Curve") appeared in these pages, contributions that now number among some three dozen publications.

Drawing on his master's thesis on Erich Katz (1994) and excerpted from his forthcoming book (*Community, Art, Education and the Quest for Meaning: from Black Mountain College to the Gate Hill Cooperative*), second-generation recorder player Davenport provides a timely overview of Katz and his students' sphere of influence. Katz's efforts in resuscitating the American Recorder Society and mentorship in his collegium musicum (the Musicians' Workshop) at the New York College of Music, paired with his students' activities in the celebrated New York Pro Musica, became crucial catalysts in the early years of the American School of recorder players and educators.

This year we commemorate the 50th anniversary of the death of our Society's Honorary President, Erich Katz (1900-1973), and look forward to the ARS's 85th year in 2024. When Katz died, the German expatriate had lived in the U.S. for 30 years. During that time, he transformed our novel (and mostly novice) New York recorder group into a national organization. It's a good time to reflect on just how Katz inspired generations of educators and ensemble directors while simultaneously elevating the recorder's place in the American early music revival, a movement still alive and vital today.

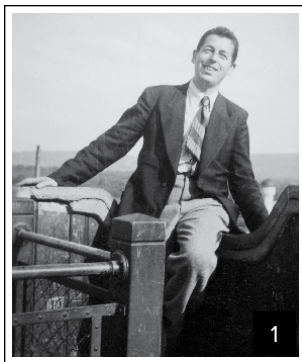
Katz accomplished his goals not as a professional performer, but rather as a musicologist, composer and innovative pedagogue. Consequently, his genius was less in turning out virtuoso recorder players than it was in expand-

ing and promoting the repertoire and educating its practitioners. He pursued this passion by rediscovering old music, while simultaneously fostering an interest in new music for the recorder and other early instruments and voice.

His legacy lives on through his many published music editions (including the *Members' Library* Edition that accompanies this AR, comprising previously unpublished music); his voluminous body of articles and essays; a thriving American Recorder Society; and the countless students who studied with him at the New York College of Music during the 1940s and '50s, and with his succession of protégés in the years since.

Of all of Katz's many students, none were more consequential to the recorder than LaNoue Davenport and Bernard Krainis, who both quickly earned reputations in the 1950s as the "young Turks" in the field. "They were possibly the first *bona fide* professional recorder players in the United States," former ARS president Martha Bixler wrote in her memoir, *The ARS and Me*. "Each was, as a young man, strongly influenced by Erich Katz, but each was self-taught on the recorder. Each discovered, on his own, how to create a truly beautiful sound and to make music on the recorder in a way that had surely not been heard in professional music circles for some 200 years."

Between the two of them, they did more than anyone else to bring the recorder to a mass market in the 1950s, when the instrument was just a blip on the radar screen for most post-war American audiences. Through dozens of professional recordings, workshops and festivals; tireless decades of concertizing (especially their performances with the heralded New York Pro Musica); and inducting two generations of recorder students, Bernie Krainis and LaNoue Davenport took the momentum started by Katz to birth an American School of recorder



◀ **1: Erich Katz as a young man in Freiburg, Germany (probably late 1930s).**

Photographer unknown. Gift of Winifred Jaeger. Digital image restored by Mark Davenport. Not yet catalogued.

players and teachers. At times, their activities even predated those in the "Dutch School" of recorder players, that illustrious group who would soon come to dominate the field.

And yet, the story of Katz and his devotees seems to have been omitted from most of the otherwise very competent histories of the recorder that document those early years. The one exception perhaps is Geoffrey Burgess's excellent account of Friedrich von Huene (*Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World*), which considers their significant contributions, especially in relation to developments in recorder making during the latter half of the 20th century.

### **Katz and the collegium musicum**

Erich Katz's introduction to the recorder began at the age of 22 with his graduate studies at the University of Freiburg, where he worked under the musicologist Wilibald Gurlitt, himself a protégé of Hugo Riemann, often referred to as "the father of musicology." While a professor at the University of Leipzig, Riemann established in 1908 a modern collegium musicum, the first in that city since those glory days two centuries earlier of Georg Philipp

“

Bernie Krainis and LaNoue Davenport took the momentum started by Katz to birth an American School of recorder players and teachers.

Telemann's collegium musicum (then a society of aristocratic musicians who rehearsed and performed for pleasure). Riemann's group (Gurlitt among them that first year) was made up of his own students who met outside of class to bring life to the music they had been scrutinizing.

A decade later, when Katz arrived at the University of Freiburg, Gurlitt had just become the newly established Musicological Seminary's first director. Gurlitt's collegium expanded on Riemann's in an important way: Riemann more strictly adhered to the musical presentation of his class coursework; Gurlitt actively sought a concert milieu beyond the confines of the university. In this way, Gurlitt's group was modeled more closely on the activities of Telemann's early-18th-century prototype than on Riemann's 20th-century revival.

Gurlitt also introduced the recorder to his collegium. "Interest in the recorder started here in Freiburg," he proclaimed (in a letter to recorder maker Hermann Moeck in 1949), *with my two-hour lectures about "Instruments and Instrumental Music in the Baroque Period," which I gave for the first time during the winter semester of 1920/21.... For the reconstruction of the recorders ... I borrowed and studied the quite unique and complete set of recorders in a case (ten pieces) from the Germanisches Museum in Nuremberg. The organ-builder firm of Walcker & Co. in Ludwigsburg (Württemberg) made five instruments, copied exactly*

*from the originals, according to my suggestions. With this set of recorders we played five-part sonatas and suites of the 17th century in my collegium musicum. This may well have been the starting point for the newly awakened interest in the recorder at the time.*

Katz became Gurlitt's assistant in the collegium, finding in his mentor a gifted and inspiring teacher, "one of those rare instructors who teach more by action and example than by lecture and theory," Erich later wrote in *American Recorder* (Fall 1966). The collegium met twice a week to rehearse and gave regular performances in Freiburg. They also visited other cities

such as Karlsruhe and Hamburg. Their repertoire ranged from Medieval Gregorian chant to Renaissance secular chansons to 18th-century music; they performed G.F. Handel organ concertos on Gurlitt's Praetorius organ.

While several of Katz's fellow students focused exclusively on early music, Katz set no such limitations. His palette had been too strongly influenced by the enormous activity in new music led by the emerging wave of young innovative composers—particularly Paul Hindemith, who quickly established himself among Germany's leading composers. Hindemith's reputation was launched, in large part,

at the avant-garde chamber music festivals that took place between 1921 and 1926 at Donaueschingen, a short distance from Freiburg. Katz attended these festivals, where he first met the composer; the two formed a lifelong friendship.

Hindemith's composition students, Katz found out, were using krumphorns, cornettos, dulcians and other old instruments not for recreating Medieval and Renaissance music, but to perform contemporary student compositions. Hindemith would later bring some of these ideas to Yale University in the 1940s and early '50s; 90 miles away in New York City, Erich was involved in very similar activities.



2: Erich Katz teaching a recorder class at the New York College of Music (early 1950s). Photographer unknown. The Erich Katz Collection, ARC 19, Recorder Music Center (RMC), Regis University Archives and Special Collections, Denver, CO.



3: The Musicians' Workshop, New York College of Music (early 1950s). Photographer unknown. Erich Katz is directing, left. Bob Dorough and LaNoue Davenport are standing (third and fourth from the left). Winifred Jaeger is in the front row, third woman from the right. The Erich Katz Collection, RMC.

## Katz brings the collegium idea to America

Katz's path to America was not one of choice. As a German Jew living in Freiburg, he was one of a hundred Jewish residents rounded up by the Gestapo during the infamous *Kristallnacht* in 1938, and taken to Dachau, the first of the Nazi concentration camps in Germany. He narrowly escaped with his life, sharing the tragic but all-too-familiar story of fleeing his homeland and eventually emigrating to the U.S., where he landed at the doorsteps of the New York College of Music (NYCM) in 1943. (More about Katz's years in Germany appears in a number of previous articles, including commentary in Katz's *Santa Barbara Suite: Gala Centenary Edition*, published in 2000 by the ARS in honor of the 100th anniversary of Katz's birth.)

Katz taught musicology and composition at the NYCM, eventually becoming chair of the composition department, and in 1946 formed the college's madrigal group, which he directed. Two years later, following in the Riemann/Gurlitt tradition, he created the college's first collegium musicum, an ensemble he preferred to call "The Musicians' Workshop" (TMW). Its mission (stated in the program notes for "An Evening of Renaissance Music by the Musicians' Workshop," Colby College, April 13, 1958) was to *encourage performers striving for professional standards of proficiency in the playing of recorders, lutes, viols and other temporarily neglected instruments on which music of the Baroque and earlier periods was originally performed. Concerts are given for the purpose of performing and promoting interest in music, old and new, suitable for small vocal or early instrumental ensemble. A unique aspect of the Musicians' Workshop is its interest in new music written for old instruments.*



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LaNoue Davenport, a composition student of Katz's at the college since 1946, became a member of both the madrigal group and TMW from its start. Within a month of its formation, TMW was given the opportunity to perform live on radio station WNYC. Needing early instrumentalists to perform some of the ancient music, as the story goes, Erich suggested to LaNoue that he "learn to play the recorder"; just weeks later, LaNoue gave his first public concert on the air. The April 11, 1948, *New York Herald Tribune* Radio Concert Announcements listed the evening's program as "vocal and chamber music of the fourteenth and fifteenth centuries," with little known works by Guillaume de Machaut, John Dunstable, Anton Brumel, Heinrich Isaac and Josquin des Prez. With TMW, LaNoue found new artistic inspiration through his interest in performing early music and as a platform for composing and arranging his own works.

In 1947, utilizing his resources at the NYCM, Katz held the first post-war meeting of the ARS (which had remained largely dormant since 1943) in the College's auditorium, and quickly began reorganizing the Society's 17 remaining members. "Of course if you studied with Erich you were drawn into all of his activities," LaNoue recalled in an AR interview. He became one of Katz's first recruits, helping to organize chapter meetings and conduct playing sessions.

Lacking any professional recorder teachers to study with, however, LaNoue became the quintessential autodidact. Bringing a background as a professional jazz and Broadway trumpet player to the fore helped, and he became fluent on the instrument in a relatively short period of time. He found concepts of Baroque ornamentation not far removed from his experience in jazz improvisation. "Improvisation is as essential as any

other musical element in this repertoire," LaNoue told Ken Wollitz in an interview in AR (**Fall 1969**). When Wollitz asked, "How does one go about recovering this 'lost art' of improvisation?" LaNoue replied:

*You must study the historical treatises; but more important than that, you must steep yourself in the literature. The improvisatory patterns in Ganassi cannot be lifted literally and grafted onto a piece of music. Any great improviser learns the idiom and then expands on that. One must ornament according to one's knowledge and one's own proclivities as a creative musician.*

### A new protégé: Bernard Krainis

When TMW again appeared on WNYC in December 1948, one of their listeners was a very young and enthusiastic Bernard (Bernie) Krainis. In AR (**August 1989**), he commented, "I happened to tune to station WNYC and heard, all by accident, a program by the Musicians' Workshop. It was a half-hour of madrigals and two- and three-part recorder things. I was very excited. It was the first time I had ever heard anybody else play the recorder with any degree of fluency." Bernie immediately contacted Erich with a letter of introduction. "I heard your fine program on WNYC," he wrote, "and wish to commend you and your group for your excellent performance of this all-too-rarely heard music. It is however, as a recorder player that I am writing to you. Having become (at the risk of appearing boastful) a fairly decent player after 3 years of practice, I am anxious to play with a group of similarly inclined people—such as your own."

Krainis, like Davenport, was originally a brass player (jazz trombone) and similarly taught himself to play recorder, after receiving an American-made Dushkin tenor from his father as a present after serving in the Army. "The price of autodidacticism,"



◀ 4:  
**Bernard Krainis.**  
Photograph by Clemens Kalischer, 1980s.

Bernie confessed in that AR interview, "is time. It takes a long time to teach yourself something. It's one step forward and a half step backward."

In addition to teaching himself the recorder, Krainis had studied at New York University with the Medieval and Renaissance scholar Gustave Reese, so he was already familiar with much of the repertoire before asking Katz if he could join TMW. Katz, however, suggested Krainis first come to an ARS meeting and join the Society.

"It quickly became clear that this would be a quid pro quo arrangement," Bernie remembers, "that in order for me to gain entrée into the Musicians' Workshop, I was expected to put in my time with the ARS. That first year or two I believe I conducted every ARS meeting—and me with absolutely no experience in conducting."

Krainis did not conduct every ARS meeting. In fact, the record shows that Katz and Davenport were equally present at those early ARS meetings, leading as many or more of the playing sessions. LaNoue, unlike Bernie, had studied conducting as a profession, having thought of following in the footsteps of his famous older brother, Pembroke Davenport, who was making a name for himself as a musical director on Broadway that year with the musical comedy *Look Ma, I'm Dancing*. (It starred Nancy Walker, who later became famous as the mother of Rhoda in the TV sitcom *The Mary Tyler Moore Show* and its

spin-off *Rhoda*, and then introduced millions of Americans to “the quicker picker-upper” in Bounty paper towel commercials.) LaNoue played trumpet in the show’s pit band, one of many such experiences. The show set up a line of successes that soon catapulted Pembroke into the forefront of Manhattan’s musical theater world, conducting Cole Porter’s record-breaking smash hit *Kiss Me Kate*, followed by *The King and I* from Richard Rodgers and Oscar Hammerstein II.

When Katz’s fragile health began limiting his own conducting duties, both at the NYCM and with the ARS, he turned to Davenport to take the baton, as “Assistant Director.” Katz was expected to lead performances at the NYCM, but LaNoue conducted both the madrigal choir and TMW when they performed at most other public venues (though still technically under the “directorship” of Katz). The groups’ repertoire was wide-ranging, early music to newly composed.

A number of Katz’s composition students—including Tui St. George Tucker and Davenport—moved in the same circles. Like LaNoue, Tucker composed and performed with TMW and participated in the expanding ARS concert series. As an accomplished recorder player in her own right, Tucker composed in a style strongly influenced by early music—yet she began

introducing microtonality, developing special recorder fingerings that allowed the playing of quarter tones.

### ARS Newsletter, volume one

Katz found a niche for Krainis by recruiting him to help launch and edit the ARS’s first “News Letter,” on January 20, 1950, inaugurating a policy “long awaited and hopefully discussed, of presenting a fairly regular periodical devoted exclusively to the interests of the growing number of recorder players throughout the United States.” (For a different and more comprehensive take on *ARS Newsletter* contents, see Martha Bixler’s memoir.) Under Erich’s directorship, Bernie was largely responsible for its initial format and contents, with annotated sections for announcing new recorder publications, concerts and recordings.

Some of those early recordings caught the ears of Katz and his circle. For example, Carl Dolmetsch, recorder, and Joseph Saxby, harpsichord, had recorded a group of Elizabethan pieces, some Daniel Purcell and a Handel sonata. Both musicians represented the activities of the UK’s Society of Recorder Players, a group much admired by the New Yorkers. The *ARS Newsletter* quickly became a vehicle for sharing stories and articles with their UK counterparts.

It was the American-born Safford

Cape’s Pro Musica Antiqua (PMA) of Brussels, Belgium, that most captivated the New York early music community when PMA made their American debut at Times Hall in late 1949. “We have been seldom fortunate in this country in hearing so varied a program so extraordinarily well performed,” Krainis wrote in his initial newsletter announcement of the group, adding that “we can only wistfully regret that there is not yet such an organization in the United States.”

PMA, including the group’s recorder player Henri Koenig, provided the most potent model for what both Krainis and Davenport hoped to achieve in their own ensemble work, inspiring LaNoue to raise the standards of TMW by seeking more accomplished singers and instrumentalists. That was part of his reasoning for forming “The Recorder Consort of the Musicians’ Workshop”—LaNoue initially recruiting Bernie and Tui St. George Tucker. They gave a first performance of Katz’s *Toy Concerto* in a WNYC program, and often accompanied the singers in TMW in performances of early music.

They were soon joined by Davenport’s recorder student and close friend Robert (Bob) Dorrough (before the cool jazz vocalist/pianist went on to record with Miles Davis and achieved notoriety as the composer for ABC’s

►

**5: Musicians’ Workshop Singers at the New York College of Music (about 1955).** LaNoue Davenport is directing, right. Martha Bixler is in the front row (far left), Winifred Jaeger is third from the left, Patsy Lynch Davenport is next to Jaeger (fourth from the left). Photo by Chuck Lilly, courtesy of Mark Davenport.



Saturday morning children's program *Schoolhouse Rock!*). *New York Tribune* reviewer Jay S. Harrison (reprinted in the *ARS Newsletter*, June 25, 1952) described the consort's Circle in the Square program of Machaut, Josquin and Praetorius as "compositions of elegance and power, spilling over with life."

The Recorder Consort of the Musicians' Workshop gained national attention when they signed with Classic Editions, a record label headed by the astute, young and very ambitious Irving Kratka. Their first project together, *Recorder Music of Six Centuries*, was meant to be the first in an anthology series devoted to recorder music.

The album deal had a catch, however: Kratka agreed to produce and distribute Davenport's professional projects on Classic Editions in return for LaNoue performing on recordings for Kratka's other label—one that specialized in the novel educational idea of LPs meant to be accompanied by

the listener, usually an amateur player on a host of various instruments or voice. The albums typically consisted of a complete work being recorded by a small ensemble—one or two recorders with continuo (bass instrument and keyboard instrument), for example—and a play-along version where one of the solo parts was left out, to be played by the listener as an aid to practice. It was a kind of pre-karaoke that took the country by storm in the mid-1950s. Kratka called his label Music Minus One (MMO) and made a small fortune in the process.

Among Kratka's first MMO albums was an LP of Davenport playing each of some 50+ rounds and folk songs in Katz's *Recorder Playing: A New and Comprehensive Method* (the 1951 Clark & Way publication included with the album). Beginning players could choose either the soprano or alto version of the LP and spend hours playing duets with LaNoue.

“

At a time when few quality editions of recorder music were available, Katz brokered a deal ... to launch a series of publications focused on the recorder and its music ... the ARS Editions.

It could have been a short-lived gimmick, had it not become so popular. Of all the various instruments featured on MMO albums, the recorder became particularly marketable, accounting in no small part for the astounding rise in popularity of the instrument throughout the 1950s and '60s. Over a decade later Kratka repackaged that first LP as an MMO box set, including Erich's method book and a "fine imported instrument," touted as "a popular family package" in the October 6, 1962, *Billboard Magazine*. (Before he died, Kratka sold his business to Keith Markdak, CEO of Hal Leonard Corp. Many of the original recordings are still sold at [www.halleonard.com/series/MMONE?dt=item#products](http://www.halleonard.com/series/MMONE?dt=item#products).)

### ARS Editions

At a time when few quality editions of recorder music were available, Katz brokered a deal, with the start-up publishing company Clarke & Way, to launch a series of publications focused on the recorder and its music. This became the start of the ARS Editions.

Katz edited the first 40 titles in that series, including many of his own arrangements. In his role as editor-in-chief of the ARS Editions, he took the opportunity to include arrangements and original works by his colleagues and former students.

Co-founder Bertram Clarke was married to underground filmmaker Shirley Clarke, who heard one of TMW's performances of recorders and



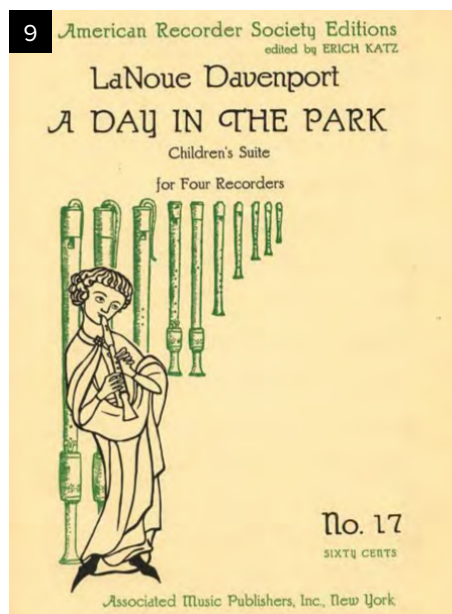
6: Album cover for the Recorder Consort of the Musicians' Workshop's first LP, Recorder Music of Six Centuries Volume I (Classic Editions 1018, 1952).

7: Album contents of Music Minus One box set, Learn to Play the Recorder: A New Comprehensive Method by Erich Katz. Fifty folk songs performed by LaNoue Davenport and You (MMO 202R, 1962).

8: Album cover for Jean Ritchie and the Manhattan Recorder Consort's LP, A Day in the Park: Music for a Child's World (Classic Editions 1056, 1959), directed by LaNoue Davenport.

9: Cover of LaNoue Davenport's A Day in the Park, published in the ARS Editions edited by Erich Katz (about 1955).

All four images courtesy of Mark Davenport.



harpsichord and imagined the perfect soundtrack for her second short film, *In Paris Parks*. Davenport used this post-war Paris idea in his own initial experiments with an original recorder soundtrack, drawing on his small circle of instrumentalists in TMW for the recording. Erich encouraged LaNoue to rearrange the piece for the ARS Editions (No. 17)—*A Day in the Park: Children's Suite for Four Recorders*, the first contemporary music publication to appear in the series. (The piece was excerpted by the ARS for its 2014 Play-the-Recorder Day.)

Starting with No. 13, the ARS Editions had been taken over by Associated Music Publishers (an arm of the prestigious Schott & Co., with whom Katz had published as a young man in Mainz, Germany, and in London in the early 1940s). AMP continued to distribute the earlier editions from the short-lived Clarke & Way.

### **NYPM: America's collegium**

In the 1950s, Katz turned to editing the ARS Editions and gradually scaled back his conducting—all the while keeping the ARS afloat from his kitchen table, and pushing the ARS to expand out of New York City and form chapters all over North America. At the same time, Krainis and Davenport entered a period when the face of early music in America was almost single-handedly altered by one man: Noah Greenberg, who founded the New York Pro Musica Antiqua with Bernie in 1952.

When Krainis began assembling an instrumental ensemble for the Pro Musica Antiqua, he asked Davenport to participate in both their first concert and their debut recording, *An Ode On the Death of Mr. Henry Purcell* (music by John Blow and words by John Dryden; released in 1953 on Esoteric, a mostly jazz label that included an eclectic assortment of artists and genres, [www.youtube.com/watch?v=HC6tOnVoY-U](https://www.youtube.com/watch?v=HC6tOnVoY-U)).

It was a reversal of fortunes for Davenport, in a sense, when Krainis asked him to join the group, essentially as a sideman. For one, LaNoue was dubious about the group using the same name as the Brussels-based Pro Musica Antiqua (the New Yorkers later did drop the “Antiqua,” settling on New York Pro Musica, NYPM).

The bigger issue for LaNoue, however, had to do with Greenberg's group competing with his own similar ambitions. At the time, it was survival of the fittest for the small pool of talented singers and instrumentalists; leaders and directors all formed new ensembles and vied for the same conscripts. Establishing one's reputation as a performer, especially early in a career, often meant juggling ensemble prospects until one or another either collapsed or prospered.

LaNoue, consequently, agreed to participate in the recording and debut concert, but only under the pseudonym John Leonard (hence the historical absence of credit to LaNoue for these earliest contributions).

### **Recorder Consort of the Musicians' Workshop vs. New York Pro Musica**

With Davenport focused exclusively on his Recorder Consort of TMW (minus Krainis), he led the group in recording its second Classic Editions album, *Christmas Carols of Many Nations*. The instrumental carols played by the recorder consort were arranged by Katz and available in the Clarke & Way publications of the ARS Editions.

The LP was soon followed by *18th Century Recorder Music*, featuring the recorder in its place as part of the Baroque chamber ensemble. The album includes several virtuoso works that exploited LaNoue's skills as a soloist.

As it turned out, the NYPM quickly gained the lion's share of attention. Part of this had to do with Greenberg's fundraising virtuosity. The other part had to do with the NYPM being

signed by Columbia Records, one of the top record companies and a major coup for a seemingly fringe group. Ironically, for Krainis, the repertoire (at least for their recording projects) was almost exclusively vocal. While LaNoue was honing his skills as a Baroque ensemble soloist, Bernie spent much of his effort doubling singers or providing short instrumental fillers between larger vocal pieces.

Imagine LaNoue's surprise, then, when Bernie showed up at the Annual Concert of the ARS the following summer with “The Recorder Consort of the New York Pro Musica Antiqua,” a group that featured two of Bernie's most accomplished students, Elizabeth Kyburg and the musicologist Joel Newman. (Newman would become a crucial collaborator and editor of the NYPM editions—as well as a tremendous supporter of the ARS, taking over from Katz to edit its ARS Editions from the 1960s on, plus serving on the ARS Board. He received the 2007 ARS Distinguished Achievement Award.)

With Krainis focusing on the Pro Musica, Davenport assumed the editorship of the *ARS Newsletter*, beginning with its June 1953 edition. For the next decade, he became a much more active proponent of the Society, spending an increasing amount of time in support of, and in collaboration with, Katz and his various efforts.

### **The Manhattan Recorder Consort**

In 1957 Davenport finally struck out on his own, launching the Manhattan Recorder Consort (MRC). The MRC featured three of LaNoue's advanced recorder students, a sort of next generation in the continuum: Martha Bixler, Shelley Gruskin and Bernard Arnold. Both Gruskin and Bixler later played pivotal roles in the ARS, each serving as the Society's president. The MRC recorded six albums for Classic Editions between 1957 and 1961.

Krainis's work with the NYPM focused strictly on music before 1700, but Davenport had no such restrictions. For the MRC's second LP, in fact, he programmed an entire album of 20th-century music written specifically for the recorder, the first American commercial recording to do so, including *Four Dances* by Hans Ulrich Staeps, Paul Hindemith's *Trio for Recorders* (*Plöner Musiktag*), a set of recorder divisions by Seymour Barab, and Benjamin Britten's *Scherzo* for recorder consort. The album also included two new works for recorders, by LaNoue (*Three Duets*) and by Katz (*Suite for Four Recorders and Percussion*).

### The folk revival

Erich Katz had been a long-time proponent of introducing recorder arrangements of ethnic folk songs, including traditional American ballads. He made and published dozens

of such arrangements, including many that appear in his recorder method. His students (especially Davenport and then Bixler) followed that practice.

Nothing to date, however, crossed over into the commercial field as much as LaNoue's work with the American singer/songwriter Ed McCurdy, for a time in the 1950s one of the most popular singers of the folk revival. McCurdy's sudden fame came with his 1957 LP, *When Dalliance Was in Flower: And Maidens Lost Their Heads*, an album of bawdy ditties drawn from Tom D'Urfey's early-18th-century collection of songs "celebrating pleasure," or as the album notes exclaim, McCurdy's "first musical excursion into the lusty ways of Elizabethan England."

Accompanying McCurdy was the noted banjo player Erik Darling and a recorder player, Alan Arkin (who would become a famous American

actor, director and screenwriter). When McCurdy decided to build on his success by recording a Volume II for the burgeoning Elektra Records label, he decided to bring in professional early musicians: harpsichordist Robert Abramson, and recorder player LaNoue (a fellow recording artist whom McCurdy had earlier met when both recorded for Irving Kratka's Classic Editions label).

Kratka, intrigued with McCurdy's success, encouraged Davenport to record his own folk-influenced album. The result was *A Day in the Park: Music for a Child's World* (see page 13), the MRC's third LP, and its most commercially successful release: a collaboration with American folk singer, songwriter and Appalachian dulcimer player Jean Ritchie, the "Mother of Folk." The album is historically significant since it provides the only extant recording of an important



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group of English and Irish folk songs documented by Ritchie from her extensive research on traditional songs in the British Isles, work conducted in 1952 as a Fulbright scholar. The album also includes the first recording of Erich's *Toy Concerto* and LaNoue's *A Day in the Park*.

The collaboration between Ritchie and Davenport was reciprocated later that year when Ritchie asked LaNoue to accompany her on her own album of traditional Christmas carols. The 17 American folk songs on *Carols of All Seasons* (Tradition Records TLP1031) anticipate the use of recorder by other folk singers like Judy Collins during the 1960s. The album became one of Ritchie's most popular, still commercially available over 60 years later.

### 1959: a new era

Even as Katz devoted his energy to his students' successes, the ARS's expansion, and to editing the ARS Editions, his always uncertain health continued to decline. In July 1959, he suffered his first stroke. Unable to carry on his work as musical director of the ARS, he decided to move to his beloved Santa Barbara, CA, with his companion Wini Jaeger (our Honorary Vice President; as a piano major at the NYCM in fall 1950, she had been drawn into the madrigal group and into playing the "blockflöte" she recalled playing as a child—and from about 1952, served as ARS treasurer). In California, Katz quickly understood that New York City was not the only hotbed of recorder activity. "We were amazed at the playing level of members of the Southern California Recorder Society, a well-established, large organization with strong leadership," Jaeger remembered in 2008. They soon became friends with Gloria Ramsey, Shirley Marcus and Andrew Charlton.

Katz's many letters while in Santa Barbara show a continuing concern

for the affairs and growth of the ARS. After arriving in CA, he offered classes for adult beginners, and just as he had always done with TMW, he combined those players with his more advanced students in a mixed ensemble that played music he arranged.

1959 was an important year as well for the ARS, Davenport and Krainis. Before Katz stepped down as ARS musical director, he laid the groundwork for the incorporation of the Society. The newly-incorporated Board members, chosen by secret ballot, unanimously elected LaNoue as the first constitutional president of the ARS.

This came at a time when Krainis was growing increasingly disenchanted with the direction in which Greenberg was taking the NYPM, with less interest in Baroque instrumental music or concern for the careers of the Pro Musica's instrumentalists, according to Greenberg's biographer James Gollin. Bernie resigned from the NYPM at the very time, coincidentally, that the group enjoyed its most success.

Back in control of his solo career, Krainis wasted no time putting together a string of reputable performing ensembles and recordings, some eight releases between 1960 and 1965, including (astonishingly) stints on Mercury and Columbia records. His first effort, *The Festive Pipes: Five Centuries of Dance Music for Recorders*, on the independent KAPP record label, became an early classic for recorder players.

Hailed by the *New York Herald-Tribune* as "a virtuoso who works miracles," Krainis turned to an entire album of Baroque concertos by Vivaldi and Telemann, adding a one-on-a-part Baroque chamber string ensemble with continuo. The album is likely a response to the first commercially-available recording by Frans Brüggen, released just months earlier.

Brüggen had included Telemann's *Suite in A Minor*; Krainis, likewise, included the suite, which drew an in-

teresting comparison in its review by Joel Newman in *American Recorder* (Fall 1961, only the magazine's second year). Brüggen's version, he wrote, "once aroused my enthusiasm, but now appears nice and neat and too square. The orchestra he uses is massive.... Though Krainis is only backed by a string quintet and cembalo, I was amazed at the orchestral quality of the sound," a hint of what would become a more standard Baroque chamber ensemble in years to come.

### A new recorder player for the Pro Musica

When Krainis resigned from the NYPM in early 1960, Noah Greenberg immediately turned to Davenport to fill the position, which LaNoue just as quickly accepted. Noah and LaNoue had much in common when it came to their shared interests in earlier musical periods. "The main enticement," LaNoue immediately wrote to his Santa Barbara correspondent, "was a ten-week tour of Europe this summer.... The State Dept. is sponsoring the tour." An American ensemble was about to perform on the home turf of the Dutch School of recorder players.

With Davenport barely settled into his new role, a dazzling invitation came from Leonard Bernstein, the newly anointed conductor of the New York Philharmonic. Bernstein and CBS brought Young People's Concerts to the television screen, combining musical performances with informal lectures for young audiences. For Bernstein's theme for the episode, "Unusual Instruments of Present, Past, and Future," he hoped to recruit the Pro Musica's instrumentalists to take part in a concert pitting the old against the new. Using the first movement of J.S. Bach's fourth *Brandenburg Concerto*, Bernstein planned to compare his much larger Philharmonic Orchestra (with modern flutes) with a much smaller Baroque-sized orchestra (period instruments

played by the Pro Musica's soloists, including LaNoue and Paul Jordan on recorders, with continuo). The live broadcast from the stage at Carnegie Hall in New York City was an ingenious display of educational showmanship, its success marked by the show's syndication in over 40 countries. It's hard to imagine any single more significant "show and tell" event for the introduction to the world stage of the recorder and other early instruments.

Before the NYPM departed for its first European tour, its board accepted Davenport's proposal for a series of recorder classes to complement the other workshop activities of the Pro Musica. This led to LaNoue starting an in-house collegium musicum, a sort of farm system for the purpose of training instrumentalists who would eventually contribute to the pool of professional performers in the NYPM's concerts and workshops. This was paired with the development of the NYPM library, with oversight by Joel Newman, just as Associated Music Publishers (distributor of the ARS Editions) extended its contract for the NYPM editions. LaNoue would soon become the company's "General Editor," contributing numerous recorder editions during the 1960s.

Through these undertakings one gets a sense of an intimate overlap between the NYPM activities and figures of the ARS, furthered when Davenport recruited his friend and colleague Ken Wollitz (a recorder student of Kees Otten and later author of *The Recorder Book*), and his own recorder students Bixler and Gruskin, to join him in developing the Pro Musica's Renaissance Band. The group would gain considerable attention through a very active concert schedule and a series of recordings on the Decca label, its success leading to Greenberg appointing LaNoue "Assistant Director" of the NYPM.

Perhaps the most significant period



### Ancient Recorder Enjoys Modern Boom; Million Sold a Year

By R. G. ROGERS  
Associated Press Arts Editor  
NEW YORK—The big boom in music nowadays is a wild one. It's the recorder—not the tape alone could have heard perhaps, but the ancient instrument, and there were that's counts to finger it, others in Austin, Tex., Chicago, penny whistle, and flute, with Copenhagen, N.Y., Kansas City, might also have for finger tips, Milwaukee, Philadelphia, Wash. and one of the end to blow in, J.C. Wichita, Kan., Baltimore. They range from serious to have more, San Diego and Santa Fe, or from something you could tack/lara, Calif., and certainly scores in your pocket, like a pencil, and other cities. something the size of a walking. In 1960 there were 1,000 recorders sold, now it's one million.

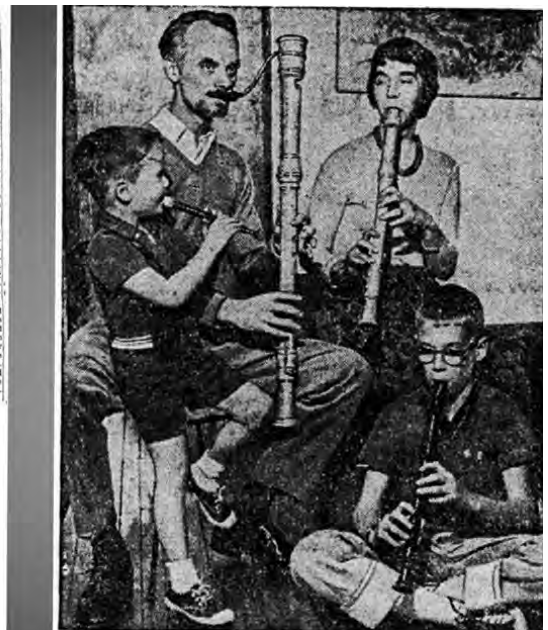
La Noue Davenport, a jazz player, playing Texas who switched from the recorder sound. Davenport, trumpet to recorder and is now-days, is involved exactly like president of the American Recorder Society. It's reported as the recorders are sold than any other instrument sound closest to the recorder's instrument—in his own human voice; pitch is adjustable for himself, wife and their two-year-old, with no change must.

**PHENOMENAL** Davenport and the Society have other astounding figures should for Europe on an ANTA tour with the recorder's phenomenal rise from obscure flutes, explained some reasons for the recorder's popularity. Ten years ago this city could hardly find a recorder. "It is said to be easy to play, hard of maintenance, now it has that's true, though only in kind or such."

**EASY TO PLAY** Davenport, just before he left the recorder and the Society, published a book, *The Recorder*, which has been a best-seller. It has 16 chapters and 7,000 members, some in foreign countries, and there are comparable societies in England, New Zealand, Australia and elsewhere.

**BIG CHOICE** "It has a fine repertoire to draw on: Bach, Handel, Scarlatti, Vivaldi, and among modern composers, Britten, Hindemith, Puccini, Bartok, and some compositions of my own and also of Erich Katz, who was the recorder society's music director from 1946 to 1958."

The Society headquarters 114 E. 85th St., New York City publishes music, and a quarterly called *American Recorder*. Founded in 1939 by Suzanne Block, daughter of composer Ernest Bloch, it has 16 chapters and 7,000 members, some in foreign countries, and there are comparable societies in England, New Zealand, Australia and elsewhere.



Music makers: La Noue Davenport and his family play recorders—the new musical rave. Left to right, Mark, 4, plays the soprano, Davenport, bass, Mrs. Davenport, tenor, and Darius, 10, alto.



**10: Leonard Bernstein congratulates the NYPM musicians.** (left to right) Paul Jordan, LaNoue Davenport, Sonya Monosoff and Martha Blackman during Young People's Concerts with the New York Philharmonic (March 27, 1960).

**11: LaNoue Davenport and his family play recorders.** After the New York Philharmonic broadcast, an Associated Press article ran in newspapers across the U.S.: "Ancient Recorder Enjoys Modern Boom; Million Sold a Year" (1960). (left to right) Mark, age 4, plays soprano; Davenport, bass; Patsy Lynch Davenport, tenor; and Darius, age 10, alto. Both images courtesy of Mark Davenport.

“

Picking up a recorder and putting it down to play a different size of recorder or to sing was something that ... was done all the time in The Musicians' Workshop.

in the NYPM's short history came in 1963, when the group was awarded a \$465,000 Ford Foundation grant. For Davenport, that meant \$21,000, a staggering figure at the time—for which he was charged with building a Renaissance instrument collection, “the first attempt since the XVII century,” the Ford grant application noted, “to maintain a professional ‘orchestra’ consisting entirely of Renaissance instruments.”

### Enter Friedrich von Huene

To help with the cause, Davenport turned to the young Boston (MA) recorder maker Friedrich von Huene. “Recognizing Baroque recorders were no longer adequate for medieval minstrelsy,” Burgess writes in his book on von Huene, “Greenberg and Davenport resolved to acquire more appropriate instruments ... the New Yorkers proposed that von Huene supply full consorts of all Renaissance winds.” It was an unexpected proposal, considering this was the first time von Huene had been asked to build a Renaissance instrument.

He agreed to work with LaNoue, making recorders and flutes for the NYPM, thus starting a decades-long quest to build the most viable and historically accurate models. Subsequently, Burgess notes, “Von Huene's Renaissance consort instruments were held in high regard and were used on recordings by several leading groups of the day including ... Frans Brügger's consort.”

The pinnacle of this collaboration between Davenport and von Huene came with the 1964 Decca release of

the NYPM Renaissance Band, with the entire first side “A Suite of Dances” by Michael Praetorius. It was a watershed moment for these two friends and associates. The 13-piece band and much of the material are documented in an episode of the Ford Foundation's National Educational Television show, *The World of Music*, currently watchable on several YouTube channels: <https://youtu.be/MPjdsQ97DZc>.

In addition to the Decca recordings, editing work for Associated Music Publishers, a demanding concert schedule and international tours, Davenport still found time to supplement his activities with recordings for Irving Kratka's Classic Editions. The most unusual LP was the Manhattan Recorder Consort's alter ego, *The Medieval Jazz Quartet Plus Three*. The project was spearheaded by Bob Dorough and featured his recorder arrangements of jazz standards, backed by a rhythm section. Released in 1962, it was the first mainstream jazz album for recorders, paving the way for several generations of similarly themed endeavors. After hearing the album Krainis commissioned Dorough to write a jazz piece (*Eons Ago Blue*) for his recorder consort (included on his 1963 Columbia LP *Sweet Pipes*).

In 1962 Krainis published his recorder method for soprano or tenor recorder, *The Recorder Song Book*. That same year he was elected president of the ARS, taking over after LaNoue's term. Otherwise, Bernie concentrated on Baroque chamber music and in advancing his career as a recorder soloist. Perhaps the highlight of that period was a live recording of Vivaldi, Handel and Telemann concertos recorded in Watford Town Hall, London (July 22-24, 1965), with the London Strings under the direction of Neville Marriner (1965, on the prestigious Mercury label).

That same year, Krainis organized the first of two International Recorder Schools, under sponsorship

of the ARS, that took place in Saratoga Springs, NY. Bernie lists himself as the lone American recorder faculty, joined (at his invitation) by Hans-Martin Linde from Switzerland, Hans Ulrich Staeps from Vienna, Austria—and most significantly, Frans Brügger from Amsterdam. It was a turning point in Bernie's career and a humbling experience, to not only be equaled but surpassed by Brügger's exceptional technical prowess.

Brügger's success lay not only in his exceptional musicianship; it was a result of a country whose concerted national effort elevated the standing of the recorder to that of any other classical instrument, with recorder diploma courses at many of the state music conservatories. “Within a decade of his appointment,” German scholar Robert Ehrlich notes, “Brügger was to transform his class in The Hague into the leading international centre for a new generation of recorder virtuosi.”

### An ensemble approach and the American School

Apart from the novel release of *Medieval Jazz*, Davenport's interests became almost entirely centered on Renaissance consort music, with an emphasis on versatility rather than specialization (in contrast to a focus on recorder virtuosity, that of Krainis as well as of Europe's Dutch School).

As a former professional trumpet player, LaNoue readily took to the sackbut and cornetto, and also studied gamba. He began to insist that his students and colleagues, under his directorship of the Pro Musica's Renaissance Band, develop the same type of ethos—learning to play the entire range of recorder sizes, and also studying other early winds, especially capped and double reeds (and, depending on the performer's background, brass, strings, percussion and even voice).

Of course, picking up a recorder and putting it down to play a different size

of recorder or to sing was something that Davenport (and Krainis) would tell you was done all the time in The Musicians' Workshop a decade and a half earlier. LaNoue's efforts were simply an extension of that spirit that had started with their teacher Katz. Winifred Jaeger remembered that Erich "approached much of his work from the perspective of a teacher and as a musicologist—he wanted people to make music, and he had a way of drawing them into that sphere. As a teacher, he delighted in working with students who progressed to a professional level, but also in any progress by less advanced students."

Workshops in Saratoga Springs as well as in Southern California (where LaNoue convinced 90 recorder players to sing in a performance of Josquin's *Missa Pange Lingua*) offer an apt contrast for what had developed during the early years of the American School of recorder players and teachers: Krainis hoped to set up a "school" for the advanced training of professional recorder players; and Davenport attempted to expand the musicianship for what was, in all practicality, a country of mostly amateur players. Both, however, understood and agreed on the need for a higher level of training, despite the lack of national support provided in the U.S. compared to European countries—and both, once again, took the lead in that direction.

Although little acknowledged today, Krainis co-founded the summer early music academy and festival Aston Magna, in Great Barrington, MA, which just celebrated its 50th festival season in summer 2023.

After a decade with the NYPM, Davenport formed the early music ensemble Music For A While, with several other former members of the Pro Musica. The following year (1971), they became "Artists in Residence" at Sarah Lawrence College, in Bronxville,

NY, and initiated one of the first early music programs in the U.S., followed by one of the first master's degree programs in early music (1975).

### A continuing collegium spirit

Following in a progression of music educators, beginning with Riemann to Gurlitt to Katz, Davenport founded and directed Sarah Lawrence College's first collegium musicum, a position he maintained for over 30 years. At Sarah Lawrence, LaNoue continued to educate and influence subsequent generations of early music professionals who followed in the practice (initiated by Katz) of mastering multiple instruments; expanding repertoire, balancing old and new genres; and crossing over into vernacular traditions and world culture. This idea of

flexibility in playing multiple recorders and other instruments, and even singing, is often incorporated into the meetings of ARS chapters and workshops, led now by recorder players who bring forward to the present ideas that started so many years ago.

This tradition is epitomized and has been put into practice by several professional musicians: Grant Herreid and the late Tom Zajac, both of whom studied with Davenport at Sarah Lawrence, and the late Scott Reiss, whose only recorder teacher was LaNoue.

The current director of the collegium musicum at Yale University, Herreid came to Sarah Lawrence in 1980. An undergraduate trumpet player, he was attracted to Davenport's background in jazz. As a multi-talented instrumentalist, he was invited to take part in



▲ 12: Music For A While concert performers for "Chaucer and Becket—A Canterbury Tale," Sarah Lawrence College (1987). (left to right) LaNoue Davenport, recorders; John Genke, actor/narrator; Grant Herreid, recorder and lute; Sheila Schonbrün-Davenport, soprano voice; Judith Davidoff, vielle; Susan Reit, recorder and harp; Tom Zajac, recorder and bagpipes. Photographer unknown. Courtesy of Mark Davenport.

performances with Music For A While “which deftly combined winds, strings and voices,” Herreid recalls, “in ways that still inform my own orchestrations in the Yale Collegium” (bringing forward a tradition from Hindemith’s 1950s Yale collegium, which performed music of all eras on old instruments and included a young Martha Bixler).

Applying the same type of individual mentorship he received from Katz, Davenport made a point of creating professional opportunities for his own students even after they graduated. “Later on, a particular thrill was touring in LaNoue’s program of Guillaume de Machaut’s music set against the music of Duke Ellington,” Herreid remembers, “in which LaNoue explored the expressive affinities between the two composers, and in which I was able to call upon my former jazz background in improvisations of music spanning six centuries.”

Tom Zajac was Herreid’s classmate at Sarah Lawrence and another multi-

instrumentalist. The long-time Piffaro member was praised for his versatility and left a legacy of recordings of Medieval dances to 21st-century chamber music. With his group Ex Umbris, Zajac performed 14th-century music at the Fifth Millennium Council event in 1999 in the East Room of the White House. His bagpipe playing awoke astronauts every morning on a 2001 space shuttle mission. As a teacher and faculty member, Zajac led collegia at Mannes College of Music in New York City, the University of Maryland and Wellesley College in Massachusetts, and brought his ideas to numerous workshops.

Scott Reiss, heralded by the Washington Post as “a world-renowned virtuoso on the recorder and a champion of early music and folk music from several traditions,” was a founding member of the Folger Consort in Washington, D.C., and, with his multi-instrumentalist wife Tina Chancey, formed Hesperus with its signature fusion of early music excellence with

European and American traditional music. Chancey remembers that Scott credited LaNoue’s “approach to rhythm, founded in jazz, as bringing early music to life.” Scott looked to LaNoue “as his musical father,” Chancey recalls, “and felt that his encouragement is what made it possible for Scott to become a professional.”

Consider the dozens of students of LaNoue Davenport at Sarah Lawrence College—as well as students influenced by the generation including Herreid, Zajac, Reiss and many others—and we begin to see an unheralded history in America that starts with those humble introductions in Erich Katz’s Musicians’ Workshop at the New York College of Music in the late 1940s. This movement is still progressing in what has become a distinct American School of recorder players and educators.

No one would have been more pleased to observe this evolution than Katz himself. Thank you, Erich, for those most auspicious beginnings. ❁

## More Music Published by the ARS

The Erich Katz Music Series (*selections below*) originally included contemporary music titles that were winners or finalists in the ARS’s Erich Katz Composition Competition. Other music in compatible genres and of similar difficulty levels has been added over the years, as it became available to the ARS. See and purchase all of these online at <https://americanrecorder.org/katzeditions>. PDF version of all pieces also available at Member pricing.



<b>Erich Katz Music Series</b>	(Instruments, Playing Level)	Member/Non-Mem. Price
Suzanne M. Angevine, A Short Tale for two basses (Level II). 2 scs, 8 pp.		\$ 5/\$8
Cecil Effinger, Dialogue and Dance (SATB, Level II-III). Sc & pts, 26 pp.		\$10/\$18
Erich Katz, Suite of Jewish Folk Tunes (S S/A8 A/T, Level II). 3 scs, 18 pp.		\$10/\$18
Stanley W. Osborn, Kyrie and Vocalise for soprano voice and recorders (SATB, Level II). 2 scs & 4 rec pts, 18 pp.		\$ 8/\$14
Frederic Palmer, Entrevista (SATB, Level II). 2 scs & 4 rec pts, 16 pp.		\$ 8/\$14
Sally Price, Dorian Mood (SATB, Level II). Sc & pts, 10 pp.		\$10/\$18

## INFORMATION AND LINKS OF INTEREST:

A number of references in this article are from original source material held in the Erich Katz Collection, ARC 19, Recorder Music Center (RMC), Regis University Archives and Special Collections, Denver, CO; and also from first-person research conducted by the author for his forthcoming book (Community, Art, Education and the Quest for Meaning: from Black Mountain College to the Gate Hill Cooperative, set for publication in 2026). A longer version of this article is posted in [AR Extras](#) on the ARS web site. Other resources include:

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## Tribute: Ingeborg von Huene (1930-2023)

Ingeborg von Huene, wife of the late recorder maker Friedrich von Huene (1929-2016) and herself a fine musician, died June 19 at HillHouse Assisted Living, Bath, Maine. She was 93 years old.

The eldest daughter of Emil Reiser, who worked for a shoemaking firm, and Friedl Mangold Reiser, Ingeborg was born January 24, 1930. Her youth was scarred by events of World War II, including the bombing of her school in Bad Soden am Taunus near Frankfurt. As a result, she was allowed to attend a boys' high school in nearby Königstein, where Friedrich von Hoyningen-Huene became a student in 1947.

Friedrich lived in a boarding school home for refugee boys, his American mother and younger siblings having had to emigrate to the U.S. to retain citizenship. Inge came from a musical family; she played piano, alto recorder and violin. Friedrich was invited to the Reiser home for dinners and music-making (recorder, violin, singing, often accompanied by Inge's mother on the piano). Besides a love of music, Inge and Friedrich shared the sad experience of having lost their fathers.

After acquiring U.S. visas in July 1948, Friedrich and his other siblings joined the von Huene family (as they were now called) in Maine, a place tolerant of European refugees. Inge did not know if she would see him again.

In the chaos following World War II, Inge finally obtained a copy of her father's death certificate, a document necessary to access money in his bank account—hitching a ride with American soldiers to Frankfurt. and walking to the registry in Mainz, Germany,

then in the French zone.

A lifelong reader, she graduated with a degree in library science; she continued her musical activities while corresponding with Friedrich. Inge joined him in 1954 in Maine, where they were married in Brunswick. They first lived with the von Huene family, then moved two years later to Boston, MA. Twin sons Andreas and Patrick were born during Friedrich's final exams from Bowdoin College in 1956. Needing employment, Friedrich turned to instrument building in the workshop of Boston silver flute-maker Verne Q. Powell.

In the 1950s, to utilize early music instruments housed at the Boston Museum of Fine Arts (MFA), the MFA Camerata was formed, including both Friedrich and Inge (the last surviving original member). The MFA Camerata took its idea from the collegium musicum earlier formed by Paul Hindemith at Yale University: serious educational endeavors plus meaningful musical experiences. Before they could begin to perform, Friedrich had to restore and reproduce historical woodwinds for the group—which led in 1960 to his new profession as a recorder maker.

Two more von Huene children had been born (Nikolaus, 1958, and Elisabeth later that year). The family made music together, playing recorders and singing, with Inge at the piano, much like gatherings in Germany.

They often posed with instruments for Christmas cards. Recorder player Lex Silbiger, a close friend and their musical partner in the New England Antiqua Players, described Inge's "wonderfully instinctive" musicianship.

The von Huene home was a meet-

ing place for early musicians passing through Boston, some from Europe (Frans Brüggen, Edgar Hunt, Richard Wood and others). From 1964, when Friedrich moved his workshop from shared space in Waltham to rented space in Brookline, the shop was only a short walk from their home.

Son Thomas was also born in 1964. With business and family growing, the family moved to Oakland Road and the business purchased a dilapidated building in Brookline at 65 Boylston Street—a transaction that Inge handled, negotiating a reduced interest rate and supervising repairs. In 1981, when 59 Boylston Street became available, the shop expanded into a retail division for sheet music and accessories.

Inge was the acknowledged "Grand Dame" of the Von Huene Workshop and matriarch of a large extended family. All of their talented children worked in the shop at various times: when young, helping to clean up in the Friday afternoon ritual, "Making Order"; or as adults, using specific talents on behalf of the family business.

In the 1970s, the von Huenes shifted from actively performing and teaching to joining boards of several performing ensembles. They traveled to European early music festivals to sell recorders, and brought back ideas to Boston, sparking the idea for a group to create a biennial event consisting of an early music exhibition and concert series—the Boston Early Music Festival and Exhibition, first held in 1981. The vision of both Inge and Friedrich put them at the forefront of the 20th-century early music revival and instrument-making in Boston, the U.S., and beyond. ❁

ADDITIONAL WORDS BY:

**Thomas Prescott**

I met Inge von Huene when I began my career of making recorders by apprenticing to her husband,

Friedrich, in 1973. I quickly learned that they were a great team, and that her business talents and his crafting talents were what made the shop run and be very successful.

I also soon learned that there were no gray areas in how she did things. I suppose she was the stereotypical efficient German, but I have met few people who could rival her in all the things she did. She kept the shop running like a well-oiled machine, and the same was true of her home life.

I mostly worked upstairs and could hear the goings-on on the first floor, as there was no door at the top of the capacious stairs. We workers started our days at 7:30 a.m.; Friedrich would also come in about then. At precisely 9 a.m., Inge would arrive, punctuated by the slamming of the outside door. Shortly afterwards she'd turn on the radio and play Robert J. Lurtsema's WGBH show, *Morning Pro Musica*; the show leaned heavily towards early music, which was still very much in its infancy. Inge had a beautiful voice and would often sing along, since much of the music was right up her alley and very familiar. The melodies would ring through the shop, giving us something to accompany our recorder-making tasks.

Working at the von Huene shop was my first year-round job in my early adulthood. Inge took me under her wing and was very generous in offering needed advice, from how to get around the city to what was available music-wise to who was the best dentist.

At around 3 p.m. one or two of the von Huene children would arrive and either check in or, if they were older, put in a few hours of shop work. I quickly became integrated in the environment and enjoyed being a part of the scene. I always loved watching Inge manage the family. She demonstrated her deep love for them in word and deed, and they reciprocated.

In retrospect I have difficulty separating Inge's part in the adminis-



▲  
**1: Ingeborg von Huene, 2010, at the 50th anniversary of Von Huene Workshop.** Photo by Susan E. Thompson: "Inge's greatest asset may have been her ability to remain steadfast while rising to a challenge. Whatever the cause or arena, she maintained a firm and resolute course of action. Consequently, her contributions to the early music revival were myriad."

**2: Von Huene Workshop staff playing a demonstration concert at the exhibition of the 1991 Boston Early Music Festival.** (left to right) Friedrich von Huene, Eric Haas, Ingeborg von Huene, Roy Sansom and Roxanne Layton.

tration of the Von Huene Workshop from Friedrich's. No one would deny that Inge was the force that kept an efficient operation functioning beautifully. I learned a lot from watching her handle the affairs, as the open plan of the shop meant that I went through the main floor regularly. I asked her once about the shop's budget. Her answer was, "when we have extra money, we spend it on the business."

Inge's organization maintained the income stream while Friedrich concentrated on production. Because she handled business tasks, Friedrich had time to exercise his creative powers in designing new machines as well as coming up with new instruments to produce.

Despite this division of responsibilities, when it came to bigger decisions and projects, I find it hard to say who was the driving force. One example is their decision to establish the Boston Early Music Festival and Exhibition

(BEMF). I got a phone call from one of them, telling me the concept and asking if I would loan \$500 to the fledgling organization. The same goes for assembling the first BEMF board. Both Inge and Friedrich were active in finding the right strategic balance of specific friends and contacts from the early music community. With me they got a maker, as well as my wife, Barbara, a lawyer who helped do the legal work. I also volunteered to be treasurer, as that's a finite job with which I had some experience. The fact that BEMF continues to thrive is a testament to their excellent groundwork.

Inge had a reputation for decisiveness. There were many customers who would approach her with some trepidation, as she could be rather terse in handling transactions. Myself, I always appreciated never having any doubt in what she was conveying. I found her to be very generous in all my dealings with her.

After I established my own workshop in 1975, she would call me a few times a year to touch base on a particular issue or to see if I could fill an order that they were unable to fulfill in the customer's timeframe. I'm not one to pick up the phone when I can correspond; Inge's phone calls were always welcome. She often mentioned wanting to visit my shop in Hanover, NH; one day in about 2008, she and Friedrich came to see us. Friedrich's Parkinson's disease hadn't progressed by then to the point that it made travel difficult. It was lovely to finally have a chance to show them what they had helped me to accomplish. We were always colleagues; Inge did much to help me establish and run my business.

Just a few years ago, a year or two after Friedrich died, she called me from HillHouse Assisted Living, which became a last home for her and Friedrich. Some local musicians had picked her up and taken her to a playing session. One of them had a Prescott alto recorder, which she played at their gathering. She wanted to tell me how much she liked it. She was always generous in her praise of me and my work, and the feeling was mutual.

For many years Inge was a second mother to me. I gained much from her kindnesses. ❁

Thomas Prescott is a recorder maker who has engaged in his dream profession for almost 50 years.  
[www.prescottworkshop.com](http://www.prescottworkshop.com)

Von Huene Workshop and Early Music Shop of New England: [www.vonhuene.com](http://www.vonhuene.com). A memorial service was being planned at press time. Some information about the von Huene family was compiled from Burgess, Geoffrey. *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World* (Bloomington: Indiana University Press, 2015).



▲ 3: Christmas card photo, c.1970. (left to right) Nikolaus, Patrick, Friedrich, Elisabeth, Ingeborg, Thomas and Andreas. Courtesy of Geoffrey Burgess.

# 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 Dolce Mémoire). At the center, as usual, was an opera pair: 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 activity level, the festival itself was very much like that of past years.

Both operas are included in the 2023 BEMF Virtual Festival streams that

will be available September 17-October 1. Included are 10 concerts and symposia recorded live at the 2023 Festival (information in the Links list for this article). A positive outcome of the COVID-19 era is the excellent streamed productions from presenters like BEMF, making it possible to revisit performances, and making them accessible to an audience that is geographically and demographically diverse.

For recorder players, the usually plentiful fringe events were severely limited in number this time, perhaps due to concerns of spreading COVID-19 through aerosol exhalations. BEMF required masks to be worn at all events and in the exhibition. 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 attendance at some events reported as near what they drew in past years.

The exhibition was smaller in scope than in previous years, with air fares 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.

◀ 1: Boston Early Music Festival Exhibition 2023. Trying recorders at the Von Huene Workshop booth.



## 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 at the Sunday outreach event.

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 first formal BEMF appearance was a Saturday afternoon lecture recital, attended by an engaged crowd of 50 that stuck around to ask questions afterwards. The topic was "Discovering Adriana vanden Bergh." Bosgraaf played music she may have played, 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) working 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 Wassenaer (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 for 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, they have appeared on BEMF events going back to at least 2006.



▲ Two photos of Erik Bosgraaf during the Boston Early Music Festival.

2: Talking informally after his recital: (left to right) Judy Linsenberg, John Tyson, Sarah Cantor, Bosgraaf, Jamie Allen. 3: During his lecture recital.

"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.

A 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.

As with the operas, recorders show up periodically on these orchestra concerts. Handel's *Ode for St. Cecilia*, HWV76, employs oboes, as does most of Bach's *Magnificat in E<sup>b</sup> 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.

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. They floated

dulcet tones in a program of antiphons, motets and polychoral psalm settings by the 17th-century Mexican composer Juan de Lienas, about whose personal life little is known.

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; the recorder's cousin, the dulcian (ably offered by Rachel Begley, known for her recorder playing and for leading several ARS chapters); viol and organ. When singing in monophonic chant, their unison was beautiful, sometimes even reaching the elusive goal of sounding like one full, ethereal voice. When the group sang antiphonally, as they did quite often, it was effective to listen with closed eyes, hearing the music cascading like crystalline water.

### Fringe event: Seven Times Salt

Perhaps recorder players were slow to come back to the BEMF fringe this year, but some 70 or more attending 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!")



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Audience pleasers were two renditions 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.

### 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 at BEMF; the audience numbered 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 for their rendering of the Baroque piece.

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, 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 pieces devised to teach birds to sing, some in 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 Olav 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, *Douce Mémoire* by Pierre Sandrin, with bass diminutions by Diego Ortiz (as also demonstrated in her multi-tracked video at [www.youtube.com/watch?v=uCZvfF-ThaQo](https://www.youtube.com/watch?v=uCZvfF-ThaQo)). Hearing the progress was mesmerizing.

A favorite group at the Boston version of the ARS Relay appeared next: the Boston Recorder Orchestra (BRO), with its 15 advanced amateur and professional members directed by John Tyson. 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 SAATBcB version of *Daphne* by Jacob van Eyck that passed the divisions around over a chifty 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 sopranino, 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 competently and energetically, or took up percussion instruments. The standing ovation at the end of their segment demonstrated that they would have been a very hard act to follow.

### 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 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. "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 Erik Bosgraaf to hand Stern a custom recorder stand, especially crafted by Jay Pransky of [www.recorderstands.com](http://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 recounted in particular how the ARS touring calendar, which formerly 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.

As a surprise the two award recipients favored the Relay audience with two duets. The first, the Vivace from G.Ph. Telemann's canonic sonata no. 1 in B<sup>b</sup> major, can be viewed on the ARS YouTube channel at [www.youtube.com/watch?v=-\\_ADuRucymw](https://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 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.

## 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. In 2021 she organized the first BBB session for BEMF, a Zoom event that featured students performing in recorder classes in 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. Also held



▲ 4: 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.

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on Zoom in 2022 were two freestanding classes for young students, led by Cléa Galhano and Erik Bosgraaf.

In this third BBB for 2023, 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.

A highlight of the live concert was the premiere of a new work composed for the event 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 whole-tone scale, with solos by violin teacher Julia McKenzie and trills by Bosgraaf soaring over the texture.

The second half of BBB commenced

with four video performances from young groups on four continents:

- Khalil Gibran School of Music in Lebanon
- a Dutch group from the School for Young Talent (as young as age five), Royal Conservatoire, The Hague
- from Brazil: Espaço Cultural da Grotta (the group that had performed live on the ARS Great Recorder Relay) and Projeto Música no Bairro/Projeto Dorcas
- students of four schools in Kenya; this last video is now available on YouTube at [www.youtube.com/watch?v=yF5lyLWFq4c](https://www.youtube.com/watch?v=yF5lyLWFq4c).

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 to 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=gliuMGNW0M8](https://www.youtube.com/watch?v=gliuMGNW0M8) and 2022: [www.youtube.com/watch?v=jKgHe2GPzdM](https://www.youtube.com/watch?v=jKgHe2GPzdM)
- Erik Bosgraaf, [www.erikbosgraaf.com](https://www.erikbosgraaf.com); two selections from his BEMF 2021 Virtual Concert performances: [www.youtube.com/watch?v=yIHf\\_BjG8YY](https://www.youtube.com/watch?v=yIHf_BjG8YY), [www.youtube.com/watch?v=597CCKLORcl](https://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](https://www.ninastern.com); S'Cool Sounds, [www.scoolsounds.org](https://www.scoolsounds.org); appointed BEMF Director of Community Engagement, [AR Summer 2021](#); Distinguished Achievement Award announced, [AR Winter 2022](#)
- Cléa Galhano: <https://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](#)
- Double Coverage of this BEMF report, with extra text and photos, is available on the ARS web site in AR Extras, <https://americanrecorder.org/extra>

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

**PART 1: "Use of Air and Breath Control: The Respiratory System" / [AR Spring 2021](#)**

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

**PART 2: "More on Breathing plus Posture and Hands" / [AR Summer 2021](#)**

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

**PART 3: "Articulation" / [AR Fall 2021](#)**

added articulation to previous skills.

**PART 4: "A Toolbox for Coordination of Air, Fingers and Articulation" / [AR Winter 2021](#)**

covered all skills learned so far.

**PART 5: "Daily study habits & how to work on a new piece of music" / [AR Spring 2022](#)**

applied skills in daily practice.

**PART 6: "How to play air and finger vibrato" / [AR Fall 2022](#)**

added an expressive element.

**PART 7: "How to apply articulations to music" / [AR Winter 2022](#)**

Basic rules, and when to break them.

**PART 8: "How to use double tonguing and apply it to music" / [AR Spring 2023](#)**

ALSO: "Using a metronome" / [AR Summer 2023](#)

## Technique Tip: Now what?

### Life after your first recorder lesson or workshop



**WRITTEN BY  
LOBKE  
SPRENKELING**

Lobke Sprenkeling obtained her Bachelor's and Master's

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

She currently teaches recorder at the Real Conservatorio Superior de Música de Madrid. Recently she released a CD and taught at Lyon National Conservatory in France, in an Erasmus Program collaboration with recorder pedagogues Pierre Hamon and Sébastien Marq.

Info: <https://lobke.world>.

**Y**ou've taken the online beginner classes—now what? You've attended your first workshop—now what?

You may have just taken a peek into the possibilities of the recorder. Perhaps you know a little about articulation and air on the recorder, but are not sure what to do next to keep on practicing and improving.

Perhaps you would like to be able to play in an ensemble, or just work on your personal technique. This article will suggest your next steps.

### Instruments

As a beginner, it's best to start with just one size of recorder—the soprano, alto or tenor recorder. Which one you choose depends on a few things: whether you've played other instruments before (or the recorder itself); the span of your hand; or your personal preference.

The soprano and tenor recorder are C instruments, while the alto recorder is an F instrument (in both cases, the note produced with all fingers down). Reading music will be the same on the soprano and tenor recorder, but a fourth higher on the alto recorder.

### ALTO RECORDER

The alto recorder is not like transposing instruments such as the B<sup>b</sup> clarinet—which read an adapted score in C, but sound in another key, sometimes to avoid using many ledger lines. We ourselves have to adapt to using the same fingering patterns, but pro-

ducing different notes when playing an alto compared to a soprano recorder.

However, the alto recorder has several advantages. It was the main size in the Baroque. Its sound is gentle to the ear, its use of the air allows for a comfortable airstream, and it's also still comfortable for most hands. Flute players and perhaps other wind players may find the "feel" of the alto recorder to be similar to their experience with the modern instruments.

I would recommend you begin with the alto recorder, or take it up fairly soon after you begin your recorder studies. Even if it's hard at the start to adapt to playing the music, you'll find that you'll soon get used to it. In fact, it's a great brain workout to play different recorders and in different clefs! There are instruments in G and D that are widely used by professionals, as well as other sizes in almost all keys.

#### TENOR RECORDER

Some people prefer the mellow and beautiful low sound of the tenor. To play tenor, you have to make sure that your hands can reach the finger holes without straining, although today there are models equipped with extra keys. Playing a C instrument like the tenor recorder allows you to play other C instruments like the soprano.

#### SOPRANO RECORDER

The soprano recorder is perhaps the easiest to start with. We tend to teach it as the first instrument for children because their hands are still very small—but its sound is quite high and sometimes shrill, and for a good sound you have to moderate your airstream much more than with an alto recorder. This is why I recommend adults start with the alto recorder rather than with the soprano recorder.

#### LEARNING A SECOND SIZE

When is a good time to begin learning a second size, once you've started

your recorder studies? It depends on your previous musical experience and ease of sight-reading.

Normally after a year or so we can start thinking about a second size of instrument. The main focus will be to *not* become confused, so you'll need to keep practicing both sizes. If you started on alto and find yourself using alto fingerings while playing the soprano or tenor (or vice versa), take a step back. Dedicate more time to your first instrument, and take the second instrument in smaller steps.

#### PLASTIC OR WOOD?

Plastic is fine to start with; Yamaha has a Baroque model series that is great value for money. Over time you will want to move to a wooden recorder.

#### How to progress

The good news is that there are so many online resources today that, even if you live in a place where there are no other recorder players around, you can still take online classes, read helpful advice from professionals, and connect online with other recorder players. You can plan ahead to attend your next workshop, ideally in person. There are also recorder methods with accompaniment.

The ARS website has so many useful resources, including a list of recorder teachers! There is a special "Learning Resources" page within the website. Here you will find instructional videos, technique tip videos and fingering charts, etc. For members there are free second level classes, and a Traveling Teacher Program for which you and your friends could apply.

In various Facebook groups, including one moderated by the ARS, you can also ask questions. What I definitely warn against, however, are the many "tutorials" on YouTube nowadays by recorder beginners—the ones where you can play the notes of a song along with someone who hasn't

“

The ideal situation is that you would take classes or study privately with a professional teacher, so that you experience two major contributors to making progress: consistency and professional feedback.... The feedback can be accomplished by making a recording and then listening very carefully to yourself.... Consistency is all about practicing regularly. It is better to practice every day for short periods than to practice for hours once a week.

studied the recorder enough to have good technique and, in fact, turns out to be playing on a recorder with German fingerings instead of Baroque fingerings. (German fingerings—which were supposedly simplified, but also often out of tune—were popular in the early 20th century, mostly in Germany in school settings.)

The ideal situation is that you would take classes or study privately with a professional teacher, so that you experience two major contributors to making progress: consistency and professional feedback. Even if you decide not to go with a teacher, finding alternatives to them will help you improve.

The feedback can be accomplished by making a recording and then listening very carefully to yourself. It really helps you to improve—and, most importantly, to avoid making mistakes and developing bad habits, which is the problem with our seemingly easy instrument. It can produce a pleasing sound from the beginning, but to play more difficult music on it well, without tension—all while making it sound good—that's another story.

Consistency is all about practicing regularly. It is better to practice every

day for short periods than to practice for hours once a week. Practicing is not just about playing; it's also about learning to be your own teacher. You have to learn to listen, with your ears and with your body. How does it sound and how does it feel?

Technical aspects requiring consistency are posture, sound production (breath support, playing in the center of each note, tuning), articulation, coordination, rhythm, and listening to others when playing together. Musical areas include using different articulations (depending on different historical styles), ornamentation, improvisation, reading different clefs according to historical styles, tempo, etc.

### Breathing as a practice routine

I always start with breathing exercises, like the ones I cover in my writings and video about the use of air and breath control. Do this first without the recorder, really connecting with the abdominal muscles that move the diaphragm. Especially during the first few months, work very consciously on this connection and on muscle control. It's harder to feel it when we blow into the recorder because we're also listening to the sound and thinking of the tongue. Without the recorder, looking in the mirror, we can feel and see how it works in our body.

This is a practice habit where the no-recorder stage requires at least a couple of months of consistency. You can focus on your breathing outside of your established practice time, too!

### Practice habits over time, when you have just started

*Established?* Well, it really helps to block out a time in your calendar for your practice (or for any desired activity). If you're having trouble setting fixed times, divide your day into two or three parts, and assign your practice to one of those parts.

Plan your week. What are your

current goals, and how much do you want to do during that week?

If you can't manage to play everything on the same day, use what I call the overlapping method: on the second day, repeat some of the pieces from the first day, and add some new ones, and so on. In that way, by the end of the week, you'll have covered all of the pieces.

The important thing with building new habits is that you just start doing them, even if it's only for five minutes. Devoting five minutes is always better than not doing the activity at all!

Do a warmup, first without the instrument, then on the instrument. This is the moment you search for ease in whatever you do. The best professionals are able to play the most difficult passages with the least possible effort: that's one of the key rules. If you want to learn more about how to warm up and structure your practice, check out my two videos about warming up and study habits, and also read my past LEARN articles in *AR*. (See the list at the start of this article; some have related videos posted on the ARS YouTube channel.)

When you think you can do the breathing exercises on the recorder without using your chest muscles (and definitely not engaging your shoulders), then you can move on to playing long notes on the recorder. Begin with the notes you can easily play, focus on your posture (see my article and video on good posture and fingers)—and from there on, blow one long note after another, focusing the sound in the center of each note.

### Articulation, scales, finger combinations, etc.

Your next step is to practice to perfect your *T* and *D*. You can articulate on just one note, using *TTTT* and then *TDDD*. (In this series of articles and videos, you can find information on articulation, to help you be sure what to do.)

Now you can practice a series of notes with *T* and *D*. Don't make it hard for yourself, but aim for maximum relaxation with each finger position and in the transitions between them. Take your time. Listen to your body (and that includes your fingers and hands), and look at yourself in the mirror if you need to.

Even as a beginner, you can add new notes to your scales as you learn those notes. Later you will combine new notes into larger intervals and arpeggios, with different articulations and finger combinations.

### Methods and repertoire

Now we move on to playing written music, in order to develop reading skills and learn new pieces. There are so many beautiful melodies in the world, that you'll enjoy making great music even when you're not able to play many notes yet.

As a teacher, I tend to work with method books for at least the first couple of years with beginner students. Methods organize the repertoire for you in a didactic way—so even if you don't work with a teacher (although I highly recommend you do, because you will learn so much faster and avoid so many bad habits!), method books provide a guide that you can follow. They also target very specific technical issues.

There are methods with accompanying audio files, which provide a good tool to use to train your ear and rhythm.

Visit the ARS website and read reviews in *American Recorder* of recorder methods. Be sure to choose a method developed by a professional recorder player. Sarah Jeffery has a YouTube video about selected recorder books for beginning adults. The ARS also has a *Personal Study Program* where you will find the *Level I Music List*, including several methods for soprano and alto. If you don't have a teacher, Brian Bonsor's *Enjoy the Recorder* looks

good! Besides methods, you can always consult the first volume of *The Modern Recorder Player* by Walter van Hauwe.

From the third or fourth year, you can start to play your first sonatas. These are really beautiful, and there are so many! I recommend starting with English Baroque sonatas.

I have learned (and experienced) that, when studying a new piece, it should be played perfectly for approximately the first three times—because that is the time when your muscle memory is created, the moment when your brain forges the connections. If at this point you have played the music three times *incorrectly*, there's a big possibility that your brain has already created a false connection, a muscle memory that isn't the correct one. However, this flawed memory tends to be a sticky one, which may surface when you're nervous.

Many French Baroque pieces seem easy, and you can manage their notes quite early on. However, if you want to play them as they should be played, you need to learn the articulation for *inégalité*—*ti ti-di ti-di ti-di*, with the *di* coming on the downbeat. Utilizing this correct articulation is why French suites are better to play later.

As I mentioned before, after a year or so, you can add a second size. After three or four years you can also start playing the bass recorder—which is also an F recorder, but one with music

written in the bass clef.

From the fifth year on, you can start playing most of the repertoire. At that point, it would be good to find a copy of the original (a facsimile) of music that you play, from a website like <https://imslp.org>. Playing from the facsimile will provide you with information that a modern score doesn't: for example, the way notes are beamed together or not; the use or absence of bar lines; even notation style, which gives historical context.

### Musical analysis

Playing and reading music involves knowledge of clefs, accidentals, note values, key and time signatures, etc. When you start, you will learn these music theory skills from your teacher, or with a book or online course. Later it will be really useful to know more about harmony, tonalities, genres, historical modalities, etc. I recommend that you learn these skills along with playing music on the recorder—via workshops, through self-study online or using your library's resources.

We play many different styles and genres, modern and historical. What is the story behind a piece? What is its style? How does other music from the same time and place sound? What instruments are involved?

Ask yourself while practicing: How much do I know about this music, and where can I find what I don't know?

### Interaction with and listening to other recorder players

One good thing you can do is listen to recordings or watch videos of professional musicians. If you're on social media, you can also listen to and watch other recorder players and analyze their strengths and weaknesses. I suggest watching those who have had lessons, because self-taught recorder players can do unhealthy things technically. (Watch my technique videos if you haven't, and check out technique videos from other professionals on the ARS website.)

The ARS website has many play-along files, where you can first listen to all the voices, and then play the “minus one” version. Playing with accompaniments surely helps us to make a lot of progress. After a while, it would be good to play with real human beings who do things that a pre-recorded and somewhat mechanical accompaniment doesn't do.

Adapting is key when playing in an ensemble—knowing how to react when things don't go exactly as what you have in mind. Listening to others and knowing what they are playing is a fundamental skill that you develop with practice.

### ARS chapters

There are a number of recorder chapters that come together periodically to play together. Some of them send the music in advance, and others prefer to go with sight-reading. A few chapters still host hybrid meetings, where you could play along with the group and learn to follow a live conductor from your home. Even if you don't feel ready to play with the ensemble yet, reach out to them, because connecting with other local recorder players will broaden your experiences and add a social dimension to your recorder playing. Perhaps there is someone who wants to play easier duets or even practice together with you! 🌟

### LINKS OF INTEREST:

- Lobke Sprenkeling's web site: <https://lobke.world>
- Articles in her recorder technique series: <https://americanrecorder.org/extra>
- Videos for this series of articles: [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag)
- ARS Learning Resources, <https://americanrecorder.org/resources>
- Reviews of method books: <https://americanrecorder.org/methodreviews>
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- Sarah Jeffery and TeamRecorder: [www.youtube.com/@Team\\_Recorder](http://www.youtube.com/@Team_Recorder)
- Music Theory resources: [www.wikihow.com/Learn-Music-Theory-Online](http://www.wikihow.com/Learn-Music-Theory-Online)

# Music

Pedagogical pieces for both elementary and more advanced players, music for animals, zoo and circus

<b>01</b>	<b>My Recorder and Me: Fourteen Elementary Pieces for Recorder and Piano</b>	by Colin Kirkpatrick
<b>02</b>	<b>Favorite Recorder Tunes: Beautiful American Airs and Ballads and Favorite Recorder Tunes: Beautiful Airs and Ballads of the British Isles</b>	by Marcia Diehl
<b>03</b>	<b>Twelve Etudes for Alto Recorder</b>	by Letitia Berlin and Frances Blaker
<b>04</b>	<b>Sue at the Zoo: Five Jazzy Solos for Soprano or Tenor Recorder</b>	by Marg Hall
<b>05</b>	<b>Ten Marches for Animals</b>	by Lance Eccles
<b>06</b>	<b>The Grasshopper's Dance</b>	by Ernest Buccalossi, arranged by Sue Handscombe
<b>07</b>	<b>Der Zirkus kommt: Acht musikalische Bilder für Altblockflöte solo (The Circus arrives in Town: Eight musical images for alto recorder solo)</b>	by Rainer Lischka

**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**

## My Recorder and Me: Fourteen Elementary Pieces

for Recorder and Piano by Colin Kirkpatrick

*Flying Dog Music, n.d. [2018]. S, piano. Includes teacher 15 pp, student 8 pp. PDF or printed, \$9.95. MP3 file of piano accompaniments also available, \$3.99.*

[www.jwpepper.com/My-Recorder-and-Me/10925206.item](http://www.jwpepper.com/My-Recorder-and-Me/10925206.item)  
[www.sheetmusicplus.com/title/my-recorder-and-me-digital-sheet-music/20474331](http://www.sheetmusicplus.com/title/my-recorder-and-me-digital-sheet-music/20474331)

REVIEWED BY:  
**Valerie E. Hess**

In the introduction, Colin Kirkpatrick states that this book “consists of pieces suitable for students through beginner level to those at an elementary stage. It’s intended as supplementary material to your usual tutor [method] book.” While roughly arranged in the order of difficulty, the selections can be used in any order. It is even suggested that some of the pieces could be “strung together” to create a suite.

Kirkpatrick spent his early years in North Wales (UK). He studied at London’s Royal College of Music, and holds master’s and Ph.D. degrees in music education. He followed a career in music education in the UK, as a high school music director for 15 years, and later as a Music Education Adviser with the added responsibility for training teachers and directing instrumental teaching.

His arrangements, from early music to national anthems or folk music of various countries, are widely published, including by Boosey & Hawkes, Novello, Paxton, Schott, Oxford University Press, Belwin Mills and Intrada (Netherlands). His music has been performed and broadcast



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Written in low ranges, these elementary pieces are simple and straightforward in order to help the student learn to play with an accompanist. Throughout, there are few dynamic or phrasing marks, giving the teacher flexibility in interpretation based on each student's ability. The introductions, as well as a few measures of rest within some pieces, are designed to help a student learn to count measures of rest.

The accompaniments are also written simply. They could be easy enough in some cases that an intermediate piano student could learn what it means to accompany a solo instrument.

This would be a good addition to a teaching studio, especially if the teacher does any kind of music camp or group teaching where pianists and recorder players learn to interact with each other. ❁

**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](mailto:hess.valerie@gmail.com).

## 02

**Favorite Recorder Tunes:  
Beautiful American Airs and Ballads**  
by Marcia Diehl

*Mel Bay MB30964, 2022. S/T  
plus chords for piano or guitar  
accompaniment. 44 pp. \$16.99.*

**Favorite Recorder Tunes: Beautiful  
Airs and Ballads of the British Isles**  
by Marcia Diehl

*Mel Bay MB30963, 2021. S/T  
plus chords for piano or guitar  
accompaniment. 44 pp. \$14.99.*

[www.melbay.com](http://www.melbay.com)

REVIEWED BY:

Valerie E. Hess

Composer/arranger Marcia Diehl played recorder, pennywhistle and bowed psaltery in the original 1990s lineup of Ensemble Galilei, which started in the Washington (D.C.)/Annapolis (MD) area. The group's personnel has changed somewhat over the years, depending on repertoire. That original group recorded two releases on the independent label Maggie's Music: *Music from the Great Hall* and *Ancient Noels* (the latter a finalist for the 1994 National Association of Independent Record Distributors Indie Award). The original Ensemble Galilei also won the 1994 Wammie Award for Best Chamber Music Ensemble from the Washington Area Music Association.

Diehl's solo playing has been featured on National Public Radio's Performance Today show.

Each of these publications offers 41 selections for C instrument. The American tunes title includes Civil War composers such as Stephen Foster, songs from immigrant communities (like *Emerald Isle*), from formally trained European-American composers (Edward McDowell), and tunes from river men (*Shenandoah*).

The British Isles book includes music from England, Ireland and Wales. Many of the pieces in both books are true folk songs with no known composer. In addition to arranging these, Diehl has also contributed an original piece of her own at the end of each book in the style of each book's focus.

In both publications, intermediate players will find fingering problems to solve, grace notes and rhythms to challenge, and a few trills sprinkled here and there. These would be a fun addition for someone who teaches recorder or for solo playing. ✨



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## 03

**Twelve Etudes for**

**Alto Recorder** by Letitia Berlin  
and Frances Blaker

*Lost in Time Press LIT033, 2017/2018.*  
*Alto. 12 pp. \$10.*

[www.lostintimepress.com](http://www.lostintimepress.com)

REVIEWED BY:

**Beverly R. Lomer**

This set of 12 etudes for alto recorder is an exciting new offering from Letitia Berlin and Frances Blaker. Recipients of the 2022 ARS Distinguished Achievement Award, the duo are well-known professional recorder players and teachers. Together they have a wealth of technical experience.

Berlin received her Bachelor of Arts in music from the University of North Carolina at Greensboro and earned her master's degree in early music performance practice from Case Western Reserve University (OH). Her mentors and teachers include Inga Morgan, Saskia Coolen, Marion Verbruggen, Carol Marsh and Ross Duffin.

Blaker earned Music Pedagogical and Performance degrees from the Royal Conservatory of Music in Copenhagen, Denmark. She has studied with Eva Legêne and Verbruggen.

Together they formed the duo Tibia, which explores music for two recorders, adapts music for two instruments, and commissions and composes new duet pieces. They also play with the Farallon Recorder Quartet, as well as Calextone and Ensemble Vermillian. In addition to performing, they are frequent teachers at chapter meetings and workshops including Amherst Early Music Festival. Both have served on the Board of the ARS.

The selections in this edition were composed as part of a practice challenge that they held after a workshop. There is no one theme that links the

“

They address a variety of topics, such as breathing, air flow, finger action, articulation and high notes ... a number of areas that are important to recorder technique.

exercises. Rather they address a variety of topics, such as breathing, air flow, finger action, articulation and high notes. The recorder player can work on them in any order.

Tempos are not fixed. The cover notes advise playing at a speed at which you can master the music and only then advancing to another selection.

The edition is divided into four parts: Fingers, Tongue, Tone and High Notes. Part I includes arpeggio studies in two keys, half steps and whole steps, one etude in D $\sharp$  and one devoted to playing intervals of a sixth.

The second section on tonguing is brief, with only one piece. Part III on tone covers exercises for an open throat, flowing air, breath and dynamics. The last section comprises two studies of high notes.

These etudes are accessible to intermediate and advanced players. The rhythms are fairly straightforward and are not particularly difficult, especially if one follows the composers' advice to play slowly until the notes have been learned.

The biggest challenge lies with the inclusion of frequent and less usual chromatic notes. Most of the etudes are not dry types of exercises, but are instead quite melodic, which makes them very pleasant to play.

This collection touches upon a number of areas that are important to recorder technique. It does not aim to “do everything,” and that is one of its best features. The exercises are on

point with each of the topics. They take time to master, but the effort is worth the work. The edition is highly recommended. 🌟

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

## 04

**Sue at the Zoo: Five Jazzy**

**Solos for Soprano or Tenor Recorder**  
by Marg Hall

*Peacock Press P710, n.d., [2020].*  
*Soprano or tenor. 10 pp. Abt. \$7.60.*

[www.recordermail.co.uk](http://www.recordermail.co.uk)

REVIEWED BY:

**Valerie E. Hess**

Marg Hall discovered the recorder as an adult, building on earlier studies of piano and classical guitar. Her first recorder playing was in an evening class, after which she took private lessons with David Cooke and Jim O'Malley and then graduated from Napier University in 1991. In more recent years, she has taught the recorder in the Edinburgh, Scotland, area: at the Rudolf Steiner School, at a primary school in Musselburgh, giving private lessons, and since 1992 for an adult evening class. More about her and her music is available at [www.marghallmusic.co.uk](http://www.marghallmusic.co.uk).

Obviously written “tongue in cheek,” this set by the prolific Hall has indicated on the title page that “Penguin Parade” was commissioned by Sue Handscombe, who was delighted with the “zoo” theme.

Besides Sue’s penguin piece, the other zoo titles in the collection are “Sleepy Snake,” “Monkeying About,” “Tiger Prowl” and “Kangaroo Hop.”

There are, I’m afraid, quite a lot of times where she uses E<sup>#</sup>—as the old saying goes, “an F natural will do...”

Because of the accidentals, rhythms, and style considerations, this collection would be for an intermediate to advanced player. They are solo pieces and would also be good exercises for warm up in a practice session. ❁

## 05

### Ten Marches for Animals

by Lance Eccles

*Orpheus OMP272, 2016. ATB.*

*Sc 20 pp, 3 pts 10 pp ea.*

*Printed abt. \$20.30, PDF abt. \$16.25.*

<https://orpheusmusic.com.au/94-trios>

REVIEWED BY:

**Victor Eijkhout**

Lance Eccles (born in 1944) is a senior lecturer in Chinese at Macquarie University in Sydney, Australia, and also teaches Coptic each year at the Macquarie Ancient Languages Summer School. From 1982-2002, he was a member of the Reluctant Consort. Besides writing many pieces for recorder, he is very interested in languages, both ancient and modern.

Animal-inspired music is a perennial audience favorite, from Clement Janequin’s birds in *Le chant des oiseaux* to Camille Saint-Saens’s *Car-nival des Animaux*, whose 14 movements includes the famous swan.

Now Eccles has written a suite of 10

animal pieces for ATB recorders, ranging from the more conventional such as hens and grasshoppers, to unexpected ones such as the slithering slugs.

The potential diversity here is somewhat limited by the fact that these are all marches, implying first of all that they are all in 4/4 time, and also mostly in a narrow range of 90-120 beats per minute. Additionally, the bass part is remarkably similar among the pieces, dictated by the need to keep the rhythm marching along.

These pieces are very suited for amateur ensembles: all at intermediate level, without technical obstacles. Also, they sound quite pleasant, using very traditional harmonies. However, I need to put a footnote on both aspects.

One problem with these pieces is that, while they start out pleasant and appealing, they maintain their energy level throughout, without exhibiting any real highs or lows. It’s hard even to discern the phrase structure. It certainly doesn’t help that the bass sometimes plays 10 measures of only eighth notes.

The alto and tenor parts are often quite high, almost soprano and alto parts. Also, it feels like the composer felt the need to get away from the standard harmonies, leading to passages that do not quite convince me. In “Giraffes,” the harmonies utilize some odd cross-relations. Melodies are sometimes not more than an outline of the chords.

In all, these are enjoyable pieces, but I cannot imagine performing more than three or so together. “Grasshoppers” is a fun selection, and the melody of “Wolves” is more interesting than some of the others. The remaining pieces (all titled as marches) represent: “Hens,” “Mayflies,” “Swans,” “Slugs,” “Cane Toads,” “Camels” and “Tarantulas.”

The pieces are typeset so that, for all parts, each movement fits on one

page, with no page turns. ❁

**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, and composed the commissioned music for Play-the-Recorder Month 2023. His other compositions can be found at <https://victorflute.com> and you can support his work through [www.patreon.com/FluteCore](https://www.patreon.com/FluteCore). See and hear samples of some of the music that Eijkhout reviews posted at [www.youtube.com/americanrecordermag](https://www.youtube.com/americanrecordermag).



## 06

### The Grasshopper’s Dance

by Ernest Buccalossi, arranged by Sue Handscombe

*Peacock Press P712, 2020.*

*ninoSATBgBcB. Sc 11 pp,*

*8 pts 2 pp ea. Abt. \$13.*

[www.recordermail.co.uk](https://www.recordermail.co.uk)

REVIEWED BY:

**Victor Eijkhout**

The phenomenon of “one-hit wonder” is not limited to modern pop music. Many a prolific composer is now known for one composition, not necessarily the best one (Ravel’s *Bolero*), or even one characteristic of the composer’s output at large (Pachelbel’s canon).

As the notes to this publication point out, Ernest Buccalossi was a thriving theatrical composer, who is now known—and that mainly in England—through a 1990s TV commercial featuring milk bottles dancing to his *Grasshopper’s Dance*. (Go watch it; it’s brilliant: [www.youtube.com/watch?v=NKkUobvvPIE](https://www.youtube.com/watch?v=NKkUobvvPIE).)

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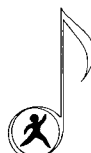
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Rainer Beckmann, Saskia Coolen, Wendy Powers, Letitia Berlin, and Daphna Mor in performance at the 2023 Amherst Early Music Festival

This piece is fully worth remembering, because it's charming, melodious and infectious. Sue Handscombe has done a great job of translating the original to a recorder orchestra. Comparing scores for other versions, it seems she has left out some of the dance orchestra countervoices, and added some runs that were not in the piano original or the dance band version. The arrangement is nicely varied, with top or bottom voices occasionally dropping out for a change of texture.

Being a piece in the Romantic tradition of the "light muse," it features sophisticated harmonies and quick changes of tonality, which makes for a reading challenge. In some places I wished that enharmonic respellings had been used to avoid so many instances of both B $\sharp$  and E $\sharp$ . (Since they mostly appear in diminished chords, this could be done without violating harmonic principles.)

Technically, some parts are tricky because of their chromaticism, and also through generous use of the high C $\sharp$  (in the alto) or high A (in tenor and great bass). Still, with a little practice, this piece is fun for players at a high intermediate level, and a delight for listeners. At 100 beats per minute (slightly slower than the TV ad), it runs a little over three minutes. ✨

**07**

**Der Zirkus kommt: Acht musikalische Bilder für Altblockflöte solo (The Circus arrives in Town: Eight musical images for alto recorder solo)** by Rainer Lischka

*Girolamo G21.008, 2019. Alto solo. Sc 9 pp. Abt. \$15.*

[www.girolamo.de/mainE.html](http://www.girolamo.de/mainE.html)

REVIEWED BY:  
Beverly R. Lomer

This collection is intended to call to mind the memory of various circus acts and the moods they create. According to the composer, Rainer Lischka, it does not focus on the virtuosic aspects of recorder playing, but is rather meant to be accessible to younger music students.

The pieces are short (seven of the eight are one page long) and depict different aspects of circus performance: for example, clowning, hula-hoop, magician and the final parade. Each has a unique style and form.

Though contemporary, the techniques employed are not extreme: glissando, tremolo, trill. The pieces are mostly straightforward, but some contain more complex rhythms and/or chromaticism. Most remain within the comfortable range of the alto and are in easy keys.

The edition is nicely printed: very clear, with no page turns. Metronome, dynamic and tempo markings are given for all songs. The melodies are lively and enjoyable with interesting rhythmic motives. The introduction advises players to pay close attention to articulation and phrasing marks, as they are the means by which the character of each individual song comes to life.

Lischka studied composition and piano at the Carl Maria von Weber music academy in Dresden, Germany, where he has also taught composition, music theory and solfège. He has written numerous works for young students and has collaborated with the children's choir of the Dresdner Philharmonie. He has also composed orchestral works, and was awarded the Martin-Andersen-Nexö art prize from the city of Dresden for his complete oeuvre in 1986.

The edition is charming and fun to play. Though Lischka composed it for children, it truly can be enjoyed by recorder players of all ages. ❁

## Recording

### Alessandro Poglietti, Markus Schönewolf and Alessandro Scarlatti

#### 01 Between Spheres:

**Alessandro Poglietti and Markus Schönewolf**

Boreas Quartett Bremen takes flight with their third CD.

#### 02 Alessandro Scarlatti: The last 7 sonatas

Hugo Reyne draws parallels between these seven sonatas and the seven last words of Jesus as reported in the gospel.



#### 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), Gusto 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>.



## 01

**Between Spheres:**

**Alessandro Poglietti and  
Markus Schönewolf**

Formed at the Akademie für Alte Musik in Bremen, Germany, in 2009, and named after the god of the wind, the Boreas Quartett Bremen has released *Between Spheres* as its third album. In the first two albums, *Tye-in nomine* with Han Tol (Classic Production Osnabrück CPO 777897-2, 2015) and *Basevi Codex, Music At the Court of Margaret of Austria* with singer Dorothee Mields (Audite 97783, 2021; International Classical Music Awards 2022 Winner—Early Music), this ensemble clearly demonstrated their musicianship in early music.

Their new album gives a balanced sonic image of their work with both early and newly-composed scores. Given the quartet's dedication to "music from the Renaissance and the modern era," it's very satisfying to hear this choice of repertory.

Jin-Ju Baek, Elisabeth Champollion, Julia Fritz and Luise Manske create a conversation among works by composers from two eras: Alessandro Poglietti (died 1683), Italian Baroque composer and Imperial Organist in Vienna, Austria; and German composer Markus Schönewolf (born 1977). Though the ensemble uses Renaissance recorders for the Poglietti scores, and modern recorders for the Schönewolf, the music flows beautifully from track to track. (I wish they provided information on the makers of their clearly

“

The Poglietti works are keyboard pieces, notated on four staves, and thus translate easily for recorder quartet. Schönewolf's *Schwebungen* ("fluttering") was written for recorder quartet and shows the composer's knowledge of the timbral and articulation possibilities.... The rationale for musical conversation among these scores is the influence of birdsong in both old and new works.

well-chosen instruments.)

The Poglietti works are keyboard pieces, notated on four staves, and thus translate easily for recorder quartet. Schönewolf's *Schwebungen* ("fluttering") was written for recorder quartet, and shows the composer's knowledge of the timbral and articulation possibilities in that ensemble.

The notes by Luisa Klaus, translated by Viola Scheffel, guide the listener's understanding of both composers and their works. The rationale for musical conversation among these scores is the influence of birdsong in both old and new works. Present in Poglietti's pieces *Canzon über das Henner und Hannereschrey* (track 3), *Ricercar per lo Rossignolo* (track 15) and *Capriccio per lo Rossignolo sopra il Ricercar* (track 17) are obvious allusions to hens and nightingales.

Schönewolf's *Schwebungen* movements each connect with elements of birdsong and flight, and also transcendence.

The others works by Poglietti included here do not appear to be program music. The non-avian pieces by Poglietti strike me as palate cleansers for the charming works alluding to birds.

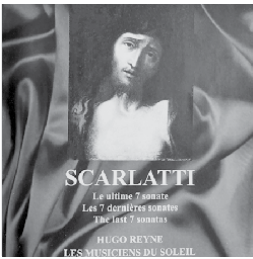
I am particularly taken with track 5, *In Wolken zu schwimmen* ("To swim in the clouds") from *Schwebungen*.

Boreas Quartett Bremen's range of expression on this recording shows a wonderful command of their instruments and deep understanding of this music. Their previous albums are quite enjoyable, but *Between Spheres* shows yet greater depth of musicality and maturity as an ensemble.

Read the booklet and listen to this recording in as high quality sound as possible. You might take flight! ✨

## FOR MORE INFORMATION:

*Between Spheres: Alessandro Poglietti and Markus Schönewolf. Boreas Quartett Bremen recorder consort (Jin-Ju Baek, Elisabeth Champollion, Julia Fritz, Luise Manske). 2023, 1 CD, 61:36. Audite 97784, [https://audite.de/en/product/CD/97784-between\\_spheres.html](https://audite.de/en/product/CD/97784-between_spheres.html) (includes promotional video and digital booklet); CD about \$27.50 with S&H; downloads: Flac 96 kHz/24 bit, about \$5.50; wav 44.1 kHz/16 bit, about \$4.50; mp3 at maximum quality, about \$4.15. Also available at Presto Music, [www.prestomusic.com/classical/products/9482338--between-spheres](http://www.prestomusic.com/classical/products/9482338--between-spheres), CD \$15.75+S&H; and at ArkivMusic <https://arkivmusic.com/products/poglietti-schonewolf-between-spheres-4022143977847>, CD \$20.99+S&H. Streaming and downloads from iTunes/Apple Music, Spotify, Amazon Music, Quobuz, HighResAudio, JPC, YouTube, <https://youtu.be/H8Y782m9cRA>, Tidal and Deezer, <https://play.audite.de/between-spheres>. See [www.boreas-quartett.de/en](http://www.boreas-quartett.de/en) for additional information. Report on 2019 U.S. debut concert of Boreas Quartett Bremen with Han Tol, [www.americanrecorder.org/docs/ARsum19body.pdf](http://www.americanrecorder.org/docs/ARsum19body.pdf)*



02

Alessandro Scarlatti:

The last 7 sonatas

French recorder virtuoso and conductor Hugo Reyne has created what feels to me like a very personal project in *Scarlatti: The Last 7 Sonatas*. In this new recording, he places seven sonatas for recorder and strings by Domenico Scarlatti's father Alessandro (1660-1725) with the biblical seven last words of Jesus on the cross (or sayings—although they typically are called the “seven last words,” [https://en.wikipedia.org/wiki/Sayings\\_of\\_Jesus\\_on\\_the\\_cross](https://en.wikipedia.org/wiki/Sayings_of_Jesus_on_the_cross)).

The music by Alessandro Scarlatti can be heard in numerous recordings and is not obviously connected with the account of Jesus's crucifixion. These sonatas are all from MS34-39 (1725) of the Library of San Pietro a Majella Conservatory in Naples, Italy.

Reyne explains his concept: “It occurred to me that a parallel might be drawn between these 7 sonatas, possibly the very last ones by the great master, and Jesus's last 7 words, as reported by the gospels.... all you had to do was to take the 7 sonatas in the manuscript's order, and to insert before each the 7 famous words. All of a sudden these music pieces were conveying a tangible meaning ... they were becoming sacred music.”

In the booklet notes, Reyne details how he senses each movement of the sonatas as portraying aspects of the crucifixion story. Before the start of each sonata, he speaks a verse from one of the Gospel accounts of the crucifixion, first in Italian, then in French.

“

... a parallel might be drawn between these 7 sonatas ... and Jesus's last 7 words.

While his concept adds a dimension to this recorded performance, the musical renditions themselves convey energy and passion. Reyne has pared down the instrumental forces for this recording—such that, rather than treat the pieces as concertos for recorder and ensemble, he performs them as sonatas scored for recorder, two violins and continuo. In this lighter orchestration we hear much more equal weight among the lines than in, for example, the 1990 recordings by Conrad Steinmann of these pieces as concertos (Claves 508912).

Reyne plays a carved boxwood alto recorder by Johann-Benedikt Gahn (1674-1711), restored by Ernst Meyer; and an ivory alto recorder by Meyer, after Jacob Denner (1681-1735). The sound is satisfyingly captured in the June 2022 recordings at the church of Saint-Hilaire, Château-d'Olonne, France.

I hope this recording will gain attention, as it is both an unusual and powerful framing concept and a very strong interpretation of the music. ✨

## FOR MORE INFORMATION:

*Alessandro Scarlatti: The Last 7 Sonatas*. Hugo Reyne, recorder and narrator; Les Musiciens du Soleil (Stéphanie Paulet, Stéphan Dudermeil, violin; Etienne Mangot, cello; Clément Latour, theorbo; Yannick Varlet, organ). 2023, 1 CD, 56:45. HugoVox003. U.S. customers can order this disc by mailing a check for \$20 made to Hugo Reyne (includes S&H) to: HugoVox, 21 rue de la Paix, 85100 Les Sables d'Olonne, France. Reyne will sign the CD if requested.

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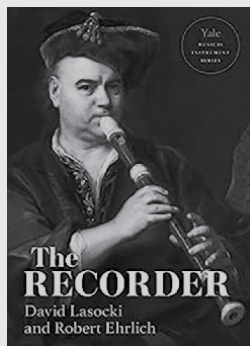
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# Book

## A scholarly look at recorder history, primarily in Europe



### The Recorder

by David Lasocki and Robert Ehrlich,  
with a contribution by Nikolaj Tarasov  
and an epilogue by Michala Petri

The Yale University Press  
Musical Instrument Series. ISBN  
9780300118704, 2022. 392 pages  
with 42 black & white illustrations.  
\$50 (hardback and eBook).

[www.amazon.com/Recorder-Yale-Musical-Instrument-ebook/dp/BOBNW88RHN](http://www.amazon.com/Recorder-Yale-Musical-Instrument-ebook/dp/BOBNW88RHN)

REVIEWED BY:  
Tom Bickley

Many remarkable people we encounter through the ARS contribute, not just to the vitality of this organization, but even more significantly to the world of the recorder and its music. For his exemplary scholarship and marvelously engaging writing, David Lasocki stands out. For his many contributions to recorder scholarship, he received the ARS Distinguished Achievement Award in 2011.

His writings relating to the recorder include encyclopedic works on the 16th- and 17th-century Bassano family of makers and performers, guides

via articles and books chronicling writings about our instrument, and many editions of music. Beyond these are research and publications on other areas of music; as a former music librarian myself, one of my favorites is his “Music Reference as a Calling,” [www.davidlasocki.com/store/Lasocki-Music-Reference-as-a-Calling-pdf-p146174921](http://www.davidlasocki.com/store/Lasocki-Music-Reference-as-a-Calling-pdf-p146174921)). He also writes on topics of healing and energy work.

As I write this review, the Summer 2023 issue of *American Recorder* is newly available and includes his article, “The Recorder in Spain, Portugal, and Their Colonies in the 16th and 17th Centuries.” That article presents abbreviated sections from Lasocki’s new book and will surely whet readers’ appetites for the whole thing.

*The Recorder* contains five chapters and an epilogue over the course of 357 pages. All too often, eager readers skip the acknowledgments and introduction in their hurry to get to the substantive information. The book’s Acknowledgments and Introduction are a delight, giving insights into his connection with

the recorder and the community of research and performance. The Introduction is where one finds clear definitions as to what, exactly, is a recorder, as well as nomenclature for pitch/octaves and fingering. (Robert Ehrlich, Professor of Recorder at the Hochschule für Musik and Theater in Leipzig, Germany, is listed as co-author, although the majority of the text was written by Lasocki. Ehrlich is credited in the introduction for reading and providing valuable comments on much of the book.)

The first three chapters form a chronological survey of instruments, makers, historical documentation, and repertory from 1300 to 1800. Medieval recorders (1300-1500) are the focus of chapter one. The detailed descriptions of surviving instruments, references to recorders from those centuries, use of recorders by professional musicians—all are supported by illustrations and a remarkable table of “Names for members of the flute family, thirteenth-fifteenth century.”

Chapter two, on Renaissance recorders (1501-1667), contains information on the ranges, sizes, makers, treatises, articulations, patronage, repertory, social history and iconography. Readers will find clarity that soprano instruments were not a customary part of recorder consorts in that time. In a boxed section, Lasocki tackles “The myth of the ‘Van Eyck’ recorder.”

The Baroque recorder (1668-1800) is the focus of chapter three, with further discussion of names and ranges, makers, technique and performance practice, repertory, and social history with attention to professional and amateur musicians, and in education.

Nikolaj Tarasov takes on the topic of the 19th century. In that fourth chapter, he broadens the discussion to “duct flutes,” tracing the way in which the csakan and various flageolets gradually superseded the recorder. Innovations in keywork and instrument design, intimately intertwined with

social and concert music contexts, are examined closely. Descriptions of composers, performers and makers, such as Anton Heberle and Ernest Krähmer, give the reader helpful information for further research.

Ehrlich writes the last chapter, “The Recorder in the Twentieth Century.” He provides a fascinating account of the revival of the recorder, from the interest of late-19th-century antiquarian Victor-Charles Mahillon in Brussels, Belgium, to the present context of virtuoso performers and devoted amateurs.

Sections on figures such as Arnold Dolmetsch show both the personalities and struggles in England to restore the instrument to a role in art music, as well as the contrasting approach in Germany in the earlier part of the 20th century, in which the recorder was a part of academic and concert worlds.

Ehrlich pays close attention to the transformation of the instrument, at the hands of the German Nazi cultural ministry, from its earlier affiliation with art music to an instrument for “folk” music. He discusses the rise and fall of “German” vs. “English” fingering, tuning and sizes, makers, players, and the Society of Recorder Players (UK) and the American Recorder Society. Ehrlich weaves together the remarkable achievements of Frans Brüggen, along with the revival of makers’ interest in both historical and innovative designs. He concludes the chapter with insightful writing about the popular image of the recorder and the rise of generations of virtuosic players.

In an epilogue, Michala Petri writes optimistically of the recorder’s continuing presence. Her own career provides veracity to her words about the worldwide role of the recorder in concert life, education and social music-making.

There are lacunae in *The Recorder*—such that I wonder if a more accurate title would be, *The Recorder: its history from a European perspective* (which

would not fit with the titling conventions of the Yale Musical Instrument Series). Discussion is missing of the recorder scene in Japan, Australia and countries in Africa and other parts of the globe. I am surprised there is not a deeper description of the recorder in American musical life (the ARS appears on three pages total).

References to makers in recent times are sparse. Dolmetsch and Moeck are given reasonable attention. Fred Morgan deserves more coverage. Aulos and Mollenhauer are touched on in the introduction. Adriana Breukink, Bob Marvin, Herbert Paetzold and Friedrich von Huene are mentioned briefly. Nowhere does information appear on Tom Prescott, Philippe Bolton, Francesco Li Virghi, Monika Musch, Joachim Kunath, Hiroyuki Takeyama and other worthy makers—nor companies such as Yamaha, Zen-on and Kung. This presents opportunities for further research and publishing, though those omissions lessen the utility of this book.

In addition to this new publication, there are several other books dealing with historical aspects of the recorder. Among those that are rather direct predecessors to this one are *The Cambridge Companion to the Recorder* (Cambridge University Press, CUP: 1995) with chapters by Howard Mayer Brown, Anthony Rowland-Jones, Adrienne Simpson, Lasocki, John Mansfield Thomson (also the editor), Eve O’Kelly and Clifford Bartlett; Lasocki with Roger Prior, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665* (Ashgate: 1995); and Lasocki’s literature reviews/bibliographic essays on the recorder over time, published as books and articles. None of those are as comprehensive as *The Recorder*, yet all are worth consulting.

Reflecting research as of 1982, there is Kenneth Wollitz’s *The Recorder Book* (Knopf; reprint, Peacock Press: 2000), which is alike in coverage to

Lasocki’s new book. Wollitz, a former ARS president (1968-75), studied with Kees Otten and Frans Brüggen, and played with the New York Pro Musica and the Nonesuch Consort.

Going back to 1962, there is *The Recorder and Its Music* by Edgar Hunt (Eulenberg, later revised; reprint, Peacock Press: 2013). Hunt’s venerable 222-page book can be seen as a sort of model for both Wollitz and Lasocki, in its attempt to be a single-volume encyclopedic source. Lasocki recounted in his [AR Winter 2012](#) article, 50 years after, that this book was one that started his research career when he read it as a young musician.

A useful read alongside all of these is *The Recorder Today* by Eve O’Kelly (CUP: 1990). From the perspective of the late 20th century, it provides a view of recorder players and music, as well as social context, reaching back to the revival of the instrument in the late 19th century.

As a book that deserves a place in academic and public music libraries, the price of *The Recorder* is in line with many academic books. Its price may seem high for individuals to purchase. I encourage us to think of it as one course in the history of our instrument. Considered that way, the amount of information and the persuasive writing throughout this text make this a worthy investment. Perhaps the highest praise I can offer is that, after reading this book, I want to spend much more time playing the recorder and exploring the centuries of repertory available to us. ❁

**Tom Bickley** is a multi-instrumentalist/composer/teacher in Berkeley, CA. His academic library career included service with the Smithsonian Institution Libraries, the National Endowment for the Arts, and California State University East Bay (as Performing and Visual Arts Librarian). Read more about him in the CRITIQUE: Recording department.

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The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes 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 2019, the Society celebrated 80 years of service to its constituents.

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