

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

The Dolmetsch Legacy



Read our Feature on page 10.

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ON THE COVER

Arnold Dolmetsch in the workshop at Jesses c.1926, Cambridge University Library, MS.Add.10371/C-V/53. Photo Scott Maloney. Reproduced with permission Cambridge University Library. Full photograph on p. 10.



CONTENTS

2 Editor's Note & President's Message

NEWS & NOTES

3 American Recorder Society • ARS Board Meets in Atlanta; James Chaudoir steps down as Play the Recorder Month Liaison; Barbara Prescott awarded ARS President's Special Honor Award; Recorders Donated to Fire Victims

6 On the Record(er) • *Ao Mestre com Carinho* To the Master with Love: Students and Colleagues remember Brazilian Recorder Player Ricardo Kanji; From the British Society of Recorder Players; Recorders Refound

FEATURE

10 History • Vintage Instruments Come Alive: The Dolmetsch 1930s Legacy Project

A musicologist and the Flemish Recorder Duo discuss their appreciation of recorders from the early 20th century by Andrew Pinnock, Tom Beets and Joris van Goethem

LISTEN & PLAY

22 Events • Piffaro's 2nd Annual Recorder Fest! ; Common Threads Workshop Report; Recorders at BEMF; Austin Goes Anime

LEARN

26 Learning Tips • My Lesson's Finished, Now What? Reflections on Post-Lesson Strategies for Effective Learning by Kathleen Ingley; Learning from Teaching an Interview with Teresa Deskur

CRITIQUE

32 Music • A Summer Miscellany of Music from Ancient to Modern Six Duets from *A Plaine and easie introduction to practicall musicke* by Thomas Morley, arr. Adrian Wehlte; *Oh Henry!* A collection of 3-part pieces from the Henry VIII Book ed. by the Flanders Recorder Duo; *Pastorale and Rondeau* and *Zwei Sonaten* by Padre Martini, ed. Klaus

Hofmann; *Air Varié sur Malborough* by Narcisse Bousquet, arr. M. Quagliozzi; *Complete Suites for Alto Recorder and Basso Continuo* by James Paisible, ed. David Lasocki; *When a Maid gets to Thirty and Others* by Benjamin Thorn; *The Chromatic Recorder: Melodious Scale Exercises* by Nicholas Wynne; *Shifting Sands* by Ann Marshall *Synopsis Musicae für Altblockflöte Solo* by Rachel B. Meyer; *The Accelerator: An encore* by Joseph A. Loux, Jr.

Music Editions Received

More Music Available at the ARS Website

42 Recordings • Recapturing Sounds from Near and Far by Tom Bickley. *The Frans Brüggen Project*: Lucie Horsch plays recorders from Brüggen's collection, with the orchestra that he founded; *Música Ficta* explores the rich musical heritage of Latin America preserved in the archives of a Colombian cathedral in *Alternen las avecillas*; *Sound Stories*: Stefan Temmingh and Margret Koell play music spanning five centuries and six countries; Cléa Galhano and René Izquierdo's latest EP brings you the magic of Spain in Sören Sieg's *Cádiz*.

ARS

46 Chapters & Recorder Orchestras
47 Classifieds
48 Advertising Index

Editor's Note • GEOFFREY BURGESS

This spring I had the pleasure of attending two inspiring events. The first was the annual Recorder Fest! organized in Philadelphia by Piffaro. Bringing together enthusiasts and students of all ages from the area and (in virtual presentations) from around the country, this event is fast becoming a favorite for recorder players. May it continue to grow and encourage

others to create similar events elsewhere! In March I attended the ARS Board Meeting in Atlanta. As well as an opportunity to get to know board members I had previously met only on Zoom or via email, the meeting impressed me with the care and dedication the Board directs to the interests of Society members. Many fruitful discussions will materialize as articles in this magazine.

In this issue, I am proud to present a feature that revises thinking about the musical qualities of early Dolmetsch recorders. As this is a topic of international interest, the article, spearheaded by ARS, will appear in three other publications: the British *Recorder Magazine*, the Dutch *Blokfluitist* and German *Windkanal*. In Learn, there are two items about teacher–student relations; there's a bumper crop of music reviews, plus a new section, "Music Editions Received," listing noteworthy music editions that we didn't have space to review in detail. ❁

President's Message • CAROL MISHLER

On January 31, my friend and fellow recorder player, Marsha Perry Juday passed away after a decades-long, courageous fight with a rare form of cancer. Although Marsha belonged to our Sarasota Chapter of the ARS for only three years, she left a big legacy. From her first chapter meeting, she was a stand-out recorder player. She was quickly recruited to join

our chapter's performing group, the Sarasota Early Music Consort. Her career as a school music teacher had given her directing skills so she was soon directing our chapter's intermediate players, renamed the Amateur Intermediate Recorder Ensemble of Sarasota (AIRES). Marsha inspired six of them to attend an Amherst workshop.

To build her knowledge of recorder repertoire, she attended the Mountain Collegium with assistance from an ARS scholarship. Her Celebration of Life featured her AIRES players and others from our chapter playing music by William Byrd. The Sarasota Chapter set up the Marsha Perry Juday Scholarship to help local school music teachers learn more about the recorder by attending ARS workshops. Each week as I drive the 45 miles to recorder practice, using the back roads she showed me, I think about Marsha. She chose a "path less traveled" that made all the difference to me and others. I am grateful that my ARS membership led to my friendship with Marsha and wish it had lasted longer. Marsha inspired everyone who knew her with her love of music, her enthusiastic teaching, and her pursuit of lifelong learning.

Like Marsha, you could inspire others. The ARS's newly revised Leave a Legacy brochure will be sent to selected ARS donors in September. It explains how to include the ARS in your will or estate plans. The ARS currently has eight legacy donors; we welcome more. If you are interested in leaving a legacy to the ARS, or if you have already put the ARS in your estate plans, please let Susan Burns know at director@americanrecorder.org. Visit americanrecorder.org/legacy. ❁

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AMERICAN RECORDER SOCIETY

RENEWAL

ARS Board Meets in Atlanta

“The best ARS Board meeting I’ve attended!” exclaimed one board member, following the board’s first in-person meeting since the pandemic, held in Atlanta on March 29–30 at the Atlanta Speech School. Most board members had only met each other previously on Zoom.

Four and half years of Zoom board meetings have imparted a better knowledge of technology, used to great effect in the Atlanta board meeting. A super-large screen brought in two members who could not attend in person, bringing attendance to 100% of the 13-member board. Besides securing the big screen TV, treasurer Barbara Stark was ready with laptops, power strips, an HDMI cable, and a USB speakerphone to enable display of committee reports and other data. Board committees presented reports and outlined plans with an efficiency learned during the Zoom years.

Lauda Musicam of Atlanta and the Atlanta Recorder Society joined the board for an evening playing session led by Phil Hollar and Gwyn Roberts. All in all, the meeting met or exceeded expectations. 🌸

NOTE OF GRATITUDE

James Chaudoir steps down as Play the Recorder Month Liaison

After the release of the 2027 Play the Recorder Month (PtRM) composition, James Chaudoir will end his decade-long run as the liaison with composers. This has been part of his work as a member of the ARS PtRM Task Force, a subcommittee of the Member Benefits Committee. Since 2016, James has recruited and given advice to PtRM composers. “I tried,” James explained, “to find composers with distinctive styles, established careers, and a working knowledge of writing for the recorder. The goal was to offer a wide array of pieces written



▲ James Chaudoir.

▼ The ARS Board at their Spring 2025 meeting in Atlanta. L to R: Peter Faber, Phil Hollar, Judy Smutek, Geoffrey Burgess, Carol Mishler, Susan Burns (on screen), Eric Haas, Virginia Felton, Jamie Allen, Jody Miller, Daniel Bruner and David Benefiel. Seated: Gwyn Roberts, Barbara Stark. Not pictured: Natalie Lebert (attended via Zoom).



for the SATB recorder quartet. The result has been a truly diverse collection of pieces that gives a strong representation of the quality of music available for today's performers."

An active composer, James started his work with the ARS by composing a PtRM himself. He recalls: "In the summer of 2016, after being elected to the ARS Board, I was asked if I would be interested in writing the next PtRM composition. I quickly got to work and completed a draft in time for the fall board meeting." The result was *Waltz*, the PtRM for 2017.

As a board member, James joined the Member Benefits Committee and was put in charge of finding

new composers for PtRM music. His primary duty was to offer guidelines, assistance, occasional editorial suggestions, and answer questions that arise during the composing process. James brought organization and process to the production of the annual PtRM. He recruited composers at least two years ahead of time, sought feedback on their compositions from recorder players, including the ARS board which plays a draft of the music at their meeting and makes suggestions that are then conveyed to the composer.

Ten PtRM composers were commissioned during James' time as liaison: Eric Haas (2018), Phil Newman

(2019), Frances Blaker (2020), Melika Fitzhugh (2021), Erik Pearson (2022), Victor Eijkhout (2023), Jamie Allen (2024), Harvey Stokes (2025), David Hurd (2026) and Sally Price (2027). In response to the ARS Board's diversity and inclusion initiative, half are women or persons of color. Looking back at the ten pieces these composers produced, James predicts "a bright and healthy future for recorder music in the twenty-first century."

James Chaudoir has composed 27 original works for recorders from a solo instrument to recorder orchestra. He is Music Director of the Milwaukee Area Recorder Society (MARS) and The Renard Consort (Appleton, WI). He serves on the Faculty and Board of Directors of the Whitewater Early Music Festival, and was an ARS Board member from 2016 to 2020. ❁



HONORED

Barbara Prescott awarded ARS President's Special Honor Award

At its Spring Board Meeting, the ARS Board voted unanimously to bestow the President's Special Honor Award on Barbara Prescott, of Lebanon, New Hampshire. Perhaps best known for her part in the business of Prescott Recorders, Barb has also made significant contributions as an ARS Board member. She served two four-year terms on the Board of Directors, from 2014 through 2022, and according to ARS President Carol Mishler, she "led this board in a great leap forward, by cajoling, explaining and convincing us that we had to embrace fundraising if we wanted the ARS to thrive as a national organization."

Barb herself confirms this giant leap, which was a significant undertaking for her, as well. She recalls, "I asked

◀ **Barbara Prescott.**

the other board members what would be the most helpful area to dig into. The answer was a thunderous ‘Fund-raising!’” With no experience and little knowledge of fundraising, Barb called on her own research skills and enrolled in a series of online courses that took a full year to complete. Once she had grasped the basics, it took another six years to educate staff and fellow board members to put the ideas in action.

Barb assembled a fund-raising plan, established regular campaigns that both educated and inspired donors, and looked for additional opportunities for contributions. The board did its part, with hand-written notes to prospective donors, thank-you notes, and phone calls.

With Barbara’s initial leadership in these efforts, over her term, the ARS had a 38.9% increase in contributed support. As the organization’s expertise in attracting donations increased, so did its programs. Scholarship and grant programs expanded, and an Artist Relief Fund helped many recorder professionals make it through the pandemic. Success also led to new benefits such as free beginner recorder classes, technique tips, and the expansion of the ARS music library.

The ARS board is a “working board,” not an honorary one. Barb’s enthusiasm and willingness to dedicate her time to improving the organization’s fundraising efforts demonstrates just how big a difference a committed board member can make. Her efforts were transformative for the organization and leave a lasting positive impact. “For all these reasons,” notes Carol Mishler, “we are delighted to present this Special Honor Award to Barbara Prescott. It is but a token of our appreciation for all she has helped us accomplish.” ❀

—Virginia Felton,
ARS board member and
fundraising committee chair.

COMMUNITY SUPPORT Recorders Donated to Fire Victims

In January, the ARS board discovered that recorder players had been affected by the LA wildfires, and reached out to musicians in the area through Adam Gilbert and Rotem Gilbert at the University of Southern California, Marilyn Winkle at UCLA and Charles Jackson from the Orange County Recorder Society chapter of the ARS to find if recorder players had lost instruments, homes or practice venues.

One of the homes destroyed in Eaton Canyon area belonged to recorder and cornetto musician Alexandra Opsahl, her husband Ian Pritchard and their two children. They were out of the country, but in addition to losing their home, all their musical instruments were destroyed. Alexandra lost many handmade recorders and cornettos, and Ian lost several harpsichords, a fortepiano and a clavichord. Their cats are gone too.

Alexandra studied recorder with Peter Holtslag and Daniel Brüggen at the Royal Academy of Music, and cornetto with Bruce Dickey at the Schola Cantorum Basiliensis. While still a student, she received First Prize in the 2003 Moeck Solo Recorder competition and has since performed with the Amsterdam Baroque Orchestra under Ton Koopman, the Orchestra of the Age of Enlightenment under Emmanuele Haïm, I Fagiolini, La Capella Barocca di Mexico, Piffaro and the Green Mountain Project, and at the Boston Early Music and Carmel Bach Festivals. She performed in *Il Ritorno d’Ulisse* at the Innsbrucker Festwochen der Altenmusik in 2017, and filmed *L’Incoronazione di Poppea* with both Oslo Opera and Glyndebourne Opera. She has recorded concertos on recorder and cornetto with Norwegian period orchestras, and is a founding member of Tesseræ and

Dark Horse Consort, and plays regularly with the Boston-based ensemble Blue Heron.

Through contacts with the Sonoma County Recorder Society, several hand-made recorders by Thomas Prescott were donated as well as some plastic Yamaha and Zen-On models. In addition, maker Gerry Leatherman generously donated a new G alto (leatherman-woodwinds.com). Alex now has all the recorders she needs, thanks to the donations of the ARS and others.

A GoFundMe campaign was set up to raise money to help Alex and Ian relocate and deal with the many issues related to their situation. Alex responded to those who answered the call for donations:

First I want to express our family’s deepest gratitude to all of you for your incredible, generous support during an extremely dark time. We have been left speechless in astonishment and overwhelmed with emotion seeing this amazing outpouring of support from old elementary school friends, from college roommates, from musician friends across the globe, from members of the early music community, from students, from colleagues, ... We cannot thank you enough.

With thousands of Altadenans suddenly displaced, trying to find any sort of accommodation within the school district has been extremely challenging. Knowing we had these funds made it possible for us to start applying for long-term rentals without waiting to hear exactly what our insurance will cover. Your gift has ensured that our two children Oliver and Oscar can stay at their same schools, with their same teachers and friends. Please know that this is huge for them. The relief of at least keeping this piece of normalcy is immense. ❀

ON THE RECORD(ER)

News about the recorder

IN MEMORIAM

Ao Mestre com Carinho To the Master with Love

Students and Colleagues remember the Mastery of Brazilian Recorder Player Ricardo Kanji.

Cléa Galhano

Ricardo Kanji, a recorder master for many players around the world, passed away on February 24, 2025. It was so fast. He didn't give us time to process and accept. Diagnosed with a brain tumor in January, he drifted away from us just a month later, leaving all of us who studied with him and knew him empty and silent.

Like many of my generation growing up in Brazil, I fell in love with the recorder listening to Ricardo's famous album *Musikantiga*. His name and reputation were iconic in Brazil, inspiring us to pursue this magical instrument.

Ricardo studied flute at Peabody Conservatory in the U.S., and after meeting Frans Brüggen, moved to the Netherlands to study with him. He quickly became part of one of the most important centers of early music and Historically Informed Performance (HIP). It was the birth of a new way of thinking about early music. Brüggen and his circle reinvented the repertoire. After finishing his studies, he replaced Frans as a teacher at the Koninklijk Conservatorium in The



◀ Ricardo Kanji.

taught us about sound, technique, intonation, articulation, and rhetoric, which is so essential to music of the Baroque era. He encouraged curiosity about early treatises and historical performance practices. At that time, Ricardo was developing his book, *A Study Program for Woodwind Players*, and some of us were fortunate to study it firsthand. Today, it remains a reference for wind players and my students. As a student, I had the privilege of attending concerts and operas with him, Frans Brüggen, and many other remarkable musicians. Their music-making inspired us all. Ricardo was not only an inspiration in Europe but a guiding light in Brazil, inspiring generations to pursue the recorder as their main instrument. When I

Hague and helped found the Orchestra of the 18th Century, where he played for more than 40 years.

While studying in The Hague, I met recorder players from all over the world who had come to be inspired by the same source. It was a musical heart pulsing with life. Ricardo



▶ Ricardo in the workshop, July 1989.



returned to Brazil, I encouraged my students to follow in my footsteps, and study with Ricardo in The Hague. Many of them went and have built beautiful careers.

He opened doors for many musicians to study and be inspired by his work in The Hague. Upon returning to Brazil in 1996, he continued his artistic influence by researching and documenting Brazil's rich and beautiful Colonial music.

I had the pleasure of celebrating music with Ricardo in many places – São Paulo, The Hague, Boston, and even Saint Paul, Minnesota, when he came to perform with Lyra Baroque under Jacques Ogg. At temperatures around 0°F, we still had many parties and gatherings where Ricardo shone with his music and charisma.

Ricardo's name often came up in the most unexpected situations. When I performed with the Saint Paul Chamber Orchestra under Christopher Hogwood, the first thing he asked me was, "How is Ricardo? I want to know

about his new project in Brazil!" Similarly, when I presented Frans Brüggen with his ARS award in Amsterdam in 2001, his immediate response was, "Ricardo was here last week."

Ricardo, our master and friend: I am sure you are making music and celebrating with your own masters wherever you are. We will remain here a while longer, I hope, to continue your legacy and inspire as many recorder players as we can along our path.

Obrigada Ricardo ! Thank you Ricardo!

Jacques Ogg, friend and music partner

Making music with Ricardo Kanji was wonderful. He knew how to make a seductive, lush tone on the recorder without altering the pitch, and how to use it for his storytelling. Always intense, with rhythm, humor, intelligence, but above all, with an unfailing natural instinct.

What a host, what a travel companion, what a friend!

▲ With Bruce Haynes and Ku Ebbinge, his oboist colleagues in the Philidor Ensemble.



▲ The Recorder Making Class in The Hague, 1978–80: L to R (standing): Peter van der Poel, Adriana Breukink, Shigeharu Hirao-Yamaoka; (seated) Fred Morgan, Ricardo Kanji, unknown guest.

Aldo Abreu (Venezuela/ USA) former student

I just received the sad news of Ricardo's passing. He will be sorely missed! The last time I saw him was when the Orchestra of the 18th century performed in Symphony Hall, Boston in the early 2000s. The orchestra performed the most exciting and fast interpretation of Beethoven's 5th Symphony. When I greeted him and all the musicians, I found out they were coming from Toronto, and their flight was cancelled. They travelled by bus, and practically walked straight off the bus to the concert platform.

Studying with Ricardo Kanji was life changing. I arrived in The Hague in 1980, and in addition to the recorder lessons with him, there were great opportunities to do chamber music with other students of other renowned musicians such as the harpsichordist Bob van Asperen, cellist Anner Bijlsma, and the Kuijken brothers Barthold, Sigiswald and Wieland. In addition, there were many fine concerts and a great cultural life. There was an air of excitement and enthusiasm in that Mecca of Early Music Performance.

Ricardo was a wonderful teacher. He helped me develop a musically based technique that included an expressive and projecting sound, and perfect intonation at all times. In addition to covering repertory from Medieval, Renaissance, Baroque and Contemporary periods with his students, he developed his technical method. A *Study Program for Woodwind Players* is the most comprehensive technical method of scale and arpeggio patterns I know. During my 7 years of study at The Hague, I was lucky to hear Ricardo perform in many concerts, recitals, chamber music and concerto appearances (Telemann's Suite in A minor with Amsterdam Baroque Orchestra), and last but not least, as recorder and traverso player in the Orchestra of the 18th Century with

Frans Brüggen conducting. Ricardo also conducted the student orchestra, and in my graduation year, I was able to perform Vivaldi's Concerto in A minor RV 445, with Ricardo conducting.

In the same year, Ricardo opened the Kanji & Sorel Recorder Workshop, a collaboration between him and his former recorder student Jacqueline Sorel. I ordered and still own a fine Denner alto that was the fruit of their collaboration. When Ricardo moved to Brazil, Jacqueline continued the workshop in her own name.

Jacqueline Sorel, former student and recorder-building partner

Little did I know how much Ricardo Kanji would influence my life when I entered the Koninklijk Conservatorium in The Hague in 1979 as an 18-year old Dutch recorder student. I studied with Ricardo from 1981 to 1985 and was introduced to the recorder-making class at the school, then led by Fred Morgan. (I was too shy to join the class on my own initiative, but Ricardo invited me to come and have a look, and have a go at the lathe.)

An early wood-wind making workshop at the Conservatory (something unthinkable now!) had been set up by Ricardo and the late Bruce Haynes, mainly to satisfy the need of good copies of 18th-century instruments before there were many good makers. Fred Morgan, who was living in Amsterdam for two years to measure and draw original recorders, was invited to teach recorder making. Adriana Breukink, Paul van der Linden, Peter van der Poel, Bodil Diesen, and Shigei Hirao-Yamaoka got their start in that workshop.

After Fred Morgan's return to Australia, Ricardo took over the class. That's when I stepped in. Every Friday afternoon we formed the fun Laboratory of Recorder Making. Ricardo invited several recorder makers to

share their knowledge with us, which was inspiring and very informative. After a few years, for several reasons the Conservatory workshop had to close its door. Ricardo bought the equipment and materials, so he could carry out his wish to "make the most beautiful recorders in the world," and he asked me to be his assistant.

We founded our own little workshop in the center of The Hague and worked intensively to develop several models, starting with the famous Ganassi/Morgan Renaissance recorders, followed by a Denner alto, and other models. We soon became equal business partners. Recorder players knew Ricardo's plans and eagerly awaited the results. Our orders soon increased. For me this was an ideal situation, I worked full time in our sweet little workshop, while Ricardo was still active as a player and teacher. Whenever he had time, he would take his bicycle, pedal to the workshop and join me.

We moved to a bigger workshop, and spent many, many hours together there until Ricardo returned to Brazil in 1995. Although he gave up making, he still worked to improve instruments, shared his knowledge with the up and coming makers in Brazil, and kept teaching recorder playing until his death. We kept in touch, and whenever he was in The Netherlands, he would visit me. We would eat our traditional *broodje kroket* from Dungenmann's legendary sandwich-butcher shop around the corner; he would try my newest instruments and was always very supportive of my work.

The last time Ricardo came to see me was in September 2024, completely unaware of what was to come so sadly and suddenly. His talent for a "good healthy sound," love for the instrument and the various woods, and his craftsmanship were all reflected in the quality – especially the voicing – of every instrument he finished. More

the intuitive maker than the mathematician, he had the gift of what I call “the great gesture.” With his passion for music and life in general, he opened the door to many players and makers. His voice will be heard for years to come. ✨

ENCOURAGING YOUNG PLAYERS From our friends at the British Society of Recorder Players

This year a new Fringe Festival for emerging young talent will take place at the combined SRP/Early Music Shop Festival. Applications are invited for small ensembles to present at various Festival locations. Founded by the SRP, the successful ensembles will be awarded cash prizes, and will be able to enjoy the varied activities of the festival, as well as the chance to network.

2025 marks the 40th anniversary of the SRP/Moeck Recorder Competition.

Entries are open and the competition will take place on November 14, 2025, at the London International Festival of Early Music (LIFEM). This year’s adjudicators will include Dorothee Oberlinger, William Lyons and Peter Kofler. Prizes include £1,500 cash and a recital at the 2026 LIFEM. For full details, see the SRP’s website. ✨

RECYCLING STORY Recorders Refound

Always looking for opportunities to enhance their collection of instruments and preserve the quality of their sound, The Royal Wind Music has acquired an exceptional set of second-hand instruments by renowned recorder maker, Bob Marvin (1941–2018). It was discovered that the set, which will replace a dozen instruments that had to be returned to their owner, formerly belonged to Paul Leenhouts, the group’s founder and

director from 1997 to 2010. So as well as having tremendous impact in their performances and training of future players in the group, the acquisition feels like a homecoming. The Amsterdam-based ensemble is committed to making Renaissance music accessible to all, and these unique second-hand instruments are a great step in that direction. Bob Marvin’s instruments, renowned for their craftsmanship and sublime sound, will help the group to take their musical performances to the next level, and allow audiences to enjoy the rich sounds these instruments have to offer.

For announcements of the group’s performances featuring these instruments, visit Royalwindmusic.org. ✨

▼ Members of the Royal Wind Music;
L to R foreground: María Martínez Ayerza, Juho Myllylä, Anna Stegmann, Hester Groenleer; behind: Francesca Clements and Kirsty van Dijk.



HISTORY

VINTAGE INSTRUMENTS COME ALIVE: THE DOLMETSCH 1930s LEGACY PROJECT

BY ANDREW PINNOCK, TOM BEETS AND JORIS VAN GOETHEM

A musicologist and the Flanders Recorder Duo discuss their appreciation of recorders from the early 20th century.



▲ 1: Carl and Arnold Dolmetsch in the family workshop at Jesses, Haslemere, U.K., c.1926.

To many of us, the name Dolmetsch will signal old-fashioned craftsmanship, and out-moded tonal character. You may have grown up with a bakelite soprano or alto – or, if you were lucky, a nicely finished wooden instrument with ivory rings. Mid-20th-century Dolmetsches were finely made, well-tuned with modern (“English”) fingering, double holes for the chromatic notes at the lower end, and came with a matching prestigious price tag. With their square windways and large fingerholes, these later Dolmetsch models can have a rather woofy, inflexible sound and often lack the refinement of more modern hand-made recorders. But this is only one facet of the Dolmetsch legacy.

When Arnold Dolmetsch started making recorders around 1920, he respected the excellent 18th-century originals he knew. It may come as a surprise that his first recorders played at A=415 and had single holes. (fig. 5)

British musicologist and Purcell scholar Andrew Pinnock has looked closely at the history of the Dolmetsch workshop and its products. He situates the Dolmetsches’ work in the context of recorder production in Germany, and instruments by others trained by Dolmetsch. The revisionist picture that emerged is quite different from how the Dolmetsches are viewed by many early-instrument aficionados today, and stimulated Tom Beets and Joris van Goethem to explore early Dolmetsch recorders. — THE EDITOR



Over a long career, **Andrew Pinnock** has worked in insurance, for Arts Council England, and for the past 20 years

in the University of Southampton’s Music Department. He took the recorder very seriously while a student, but was never brave or keen enough on practice to try doing it for a living. His large collection of recorders includes 20 or so Dolmetsch instruments made before WW2. He bought the first few as curiosities, but finding them very rewarding to play, went looking for more, and started to research their history.

EARLY DOLMETSCH RECORDERS AND THEIR MODERNIZATION

Andrew Pinnock

In 1920s Britain, original 18th-century recorders were fairly easy to buy at auction or in junk shops, and fairly cheap when they did turn up. Arnold Dolmetsch would have struggled to sell copies of originals had he called them that. He therefore put a different offer to customers, promising them new instruments which would out-perform historical models while respecting the spirit of the past. In 1929, as he prepared to hand over the recorder-making reins to the next generation, Arnold wrote



► 2: Andrew Pinnock examines Dolmetsch instruments.

Photo T. Beets.



◀ 3: Recorders ready for test playing, most of them made by Dolmetsch in the 1920s and 30s. Photo T. Beets

proudly that his son Carl now made instruments “which surpass, in beauty of tone, purity of intonation and evenness of scale any other I have ever seen, old or new.”

Though Arnold had arrived at “Dolmetsch fingering” almost by accident, while trying and failing to make his own early prototypes play in tune following faulty instructions in an 18th-century tutor book, it could still be marketed as an improvement on the system in near-universal use in the late 17th and 18th centuries. Dolmetsch fingering did away with half-holing for the upper B flat on alto, and from some points of view this represented progress.

Arnold turned to recorder making when Carl lost the family’s original 18th-century alto by Peter Bressan (1663–1731) on the way home from a concert in 1919 – the loss is documented, as is Dolmetsch’s offer of a reward for its return – but he got it back within a year or so, and stuck close to Bressan when making his initial alto batches. Early Dolmetsch tenors on the other hand were derived from originals by Thomas Stanesby Sr. (c. 1668–1734). Arnold had restored a Stanesby voice flute or tenor for



◀ 4: One of the many plastic Dolmetsch soprano recorders that can be found for sale online.

5



◀ 5: Four altos in different materials A=439 and 440; the LH instrument with single holes; the others with double holes.

Sir Francis Darwin in 1916 and may well have taken measurements while doing so. A fully viable bass design eluded him until 1929. That year he borrowed a bass from the National Museum of Ireland, restored it gratis, and only “thus was Arnold enabled... to solve his own intricate problems satisfactorily” (a Dolmetsch bass is shown in fig. 7).

By 1930 all but one of the four SATB sizes in Dolmetsch’s catalogue were what could be called “style-copies” after historical models – that is, instruments that were closely based on historical models and aimed to recapture their musical qualities when they were first made. Dolmetsch would have copied an 18th-century soprano too, had a suitable example come his way. Without one to refer to he did the obvious next-best thing, scaling the Bressan alto down to soprano size. (Tom Prescott did the same decades later, with similarly excellent results.)

During WW2, the Dolmetsch workshop made high-precision aircraft parts in huge quantity, re-tooling and re-organizing to maximize efficiency. (Carl was now in sole charge: Arnold died in 1940.) This mass production experience suggested ways to speed up recorder production when it resumed in 1946. The “modern” Dolmetsch recorder with its wide, straight-sided windway and strong but not so flexible tone emerged then, and was soon available in both wood and plastic. Carl had no doubt been planning his recorder relaunch in spare moments during the war, and was ready to hit the ground running.

Dolmetsch dominated the international recorder market until well past 1970. Younger makers setting up in competition with them went back to 18th-century originals for ideas, little realizing that Dolmetsch had started out in the same place. So the 20th-century recorder design wheel turned full circle, from style-copy Baroque through “modern” back to Baroque again.

From the inception of the Dolmetsch recorder department in the 1920s, different tasks were assigned to different team members, some of them more experienced than others. Family members did the final voicing: Carl had a special talent for it. Output was very far from uniform before WW2. But although external turned appearances varied somewhat, and windways cut by hand rather than machine could be narrow, wide, or in

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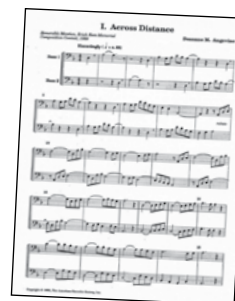


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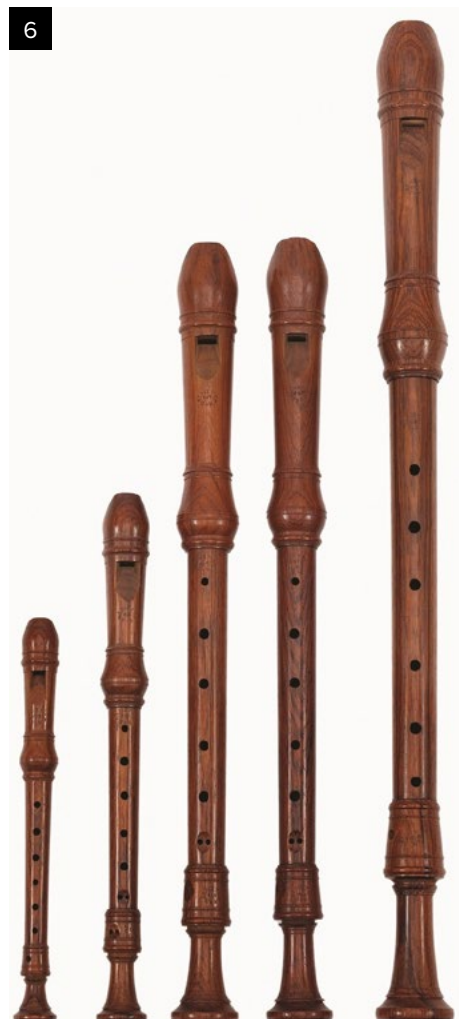
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▲ 6: Exhibition set of Dolmetsch recorders S'oSAAT, made 1932–33 (A=415).

► 7: Dolmetsch bass recorder #603 at A=415. Photos 5–8 Ian Brearey of the Royal Academy of Music



between (fig. 8), Dolmetsch quality control guaranteed every customer an instrument that was at least good and might be brilliant.

From the beginning, Arnold held his instruments to the high-performance standards achieved by leading 18th-century makers. All sizes except the bass had to have a full two-octave-plus-one-note range and had to play perfectly in tune across the entire range with regular fingerings. In this respect Arnold's approach was radically unlike his German recorder-reviving rival Peter Harlan's. Harlan-type recorders had non-historical bore profiles, non-historical fingering in consequence, and often a restricted range. They could be manufactured at a speed and sold at prices with which Dolmetsch could not compete. But setting price aside, even German experts agreed that Dolmetsch products were far superior. A number of German makers bought Dolmetsch sets in the 1930s in order to copy them, sets supplied willingly and in full knowledge of the use to which they would be put.

One such demonstration set (figs. 6 & 7) kickstarted Flanders Recorder Duo's Dolmetsch 1930s Legacy Project. I invited Tom Beets and Joris van Goethem to try the instruments, and thus a very fruitful collaboration began. The Dolmetsch 1930s Legacy Project puts a number of Dolmetsches made in the 1920s and 30s through their paces and finds much to admire. They vary in character, and of course in pitch. All sizes were available at A=415 and A=439/440 from the mid 20s, and they played comparably well at either pitch.

What is it like bringing instruments retired from active service 80 or 90 years ago back to musical life? Tom and Joris describe their experiences in the next section.



Tom Beets and Joris Van Goethem were both members of the Flanders Recorder Quartet, with which they recorded many

CDs, and travelled extensively. They now form the Flanders Recorder Duo (FR2). **Tom** is one of the most exciting recorder players of our time as well as an inspiring recorder and viol teacher. He teaches in music schools in Belgium, directs Blokfluitdagen, the largest early music and recorder course in Europe, is chair of the English Recorder Summer School, and serves as Vice-President of the Society of Recorder Players. Tom edits the Dutch recorder magazine, *Blokfluitist*, and since 2013, has conducted over 50 recorder orchestra days.

RECORDER HEURISTICS, THE ART OF SEARCHING

Tom Beets

When I was a student at university, I enrolled in as many history and preservation classes as possible. In particular, the 4-hour-a-week course on Heuristic Techniques captivated my interest. In the context of history, heuristics refers to the art of searching for and discovering sources, texts and information. This tickled my passion for research, for understanding the past, and for approaching music with awareness.

A few years later, I got interested in the 1930s music and dance culture, and Lindy Hopped my way through life! The interbellum era was a re-

markable time, characterized by a flourishing of the arts, the revival of early music and its instruments, and a growing awareness of the social role of music. In 1926 Margaret James established the British Pipers' Guild. Bamboo pipes were a way of teaching music to children who had no access to orchestral instruments, aiming to make music accessible to all.

In my 30s, I had the opportunity to play several original recorders and began making bamboo flutes. Because of my love for the material of wood I later trained as a carpenter. That all happened in the background of playing and teaching recorder... The Dolmetsch 1930s Project is in fact the vibrant cocktail of all my interests!

I often find myself browsing through auction-house listings and second-hand websites and shops. There is always a chance to find an original viol or recorder there, is there not? Many years ago Joris and I came across an item with the name "*mooi bignou Bressan pop art fluitje*" (a nice small high-pitched Breton bagpipe after Bressan in pop-art style). The online ad was accompanied by a photo suggesting that it was an original recorder by Bressan. After some research it was clear that we were dealing with a scammer. While this particular search was not a success, it was still exciting, and the treasure hunt continues. For many years, Andrew, Joris and I have been scouting for pre-WW2 Dolmetsch recorders and meanwhile we became proud owners of a nice collection of recorders "from the olden days."

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8



◀ **8: The windways of three Dolmetsch recorders.**

The Excitement of Unboxing

Found one! Age and provenance researched, pictures verified, seller contacted, sale agreed. The instrument arrives. Let the unboxing begin!

It is uncommon for vintage recorders to come with a case, and even rarer for them to be in good condition. There might be cobwebs inside included at no extra cost, or cracks in the wood offered free of charge. What I have learned is that buying from musicians usually means that you will get an instrument in good working condition, and that auction houses tend to clean up instruments nicely. Nevertheless, one German auction house did not refrain from carving the auction lot number “6” into the window ramp of tenor #578!

Conditioning the Instruments to Play Again

After visual inspection and/or admiration, I carefully remove the block for inspection. Block and windway need special care when cleaning. Depending on the state of the instrument and the wood type, you’ll find me using linseed or sweet almond oil for oiling. While there may be some cosmetic imperfections or dents (merely *taches de beauté*, or beauty spots), I only consider repairs when absolutely necessary. At any rate, I try at all cost to avoid touching the

“

The key takeaways?
No clogging, tonal
sophistication, and most
strikingly – individuality.

instrument’s “music production area.” Windway, block and chamfers need to remain in original condition, but from time to time, serious interventions are required! The head joint of a 1929 voice flute was severely cracked. Aafab fixed the problem by putting it on a lathe and removing the cracked wood. They finished the repair by turning and installing a new cap for the instrument, leaving me with the original sound, but a safer and healthier instrument.

Some instruments require a period of acclimatization to “wake up.” They can significantly improve with regular playing. The sound can evolve and change as the block takes its ideal position, but the response tends not to change with playing in, nor does the tuning. When altering the sound, the best call is to experiment with the block. Having a few new blocks made and experimenting with windway size and other parameters can give you great results. As for tuning, I try to avoid destructive tuning methods such as filing, which removes material

that can’t easily be replaced, unless there are clearly no downsides to the procedure. I always prefer additive methods, which is altering tuning or octave size by adding material, such as wax. Ultimately, my goal is to maintain the instrument’s original condition as much as possible. Some instruments instantly perform with great flair and style and impeccable tuning. Others are more vulnerable, blossom only after a few weeks, and need to be played with great care. Despite all efforts, some instruments remain merely antiquities.

Taste for Recorders and Their Past

When playing instruments, you gather experience, and develop a certain “taste.” After having made the acquaintance of a few dozen Dolmetsches from the 1920s and 30s, I can now answer the typical birthday question: “How does Joris like his English 1930s recorders?” The answer would be “Short- and steep-ramped, please” (#1193 or #1087). For myself, I have a fondness for the very early low-pitch models. While they may not possess the agility required for performing Carl Dolmetsch’s commissions with piano, they offer a wonderfully delicate yet complex sound and handling experience.

Some of the instruments in the collection we have assembled for the project are well documented; others have an unknown or fascinating past. Descant #1087 boasts an extensive CV, having made numerous stage appearances in *Hamlet* with the Royal Shakespeare Company, participated in countless BBC broadcasts, and engaged in extensive film and session work, including collaborations with Paul McCartney. Recorder royalty, really.

Star instruments include the set of sopranino, soprano, two altos, tenor and bass in low pitch (#609, 649, 647, 648, 646, 603), made around 1932–33

RESOURCES:

- The Dolmetsch Legacy videos are available at flanders-recorder-duo.be (search Dolmetsch legacy)
- For a much more detailed account of Andrew Pinnock’s research, see his two articles, both free to download from The Galpin Society Journal’s website gs.galpinsociety.org/open%20access.htm :
“Boring for Britain: the Design, Development and Mass Deployment of Dolmetsch Recorders, 1920–1980,” and “Boring for Britain (Dolmetsch Recorders 1920–1980): Six Brief Addenda.”
- For more on the Dolmetsch story, go to Dolmetsch.com
- Stephan Franz, *Grand Duo* arr. Tarasov, F. Hofmeister Musikverlag FH 2616, 1998. ISBN 9790203426165

(figs. 6 & 7). These instruments were likely shipped to Germany shortly after manufacture as a demonstration set. They appear to have been played only minimally, with all but the tenor remaining in excellent condition. The viol maker Günther Hellwig served as Dolmetsch's German representative starting in 1932, and he would have required a set of recorders to show to prospective clients. It is possible that these instruments were intended for that purpose.

Other instruments (e.g. #267) are accompanied by correspondence with the Dolmetsch firm regarding repairs or revisions. This not only helps to understand their condition and behavior, but, as official correspondence is usually dated, and as the Dolmetsch order books and other records were lost when the company folded in 1981, the combination of serial number and confirmed production date is invaluable!



Joris van Goethem

is an internationally renowned flautist, recorder player, teacher, arranger and conductor.

Born in Sint-Niklaas, Belgium, he graduated with the highest grade ever awarded in Belgium. He has made over 30 CDs, is well known as an enthusiastic and skilled teacher, and gives master classes and teaches early music courses around the world. His arrangements have found their way to Hollywood and have been published by Heinrichshofen, Ascolta and De Haske.

THE DOLMETSCH CANDY STORE

Joris van Goethem

I confess. I am a full-fledged recorder nerd. My shelves are lined with scores, and I revel in everything about playing different



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types of recorders, studying music, exploring new sounds, and making music in an ensemble. And yes, I suffer from Recorder Acquisition Syndrome (RAS). With nearly 100 recorders in my collection, ranging from a Von Huene 415 contrabass to an Adrian Brown Virdung consort, to Geri Bollinger's dynamic instruments, I have a versatile selection that allows me to tackle all manner of musical challenges.

Recently, Tom and I (aka FR2) had the extraordinary opportunity to explore an extensive collection of early Dolmetsch recorders. It felt like walking into a candy store: pure curiosity, but, to be honest, with tempered expectations. I anticipated a sound lacking tonal sophistication, odd tuning, an absence of high notes, and a whole lot of clogging.

"Baroque" Fingering: Thank You, Mr. Dolmetsch

It was no surprise that these instru-

ments played with what we now call standard Baroque fingering, though a more fitting term might be Dolmetsch, or English fingering. Contrary to popular belief, original Baroque recorders do not use the system that most of us have come to learn as normal. Instead, most have single holes and "old" fingering, leading to notable differences, particularly on an alto recorder. Here are some examples for alto recorder:

- **B-flat (first octave):**
Ø / 123 / 4-6- (no little finger)
- **B-flat (upper octave):**
Ø / 123 / 4-6- (half-holing finger 6)
- **B-natural (first octave):**
Ø / 123 / -567 (with little finger)
- **B-natural (upper octave):**
Ø / 123 / -56 (half-holing finger 6)

Credit where credit is due: Arnold Dolmetsch's fingering system became an industry standard because it solved technical challenges. Today, almost all

players and instrument makers use it. Half-holing single holes can be unreliable, making Dolmetsch's approach a practical improvement. However, the "old" fingering system does have its merits. Original recorders have single holes not because the makers couldn't create double holes, but because they intentionally chose single holes for the positive impact on tone quality: stronger low notes and more colorful sound. The shading and half-holing reinforce the Baroque concept of inequality in sound, allowing for richer timbral variation. It also aligns with historical tuning systems. This principle holds true for Renaissance consort instruments as well. I'm always amazed by how "old" fingerings improve the tuning and sound of an ensemble.

Unboxing and First Impressions

What did we find? I was fortunate to experience and play a variety of original instruments, including the



Try Another High F!

Alternative Fingerings for High F on Alto Recorder

High F can be a bit of a troublemaker – especially on older, more temperamental instruments. If the standard fingering isn't cutting it, here are a few tried-and-tested alternatives drawn from hands-on experience, including work with several vintage Dolmetsch recorders.

Half-hole Finger 5

Ø / 1-3 / 45--

Slightly half-hole the fifth finger (right-hand ring finger). This fingering has saved me more than once on recorders reluctant to speak clearly. It's often more stable and better in tune than the typical Ø / 1-- / 45--, making it a reliable fallback.

Shade Finger 3

Ø / 1-3 / 45--

Try lightly shading, or even quarter-holing, the third hole (left-hand ring finger). This can make the note speak more easily and cleanly, particularly in quick passages. The trade-off? It may be slightly flat on some instruments. Test carefully.

Knee the Bell

Ø / 12- / 45--8

Use your high E fingering and gently close the bell with your knee or thigh. This can help coax the note out with a softer tone and greater reliability; especially helpful on instruments where other fingerings struggle.

Every recorder has its own quirks, especially older models. These fingerings won't suit every instrument, but they're well worth trying as you get to know yours.

legendary trio of Denner, Bressan and Stanesby, among many others. Exploring an old recorder isn't like playing a modernized Stradivarius violin, where meticulous restoration ensures peak performance. Instead, historical recorders offer only a glimpse into

the sound world of the past. Yet, to my surprise, these early Dolmetsch recorders came to life immediately.

The key takeaways? **No clogging, tonal sophistication, and most strikingly – individuality.** Even full consorts, spanning soprano to bass (SoSAATB), were tuned in A415!

◀ 9: The Dolmetsch Family recorder consort c.1926. L to R, back: Marco Pallis, Robert Goble, Carl, Nathalie; front: Mabel, Arnold, Leslie Ward (Cécile's husband) and Rudolph. Reproduced with permission, Cambridge University Library (MS. Add.10371/C-V/65). Thanks to Brian Blood for identifications.

Instrument as Tutor

Each recorder had its own personality. The Dolmetsch instruments revealed a spirit of experimentation, with variations in windway design and a deliberate search for a sweet, clear, yet slightly reedy tone. Unlike many of today's standardized instruments, each recorder had a unique

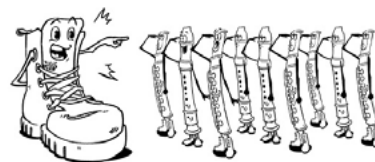


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voice – much like a vintage car with undeniable charm, but a learning curve for the driver.

Arnold Dolmetsch learned to play recorder using *The Compleat Flute Master* and an original alto by Bressan. This philosophy of learning from the instrument itself resonates deeply with me. As Tom and I explore these instruments, we let them guide us. The instruments tell us how they want to be played. Never fight your instrument: learn from it.

Final Thoughts: Flauto Dolce

Still, these instruments didn't play themselves. Some demanded special fingerings, and they didn't always conform to modern expectations. But their individuality was a reward in itself. Their sound world is unmistakably Baroque, not modern. When testing them, I instinctively played Baroque music – a testament to their intended musical language.

Great historical makers like Stanesby, Bressan and Denner knew exactly what they were doing, and so did Arnold Dolmetsch, inspired by the original recorders he knew. His early recorders showcase both craftsmanship and fearless experimentation. Every instrument tells a story, and gives us a voice to sing.

Of course, the evolution of recorder making didn't stop there. Better tools, different materials and technical advancements helped in the pursuit of more power, consistency, reliability and better performance in some aspects. But still, I can't help but think back to these nearly 100-year-old instruments and their stunning quality. If only I'd had a soprano like one of the Dolmetsch instruments for my master's recital at conservatory. ❁

► 10: FR2 recording for the Dolmetsch Project in Leuven.

Photo Eline Accoe.

THE FR2'S DOLMETSCH 1930S LEGACY PROJECT

Our Dolmetsch 1930s Legacy Project aims to showcase some of the best surviving instruments from that forgotten golden era, allowing listeners to hear for themselves how well they behave. We have been making a series of videos featuring (where possible) exclusively Dolmetsch recorders recorded in venues that date from the 1930s.

Research informing the project, much of it undertaken by our collaborator Andrew Pinnock, is accessible free of charge at the website of *The Galpin Society Journal*.

We hope that this series of videos will ignite the listener's enthusiasm and tickle your appetite for the Dolmetsch family, the recorder, the Early Music Revival, and music in general!

The Dolmetsch 1930s Legacy Project by Flanders Recorder Duo is made possible thanks to and in association with the Music Department of the University of Southampton, UK.

See description of the first four episodes on the next page.



Episode 1 showcases two trebles from the exhibition set made in or around 1932–33, pitched at A=415. The repertoire is Johann Mattheson's *Sonata XI a Due Flauti* from the *XII Sonates à Deux & Trois Flûtes Sans Basse*, op. 1 (Amsterdam, 1708). The recording location is the Art Deco entrance hall of the Broederschool in Sint-Niklaas, Belgium (1932).

Episode 2 pairs instruments in different states of modernization, to show how that process unfolded. In *Le Coucou* (Daquin), a tenor made in 1929 supports a soprano made about a decade later. In *L'Hirondelle* (Daquin again), altos dating from c. 1926 and 1937/38 go head to head. To support harder blowing and help players make a bigger sound, the modernized instruments have shorter, steeper upper ramps than you would expect to see in an 18th-century original. When Dolmetsch recorder production resumed after WW2 modernization went a step further. Wide, parallel-sided windways of "letterbox" proportion replaced the earlier tapered windways. Listeners noticed little

difference, but the playing feel did change. We prefer pre-war models, and in the videos we have released so far have played only on pre-war models.

Episode 3 is a lecture with sound examples. Topics discussed are pitch, modernization, the influence of Frans Brüggen, the Society of Recorder players, and much more.

Episode 4 showcases Dolmetsch descants at A=439/440. These instruments were made about a year apart in the late 1930s, and are nearly identical in design. Both have shorter, steeper ramps than older Dolmetsch instruments. This modification allowed harder blowing than would have been wise on earlier models, and more assertive sound projection when playing solos, concertos or virtuoso duos as here. Looking for a virtuoso piece for the two Dolmetsch descants, we chose the spectacular czakan duet *Grand Duo* by Stephan Franz, as arranged by Nik Tarasov.



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Piffaro's 2nd Annual Recorder Fest!

Report by Geoffrey Burgess

The Philadelphia-based Renaissance band presented the second annual celebration of the diversity and inclusion that our little instrument brings to communities.

Building on the success of last year's event, director Priscilla Herreid, and former directors Bob Wiemken and Joan Kimball convened the day's activities at the Mary Louise Curtis Branch of the Settlement Music School in Queen Village, Philadelphia.

Piffaro's interest in encouraging young musicians to play the recorder dates back to 2006, the year of its first competition for high school recorder players. Five finalists from across

the country came to Philadelphia for a live competition, with Alexa Raine-Wright from Minneapolis the declared winner. In 2015, Teresa Deskur was the winner, and this year she returned as a featured artist and role model for the younger players. Piffaro is proud to have had a small part in starting their paths to stellar careers in early music performance and teaching.

After coachings for high-school age players, I joined 50 enthusiasts of all ages and levels of experience in a Play In led by Priscilla. We read three short pieces, expertly chosen to be accessible to a diverse group of players with an equally diverse sample of

sizes of recorders! We learned how to create a pleasing balance by doubling some parts in octaves and combining recorders of different sizes on the same line.

The evening showcase presented ensembles and soloists ranging from the Fountain Woods Elementary School Record Ensemble playing traditional tunes, Mt. Pleasant High School Early Music Ensemble with up-beat arrangements of Renaissance pieces, to Musica Sophia, one of the Philadelphia area's veteran amateur consorts playing polyphony on a beautiful set of Tom Prescott Renaissance recorders. As well as treating us to a performance of a Vivaldi forgery





◀ Gregory Weaver and Teresa Deskur playing a trio sonata.

composed by a Frenchman, Teresa Deskur joined other younger players in Baroque trios: one by Quantz with Gregory Weaver who lives in New Jersey, and a Telemann Canon Sonata with Knox Seabolt from Virginia. The Baroque pieces benefited from expert continuo realizations by Leon Schelhase.

The live performances were interspersed with pre-recorded presentations by young players from around the country that contained a few surprises. Fourteen-year-old David Brown performed his own composition; 9-year-old Dalton Reed from Alaska played bagpipes as well as recorder; and Maple Sun, who lives in Seattle, complemented her recorder piece with a performance of a tradi-

tional Chinese tune on the hulusi – a gourd flute used in Dai culture. There seems no holding back the 14-year-old virtuoso Vinayak Kikram who won thunderous applause for his rendition of a Sammartini concerto played on an Eagle recorder.

All of us who attended this year's Recorder Fest came away with deep admiration for the welcoming environment that Piffaro provided. We were also impressed with the diversity of offerings, and the stellar work of the teachers who prepared their students. I also had the opportunity to meet ARS's treasurer Barbara Stark, a recent arrival in the Philadelphia area, who played a charming trio by William Corbett with David Lawrence. I was curious to learn more about Barbara's instruments that allow one-handed players to enjoy the recorder. Look out for a feature about them in a future AR – and for news about next year's Recorder Fest in Philadelphia. 🌸

◀ The Play-In led by Priscilla Herreid at Piffaro's 2025 Recorder Fest!

► Fountain Woods Elementary School Recorder Ensemble.



Common Threads

Workshop Report by Emily O'Brien

Shepherds' Spring Retreat Center, in Sharpsburg, MD

On a chilly long weekend in February, Common Threads Music and Craft held its inaugural workshop weekend. It was started by Kelly Stewart, Rosalind Buda and Emily O'Brien: three colleagues who looked around and realized how many of us share a passion for both music and fiber crafts. So we created a new weekend workshop with the usual four class periods per day; but while the first three are music classes, the fourth is a fiber-arts-related class for everyone to participate in together.

Our class offerings encompass both early music and folk music, with opportunities for players to cross over between the two. We were joined by Joan Kimball, a fellow musician

extraordinaire and craft enthusiast! Sadly, at the last minute Kelly was unable to attend for medical reasons, but she'll be back in force next year!

When folks first started arriving, I think everyone was wondering how this unusual workshop was going to go. But the next thing we knew, as we were all sitting in the gathering room making our introductions, we realized that while we're all accustomed to seeing a couple of people in the crowd with their knitting, this time everyone in the room had a project in their hands.

Our fiber project for this year was spinning with a drop spindle, using a handheld distaff inspired by the ancient Romans. Our fabulous fiber teacher was the inimitable Molly Jones-Lewis, who regaled us with a

fascinating Friday evening lecture on ancient Roman wool-working methods. The dedicated class time every day meant that everyone got a chance to learn, experiment, and get the hang of things, and just about everyone finished a skein of plied yarn by the end. We also had a couple of other group projects kicking around for people to add to when they felt like doing something a bit different.

Our music classes included recorder ensembles, folk ensembles, learning from sheet music, learning by ear, sampling time periods and genres, and a large-group collegium. Our participants played recorders, harp, bagpipes, fiddle, concertina, voice, piano, whistle, and more.

On Saturday we held an Open Gallery and Open Mic night, which gave everyone a chance to show off the beautiful things they have made. We finished the evening sitting together singing rounds over our knitting, spinning, and other projects.

Sunday night finished off the weekend with an auction and faculty concert, featuring Joan, Rosalind, and Emily – and Kelly in spirit.

This was a special weekend, which allowed us all to connect with each other over a variety of creative pursuits. We can't wait to do it again next year! ❁

◀ Recorders and textiles mingle at the Common Threads Workshop.



Recorders at The Boston Early Music Festival

BEMF Beyond Borders, co-hosted by the ARS: A Celebration of Recorder Music from Five Continents

Sunday, June 15, 10:00,

New England Conservatory's Jordan Hall.

For the third time BEMF will showcase young international players in a recorder orchestra. The event, organized by Cléa Galhano, will present students from 5 countries in live and video performances. To see videos from previous BEMF Beyond Borders performances: bemf.org/2025-festival/engaging-communities/.

Shakespeare in Love: Golden Age Venetian Consort Music at the English Court

Sunday, June 15, 12:30,

New England Conservatory's Jordan Hall.

BEMF's headlining recorder group, the Boreas Quartett, joined by Kathryn Montoya, present music by Giovanni and Jeronimo Bassano & others with readings from Shakespeare's works.

Recorder Masterclass

Saturday, June 14, 1:30–4:30pm,

New England Conservatory's Williams Hall

Masterclass for soloists and consorts led by members of the Boreas Quartett. Information at bemf.org/2025-festival/schedule-of-events/

ARS Recorder Relay

Friday June 13, 10-2,

Old South Church, 645 Boylston St, Boston

This ever-popular event will feature local players plus international student groups.

ARS table at the Exhibition

Wednesday, June 11–Saturday, June 14,

The Colonnade Hotel

Come to meet the Board and Staff, browse AR magazines, join or renew membership, or just get information about the organization.



▲ Priscilla Herreid and Joan Kimball introduce Recorder Fest!

Austin Goes Anime

The Austin Chapter of the ARS played a number of Japanese and Korean melodies from video games and animated series in arrangements by music director Victor Eijkhout:

- the “Overworld Theme” and “Zelda’s Lullaby” from the *Legend of Zelda* video games
- the melancholic “Parting at the River of Three Crossings” from the Japanese Netflix series *Tale of the Nine-Tailed*
- “Senbon Zakura,” an up-tempo song famously performed by the virtual hologram artist Hatsune Miku, and
- “Those Words you spoke to me” from the anime series *Violet Evergarden*. The simple melodies and harmonies, with occasional outbursts of virtuosity, were universally appreciated by all players. ✨

Learning Tips

My Lesson's Finished, Now What?

Reflections on Post-Lesson Strategies for Effective Learning



**WRITTEN BY
KATHLEEN INGLEY**

Kathleen Ingley, a retired newspaper journalist and freelance writer,

discovered recorders on a junior year abroad and has been playing ever since. She is currently Vice President of Desert Pipes, the Phoenix Chapter of the ARS.

▼ Kathleen Ingley in a Zoom lesson with Anne Timberlake.

Whew! A recorder lesson is a workout. And afterwards, my first impulse is to get a cup of tea (or something stronger if my playing didn't go well), take a nap or scroll through some cat videos.

But surely there's a better way to absorb and get ready to apply what I've learned.

So I asked recorder teachers and students for advice and took a look at research on learning. I came up with a grab bag of ideas – beginning with the startling fact that my apparently lazy impulses aren't really off track.

"I would argue that having a cup of tea and taking a nap after a lesson is actually the perfect thing to do," says

Molly Gebrian, a violist and author of *Learn Faster, Perform Better: A musician's guide to the neuroscience of practicing*. "Scrolling on social media maybe not so much, but the brain needs to take a break and needs to space out (or, even better, sleep!) to process what it just learned after a lesson." That's because the brain makes structural changes during the learning process. Gebrian compares it to roadwork: Major projects like paving can't proceed without closing off traffic.

When lessons were always in-person, the drive or walk home offered a natural pause. Now, technology lets us meet online with a teacher who could be a continent away. But that tremendous opportunity comes with a downside: "we don't really have a built-in digestion period," points out Annette Bauer, whose professional experience includes Cirque du Soleil. To create that kind of pause for herself, she says, "I love hanging laundry or doing the dishes – something with a repetitive motion that doesn't put demands on our thinking brain."

How else could I make the most of a lesson?

"I take a lot of notes, as many as I can," says Sharon Bolles, who's played recorder for about 10 years, taking lessons for half of them. She puts quick notes, like phrasing, directly onto her music, just as I do. But she goes a step farther and enters longer ones into a notebook. Afterwards, she likes to "sit back and absorb what's been talked about and played and maybe make some more notes."



When she's ready to practice, she goes through the notes and picks out the things she wants to work on for the next week. She then enters those into a separate notebook, which also serves as her practice log.

Vicki Boeckman, whose career includes teaching at the Royal Danish Academy of Music, recalls studying in the Netherlands and jotting down everything she could remember after a lesson. "I'd go to a coffee shop and write, write, write." These days, when students pick up on a technical point during a lesson, she'll ask them to write it down on the spot: "In your own words, what did you just learn? Explain to me how that felt." Figuring out how to express musical concepts makes them more vivid. And it becomes a template for future practice.

Taking time for notes after a lesson is a way to reflect on and dig deeper into your understanding of music. If you're full of enthusiasm, write down what created that feeling, recommends Jennifer Carpenter, whose current resume includes ARS Marketing Manager. If something went awry, focus on it. Suppose the teacher said to play a note brilliantly. "What does that mean?" Carpenter says. "What techniques are available to me to play a note that sounds brilliant or bright or happy?"

Notes are more than a reminder. Research has shown that the physical act of writing out something by hand reinforces memory retention. Another way to process information is to say it out loud, Carpenter suggests. Ask yourself, "What did I take away from today's lesson?" Then verbalize it to yourself or talk "to your cat, your dog, your spouse or your child, who's not listening."

Knowing yourself and your weaknesses provides a crucial lens for reviewing a lesson, advises Miyo Aoki, a teacher and member of the Farallon Recorder Quartet. Suppose



▲ Ann Koenig (R), music director of Desert Pipes, the Phoenix ARS chapter, remembers her college days of rushing from lessons to other activities with no time for reflection: "Not what I want my students to do today!" Mary Cordova (center) has taken that to heart, with a dash of practicality. "Immediately after recorder lessons, I usually ponder how I can improve – followed by focusing on what I'll cook for dinner and if I need to stop at the supermarket on my way home." Judy Zimmet (L) takes a conscious break: "After a lesson, I tend to let the information sink in."

you have a tendency to slow down as you play. As you go over what a teacher said during a lesson, you can use that self-knowledge to shape how to apply it.

As a speech therapist, as well as a recorder professional, Anne Timberlake has seen how using a wide range of techniques, from visualization to physical activities like writing or drawing, reinforces learning and memory. "If I'm trying to get some-

one to remember a word, we want to make as many different connections to that word as possible."

Mary Hayne, who began recorder after retiring as professional dancer and choreographer, makes those connections by staying in her chair when her online lesson ends. She gently runs through the pieces again, considering her teacher's comments and trying different ways of approaching the musical issues raised. "This is *very* gentle; it is more curiosity and exploration," she explains. "It's more like doodling." Besides solidifying what she needs to do in practice sessions, that initial reflection "sets me up to mull it over in the background of my brain while I'm out doing other things with the rest of my day."

The entire lesson is always available, of course, if you make audio or video

“

The very best thing is to record the lesson and then listen back and take notes first thing the next day before you practice.

recordings. That's what I do. But then I'm hit-or-miss about listening to it.

Barbara Beck, who played recorder when she was younger and then came back to it after retiring, is more strategic. She has a special notepad for writing down assignments during a lesson. Afterwards, she explains, "I sit for a few minutes, look at my music, and think about other comments and suggestions that were made. My lesson is also recorded so I review it for salient points. The next day I read my 'Lesson' notepad so I know what to focus on."

To Gebrian, "the very best thing to do is to record the lesson and then listen back and take notes first thing the next day before you practice, even if it means you lose practice time." The one-day delay lets your brain process the lesson during sleep and gives you some emotional distance to hear things more objectively than if you listened right away. Gebrian started requiring her students to do this four years ago. She saw an immediate and powerful change: "Students were *far* more prepared for lessons and had made *much* more progress week to week."

A lesson is in many ways a mini-performance. When my playing doesn't measure up, I'm frustrated, disappointed and sometimes wonder if my recorder would be better used as a stake holding up a plant in a flower pot. How to handle the post-lesson blues?

"We are all bringing our lives into the process of learning," says Lisette

“

A post-lesson strategy can be summed up in three words: **Digestion, Recapitulation and Work.**

Kielson, a past president of ARS. "I have a student, military trained. He is so hard on himself, because that was his life." Adults often come from an old-school way of studying, she said. They're looking for success, an end point. But learning music is actually an ongoing journey – and, she points out, one where we can change directions if we want.

"We have to cultivate this mindset of being discerning in how we practice," she says, "but not so critical that it's actually counterproductive."

"We are our own worst critics," says Carpenter. During Covid, she took the opportunity to work with a performance psychologist. "One of the biggest things that I took away is to talk to myself as if I'm one of my students. I'm patient beyond belief with my students, but I'm not with myself."

She learned to stop and articulate what didn't go well in her playing. "Once you've acknowledged it, it calms you down. You leave that tension and you know what to fix. Talking out loud for me was a big takeaway."

Evolution has actually programmed us to focus on what went wrong instead of what went right. Human

survival once depended on recalling bad and dangerous situations. Psychologists call it negativity bias.

Recorder players can make that negativity productive. For Timberlake, mistakes are data. "They're morally neutral. It's information we can act on or not." You can probe your slip-ups to figure out why they occurred. Is there an issue of fingering, breath control, phrasing?

Just don't get hung up on accuracy. "Hitting every note – that's the easiest thing to assess about your playing," she says, "but that's often not the only or most useful thing."

And those feelings of frustration and being stuck may actually be a sign that you're about to make a breakthrough. Bauer sees it in her five-year-old. When kids are on the verge of a big milestone in learning a new skill – walking, talking, or eating on their own – she observes, "There's usually a moment of regression." Progress isn't linear.

As for a post-lesson strategy, Bauer likes to sum it up with three words:

Digestion: the pause, the nap or night's sleep that lets your brain process what you've experienced

Recapitulation: going over the lesson, whether mentally, verbally or through notes

Work: the practice that comes *after* the first two steps

I've realized that when a lesson's over, it hasn't really ended. It's more like a relay race. The teacher has simply passed the baton until the next lesson. And then, as Aoki points out, "You're your own teacher during practice." ❁

LINKS OF INTEREST

- Molly Gebrian *Learn Faster, Perform Better: A musician's guide to the neuroscience of practicing*, Oxford University Press, 2024.
- For more advice on practice techniques and performance psychology, see Tina Chancey's article "The Practice Project: How to be a Bulletproof Recorder Player" **AR Fall 2019**, also available as a separate pdf on the ARS website by searching "Practice Project."

Learning from Teaching

Geoffrey Burgess Interviews Teresa Deskur

After meeting her at the Piffaro Recorder Fest! I invited Teresa Deskur to a zoom interview to talk about teaching and learning. A graduate of the Peabody Institute in Baltimore, Teresa teaches at the Owego-Apalachin Middle School in Owego, NY where she directs the concert and jazz bands.

GB As a young professional, and recent graduate from Peabody, you have made the transition from student to teacher relatively recently. Was there a moment that brought home the reality of your new role?

TD When I was a junior in college, it was the first year of COVID lockdown. Most universities were teaching virtually, which meant my junior student teaching took place entirely over Google Meet. One day, I was observing an elementary music class when the teacher's computer suddenly shut down, leaving me and the class of first graders wondering what

had happened. I remember looking around at the confused students and thinking, "We need a teacher right now to step in and reassure everyone that class will be right back in session." I then had the startling realization that I was the teacher!

The transition from student to teacher was jarring and strange at first, but ultimately it has been rewarding and taught me just as much as I try to impart to my students.

GB Let's talk a little about your own training as a recorder player. When did you start playing?

TD I was five. So I've played recorder for about as long as I've known how to read. One of the teachers at the elementary private school I attended in Binghamton, a professional recorder player named Barbara Kaufman, had us playing recorder consort music. Then, when I was in second grade, the school closed down and I

went to a public school, but continued taking lessons from Barbara. I went on playing recorder not realizing that it wasn't really a standard instrument for a school band, nor that the music that I was playing was early music.

GB Did you play different sizes of recorder?

TD I started on soprano and then as soon as my hands were big enough to hold one – I think I must have been 9 or 10 – I added alto. I know that it can be kind of tricky to add a different set of fingerings later in life, so I feel lucky that I don't even remember doing it! I also picked up my other instruments, French horn, and then violin a little bit. Transposition on horn helped me with recorder. Some people worry that playing multiple instruments will be confusing, but in my personal experience, they can inform each other in positive ways.

GB Now that you're a full-time school teacher, have you found it easy to continue performing?

TD Performance is a really important part of my life, and I've always liked doing multiple things.

This is now my third year of school teaching, and I've had to be creative about making time for performing, particularly when it's out of town. Two summers ago I played with a consort



◀ Teresa Deskur playing with Leon Schelhase at the 2025 Piffaro Recorder Fest!

of players I knew from Peabody at the Indianapolis Early Music Festival. Last fall, I did a series of solo recitals in Rochester, Ithaca and Syracuse as part of Pegasus Early Music's Young Artists' Program, and this year I spent a week playing on a chamber program with Tempesta de Mare in Philadelphia. I could manage that because it was during the winter break.

GB As well as your regular school teaching you also teach recorder.

TD Right. I've had the opportunity to lead ARS chapter meetings and playing sessions. It's fun to combine performing with coaching. I work with the Rochester chapter from time to time, and have done some things in Bergen County, NJ, and in a couple of months I went to Westchester, NY, Washington D.C., and of course the Piffaro Recorder Fest in Philadelphia....

GB Which is where we met. I saw you play, and you were such a fine role model for younger players. How do you prepare yourself for a combination of teaching and playing?

TD Of course, it depends on what the students are interested in, and their level. But whenever I can I like to tie things together. In a solo recital, I like to represent a variety of levels. That way, there's likely to be somebody in the audience who might hear something they would enjoy working on themselves. Some of my favorite pieces are ones I've heard a teacher play.

GB Other people might find it confusing or challenging to divide their time between playing and teaching, but you seem quite comfortable with that.

TD I went into my career knowing I would be doing a bit of everything – and that's just how I like it. At Peabody I studied French horn and Music Education with a minor in Historical Performance. Horn was my

major largely because I knew it would be easier to get a public school teaching license with a traditional band instrument, but I still got to have a great recorder experience at Peabody with Gwyn Roberts.

I like a balance where I feel like I have enough performing to keep me inspired and to keep my teaching interesting. If I was teaching all of the time and I didn't have time to fulfill my musical needs by playing, I don't think I'd be a very good teacher. On the flip side, if I dedicated all of my time to performing and I didn't think about my students or didn't have enough time to plan activities for workshops, it would be a disservice to the people I'm working with. So for me, each thing informs the other.

It really bothers me when people use the phrase, "Those who can't, teach," because it's quite the opposite. Great teachers are practicing their craft and the very best teachers are the ones who are out there refining their own skills, and putting into practice the things that they're telling their students about.

GB You are fortunate to have had such wonderful teachers.

TD I met Gwyn as a junior in high school. I did Piffaro's competition, and she was one of the judges. I took a couple lessons from her and she was a big reason that I picked Peabody.

GB Did you find Gwyn's approach to teaching similar to Barbara's?

TD Both focus on the music and allow the music to inform the technique. Obviously different teaching styles work for different people, but I felt both of their teaching styles worked very well for me.

GB Is that the approach you have gravitated towards in your own teaching?

TD That is where I tend to start. If you focus on the musicality, on the

story you're trying to tell, the purpose of the piece and what you're trying to say, everything else should fall in line. But I've run into situations where it doesn't work. It has been a hard lesson to learn, but being able to take a step back and adapt is vital. It involves taking myself out of the equation to a certain degree. Musicians are used to thinking of themselves as performers, but when I'm teaching I find I have to set my ego aside and think that even though a certain approach may have worked for me, or it's how my teachers would have done it, when a certain approach is not serving a student, it's time to get creative and try something different.

GB Does "getting creative" mean thinking on the spot, or are there strategies that you've developed over time?

TD Some of my best ideas come to me right in the moment, and I can never recreate them again. Some of it comes after the lesson, when I've been able to process the situation. I've also called up other teachers for advice. There are a lot of resources on the internet. For instance, there's a middle school band director's Facebook group where I have gone to ask advice. People are usually happy to share their experiences.

GB Sometimes you encounter older students who give you the sense that they are wanting to teach you how to teach them. They might say right off "Oh, no! That's not going to work for me." It can also become a game of one-upping the teacher.

TD When I first started leading playing sessions, I noticed that sometimes. Now, I really welcome it when that happens. There are many recorder students who have been playing far longer than I have, or who have more knowledge than I have. I see teaching as a partnership. One of the

best things about adult learners is that they are able to articulate what they need, and how they learn. They are at a point in their life when they have chosen to learn recorder because they know they want to do it.

GB They may get frustrated when they can't do it as quickly, as beautifully, or as effectively as they might want to. What encouragement can you offer someone in that situation?

TD Many people feel frustrated because they have already developed good musical skills and they have a great ear. The ear tends to develop faster than our playing. I tell my students that a lot. One of my students said the other day "I'm making a lot of mistakes and I don't think I used to make so many." And I said that it was not necessarily true. "You're playing the same way, but you've developed a deeper way of listening to yourself. You're more aware of what you are doing, and you can hear your mistakes as you play." It's about perception as much as ability. If you have the ability to discern and listen for that in the first place, you're already well on the way to becoming a really great musician.

If you think, "I want to play this sonata by this time," while that might work for some people, it puts some stress on you, and you might not enjoy it as much. But if you go in thinking, "I want to make music with my friends and I would like to be able to enjoy making music with my consort every month," then I think it's a much more sustainable goal.

GB I'm glad that you brought up the question of expectation. A lot of older students are unsure of what they should expect from a lesson. They might be wondering if their teacher is going to tell them what to do every week, or if they can plan their own progress.

Teacher Spotlight
with Teresa here ▶



TD My advice is to shop around to find a teacher whose style is going to fit your expectations. There are definitely some teachers who like to follow a progressive lesson plan and a set sequence of pieces. Others are happy for you to bring what you want to work on, and will address the challenges as they come up.

And don't forget, even if your teacher likes to assign the music, there are still lots of ways to incorporate choice,

especially with early music. You can get very creative about ornamentation, or phrasing, for example.

GB Thank you for your time. You're obviously a very thoughtful teacher, and have acquired wisdom that we can all learn from. Your future plans?

TD I'm enrolling as a graduate student with Vincent Lauzer at McGill University in Montréal.

GB I know your students will miss you, but it will be a great opportunity for you. What a coincidence. The photograph of Vincent in the EMA ad on this page was already in place before you shared this news! ✨

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| 02 | Pastorale and Rondeau; Zwei Sonaten | by Padre Martini, edited by Klaus Hofmann |
| 03 | Air Varié sur Malborough | by Narcisse Bousquet, arranged by M. Quagliozi |
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KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling.

01

Sechs Duette (Six Duets)

from *A plaine and easie introduction to practicall musicke*, 1608

by Thomas Morley, arranged by Adrian Wehlte

Edition Walhall FEA023, 2022.

A T/B (treble clef). Two sc, 12 pp ea. Abt. \$15.50.

edition-walhall.de

Oh Henry! A collection of three-part pieces from the Henry VIII Book (GB-Lbl Add. 31922)

edited by Flanders Recorder Duo

Flanders Recorder Duo FR2-09, 2021.

PDF only, sc 9 pp. About \$8.50

shop.flanders-recorder-quartet.be/en/product-category/fr2-en

REVIEWED BY:

Suzanne Ferguson

The duets by Thomas Morley (1557–1602) reviewed here are arranged from examples provided at the end of his treatise on learning to sight-sing and compose counterpoint, which was originally published in 1597, and revised and reissued in 1608.

Like many Renaissance “how to” books, *Plaine and Easie* is written in the form of a dialogue between an aspiring student and a teacher. At the end of the first part, the student, Philomathes (Lover of Learning), reports that he thinks he has grasped the concepts, but he would like some examples to practice. The master is way ahead of him and replies, “Here be some following of two parts which I have made of purpose, that when you have any friend to sing with you, you may practice together, which will sooner make you perfect than if you should study never so much by yourself.” The originals are printed in parts, not score, and were presumably meant for the students to sing in

solfège syllables, as there is no text. In the original notation, the pieces can readily be played without changes, on viols or recorders.

Adrian Wehlte has transposed the pieces to be played on alto and tenor recorders (nos. 1 & 2), two altos (3 & 6), and alto/tenor and bass (4 & 5). This requires transposition of a 5th upward for nos. 1, 2, 3 and 6; a 4th for no. 4; and, so that the bottom line can be played on an F bass, up a 9th for no. 5. The result is more dulcet and agreeable (to most ears) than 2 sopranos or soprano and alto playing the original, but sounding an octave higher.

Wehlte has chosen to preserve the original note values, giving a clean, open look to the music. Players should not take long note values to mean a slow tempo, however, but find a tempo at which the pieces are comfortable to play with the half note as the beat.

Those familiar with the *Fantasies of Morley's 1595* collection of 2-part canzonets and fantasies will welcome these pieces as something new – but, to my ears, they lack the charm of the earlier duets. It seems that those were written simply to be enjoyed, but these have hallmarks of “teaching” pieces – with complicated rhythms, sometimes stressful (for the recorder player) long notes, and odd intervals that seem less expressive than pedagogical. Nevertheless, players will find many enjoyable moments working out the complex interactions of the melodic lines and rhythms, the contrasts of lively and solemn, and the cascades of rolling 8th notes that require perfect coordination of finger and tongue.

The minimal editorial text from Wehlte for these duets is in German in the review copy, but there may also be an English one. The music is laid out well; playing from it is a pleasure.


I would note that there is a 2017 edi-

tion of five of these pieces from Loux Music Publishing, edited by Gwilym E. Beechey, retaining the original keys for performance by soprano and alto (1, 2, 4) or two sopranos or tenors (3, 6). The fifth duet is not included, as it doesn't fit on the common sizes of recorder. An annoying thing about this otherwise appealing edition is that Beechey has added inappropriate Baroque style “tiddly” ornaments that are hard to ignore. He does give the original clefs and note values in incipits at the beginnings. His introduction is more expansive than Wehlte's, commenting on editing as well as the character of the music.

Oh, Henry! is the Flanders Recorder Duo's rather whimsical electronic edition of nine trios from what is usually called the “Henry the Eighth Songbook,” a substantial manuscript of over 100 mostly 3- and 4-part pieces by a young Henry (it's dated 1518, the ninth year of his reign). As recent entries in the publisher market, Tom Beets and Joris Van Goethem (two members of the former Flanders Recorder Quartet) offer this version for alto, tenor and bass recorders, where they sound quite pleasant. Beets's introduction and notes are a welcome feature, as are the inclusion of incipits showing the original clefs and note values – quartered in this edition, as has been the custom for the past century for this music.

Beets explains: “The top part can in most cases be played on a descant [soprano] recorder, but we have chosen to notate it an octave up for treble [alto] recorder. If you would like to have a version that is suitable for instruments with a small range (crumhorns, gemshorns...) or you would need one with viol clefs, let me know: info@flanders-recorder-duo.be.”

Other than scoring for alto on top, the music is note for note as it appears in Volume XIII of *Musica Britannica* (MB). Five pieces are attributed



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way as this one.**

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to Henry, two others to Henry's teacher, William Cornysh, and two are anonymous.

Texts are in French and Flemish as well as in English, with old spelling retained. Only one verse is set for any piece, but additional verses are given in the introduction. Since most of the texted pieces are brief, they would reward playing at least some of the extra verses with additional improvised ornamentation.

On the evidence here, Henry was not much of a composer; most of his pieces seem to be brief exercises for consort. The one piece with 4 parts was apparently an existing piece that, according to John Stevens, editor of the *MB* volume, has a tenor part probably added by Henry. This was not an unusual practice in the 16th century, when the rules for counterpoint encouraged adding parts.

There is one oddity: a puzzle canon – a genre quite popular in the 16th century and earlier, where the player has to puzzle out how the piece must be completed in order to “work” from enigmatic clues provided. *Duas ad unum* is one of the easier ones: the line given in the manuscript is the melody, and the canon line is an added bass a 4th lower and in augmentation (longer note values). The bass plays only the first half of the piece. (The puzzle is worked out in *MB* and in the edition.)

Given 104 pieces in Henry's songbook, one might ask: why these nine? Maybe it's just that the Flanders Recorder Duo likes them, and they make a tidy collection – mostly easy, but with a few challenges. The ones by Henry are typical of his work – short, often beginning with homophonic phrases, then breaking into quasi-improvisational ornamentation as the piece goes on. They look and feel like *basse dances*, so would be useful for household entertainment. The texts are all more or less about lovers'

partings (does this say something about Henry?), but calm and courtly rather than ravaged, as the later Italian madrigals are. (He won't die of love, just miss her.)

The manuscript contains more elaborate pieces attributed to Henry, such as *Taunder Naken*, Henry's spelling of *T'andernaken*, a beautiful folksong set by numerous composers of the period – but perhaps those were thought too difficult or a bit too long (40 measures).

There are a number of typos in the notes, including the title of *Ffa la Sol*, incorrectly referenced in the introduction as *Ffa la Sol Sour*. One also wonders why less than a third of that piece's 100+ measures appear in the edition particularly when the introduction describes it as “the most substantial and complex piece of the manuscript.”

All that said, the pieces in the collection are enjoyable to play, especially for the top part. There is also an informative introduction to English secular part-songs of the time of Henry VIII, as opposed to the elaborate counterpoint of church music of the period or the madrigals of the next generation. Since they are mostly short (we're talking 20 seconds), these pieces would be appropriately repeated a number of times, either with a singer or with the different parts playing divisions, or both.

The one longer piece by Henry, *En vray amoure*, has the most charm, as the music continues beyond its text with a delightful little echo section. The most musically interesting pieces are the anonymous *En Frolyck we-son*, a tune so popular that there are over 40 known settings of it; and the (incomplete) *Ffa la sol*. Aside from just playing for fun, most of these pieces would make good choices for a Renaissance feast or educational program.

Is this kind of digital edition, the

PDF of this music from Henry VIII, the future of music publishing? The introduction needs serious proof-reading; there's no excuse for those typographical errors that become increasingly annoying in subsequent readings. I made only cursory checks of the music – one has to assume that it is correct, but the spacing of notes within the measures is often awkward, unlike music typeset for hard copy. Clearly, the advantage of this kind of publishing is being able to print what you want when you want it, unless you play from a tablet, in which case you don't have to print at all!

The possibility Beets raises for the flexibility of producing parts in different clefs for different instruments is certainly attractive. And if someone loses a part, you can print another copy. ❁

Suzanne Ferguson is active as an early musician in Tucson, AZ. She served on the ARS Board in the 1980s and is past president of the Viola da Gamba Society of America.

02

Pastorale and Rondeau; Zwei Sonaten

by Padre Giovanni Battista Martini,
edited by Klaus Hofmann

Edition Walhall EW1256 2023. AA, bc. Sc 6 pp, 3 pts 2 pp ea. Abt. \$15; EW1259, 2023. AA, bc. Sc 7 pp, 3 pts 2 pp ea. Abt. \$13.70..

edition-walhall.de

REVIEWED BY:

Valerie E. Hess

These two volumes are arranged from the works of Padre Martini (1706–84), a Franciscan friar from Bologna, Italy. Martini was a leading musician, composer and music historian of the peri-

od and a mentor to Johann Christian Bach and Mozart. He was appointed chapel master at the Basilica of San Francesco in Bologna at the age of 19, a position he held until his death, and was also an internationally recognized scholar in mathematics, and music history and theory. Today, however, many of Martini's approximately 1,500 compositions remain unknown. (Doctoral dissertation, anyone?)

The *Pastorale and Rondeau* were most likely written for Christmas. Even today in Italy, there is a custom for town musicians to parade through the streets at Christmastime playing music, an instrumental version of caroling. *Pastorale* literally means shepherds' music; hence, the association with Christmas and the shepherds hearing the angels announce the birth of Jesus. Martini dated these pieces 1769. Klaus Hofmann, the editor, has realized Martini's figured bass for them.

Hofmann believes the two sonatas in the second volume were composed around the same time, though Martini himself never dated them. These are transitional pieces: they still use the Baroque idea of a basso continuo playing with recorders (which Martini did not write out and which Hofmann recreated from the melody lines); they drift towards the more Classical styles of Mozart and Haydn, where the transverse flute was in ascendance. ❁

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.

03

Air Varié sur Malborough)

by Narcisse Bousquet, arranged by M. Quagliozzi

Girolamo G12.052, 2022. A, piano. Sc 10 pp, pt 6 pp. Abt. \$18.75.

girolamo.de

REVIEWED BY:
Victor Eijkhout

In the common view of music history, the recorder pretty much disappeared after the Baroque era –say, around 1750. It was then rediscovered in the early 20th century with the English early music movement and the German youth movement. The resulting popularity led to modern compositions. However, in recent decades it was discovered that, 19th-century French Romantic music written for flageolet and csakan can be transposed to fit the recorder beautifully.

The text accompanying this arrangement states, "This edition comes with an extensive afterword, giving the history of this piece, information about the flageolet, and justification of editorial alterations. Since the flageolet was an instrument in G, with a range roughly that of a soprano, the original composition was transposed down from D to C to make it playable on an alto recorder."

Also: "Two distinct types of flageolet existed: the English, which evolved into the tin whistle; and French, for which this piece was written. The French flageolet has a long history, during which its basic design of four holes on top, and two thumb holes, evolved considerably. The mid-19th-century version had adopted something akin to the Boehm system of the modern flute. This piece testifies that the flageolet was capable of high virtuosity."

One of the composers of this Romantic repertoire was Narcisse Bousquet (c.1820–69), who wrote



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both solo works and accompanied pieces for the flageolet, as well as bigger pieces for dance orchestra. His works enjoyed great popularity during his lifetime. Little is known of his life, other than that he was French by birth, an accomplished performer of the French flageolet composer, editor and arranger active in both his native country and England. The flageolet was a popular instrument. Purcell and Handel composed for the instrument, and Berlioz was purportedly an accomplished amateur flageolet player. Bousquet is best known for his publication of 36 études for flageolet (still available).

Here we are dealing with a set of variations set for alto recorder and piano. The source is a popular song of the day, *Malbrough s'en va-t-en guerre*, a French children's folk song dating from the 18th century about a soldier named Malbrough (or Marlborough) who goes off to war and does not return. (The song has been translated into multiple languages, including a version by the American poet Henry Wadsworth Longfellow; it is rumored that Napoleon hummed this tune as he prepared to invade Russia in 1812.) The simple melody undergoes some highly virtuosic variations, separated by piano solo sections. Additionally, there are a number of cadenzas, where the recorder plays solos over a held piano chord.

This piece is a technical challenge, with both chromaticism and quick jumps over large intervals. The cadenza passages and occasional *ritardandos* require good coordination with the pianist. For an advanced player, or one willing to put in some work, this can be a real showpiece. ✨

For an excerpt played by Victor, go to:



Victor Eijkhout resides in Austin, TX. A multi-instrumentalist and composer, Eijkhout has two titles in the ARS Members' Library Editions. His other compositions can be found at eijkhout.net and you can support his work through patreon.com/FluteCore. See and hear samples of some of the music that Eijkhout reviews posted at youtube.com/americanrecordermag.

04

Complete Suites for Alto Recorder and Basso Continuo

by James Paisible, edited by David Lasocki, bc realized by Bernard Gordillo

Edition Walhall IH22 IH22 (formerly self-published through Instant Harmony), 2019. A, bc. 2 scs 35 pp and 44 pp, 2 pts 18 pp ea.
edition-walhall.de

REVIEWED BY:

Anne Fjestad Peterson & Martin Wachter

James Paisible (c.1656–1721) was born in France and immigrated in 1673 to England, where he spent most of his professional life. His patrons included Kings Charles II and James II, and Queen Anne. In addition to his royal connections, he was also active in the music of London theaters, and was known in his lifetime as an excellent recorder performer.

This edition of Paisible's five suites, which each range in length from four to nine movements, comprises roughly half of his surviving works; he also wrote 13 sonatas for alto recorder and continuo.

This is the third volume edited by David Lasocki that Martin Wachter and I have reviewed, and the format is similar: large, easy-to-read print ar-

ranged with no mid-movement page turns, an excellent continuo realization by Bernard Gordillo, and a solo part that includes the bass line. One oddity in either the manuscript or the edition is that, in the B sections of the dances, there are no ending repeat signs unless there is a first and second ending.

The sequence of dances in the suites does not follow the standard pattern that you might have learned in music history class – allemande, courante, saraband and gigue – but includes minuets, hornpipes, rigadons and even an entrée, an expanded format that may reflect the needs of theater productions.

The music itself is not difficult and would be suitable for the intermediate-level student. Lasocki takes a minimalist approach in his editing with regard to ornaments. This is a compliment, not a criticism as it gives players ample opportunity to create their own flourishes.

Our favorite suite was the third, in A minor. We found the harmonies more interesting. Martin's comment was "Simplicity that works." In his preface, Lasocki calls Paisible "a fluent recorder composer." I would add the description "workman-like." The suites are pleasant, easily accessible for intermediate players, but not quite at the level of interest and difficulty desired by a performer with advanced skills. ✨

Anne Fjestad Peterson has a BA in music education and a MMus in music history. She has taught private and class recorder in Boulder, CO since 1974, and has performed with the Boulder Renaissance Consort, for which she arranges music.

Martin Wachter was a professional concert musician in his teens, and studied and performed with Carl Hane on the East Coast of the U.S.

and Laszlo Czidra in Budapest, Hungary. He now enjoys playing with fellow Baroque enthusiasts

05

When a Maid gets to

Thirty and Others

by Benjamin Thorn

Orpheus Music OMP 236, 2011. ATB. Sc 7 pp, 3 pts 2 pp ea. About \$9.65. orpheusmusic.com.au

REVIEWED BY:
Victor Eijkhout

Both a composer and performer, mostly on recorder, Benjamin Thorn (b. 1961) was born in Canberra, Australia, and studied at the Canberra School of Music and the University of Sydney. His Ph.D. is in theater semiotics. Although his compositional output includes a range of instrumental, vocal, choral and music-theater works, his recorder works have gained especially wide acclaim. In 1986 *Pipis-trelli gialli* for bass recorder and live electronics was an official Australian submission to the International Society for Contemporary Music World Music Days. Thorn's music tends to be rhythmically lively and tuneful, with an occasional odd crunchy bit.

Here Thorn has taken three tunes, all written around 1700 – *When a Maid gets to Thirty*, *The Constant Lady* and *the False-hearted Squire* and *Anne Dawson's Jig* – and arranged them for recorder trio. The tunes are from *The Plain Brown Tune Book*, a collection of tunes used by the Northumbrian group The Wrapper Band. The structure of the first two is clear: the melody is played straight and with variations; a middle section gives the tune to the bass. The third piece has an AABB structure that suggests a dance tune rather than a song.

I have some quibbles with the harmonization. The first piece has a phrase with parts moving in parallel fourths, and parallel fifths in the third piece result from the imitative writing. There are no dynamics and explicitly indicated phrasing in the lower voices would help to bring out the structure of the pieces. The final piece ends with an obvious echo passage that could have been pointed out and emphasized.

The value of these pieces lies in that they are playable at a low intermediate level, although a couple of high notes will require careful preparation. Especially the second piece is an attractive melody, and the third is a lively dance. I found the first piece less appealing; its phrase structure is unclear, which gives a feeling of sameness. ❁

06

The Chromatic Recorder:

27 melodious scale exercises in All Keys for Soprano and Tenor; The Chromatic Recorder:

26 melodious scale exercises in All Keys for Alto and Bass

by Nicholas Wynne

Peacock Press P830 & P831, n.d. Sc 15 pp. Abt. \$7.60 ea. recordermail.co.uk

REVIEWED BY:
Beverly R. Lomer

If the mention of chromatic studies brings up feelings of avoidance, please read on for an amazingly creative approach to this thorny topic. *The Chromatic Recorder*, a two-volume edition by retired British pianist/composer Nicholas Wynne (see profile at scoreexchange.com), turns chromatic scales and scales in difficult keys with 4 or more sharps or flats into scale-based melodies in duet format. The

composer writes that they can also be used for solo practice, and indeed they work well that way. For C instruments, the scoring is for soprano and tenor recorder, but either part works on either instrument. In the book for F instruments, the top line is arranged for alto and the second voice for bass. This is an interesting feature, as there are not so many etude studies for bass. Through a QR code or website link found on the cover of each volume, it is possible to access recordings of all selections for listening or playing along.

The edition is well laid out. Each page contains one, two or three pieces, and there are no page turns. The Score Content page gives the keys of the exercises but not the titles. For the most part, major and minor keys are paired. Sometimes a major key is grouped with its the relative minor that shares the same key signature (C major/A minor). Others involve the major key and the parallel minor that shares the same starting/ending note but a different key signature (C major/C minor).

Aside from the challenges of keeping track of multiple sharps or flats in the more complex keys (Hint: in keys with 5 or more sharps or flats, think about what notes are natural rather than the ones that are not!), the melodies themselves are not especially difficult. The second voice is often more accessible with a simpler setting, and can provide a less daunting starting point for approaching unfamiliar tonalities. For example, in the G-flat-major Aria da Chiesa (marked Largo) from the soprano/tenor book, the top voice is composed of a series of ascending and descending scale-based passages in eighth notes. The second voice, in contrast, moves up and down the G-flat scale in half notes. The larger note values plus the slow tempo make it easier to become familiar with the key, and once the

second part has been learned the top voice will be more accessible.

The tunes are quite charming, a feature that makes for less of a sense of pure exercise study. In fact some that are not particularly advanced might even make it into a performance program. Some representative titles include G minor – Slavonic Dance, B major – Pastorale, A minor – Toccata in the C-instrument collection; and A minor and C major – Intrada, F major – Air, G-sharp minor – Lacrimoso in alto/bass book.

While scales form the foundation of the etudes, they do so not in the more traditional scale–arpeggio style that we might be used to. Rather, they are integrated into and form the foundational patterns of original melodies in both voices. The edition is characterized by a mixture of easier and more challenging etudes and easier and more difficult keys. It is therefore ideal for everyone, from beginners to advanced players. In addition to the chromatic study, it also offers other options for technical practice. There are some tricky cross-fingerings and rhythms, mixed articulations, high ranges and combinations of long and shorter slurred passages. The slurs are an ideal way to test finger/tongue coordination, air flow and breath control in addition to the chromatic practice. The slurs can also be removed, and the lines practiced with a variety of articulations, adding another practice option.

So in all, *The Chromatic Recorder* is more than just a set of chromatic studies. I have loved working with Nicholas Wynne's two volumes of exercises, and recommend them highly to anyone up for a fun chromatic challenge. ✨

Beverly R. Lomer, PhD is an independent scholar and recorder player with special interests in early women's music. Previously,

she taught Women's and Gender Studies and Music at Florida Atlantic University, and she is currently collaborating on the transcription of the *Symphonia* of Hildegard of Bingen. She teaches recorder and plays with several local ensembles. Bev recently updated her review of recorder method and technique books for ARS NOVA.

07

Shifting Sands

by Ann Marshall

Peacock Press MHE20224, 2022.

SAATB. Sc 7 pp, 5 pts 2 pp ea.

Abt. \$9.50.

recordermail.co.uk

REVIEWED BY:

Jon Casbon

Composing couple Ann and Steve Marshall began publishing their own music in the early 2000s, and since 2019 have licensed their May Hill Editions (mayhill.co.uk) to be published and marketed by Peacock Press. This was my first experience playing Ann's music, and I must say that I'm happy that I did!

In her description of *Shifting Sands*, the composer says, "I had in mind a quiet beach in the late afternoon, with a rather mysterious beginning, becoming more unsettled, finally returning to the mood at the start." The piece opens at a slow (quarter note = 60) 4/4 tempo with layered chords and suspensions that shift lazily from one measure to the next. The melody begins in D minor with a simple 8th-note couplet in the soprano voice; this is soon passed to the other voices in succession. A melodic pattern of mostly 8th and quarter notes develops and passes among the voices, supported by quarter- and half-note harmo-

nies. This section is contemplative and hymn-like. It reminded me of a *Gymnopédie* by Erik Satie, or perhaps the Samuel Barber Adagio.

The middle section changes key to G major, plus moves to a jauntier tempo (quarter note = 100) and 3/4 meter. The voices enter one by one with a simple imitative eighth-note melody that gets passed between the voices.

After a fun hemiola, the players transition to a 4/4 meter and F major. A wavelike rallentando is quickly followed by an accelerando. The piece briefly reaches a climax; then the melody descends and slows to a reprise of the original theme and a peaceful conclusion.

Any intermediate-level group could play this without difficulty. The highest note in all parts corresponds to an upper G on the soprano. The engraving is clear and easy to read. The composer has made sure every player has a piece of the action. The melodies are lovely and the brief, but dramatic, contrasts in mood make it interesting for players and listeners alike. ✨

A long-time member of the ARS and past president of the Denver (CO) chapter, Jon Casbon first picked up the recorder at age 13 to play in a school Shakespeare project. During a 28-year Air Force career, he always found opportunities to play recorder. When stationed in Germany, he joined a recorder orchestra and a dulcian quartet. After retiring in Colorado, he helped plan several of the chapter's workshops and the 2014 ARS Recorderfest in the West. He was a founding member of the Four Winds recorder quartet and also plays with the Wood Dove ensemble. Last year, he was appointed Assistant Director of the Colorado Recorder Orchestra. Jon is an enthusiastic music arranger, adapting many popular pieces for recorder ensembles.

08

**Synopsis Musicae für
Altblockflöte Solo: Ayres, Jiggs,
Borees, Allemands, Gavots, Entries,
Round O's, Horn-pipes, Trumpet-
Tunes and Scotch Tunes, for the
Recorder or Flute**

by Raphael B. Meyer

*Basilisk Edition RM39, 2023. A solo
(also S/T or other C instruments).
PDF or printed, sc 34 pp. Abt. \$23.50.
basilisk-edition.ch*

REVIEWED BY:
Beverly R. Lomer

This is a modern version of the 1693 publication by the English music engraver Thomas Cross, entitled *Synopsis Musicae or the Musical Inventory*. It was an anthology intended as a type of textbook for flute or recorder solo. According to the preface, Cross was not a composer, but an engraver and printer active in London between 1683 and 1732.

At the time, the aristocratic classes were interested in playing music from the theater – but the only available anthologies were expensive volumes printed with moveable type. As an engraver using copper plates, Cross offered options that were faster and cheaper, and thus more accessible.

It is likely that he obtained the music directly from the actors and singers. Intellectual property as a protected right had not yet been widely established, so he was able to print freely. This collection consists of 52 lessons and 6 songs with lyrics, the composers of which are mostly not known (a few are credited to James Hart, 1647–1718). Included are ayres, jigs, allemands, carols, entries, rounds, hornpipes, trumpet tunes and Scotch tunes.

I wrote this review from the PDF version, using the iPad Pro 12.9. The digital format is nicely laid out. As

many recorder players are now turning to playing music from tablets, the layout here is a plus. In the vertical position of the tablet, two songs (and sometimes three) appear on each page. In the horizontal position, one must scroll down to see the second piece, as the font is larger. The “printing” is very clear. (It would also be possible to purchase the PDF version and print out desired selections; or you could purchase the printed version, which would have shipping charges from Switzerland.)

Measure numbers are included, but no tempo markings or other performing directions. There is no table of contents, so it is necessary to scroll through the pages. They can be bookmarked on a tablet, however.

The songs are not difficult. They remain in easy keys and in the comfortable range of the alto recorder. In some cases, footnotes are given in both English and German to explain errors or other anomalies in the music. Some also include an insert from the original publication.



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at Georgia Southern University,
Savannah, Georgia, U.S.A.*

For membership or journal information, please contact
the AMIS secretary, Núria Bonet
secretary.amis@gmail.com

Website: www.amis.org

The collection is easily accessible to less experienced players – but, as the tunes are pleasant, enjoyable and fun to play, more advanced players will also find them worthwhile. ✨

09

The Accelerator: An encore

by Joseph A. Loux, Jr.

Loux Music LMP-228, 2021. SAATB. Sc 5 pp, 5 pts 1 p ea. \$15. recordershop.com

REVIEWED BY:
Victor Eijkhout

The Accelerator by Joseph A. Loux, Jr., is certainly the most “truth in advertising” I’ve seen in a while: the piece has an upward tempo change every couple of measures, until the final

measures come back to the original tempo. Composed with the intention of functioning as an encore, this is a short, bright piece (1’15”) for SAATB quintet. As the composer indicates in the notes, it was written with a tongue-in-cheek reference to players who unconsciously speed up until they realize at the end that they are nowhere near the original tempo.

Loux (b.1945) is proprietor of the Recorder Shop, and was the fourth artistic director of the Adirondack Baroque Consort (formed in 1962 in New York). He held that position for 44 years before retiring and handing over the baton in 2021 to give his full attention to the rparation of musical editions.

While on the whole I found this piece well written, I have a few comments. First, the soprano gets almost all of the action, so that player needs to be half a level more profi-

cient than the others, who could be low-intermediate level. This is the more so, since the music has lots of 8th/dotted-16th figures that become somewhat tricky to play precisely at the fastest tempos. I had fun practicing articulations from the article in *American Recorder* (AR Fall 2020) covering these.

Second, I found the voices too close together in places, making it hard for the melody to stand out. The choice for SAATB is probably due to the ensemble to which Loux dedicated this piece, but I wish there were an easy way to leave out a middle part and reduce this to a quartet.

The harmonies are entirely classical, and the parts are of low intermediate level with exception of the soprano. In all, this has my recommendation as a safe choice for an amateur quintet. ✨

Music Editions Received

Maurizio Cazzati (1616-78), Sonata prima “La Pellicana,” arranged by Dagmar Wilgo; basso continuo realized by Daniel Ivo de Oliveira. *Edition Walhall EW958, 2017. edition-walhall.de.*

C recorder, violin, kbd. 2 scs 5-6 pp ea, 2 rec/bass pts 4 pp ea. Abt. \$17.

Arcangelo Corelli, Concerto Grosso, Op. 6, No. 2, arranged for recorder orchestra by Moira Usher. *Peacock Press PEMS080, 2018. recordermail.co.uk.*

SATBgB (opt. cB). Sc 14 pp, 7 pts 4 pp ea Abt. \$11.35.

Tilmann Dehnhard, Easy Jazz Studies for Alto Recorder: Listen Learn & Play.

Universal Edition UE37222, 2017.

universaledition.com/en.

Alto solo with CD, 18 pp. Abt. \$21.80.

Lance Eccles, Animal Houses.

Orpheus OMP267, 2015.

orpheusmusic.com.au.

ATTB. Sc 12 pp, 4 pts 3 pp ea Abt. \$14.

Koji Ueno, Quartetto Pastorale (2009), edited by Nicola Sansone.

Ut Orpheus FL23, 2013.

SATB. Sc 32 pp, 4 pts 7 pp ea. Abt. \$27.25.

Antonio Vivaldi, Concerto RV120 (originally for strings/basso continuo) arranged for recorder orchestra by Eileen Silcocks.

Peacock Press PEMS067, 2016.

recordermail.co.uk.

ATBgBcB. Sc 7 pp, 5 pts 4 pp ea Abt. \$9.

Antonio Vivaldi, Six Highlights for Flute and Guitar, arranged by Jean

Cassagnol and Michel Démarez.

Movements from concertos/sonatas including *Il Pastor Fido* and *Il Tigrane*. *Edition Walhall EW1023, 2017.*

edition-walhall.de.

S, A or T, or Baroque fl, guitar. Sc 28 pp, rec pt 11 pp, guit 15 pp (with extra for page turns). Abt. \$21.75.

Maurice C. Whitney (1909–84), Sonatina in C Major (1961).

Loux Music LMP68, 1988.

recordershop.com.

Alto recorder or flute, piano or harp. Sc 16 pp, rec pt 4 pp. \$11.25. ✨

More Music Available at the ARS Website

Arrangements and Transcriptions Library

Our newest library is Arrangements and Transcriptions. This is where you'll find recorder arrangements and transcriptions of older music, including pieces from the Renaissance, Baroque, and Classical eras, as well as traditional pieces and more "modern" music such as Ragtime and Blues. At this writing, there are 265 pieces in this library.

Recorder Orchestra Library

The Recorder Orchestra Library includes music written or arranged for Recorder Orchestra. These may be original works, or arrangements of existing works of any genre, with a minimum of five parts specifically for recorder, with possible accompaniment of other instruments. This is our smallest library, with 18 pieces.

Some pieces belong to more than one library. For instance, the composer of a New Music piece may also have recorded play-along files, in which case it will appear in searches of either library.

You can search the collection as a whole, or any of the individual libraries, looking for a specific title, composer or arranger, description keyword, difficulty, style, occasion, and number of recorder parts. You can also display an index (for the whole collection or any library) sorted in a variety of ways: title, composer or arranger name, difficulty, number of parts, or date added.

Our website menu even includes a link to the index sorted by date, most recent at the top, so that you can see what's been added recently.

The libraries can be found on the website under both the **Publications and Resources** menu items. If you

find a piece you'd like to share with your consort members, you can copy the Composition Share Link URL and send it out. While anyone can search the library, read piece descriptions, see a thumbnail of the first page, and listen to a short recorded clip (if there is a recording), you must be an ARS member, logged into the website, to download scores or listen to full-length recordings. For further instructions on searching

the libraries, see the April 2024 ARS NOVA article, titled Using the Online Music Libraries.

Composers and arrangers may follow the links on our website to submit pieces to the libraries. If a composer has placed any copyright restrictions on a composition, please note and be respectful of that. ✿

—Ruth Seib

Taken from ARS NOVA,
September 2024



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01 The Frans Brüggen Project

Lucie Horsch plays recorders from Brüggen's collection, with the orchestra that he founded.

02 Alternen las avecillas: Villancicos y otras obras musicales de la Catedral de Bogotá, s. XVII-XVIII.

Música Ficta explores the rich musical heritage of Latin America preserved in the archives of a Colombian cathedral.

03 Sound Stories

Stefan Temmingh and Margret Koell play music for recorders and harps spanning five centuries and six countries.

04 Sören Sieg, *Cádiz*

Cléa Galhano and René Izquierdo's latest EP brings you the magic of Spain.



01

The Frans Brüggen Project

To honor Dutch recorder virtuoso Frans Brüggen on the tenth anniversary of his death, Dutch recorder virtuosa Lucie Horsch conceived this album using fourteen 17th- and 18th-century recorders, and one made by Frederick Morgan, owned by Frans Brüggen. Horsch did so with the support of his widow, art historian Machtelt Brüggen Israëls. The 19 works were selected to fit the historic instruments and, in several cases, because they were arranged by Brüggen. Additional connection to his legacy is the presence of the Orchestra of the Eighteenth Century, co-founded by Brüggen in 1981, of which his nephew, cellist Albert Brüggen, is a member.

The fragility of these recorders as well as each one's unique timbre and tuning made this an astoundingly demanding collaborative endeavor. Those factors required Horsch to adapt her breath, articulation and fingering to suit each instrument, to play each for a very short duration at a time, and to work with musicians willing to retune instruments to match the recorder in use. The result is a beautiful album that reveals its charms on several levels. A superficial listening will yield pleasure in familiar repertory, both original to the recorder and in skillful arrangements, played with magnificent musicianship. In deeper listening, one encounters a delightful variety of subtle colors



REVIEWED BY TOM BICKLEY

AR 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. A retired academic librarian, Tom performs with Three Trapped Tigers (with recorder player David Barnett), Gusty Winds May Exist (with shakuhachi player Nancy Beckman), and Doug Van Nort's Electro-Acoustic Orchestra, and he directs the Cornelius Cardew Choir.

not only in the different voices, but in the tone colors of each, influenced by the pitch levels as well. Yet another approach is to enjoy the sound while contemplating the nature of the undertaking of collaborations across time. I encourage anyone to watch the promotional video (linked below) before listening to this album. It's a pleasure to watch Horsch and Israëls converse about the project and to see the instruments.

The instruments are the focus of this project. With those as the impetus, the music selected are pieces to support our enjoyment or the recorders rather than emphasize presentation of complete works. This reflects an earlier tradition of programming live concerts as a sequence of appealing movements from longer pieces. As satisfying as the ensemble pieces are (and noting the wonderful playing of violinist Rachel Podger), I am drawn most to the solo recorder tracks. I love the slightly husky timbre of the Steenburgen alto on the Telemann Fantasia no. 3 (tracks 11 and 12), the chirpiness of the Standby Jr. sixth flute in *Boffons* by van Eyck (track 13) and the rich, dark hues of the Stanesby Jr. tenor in B flat on *Doen Daphne dover schooner Maeght* also by van Eyck (track 26).

Andrew Stewart's notes in the CD booklet present a sort of interview with Horsch and give welcome detail about the project. The photographs of the instruments by Markus Berdux add a great deal to the pleasure of hearing them. I note that Apple Music claims that the streamed version is mixed in Dolby Atmos (a surround sound format), though I am not sensing a difference to that on the CD. Both sound fine, even as I wish for a bit wider stereo image. The presence of the booklet leads me to recommend strongly purchase of this wonderful album in CD format. ✨

FOR MORE INFORMATION:

The Frans Brüggen Project.
Lucie Horsch, recorders with the
Orchestra of the Eighteenth Century
and Rachel Podger, violin, Esther
van der Eijk, viola, Albert Brüggen,
cello, and Tom Foster, harpsichord.
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Deccaclassics.com. CD \$15-\$18;
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including iTunes Store, \$13.99;
Promotional
video here:



02

Alternen las avecillas: Villancicos y otras obras musicales de la Catedral de Bogotá, s. XVII-XVIII

The fascinating eclectic music scene around the Cathedral of Bogotá, Colombia in the 17th and 18th centuries is the context for Colombian early music ensemble Música Ficta's twelfth album, *Alternen las avecillas: Villancicos and other pieces in the Cathedral of Bogotá, Colombia, 17th-18th century*. For this project, the six members of the ensemble join forces with twelve other musicians (including three recorder players). The sound of this large ensemble works marvelously for this repertory, which includes eight world premier recordings. This project is the first of three albums of

music from the massive and little-researched archive of this cathedral.

The rhythmic vitality of this music strikes the listener immediately. As musicologist (and baritone singer on this recording) Sebastián León points out in his essay "Smooth poetry, sweet echoes," *villancicos* celebrate an idealized rural community ethos. In the context of Counter-Reformation liturgies in Latin (including plainchant), these villancicos provided an element of vernacular commentary. This conversation between the transcendence of the formal and the imminence of the popular lent energy and significance to both. We hear this energy throughout this recording. I would be very interested to hear Música Ficta undertake a recording of a full mass from the Cathedral of Bogotá from this period.

I am hard pressed to call out a single piece as the most interesting. Particularly ear-catching for me are the *Tarantela* by Lucas Ruiz de Ribayaz (track 4) with the virtuosic pipe playing by Carlos Serrano and the gradual addition of percussion, and plucked strings; *A vos majestad tremenda* by Juan de Herrera (track 5) featuring two sackbuts and gamba; *Mirando se staba Dios* by an anonymous Colombian composer (track 14) played by a beautiful low consort of recorders; and *Folie d'Espagne* by another anonymous composer (track 11) demonstrating vigorous bass and alto recorder playing by Carlos Serrano and Julien Faure.

The placement of the microphones and the mixing of the audio in this recording places the listener virtually inside the ensemble. Listening with earbuds or headphones brings this to the fore and some tracks, especially track 4, stand out quite dramatically. The essay is very informative. For both the value of the booklet, including detailed instrument and personnel lists, and the CD sound quality, I recom-

mend purchase of the physical format. Música Ficta has become one of my favorite early music ensembles and I look forward to their next release. ✨

FOR MORE INFORMATION:

Alternen las avecillas: Villancicos y otras obras musicales de la Catedral de Bogotá, s. XVII-XVIII. Música Ficta (Jairo Serrano, tenor, percussion; Calos Serrano, recorders, pipes; Julián Navarro, baroque guitar; Elisabeth Wright, harpsichord) with other artists including Julien Faure, Leonardo Peña, recorders. 2024. 1 CD, 54:52. Lindoro NL-3073
Lindoro.es 20,00 €; Also available as download from **prestomusic.com** and other online stores and **youtube.com**.



03

Sound Stories

This album by South African recorder virtuoso Stefan Temmingh and historical harp virtuosa Margret Koell begins with compelling and irresistible volleys of sound from a Welsh triple harp, soon joined by a sopranino recorder playing demanding, sparkling melodic lines. Immediately the players let the listener know that they are not bound by narrow stylistic or chronological constraints. The opening piece comes from *Nele's Dances* (1992), a five movement suite by Thomas Koppel (1944–2006). A Danish composer who emigrated to Los Angeles, Koppel

worked in an experimental style that resists categorization as classical, rock or pop. This bright, appealing music becomes an overture for the whole album, described by the players as “a plea for diversity which is so important for us and our artistic work.”

The nine works (over 17 tracks) embrace music from five centuries and six countries. The playing is engaging, thoroughly enjoyable, and convincingly demonstrates the potential for early instruments to present new repertoire as well as historical music. The sequencing of works yields a conversation among Koppel, van Eyck (1590–1657), Georg Böhm (1661–1733), Klaus Lang (b.1971), J.S. Bach (1685–1750), Domenico Scarlatti (1685–1757), Astor Piazzola (1921–92), C.W. Gluck (1714–87), and Carl Scheindienst (c.1800).

While the selections move through distinct genres and styles of music, the works flow very well to create a conversation characterized by both wit and depth. I found Austrian composer Klaus Lang's commissioned work *splendor stellarum* (track 8) particularly beautiful in the long lines played by the recorder with the gentle minimalist harmonies articulated by the harp. In the arrangement of four movements from the Bach Partita BWV 1004, originally for unaccompanied violin (tracks 9–12), we hear the alto recorder in G joined by an Italian triple harp playing an added bass line written by Dutch harpsichordist Gustav Leonhardt (1928–2012). On the final two tracks by Gluck and Scheindienst, Temmingh plays the csakan, a 19th-century recorder-like instrument. The last track, a virtuosic and humorous set of variations, provides a lovely light-hearted conclusion to this collection.

The notes (written by Temmingh with harpsichordist Domen Marinčič) enhance the listening experience.

They describe the music, the musicians' approach and provide details on the instruments. In the recording there is a good balance of room sound, still with focus on the instruments. The placement of the recorder relative to the harp is well tailored to fit the music. I recommend listening either via the CD, streaming or the download that includes the booklet. ✨

FOR MORE INFORMATION:

Sound Stories. Stefan Temmingh, recorder and csakan; Margret Koell, triple harp and single action harp. 2024, 1 CD, 62:00. Accent ACC 24408. andreasjanotta.com/en/soundstories/ \$21-\$23 from online dealers; Downloads available at lower cost; Streamable via most services.



04

Sören Sieg, Cádiz

The release of Cléa Galhano and René Izquierdo's recording of Sören Sieg's suite *Cádiz* for recorder and guitar marks the second digital release from this duo. The music is a very approachable, Spanish inflected five-movement suite lasting 17 minutes that portrays the ancient Andalusian city in southern Spain. It's light-hearted music, rather different from the African sound of much of Sieg's work, and very appealing. Gal-

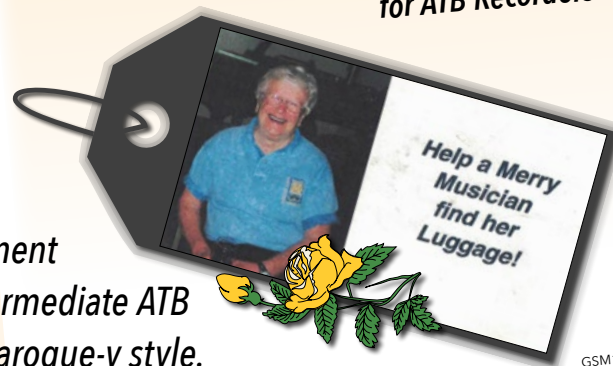
hano and Izquierdo play with grace and ease, bringing a sunny warmth to the music. The popular affect will appeal to many listeners and deserves to be heard and enjoyed widely. For her work with the ARS, both on the Board, and as an author, and advocate of the recorder around the world, Galhano received the ARS President's Special Honor Award in 2023. It's a pleasure to hear her play on this recording. ❁

FOR MORE INFORMATION:

Sören Sieg Cádiz. Clea Galhano, recorder; René Izquierdo, guitar. 2024. Digital EP (extended play; 5 tracks), 17:00. cleagalhano.com. hearnow.com/ (with links to services to "Get the music"); mp3 downloads and streaming available. Video of performance of "The Bath of the Mermaid" available at youtube.com.



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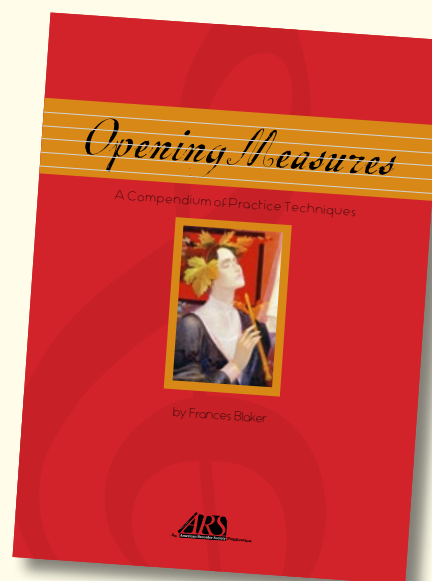
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- Send chapter news
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AMERICAN RECORDER (ISSN 0003-0724) is published 4 times a year: February (Spring), May (Summer), August (Fall), November (Winter), by American Recorder Society, Inc., 3205 Halcott Ln, Charlotte, NC 28269-9709. Periodicals Postage Paid at Charlotte, NC, and additional mailing offices. POSTMASTER: Send address changes to American Recorder Society, PO Box 480054, Charlotte, NC 28269-5300. TEL: 704-509-1422 | TOLLFREE: 1-844-509-1422 | FAX: 1-866-773-1538 ARS.Recorder@AmericanRecorder.org | <https://AmericanRecorder.org> Copyright©2025 American Recorder Society, Inc.

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ADVERTISING INDEX

American Recorder Society	13, 15, 412, 45
American Musical Instrument Society	39
Amherst Early Music Festival	31
Canzonet	19
Classified ads.....	47
Early Music America.....	31
Global Flute Studio.....	19
Honeysuckle Music	35
JGJG Sheet Music	15
Lazar's Early Music	17
Leatherman Recorders.....	15
Lost in Time Press	33
Magnamusic	21
Moeck Verlag	IFC
Mollenhauer Recorders	OBC
North American Virtual Recorder Society	13
The Recorder Shop	13
Glen Shannon Music	45
Very Good Recorder Transcriptions	33, 35
Von Huene Workshop, Inc	17
Yamaha Corp	IBC

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