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EDITOR'S NOTE

After reaching the eight-month mark of living in the shadow of a pandemic, many of us have had no choice but to embrace the ways in which we are affected. For musicians, that has meant adapting to moving our activities online.

The Recorder in the Streams, our series on exploring online resources about the recorder, reappears in this issue with a widening approach. Tom Bickley writes a primer on what **Wikipedia** offers as a research tool about the recorder, its music and its people (page 9). Bruce Calvin walks us through not only finding music to play in the **ARS Music Libraries**, but also in a few **other popular online sources of sheet music for recorders** (page 15).

In a companion piece as a Technique Tip, Mary Halverson Waldo points out the value of **free videos on the ARS web site on recorder technique topics** (page 23).

Michael Lynn's series on ornaments covers the **mordent** in this issue's installment (page 26).

Fulvio Caldini has composed a significant library of music for recorder, some of it for solo or duo. He is profiled in Music Reviews by Suzanne Ferguson (page 40).

At the time of year when some celebrate the patron saint of music, I hope St. Cecilia sends good sounds your way.

Gail Nickless

www.youtube.com/americanrecordermag

www.facebook.com/groups/americanrecordersociety

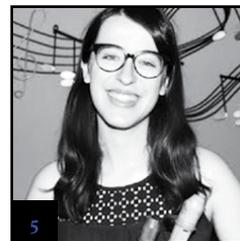
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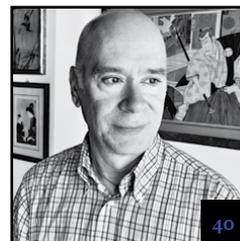
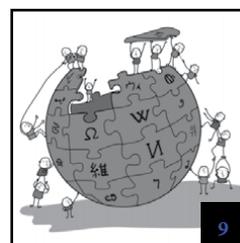
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Domenichino (1581-1641).
St. Cecilia and an angel who
holds up a musical score;
painted c.1620 for Cardinal
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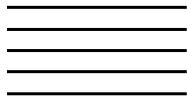
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Please contact the ARS office
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PRESIDENT'S MESSAGE



Greetings from David Podeschi, ARS President
dpodeschiars@gmail.com



In October we held the first-ever Zoom Annual Members' Meeting of the American Recorder Society, with over 50 attending. Zoom worked very well for this presentation, allowing members to attend from all over and also providing a chance for Q&A, even during the meeting by using the chat function. Among other topics, we reviewed profit and loss graphs and ARS membership numbers.

Considering the revenue graph (*on page 4*), the importance of two income sources struck me: **fundraising** and **member dues**, which were about equal this past fiscal year that ended on 8/31/20. Fundraising was up by over \$20,000 due to member generosity for the Recorder Artist Relief Fund.

What you will notice in the five-year chart of membership growth (*below*) is that it is low and slow. We are up about 145 members through 8/31/20, an average increase of 1.2 % per year.

On the chart below, maybe you wonder why I broke out numbers for 10/10/20 vs. 8/31/20. Have you seen the effusive YouTube video by Sarah

Have you seen the effusive YouTube video by Sarah Jeffery, extolling the virtues of membership in one's home country recorder society?

Jeffery, extolling the virtues of membership in one's home country recorder society? We are grateful for her impact on the recorder world and for doing this video that praises the ARS in particular and society membership in general. That is what happened between the 8/31/20 membership figures and 10/10/20: **80** new members joined, about half of them thanks to Sarah's video—a 3.6% increase in six weeks, which beats the last five years' average.

Why did it take a recommendation from Sarah to achieve this? Could any of us point out the **big picture** to our friends and achieve a similar result?

As a struggling beginner 10 years ago, I discovered the whole recorder world of chapters and workshops and

wonderful new friends because of the ARS. I'd found my people, as ARS Board member Alice Derbyshire says.

With the number of membership cancellations each year, we must work hard to attract new members just to stay even. Half-price introductory new member deals have been successful, with at least 50-60% retention of new members after one year—but this effort barely offsets lapsing members.

While there may be members who do not renew as age prevents their continued participation, many members who quit say it is because they aren't getting enough benefit from membership. Those who don't see the benefit of ARS membership may be ignoring the **big picture** of the many actions and benefits to our recorder world of a strong central organization.

It's about community, not just yourself—as Sarah pointed out on YouTube.

Efforts to increase membership through chapters have frankly fallen flat. We know from surveys and membership data that the percentage of chapter members who are ARS members is about 50-60%. That

Membership Status	10/10/20	8/31/20	2019	2018	2017	2016
All Types	2484	2404	2367	2310	2269	2259
Individuals	2297	2217				
Business, workshop partner	21	21				
Chapters, Consorts, Rec Orch	146	146				
Drops in the last year		278	277	287	282	310
Adds in the last year		317	334	331	282	310
N.B. totals are different than sums due to a handful of administrative and complimentary memberships						

indicates a huge opportunity for communication of the benefits—not only of membership, but of keeping the society strong. And it isn't happening.

Another thing that troubles me is that there are over 3600 members of the ARS Facebook group. Even if every one of the 2217 individual ARS members were on the Facebook group, that leaves almost 1400 active recorder players who are ARS group subscribers and who *aren't* members of ARS. What stops them? I believe they don't understand the **big picture**.

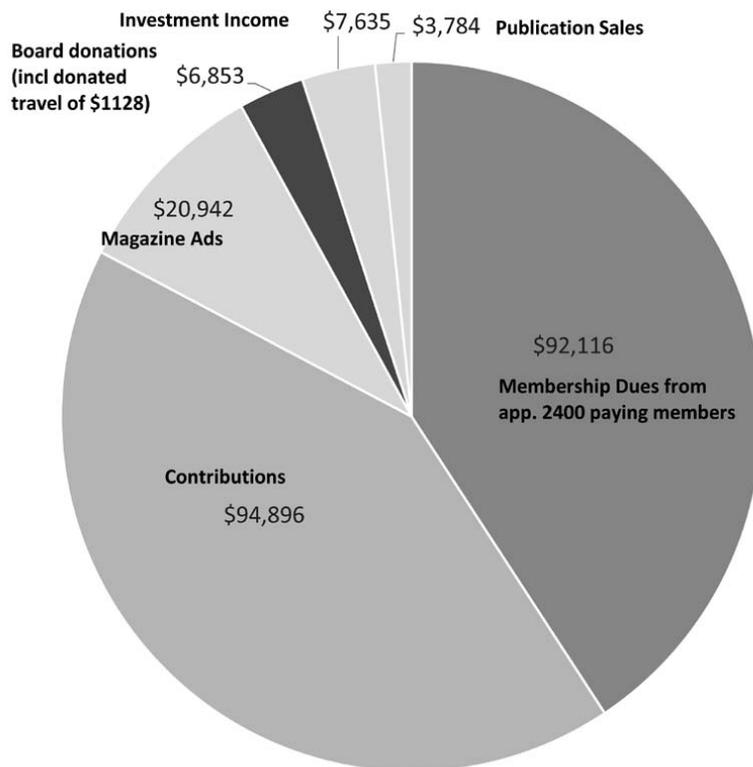
As I've said before, serving on this ARS Board is one of the most rewarding things I've ever done. I believe that, during the uncertain year of 2020, our organization has shown its value more than ever: with the Recorder Artist Relief Fund and grants to our professionals; with new income opportunities such as beginner Zoom sessions presented by these professionals; with grants to chapters to hire professionals for virtual sessions; and technique videos from professionals—plus the ARS has acted as a switchboard to share information on available virtual sessions and workshops. Maybe that was a run-on sentence—but what we've accomplished is a run-on effort!

In the income graph (*at right*), you can see how important contributions are to us, and you've seen this year what ARS can do for all of its members, if we have adequate funding. The single biggest fundraiser, the single biggest enabler of more benefits from the ARS, is having more members. What we've accomplished for our recorder world in a difficult year, what income from having more members can give us—**that is the big picture!**

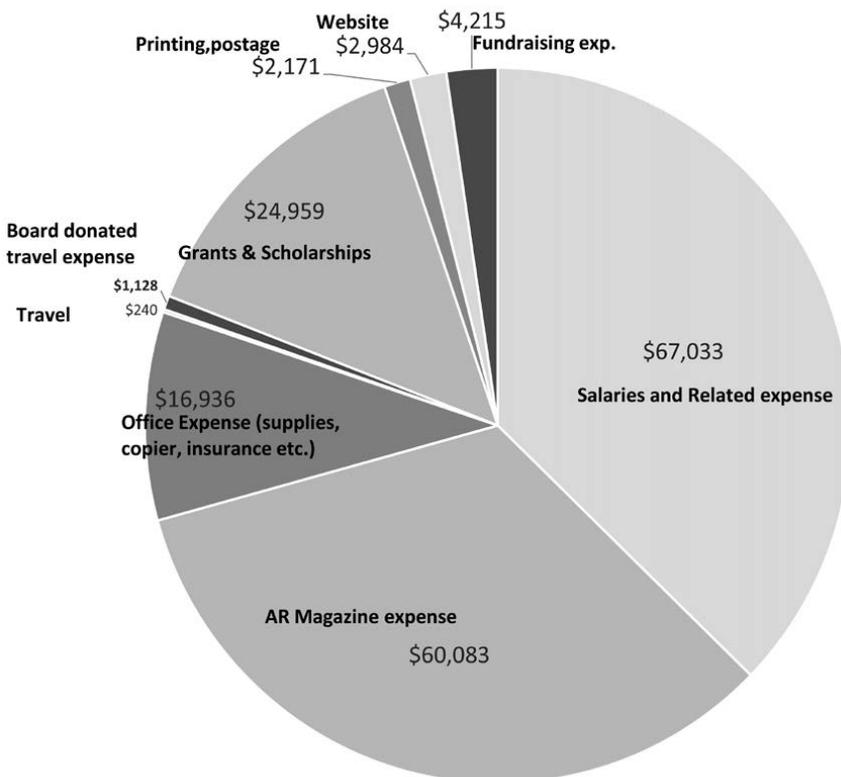
Why don't we have more members? I may not understand exactly why, but I know that we need your help. Get everyone in your chapter to become a member. (By the way, my chapter is currently at 100% membership in ARS. Where does yours stand?)

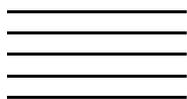
Graphs from the 2020 ARS Annual Members' Meeting

ARS Fiscal Year 2019-20 Revenue: Total \$186,086



ARS Fiscal Year 2019-20 Expenses: Total approx. \$179,750





*Events and a competition take place
despite COVID-19*

Teresa Deskur wins University category of World Bach Competition



Teresa Deskur, a 20-year-old junior at Peabody Institute of Johns Hopkins University (Baltimore, MD) and a recorder student of **Gwyn Roberts**, won the Boulder (CO) Bach Festival's **World Bach Competition (WBC) Instrumental—University Division**. The prize was a cash award of \$500. The video she submitted as her entry appears on the Boulder Bach Festival channel at www.youtube.com/channel/UCkUUHSUfUgnTOgl7blhPI2Q.

The competition was open to all musicians of any age or nationality in 12 categories, covering multiple ability levels of high school, university, community and professional. Vocalists and players of all instruments were invited to apply: percussion, brass, woodwinds, strings, keyboards, plucked instruments, non-traditional or non-classical instruments, non-Western instruments, and any acoustic and electric instruments (without multitracking). The only

requirement was to record a video of the entrant in live performance of a solo by J.S. Bach, in its original or transcribed version (with any vocal accompaniment observing social distancing). Entrants were encouraged to “apply if you love Bach’s music and feel it speaks to you.”

Jurors were Melissa Givens, soprano; Mina Gajić, piano and historical keyboards; Terrence Wilson, piano; Jordan Bak, viola; Zachary Carrettín, conductor, violin, viola, cello da spalla. The jury made preliminary selections of videos to be posted on a public WBC playlist on the Boulder Bach Festival YouTube channel, allowing those selected to be viewed worldwide. An Audience Favorite Award (in each of 12 categories) was based on views and likes—an audience “thumbs up,” in addition to the four possible prize awards in each category that were decided by the jury. For details, visit www.boulderbachfestival.org/worldbachcompetition.

While results are too numerous to print here, an example of the depth of participation would be those of the Instrumental—University category won by Deskur:

- 1st: Teresa Deskur, recorder, U.S.
- 2nd: Julien de Balbine, marimba, France;
Hana Mundiya, violin, U.S.
- 3rd: Nina Bernat, double bass, U.S.;
David Bernat, violin, U.S.
- Honorable Mention: Xiang Han, violin, China;
Aditya Chander, violin, U.S.;
Whitney Takata, violin, Japan;
Iñes Pinto, flute, Portugal

Audience Favorite: Janel Najafli, violin, Azerbaijan

Deskur was interviewed in the **Winter 2018 AR**, plus appears in reports on her performances on the ARS Great Recorder Relay during the Boston (MA) Early Music Festivals of 2019 and 2017. One of her recorder projects is posted at <https://teresadeskur.wixsite.com/recorder>.

As press time neared for this issue, professional recorder player and teacher Martha Bixler died at age 93. A key figure in the American early music movement since the 1950s, she twice served as ARS president and was the first editor of American Recorder. She received the ARS Distinguished Achievement Award in 1996. Bixler also played a significant role in other early music organizations, including as a founding member of the Historic Brass Society. Read her memoir at https://americanrecorder.org/the_ars_and_mea_memoir_mar.php. Memories of Bixler will be collected and appear in the March 2021 AR.

PERFORMING IN PLAGUE TIME

By Nancy M. Tooney, Brooklyn, NY

Tempesta di Mare (<https://tempestadimare.org>) gave an eloquent showcase for recorders as worthy Baroque concert instruments with “The Four Winds: Music for multiple woodwinds”—multiple events that featured recorders and Baroque flutes. The concert was offered as an October 23 livestream and also presented to two socially-distanced live audiences on October 24 on the grounds of the Awbury Arboretum in Germantown near Philadelphia (PA). Held in a repurposed outdoor wedding tent with plenty of air circulation, both live and virtual presentations required social distancing for instrumentalists and audience members.

Overcoming the unusual person-to-person distance, the players gave tight, emotionally engaging and highly enjoyable music for both modalities

Gwyn Roberts, flute and recorder, and **Richard Stone**, lutes, are co-artistic directors of Tempesta. Other performers included **Forrest Ransburg**, recorder and flute; **Priscilla Herreid**, recorder and oboe; and **Rachel Begley**, recorder and bassoon. **Lisa Terry**, playing viola da gamba, joined Stone as the continuo section.

Tempesta di Mare recorder players (standing from left) Gwyn Roberts, Forrest Ransburg, Rachel Begley, Priscilla Herreid; continuo players Richard Stone, theorbo, and Lisa Terry, gamba, are seated at center.

Recorders played included two voice flutes in D and three F alto recorders, all by the late U.S. recorder maker Friedrich von Huene; and one recorder each by Vincent Bernolin of France and German maker Martin Wenner. Most of the recorders were boxwood, thus supporting really excellent intonation and blend.

My favorite work was J.C. Schickhardt’s *Concerto in D minor*, written for a very unusual instrumental combination of four alto recorders and continuo. It begins with a bouncy Vivaldi-like “concerto style” movement that includes recorders playing in unison, like an orchestral *tutti*.

I also loved G.Ph. Telemann’s *Quartet in D* with bassoon solo, plus two flutes and continuo as the “orchestra.” The bassoon’s lowest note is an F, so it “played nicely” with altos. The performers ably varied the character and emotional content of each work within the framework of the typical alternations of slow and fast tempi.

Other selections included Jean-Baptiste Loeillet’s *Sonata in B minor* for flutes and voice flutes, Johann Friedrich Fasch’s *Sonata in G* for flute and two recorders, plus two works featuring recorders with Baroque oboe—Schickhardt’s *Sonata in G* and Joseph Bodin de Boismortier’s *Sonata in E minor*.

For the virtual concert, I had over-the-ear headphones and a 24” computer screen—I felt like I was in the front row. After viewing this presentation, I enjoyed the post-concert “mingle” and Zoom chat with performers. It was so nice to see familiar faces. As Roberts noted the next day, “People echoed our performer’s delight in being at a live performance with their warm, sustained applause.”

If you’ve been reluctant to watch a virtual concert—give it a try!



Music during a pandemic

Studies continue to examine how wind instruments create aerosols—tiny droplets of liquid—plus whether those droplets can carry the coronavirus to others, and what can be done to make rehearsal and performance spaces safer. Recommendations for rehearsing, from a joint study at the University of Colorado and the University of Maryland, are that **musicians be spaced 12 feet apart, 18 people or fewer in a room**, that they play using **masks with mouth slits**, and that **30-minute rehearsals be followed by 15-minute breaks**. Commissioned by over 125 performing arts groups, data will be collected at least through December; see www.colorado.edu/today/2020/10/14/aerosol-research-instrumental-getting-musicians-back-playing-safely. A number of other studies are also ongoing, with advice that musicians may need to be even farther apart. Results will take time.

From the audience perspective, German scientists at Martin Luther University Halle-Wittenberg studied an August indoor concert. They report that the risk of spreading COVID-19 at an indoor concert is low, if **concertgoers follow hygiene protocols** and the venue has **good ventilation** and **limits capacity**.

In the mean time, groups have created novel ways to perform (*see the report on *Tempesta di Mare* on the facing page, and also hear them on *Performance Today*, www.yourclassical.org/programs/performance-today/episodes/2020/11/06). An almost bewildering number of concerts, past and present, are posted online—some are free (<https://bemf.org/concert-season/boston-concerts/looking-back-at-orpheus>). Some may be watched for a limited time (www.youtube.com/bostonearly). Still*

other virtual concerts are posted for the foreseeable future (like the Early Music Vancouver Digital Concert Hall, www.earlymusic.bc.ca/tickets/digital-concert-hall; or Early Music America's Young Performers Festival, www.youtube.com/EarlyMusicAmerica).

For other concerts, like the San Francisco Early Music Society series (<https://sfems.org>, as with its November high-definition livestream featuring **Tabea Debus**—including the opportunity for a live chat with the rising young recorderist), the initial event may include access by an entire household for weeks, for a modest ticket price.

In some cases, subscribing to events by your favorite performers is free and includes early notification of virtual concerts and seminars.

The ARS web site lists classes, concerts and other online events at: <https://americanrecorder.org/playitsafe>.

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TIPS TO IMPROVE MOBILE VIDEO QUALITY, FROM ONLINE SOURCES

- Videos can be made using most smartphones. Make sure your phone's lens is clean. Switch to "Do Not Disturb" to avoid getting interrupted.
- Use the highest resolution setting, and move closer to the subject rather than using a zoom. Natural lighting helps boost quality. Steer clear of harsh shadows, especially near a performer's face.
- Although an external mic is ideal, your phone's equipment may do the trick. Keep your phone close, and avoid echoey locations.
- Use the grid feature on your phone to keep the subject's eyes in the top third of your video.

Be sure to tell your friends about these **free beginning recorder classes**, made possible by the ARS **Recorder Artist Relief Fund**—past sessions filled up completely! <https://americanrecorder.org/beginnerclasses>

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5 p.m. CST, 4 p.m. MST, 3 p.m. PST)
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December 8; December 11

Soprano classes taught by Jody Miller

(Tuesdays & Thursdays at 7 p.m. EST,
6 p.m. CST, 5 p.m. MST, 4 p.m. PST)
January 5, 2021; January 7;
January 12; January 14

Alto classes taught by Miyo Aoki

(Tuesdays & Saturdays at
5:30 p.m. EST, 4:30 p.m. CST,
3:30 p.m. MST, 2:30 p.m. PST)
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January 19, January 23

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The Recorder in the Streams

Learning about the Recorder on Wikipedia

What is Wikipedia?

This online open access encyclopedia was launched in 2001 by Jimmy Wales. He describes the concept, events and processes in this 20-minute TED Talk from 2005: www.ted.com/talks/jimmy_wales_the_birth_of_wikipedia.

The name of Wikipedia is borrowed from the Hawaiian word “wiki,” meaning “quick.” It is a general encyclopedia built and maintained by a large community of volunteers. Currently there are **over six million articles** in the English language Wikipedia, including hundreds of articles on music topics. Wikipedia also exists independently in a variety of languages. Links to other Wikimedia Foundation projects, including those in other languages, are at www.wikipedia.org, where you’ll also find other free content ranging from current news to books, images and other information.

Among the general public as well as academics, I note that Wikipedia is not very well understood. I observe this as a musician who is deeply involved in research—not only on music topics, but also in the area of information studies.

Wikipedia’s response to that “what” question about itself is: “Wikipedia is an online free-content encyclopedia project that aims to help create a world in which every single human can freely share in the sum of all knowledge” (<https://en.wikipedia.org/wiki/Wikipedia:About>). Crucial to understanding both what this information source is, and how to use it, is the concept of an **encyclopedia**. There is usually a general understanding of the concepts of a **primary source** (a source as close to a subject as possible—for instance, John Banister’s 1681 *The Most Pleasant Companion, or Choice New Lessons for the Recorder or Flute...*) and **secondary source** (one that provides analysis on the topic in a primary source, such as Mary Vindquist’s 1974 Ph.D. dissertation, *Recorder Tutors of the Seventeenth and Eighteenth Centuries: Technique and Performance Practice*). Wikipedia,

By Tom Bickley

American Recorder *Recording Reviews* Editor Tom Bickley is a recorder player/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; Deep Listening for Rensselaer Polytechnic Institute; and is on the faculty as Performing Arts Librarian at California State University East Bay. He performs with *Three Trapped Tigers* (with recorder player David Barnett), *Gusty Winds May Exist* (with shakubachi player Nancy Beckman) and directs the *Cornelius Cardew Choir*.

As a performer on the ARS Great Recorder Relay during the 2018 Berkeley Festival and Exhibition, his efforts are posted on the ARS YouTube channel at www.youtube.com/americanrecordermag. His work can also be heard at <https://soundcloud.com/tom-bickley>, and is available on CD on Koberecs, Quarterstick and Metatron Press. Visit his web site at <https://tigergarage.org>.

This article on researching recorder music on Wikipedia, and the one later in this issue covering online sources of music to play, are follow-ups to Bickley’s recent two-part series on “The Recorder in the Streams”—in the **Winter 2019 AR**, the recorder on YouTube; and in the **Spring 2020 AR**, recorder music on streaming services.

As noted in the earlier articles, the changing nature of the internet means that some of the information will be dated by the time you read this. Nevertheless, the hope is that these efforts will encourage recorder players to utilize these various platforms to discover more about the recorder, its music, and music in general, as well as to increase participation by our community of recorder players in the social media aspects of both Wikipedia and online music sources.



Oxford Music Online and MGG are examples of scholarship encyclopedias presenting specialist information for specialist readers.

like any encyclopedia is a **tertiary source**—a compendium of information gathered from secondary sources.

This means that Wikipedia—along with academic library resources like *Oxford Music Online*, successor to the venerable *Grove Dictionary of Music*, available at www.oxfordmusiconline.com; and *Die Musik in Geschichte und Gegenwart* (MGG) in partnership with *Répertoire International de Littérature Musicale* (RILM, which indexes *AR*), and other sponsors at <https://rilm.org/mgg-online>—and others are reference sources intended to provide overviews of topics and referrals to secondary and primary sources.

Wikipedia is a general encyclopedia presenting information on an enormous variety of topics, aiming to make that information accessible to all.

There are crucial differences, however. *Oxford Music Online* and MGG are examples of scholarly encyclopedias presenting specialist information for specialist readers. Wikipedia is a general encyclopedia presenting information on an enormous variety of topics, aiming to make that information accessible to all. Like Encyclopædia Britannica and other general encyclopedias, **Wikipedia engages in a noble, impossible task: summarizing the corpus of human knowledge.**

Before addressing commonly held concerns about Wikipedia, I want to

Wikipedia’s overview of its services and activities

emphasize that any encyclopedia is a starting point in your research journey—rather than the comprehensive, detailed ending point.

Quality and reliability of information

The crowd-sourced approach of Wikipedia captured the public's imagination—yet, rather than generating excitement for community-based knowledge building, for a while it became the butt of jokes about the presence of false information and unreliability. A 2010 study (Flanagin and Metzger, “From Encyclopædia Britannica to Wikipedia,” *Information, Communication & Society*, 2011, Vol. 14, No. 3) found that identical information was received positively when viewed in Britannica, while seen with suspicion when viewed in Wikipedia. Over time, as its editorial procedures have strengthened, and the community of Wikipedians has grown, the overall level of expertise has become richer, and the accuracy has improved. As articulated in the article, “Reliability of Wikipedia,” https://en.wikipedia.org/wiki/Reliability_of_Wikipedia, the matter of reliability is taken quite seriously.

In the North Atlantic research tradition, peer review combined with author credentials remain the hallmarks of academic authority. The anonymity of article authors and editors in Wikipedia removes the latter criteria, yet greatly broadens the former. Although anyone can edit, watch lists ensure that multiple editors examine edits and engage in a process of correction and deletion when they deem either action is necessary.

The authority of any given Wikipedian comes from **depth of involvement with the project and demonstrated expertise**, both in subject matter and editorial processes. The five pillars of Wikipedia, listed at https://en.wikipedia.org/wiki/Wikipedia:Five_pillars, indicate the general approach:

1. Wikipedia is an encyclopedia.
2. Wikipedia is written from a neutral point of view.
3. Wikipedia is free content that anyone can use, edit, and distribute.
4. Wikipedia's editors should treat each other with respect and civility.
5. Wikipedia has no firm rules.

One of the most helpful reviews of Wikipedia that I have found, and use with my own information literacy students, was written in 2019 by Darren Mueller, professor with the Eastman School of Music (“Review: Wikipedia: The Free Encyclopedia,” *Journal of the American Musicological Society*, Spring 2019; <https://doi.org/10.1525/jams.2019.72.1.279>). In that analysis of a variety of music articles, Mueller discusses the place and role of musicology in Wikipedia. He encourages us to embrace the benefit of the very public visibility of articles in Wikipedia.

Using Wikipedia to find information about music

What is your motivation for using Wikipedia? As a free, easily accessed resource, its convenience is hard to beat. I find it a useful source as a quick reference for information about an instrument, a performer, composer, musicologist/theoretician, recording company, music terminology, etc.

I'm also aware that I need to build on what I find, especially if I will use that information to develop a performance. That is a matter of examining authoritative sources (like various items on my bookshelf and scholarly sources online that are available through libraries). I do that not because I doubt the accuracy of the information in Wikipedia, but because I feel an obligation to deepen my understanding of any given topic beyond what I find in a reference source.

A 2010 study ...

found that identical

information was

received positively

when viewed in

Britannica, while seen

with suspicion when

viewed in Wikipedia.

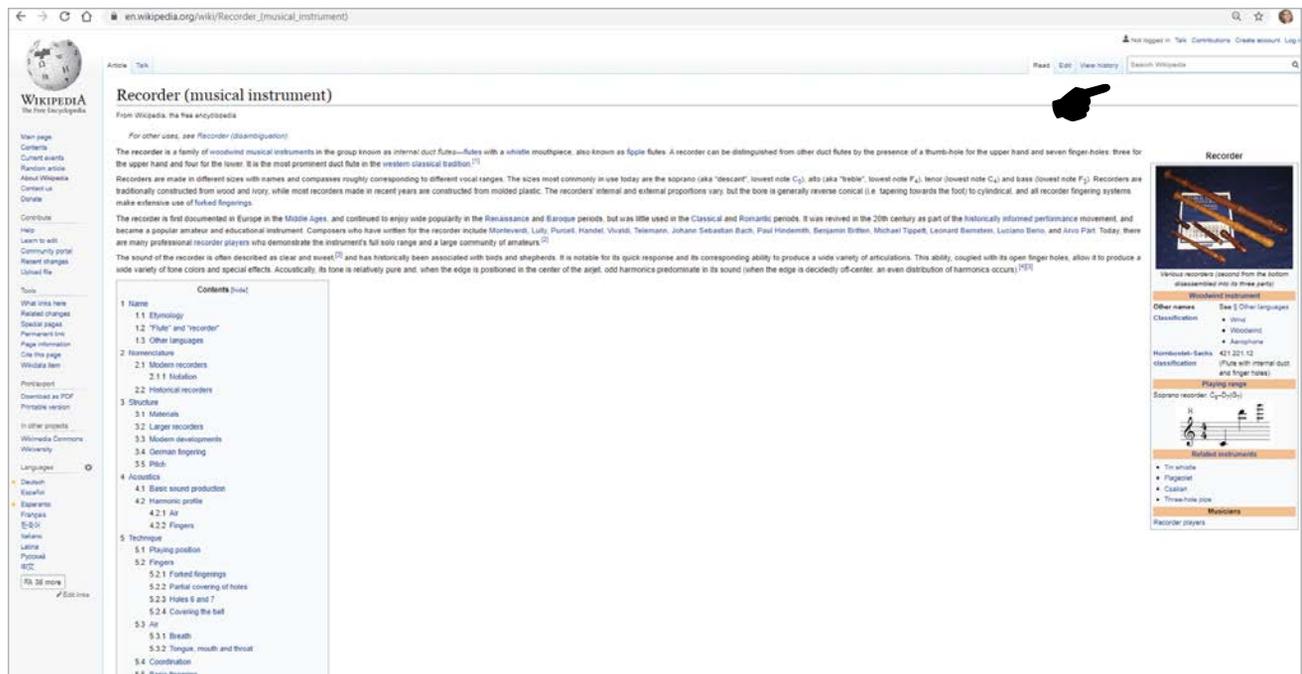
I find it a useful source as a quick reference for information about an instrument, a performer, composer, musicologist/theoretician, recording company, music terminology, etc.

I refer to this as the tortilla chip method: that first chip tasted great! What about the next one? etc. I encourage you to follow your curiosity and deepen your own understanding.

How do you access music information in Wikipedia? The data architecture and search facility of Wikipedia does a good job of retrieving what you search for. Type a keyword into the search box located in the upper right of the Wikipedia screen (*as indicated below*), then click either on the term that appears below the search box or on the magnifying glass symbol at the right of the search box. When you enter **Recorder**, a list appears below the box, and the article on our instrument is the second item, **Recorder (musical instrument)**.

In that article—which illustrates the desired format for all Wikipedia articles, yet still has room for improvement—you find introductory overview paragraphs. Below the overview are the table of contents for this article, and, on the right side of the page, a box with an image of recorders, classification, range and related entries. The information in the main body of the article is fairly deep, though readable, and there are 114 footnotes (called References), which cite sources and guide the reader to more in-depth information.

The Bibliography (which needs expansion!) lists only *The Recorder: A Research and Information Guide* by Richard W. Griscom and David Lasocki (Routledge, 2012). In the External Links section, 11 web sites are linked (again a list that needs expansion).



A keyword search of Wikipedia for information about the recorder (with Bibliography results enlarged at right on the facing page)

Setting the recorder in the context of the categories “Flutes and whistles” and “Renaissance music” are the templates for those categories (hidden by default, but visible by clicking “show” on the right side of the headings, as in the screenshot below showing the bottom of the *Wikipedia page on the Recorder*). Authority Control links guide the indexing of the term **Recorder** and the Categories show the location of **Recorder (musical instrument)** within those categories.

Searching for a composer by family name usually gets results: for instance, searching for **Handel** redirects to George Frideric Handel. There are articles on performers (listed at **Recorder players**) and makers (**Recorder makers**), neither of which are comprehensive.

Entries on musicologists and researchers are not numerous, though searching for a name in quotation marks (for instance, “**Eve O’Kelly**”) yields a list of articles that cite her work. Some articles on recording companies/record labels appear: a search for **Das Alte Werk** redirects to a section of the article on Teldec. Articles on terminology like *Musica ficta* vary in quality, yet are worth seeking. Sometimes the resources are also helpful at Wikipedia’s free companion site **Wiktionary** (a dictionary of terms in all natural languages and in a number of artificial languages).

Wikipedia makes great strides with greater engagement by passionate people.... There is much that needs to be added, plus a need to fill in material for existing articles and content gaps.

Bibliography [edit]

- Griscom, Richard; Lasocki, David (2012). *The Recorder: A Research and Information Guide*. Routledge Music Bibliographies (3rd ed.). New York & London: Routledge. ISBN 978-0-415-99858-1. OCLC 743214715. ISBN 978-0-203-87502-5 (e-book).

External links [edit]

- [Recorder Home Page](#) – A comprehensive website devoted to the recorder
- [How the recorder works](#)
- [Interactive Sheet Music for the Recorder](#)
- [Philippe Bolton's page of Historical recorder fingering charts](#)
- [Philippe Bolton's page of modern recorder fingering charts](#)
- [Recorder fingerings](#), Charts and trill charts, recorder-fingerings.com
- [Recorder fingerings](#), Dolmetsch Online
- [Recorder fingerings](#), Moeck
- [Recorder fingerings](#), Mollenhauer
- [Recorder fingerings](#), Woodwind fingering guide
- [Nicholas Lander's Recorder Bibliography](#), A Zotero bibliographic database that contains details of some 4,000 references concerning the recorder.



Wikimedia Commons has media related to *Recorders (musical instrument)*.



Wikisource has the text of the 1911 *Encyclopædia Britannica* article *Recorder (musical instrument)*.

V · T · E	Flutes and whistles	[show]
V · T · E	Renaissance music	[show]
Authority control ✎ GND: 4146029-7 ✎ MusicBrainz: 3cf4c0c9-160a-4d73-9243-7d0e0df17050 ✎ NDL: 00569382 ✎		

Bottom of Wikipedia page on the recorder

How to improve Wikipedia

Rather like representative democracies, Wikipedia makes great strides with greater engagement by passionate people. The problematic aspect of music articles in this source is not that they are inaccurate, but rather that there is much that needs to be added, plus a need to fill in material for existing articles and content gaps. When you notice that a recorder player of significance (for example, **John Turner**) does not have an article, most likely it is not because someone is intentionally excluding him. More likely it is because no one has submitted such an article.

However, there are standards to meet when it comes to the subjects of articles, and there are also set editorial procedures. A biographical subject must meet the criteria for notability, [https://en.wikipedia.org/wiki/Wikipedia:Notability_\(music\)](https://en.wikipedia.org/wiki/Wikipedia:Notability_(music)). Related to that is the concept of Wikipedia as a tertiary source, not a locus for original research or for self-promotion.

While these may seem like challenging obstacles, the community of Wikipedians strives for respectful communication and consensus, and the further development of a genuinely useful encyclopedia for general readers.

Establishing an account on Wikipedia is free and easy. Once that is done, the training from the **Wikiedu** (Wiki Education) Foundation is well designed and intended to equip users to participate in the enhancement of Wikipedia—by adding quality material to existing articles, submitting new articles, etc. A portal for newcomers is at <https://en.wikipedia.org/wiki/Help:Introduction>.

I have my own university students take the Student Training Modules at <https://dashboard.wikiedu.org/training/students>. You can find a variety of resources by entering **WP:training** in the Wikipedia search box.

Once you have completed training, a great place to begin is to improve articles by adding citations. Many articles needing more information are tagged as such—for example, the one on **Sarah Cantor**'s group **Saltarello**. I am confident that ARS members have contributed to and helped develop Wikipedia articles related to the recorder. All of us who use this resource can be grateful for these volunteer efforts.

Wikipedia is a fascinating manifestation of passion, altruism, imperfection and social media—demonstrating how human beings form and disseminate knowledge. Use it wisely, like any reference source, and enjoy the thrill of research in music. Perhaps we'll see an ARS chapter host an Edit-a-thon in the not too distant future.



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Related resources: Wiki-like sites

Other sites have some conceptual relationship to Wikipedia, either directly or as a social media project that makes resources of relevance to musicians available at no or low cost online. Each of these sites has a similar appearance, because they all use the *mediawiki* platform. For instance, **IMSLP**, the International Music Score Library Project, <https://imslp.org>, has thousands of music scores and recordings, and uses a community base similar to that of Wikipedia.

The ARS web site also offers ways for recorder players to share recorder music with other recorder players. Read on for an article with information on searching the **ARS music libraries**, as well as **IMSLP** and other sites whose works now appear in *AR* articles.

The Recorder in the Streams

ARS Online Music Libraries

There are musical jewels to be found on the American Recorder Society (ARS) web site, a growing treasure chest of music including solos, ensembles for two to six players, and recorder orchestra works with up to 24 different parts.

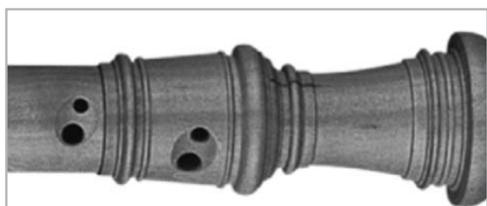
Before going any further, you will need your ARS member password to “Log In.” This will unlock viewing and downloading the music for printing, which is one of the benefits for all who support ARS by being members (*see below*).

You don’t need a treasure map with a big “X” marking the spot, but there are a few clues that will make it easier to find particular music. After logging in on the ARS homepage, look underneath that big recorder that runs horizontally across the top; toward the right is **Publications**. Click on that word and you will see a dropdown menu of subtopics. Clicking on the subheading **Music Libraries Search and Download** will take you to the search page for the four different music collections within the treasure chest:

- **Member’s Library Editions**
- **Play-the-Recorder Month annual special editions**
- **New Music for Recorder**
- **Recorder Orchestra Library.**

Need help with your ARS password?

When you go to the ARS web site, <https://americanrecorder.org>, you will see a gray box with “Log In for Member Content.” If you know your password, enter it in the box.



Resources ▾ Log In

Log In for Member Content

Username

Password

LOG IN

[Forgot Password?](#)

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THE E-MAG FOR
RECORDER ENTHUSIASTS

If you have forgotten your ARS password, or have never used it, look on the bottom right side of the box. There you can point your cursor to the words, “Forgot Password” and click on that link. On the new page that loads, enter your e-mail address in the box, and click on “Email me my password.” You will be sent an e-mail message with instructions.

After you have completed the password reset, be sure you write down or save your Username and Password. You will need this information to log into the site whenever you want to download music from the ARS libraries.

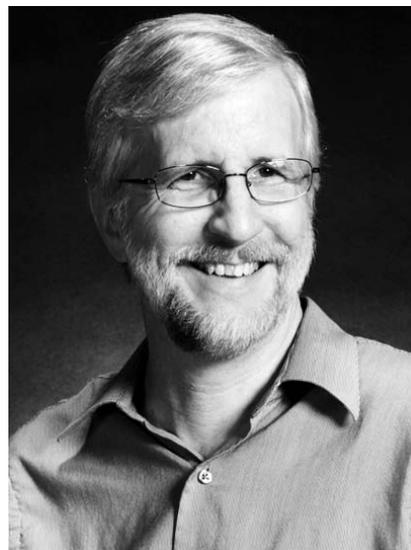
By Bruce Calvin

In addition to writing Music Reviews for American Recorder, Bruce Calvin has reviewed videos and books for professional library publications for many years.

Since retiring from his career as a university and business librarian, when he also developed and maintained an online database, he now has more time to tend his garden.

He is also a spiritual director for people of diverse faiths; visit <http://knowthatiam.blogspot.com>.

Calvin started playing recorder in college. He and four others have been meeting weekly for decades in the Washington, D.C., area to play recorders. The group enjoys Renaissance through contemporary music, performing occasionally for special church events.



Let's look the music that is in each of these four sections of the ARS Music Libraries. Then we will learn some tips about how to search through all of the libraries.

The four libraries

If you are a member of ARS, you regularly receive hard copies of music in the **Member's Library** Editions, mailed with *American Recorder* magazine—

and, if you are like me, you have them sitting in a file folder for possible use. The online collection of **over 65 pieces** provides an easy way to search for a specific piece, or to look for music for groups of a particular size, such as a quartet. The majority of the pieces in this collection are trios and quartets.

In the **Play-the-Recorder Month** library are some 17 pieces published by ARS for use by recorder groups to celebrate the annual Play-the-Recorder Month, as well as Play-the-Recorder Day (the third Saturday each March). These pieces, commissioned from living composers and arrangers, are three to five pages long and written for players at the intermediate level. Nearly all of them are quartets.

The third ARS library, **New Music for Recorder**, is the largest collection of music. With **over 175 new compositions written specifically for recorders**, this library is very diverse. It includes pieces for one to six players, with about 50 pieces each for two, three and four recorders.

During the current health crisis and the need to self-isolate, there is an added benefit: some 35 of these New Music pieces have a recorded accompaniment. This allows the player to download the music, then play along with a recording, recreating much of the experience of being in an ensemble. Just don't expect the group to stop when you make a mistake or to take it slower so you can figure out fingerings!

The final library is music for **Recorder Orchestra**, which includes either original works or arrangements of other composers' works with six to 24 parts. While this is still a small collection, with just about a dozen pieces, its holdings offer a lot of variety of style and moods, which could be used for a local chapter meeting.

Your Recorder Community

Home About Support ARS Join ARS Our Community Programs Publications Resources Log In

Composition Search - American Recorder Society

American Recorder Society Downloadable Music Libraries

The American Recorder Society currently makes four libraries of music available to members for free download. These include:

- Members' Library Editions** The Members Library Editions (MLE's) are one of the many benefits that ARS members have received since 1987 as supplements to the *American Recorder* Magazine. In celebration of the ARS its 75 year these were first made available as free digital downloadable (Adobe .pdf) editions to members, and new additions are added as they are published. This collection of more than 50 compositions offers a wide diversity of styles and you are sure to find one for every occasion and level of experience.
- Play the Recorder Month** These compositions/arrangements were published in *American Recorder* magazine in past years for ARS members to play on **Play the Recorder Day**, the third Saturday in March. Most were written specifically for this event. Established in 1992, this event was instituted to promote the enjoyment of playing new music, recognize the important contribution of contemporary composers/arrangers to the world of recorder music, and to encourage others to play recorder.
- New Music for Recorder** The ARS is pleased to offer downloadable contemporary music written specifically for recorder players. These are original works for recorder (and potentially other instruments), not arrangements or transcriptions of previous works.
- Recorder Orchestra Library** With this library of downloadable recorder music, the ARS is pleased to recognize our Recorder Orchestra category of membership, and composers and arrangers who have written or arranged music 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).

You may use the Composition Share Link, found on each piece, to share this music with your friends. Note that anyone may see the thumbnail image and listen to the sound sample, but only logged-in ARS members may download music or listen to the entire .mp3 recording.

Composers - are you interested in composing recorder music for the ARS? Click [HERE](#) for info!

From this page, you may search for music across all four libraries. To search within a single library, click on the name of the library listed above.

Are you looking for "play-along" recordings? Select "Recorded Accompaniment" in the "Style" search box.

Click Here for an index of all Compositions in this Library

Composition Sort:

Keyword Search:

Title Search:

Composer/Arranger Search:

Difficulty:

Style:

Occasion:

Number of Recorder Parts: Min: Max:

Difficulty:

Style:

Occasion:

Number of Recorder Parts: Min: Max:

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1939-2019
ARS
Eighty Years

Screenshot of search options for the ARS Music Libraries, with an inset of several categories used in a sample search

Searching the collections

ARS volunteers and staff have made it possible to search all four of the collections at once—or, you can narrow down your search to a single collection.

Starting at the top of the **ARS Downloadable Music Libraries** search page (*on facing page*), the **Composition Sort** box allows you to arrange the order in which the search results appear. Most of the time it is fine to leave this set at “Title”—but if you regularly check the online library, you can easily see titles added since your last visit by selecting “Most Recent First.”

There are seven different ways you can search for music:

- **Keyword**
- **Title**
- **Composer/Arranger**
- **Difficulty**
- **Style**
- **Occasion**
- **Number of Recorder Parts.**

This allows for some very complicated searches, but you do not need to enter something in every box. You may only need to use one or two of these choices. Below are hints for four ways that I have found useful to focus a search: **Difficulty**, **Style**, **Occasion** and **Number of Recorder Parts**, plus how to clear the form to move from your first search to others.

Difficulty

There are six Difficulty options:

Any, Very Easy, Easy, Moderate, Challenging, Very Challenging. You can narrow the results of your search to pieces that would match your skill level. However, be aware that these categories can be more subjective than the ones used in *AR Music Reviews*. For example, some pieces that are rated as “Very Easy” have running 16th-note passages, or high E \flat and F on the alto, or high B and C on the soprano.

Style

Style search encompasses 12 different categories, which are fun to explore. One category that is particularly useful during the COVID-19 pandemic and self-isolation is **Recorded Accompaniment**. At the time of writing this article, there are 35 pieces with this option. More are being added as they gradually become available.

Each recorded accompaniment piece provides a separate audio track, allowing you to play along with a recording that omits one of the recorder lines. There is a wide variety of possibilities, from accompanied solos to pieces with six parts. Accompaniments include piano, organ, bongo drums, pedal harp and voice. Some of the recordings are available at two tempos: a slower tempo for practice plus a fast tempo.

Occasion

The ability to search for a particular occasion is very useful for times when you or your group are asked to perform at a particular type of event. Current options include: **Christmas/Advent, Easter/Lent, Hanukkah, Other Holiday, Patriotic, St. Patrick’s Day** and **Thanksgiving**. At the moment, there are not a lot of pieces for each of these occasions—and in fact there was nothing listed for Hanukkah when preparing this article. However, this search category will become more useful as new pieces are continually added.

Number of recorder parts

If you are looking for solos to play by yourself, or trios to bring to a playing session with friends, this will be your starting point for many searches. In using this search section, you need to enter numbers in both the Minimum and the Maximum boxes. So for solos, put a “1” in each box, while duets can be found by putting “2” in each one. Alternatively, you can search for trios

*There is an added benefit:
some 35 of these*

New Music pieces

*have a recorded
accompaniment.*

*This allows the player
to download the music,
then play along with a
recording, recreating much
of the experience of being
in an ensemble....*

*Some of the recordings
are available at two tempos:
a slower tempo for practice
plus a fast tempo.*

*Do you have music that
you have composed or
arranged for recorder?
Would you like to share it
with other ARS members?
For information, please visit
https://americanrecorder.org/compose_for_ars.php.*

Like many of the

compositions with recorded

accompaniments, you can

choose which of the two

parts you want to play.

and quartets by putting “3” for a Minimum and “4” in the Maximum box.

To do a search for solo recorder with playalong accompaniment, two different boxes need to be set. Select **Recorded Accompaniment** in the Style box, and type a “1” in each box for Minimum and Maximum. When I did that search, it returned as the results six possible compositions, including ones with piano, harp, bongo drum and full rhythm section. The range of difficulty was Easy to Challenging.

Clear Form

Finally, you will want to clear out the form before starting a new search. At the bottom of the search screen is a box with the “Clear Form” command. Clicking on that is the easiest way to make sure you are starting fresh, with nothing carried over from your previous search.

My sample search

With the upcoming Christmas season, I decided to see what music there may be for Christmas that had accompaniment, so I could play along. I searched **Occasion** for **Christmas/Advent** and chose **Recorded Accompaniment in Style** (see inset box on page 16).

The search returned four compositions, with very useful information. One of them, *Contorted Yule Carols* by Anthony St. Pierre, looked intriguing. As shown in the screenshot on the facing page, St. Pierre has written a description of the six arrangements, as well as the length of time required to play the duos. There is also a mini-review on the right by **Glen Shannon**, editor of the ARS *Members’ Library* Editions. Under that are three links:

- **Sound Sample**, a half-minute recording of how the beginning of the piece sounds
- **Download score/parts** allows the piece to be printed
- an **mp3 file**, in which you can hear the whole composition.

On the left side are links to the separate playalong musical lines, above a thumbnail view of the musical score. Like many of the compositions with recorded accompaniments, you can choose which of the two parts you want to play.

Across the bottom of the search report is additional information showing **Number of Recorder Parts**, **Difficulty** level, the **Occasion**, that it is part of the **New Music for Recorder** library, the **Date Added**, and various **Style** descriptions. A **Composition Share Link** allows you to send the piece to friends who can easily go directly to that work in the ARS libraries. This is useful for sending out music to a group, so that each person can print a copy of the music and practice it before meeting to play it.

Playing along

It is challenging to learn how to play along with sound files on a computer—however, it does get easier with practice. I find it easier to **first listen through the piece with the music in front of me**.

At the beginning of the recording, there will be some indicator of its tempo, such as a series of clicks before the accompaniment begins. When you start to play along, the volume level on your computer will need to be adjusted so you can hear the other part(s) while not having them so loud that you cannot hear yourself. You may also have to adjust your tuning!

Finally, if you lose your place, you must either restart from the beginning of the piece or make a guess about where you want to start again.

I enjoyed the Christmas carols, some with their off-center harmonies and variations that differ from the usual melodies. *Twelve Days of Christmas Rush* is certainly the most challenging, with 12 measures of chromatic fireworks that brought me to a complete

I appreciate being able to hear the whole piece before committing to downloading and printing the music.

stop. How often do you see a C \flat or a D \flat in recorder music? That passage took slow work to get under my fingers.

At the time of writing this article, those 35 works with recorded accompaniments have been generously provided to ARS members by **Jamie Allen, Victor Eijkhout, Philippe Goudour, Anthony St. Pierre** and **Bradford Wright**. They come in a range of styles, and many have an mp3 file that allows you to listen to the composition in its entirety. I appreciate being able to hear the whole piece before committing to downloading and printing the music.

In a time when I am unable to join together with friends to play our recorders together, the pieces in the ARS Music Libraries provide a way to keep my fingers nimble—and at the same time are musically challenging.

More to come...

With so much of our musical lives now moving online, the ARS plans to expand its music libraries in the near future. A new **Play-alongs** collection will encompass a whole library of playalong recordings, to be solicited directly from professionals. This fifth resource is likely to comprise public domain editions of Renaissance consort music, although it could also include other genres from public domain sources or those used with permission.

Once this fifth ARS library joins the others, there may be changes in the menus to facilitate easier finding of music. Stay tuned.

Contorted Yule Carols

By Anthony St. Pierre July 2019

Soprano, Alto

These six familiar Yule carols amusingly contort the original tunes by various modal and metric means, yet leave the sources quite recognizable. They are presented in ascending order of challenge: Jingle Bell Waltz, Holiied Halls Deckayed, Good King What's-His-Name, O Tannen Tree, Wes Hale, and Twelve Days of Christmas Rush. All six will be accessible to advanced novice or early intermediate players.

The Twelve Days of Christmas is great fun to sing at a holiday gathering, but minus the lyrics, it falls short as an instrumental arrangement. However, the present version is highly condensed, and while not covering twelve days, it does cycle through all twelve major keys of the Circle of Fifths!

These settings are primarily intended as entertaining holiday fare, but are equally useful for teaching. To this end, do try the Play Along recordings that are provided.

Duration: 5:15

-- Anthony St. Pierre

Play Along Instructions

Soprano accompaniment (you play alto)

Alto accompaniment (you play soprano)

These 6 one-page holiday-themed duos are witty, clever and surprising while remaining completely accessible to intermediate players. Start your holiday play-in planning and be sure to include these duos! Get your fingers warmed up, as you will encounter nearly ALL the notes available on your instrument, as Mr. St. Pierre composes without restraint when it comes to accidentals – a wonderful feature of the music whose unexpected harmonic turns will surely captivate you as well as your listeners. They also work well an octave lower, on Tenor and Bass, so the possibilities for a larger group are extended.

-- Glen Shannon

Sound Sample
[Download score/parts](#)
[MP3 file](#)

No. of Recorder Parts: 2	Difficulty: Easy	Occasion: Christmas/Advent	Library: New Music for Recorder	Date Added: 07/20/2019
Style: Social/Casual, Fast/Up-tempo, Tonal/Melodic, Folk/Traditional, Variations/Fantasies/Adaptations, Recorded Accompaniment		Composition Share Link		

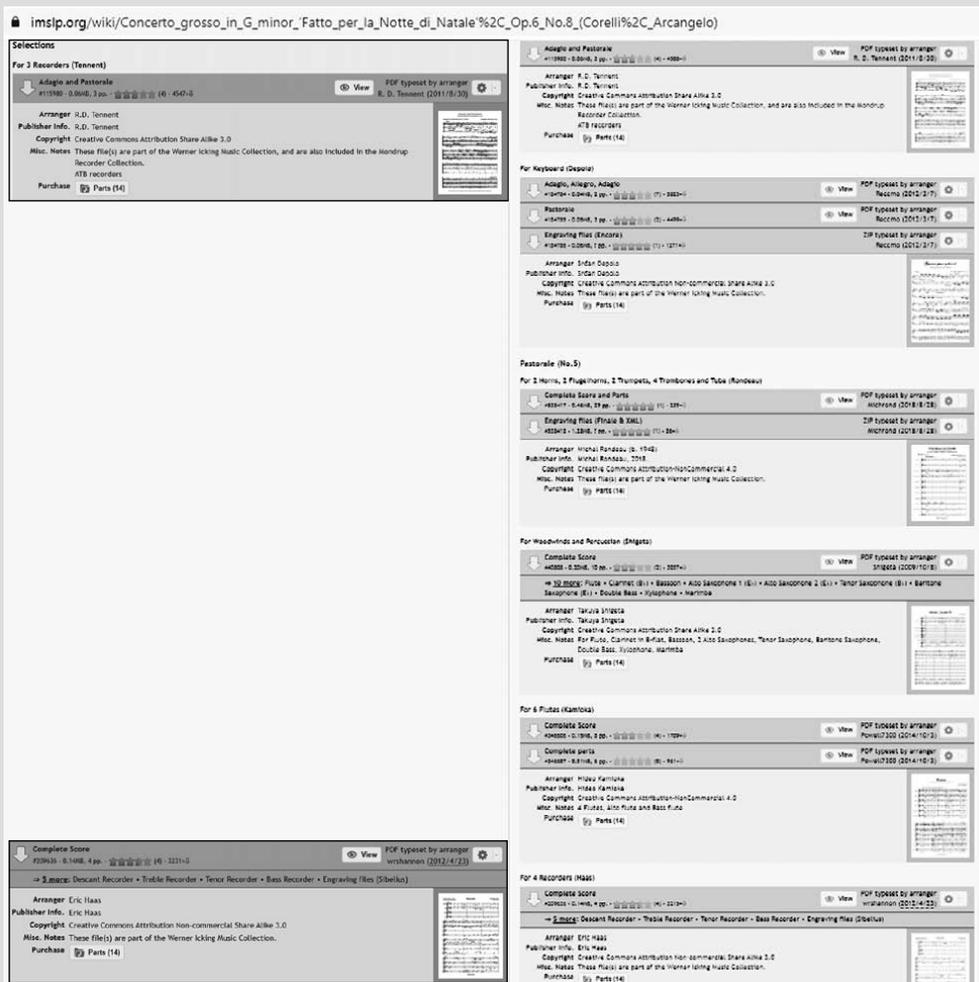
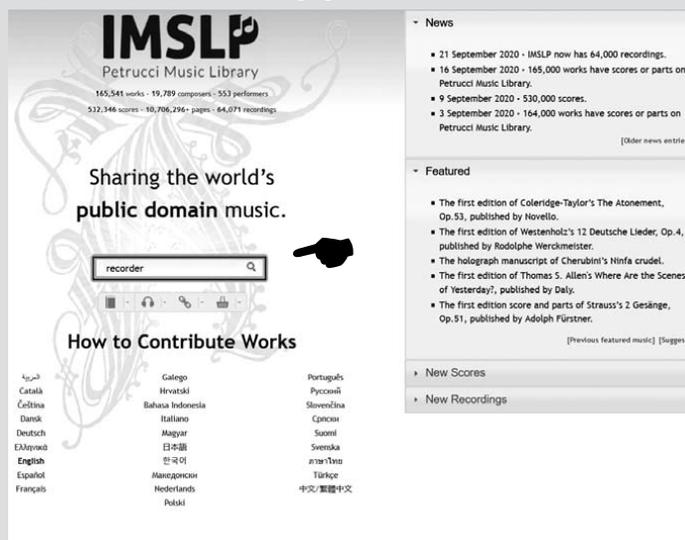
Sample ARS Music Libraries search result—in this example, a search for Christmas music

Other Digital Libraries for Recorder Players (Mostly Free)

International Music Score Library Project (IMSLP)—<https://imslp.org>; Facebook page, www.facebook.com/imslppml

The International Music Score Library Project—most commonly known by its acronym, IMSLP—is a rich source of public domain music that was begun in 2006. It includes over 530,000 files with **over 165,000 different musical works**. Most of its material consists of scans of music no longer protected by copyright law. However, it also includes works (original, arrangements and transcriptions) by contemporary composers who publish their pieces using a Creative Commons license. This and recent *AR* issues contain URLs for pieces on IMSLP that relate to or illustrate an article's topic.

To search for recorder music, enter the word **recorder** into the search box on the main page. It will respond with what looks like a Google search results list. You will see various Category links for different types of results, such as “For recorder, continuo” or “For 3 recorders” or other groupings of music arranged or composed for recorders. To be more specific in your search, try adding words and numbers, such as “two recorders” or “recorder sonatas”—or even “recorder Corelli Christmas.”



When you click on any of those links to IMSLP results, you will be directed back into the IMSLP web site. For example, if you try the last search string and click on the first entry starting “Concerto grosso in G minor ‘Fatto per la Notte di Natale’...,” you will see a list of music matching that search, including all of the materials available for that title. Depending upon what has been uploaded, IMSLP may list sound recordings, printable sheet music for scores and/or individual parts, the music in a notation software such as Sibelius, and transcriptions for various instruments like winds/brass, keyboard, strings or recorder.

Clicking on the Transcriptions tab produces a long list of score and/or parts options plus designations for the Complete work or Selections. While a few are for sale, others are free—including versions of this Christmas work of Corelli (see screenshot and two insets, bottom of previous page) by recorder players like **R. D. Tennent** (the Adagio and famous Pastorale movements, for three recorders) and **Eric Haas** (the whole piece, for four recorders). Click on the icon of the eye to preview the music for each arrangement before downloading.

IMSLP has an extensive and rich collection of music for recorders, developed by many volunteers across the globe. It has become an essential resource to recorder players, amateur to professional. If you become a regular user, you may want to support its work by becoming a member.

The screenshot shows the main page of ChoralWiki. At the top, there's a navigation bar with 'Main page', 'Discussion', 'Read', 'View source', 'View history', and a search box. Below this is a large 'Welcome to ChoralWiki' message. A central box displays statistics: 'CPDL currently hosts five scores of at least 36221 choral and vocal works by at least 3593 composers.' and '2773 new score pages this year out of 3200 goal (86.562%)'. There's also a '268 days elapsed out of 366 (73.224%)' indicator. The page is divided into several columns: 'Search ChoralWiki' with a search bar and a hand cursor pointing to it; 'CPDL news' with a list of articles; 'Browse ChoralWiki' with links to CPDL editors, texts, help pages, contact, and linked sites; 'Scores at ChoralWiki' with links to online score catalogs; 'Volunteer at CPDL' with information for editors and translators; and 'Other languages' with links to translated pages. On the left side, there are several promotional banners for CPDL sponsors like 'ChoralWiki', 'Cloud Hymnal', 'SheetMusicPlus', and 'Rehearse at Home'.

Choral Public Domain Library (CPDL)—www.cpdl.org

The Choral Public Domain Library (CPDL) was founded in 1998 and is now available through the ChoralWiki. It holds **over 36,000 choral works** by 3,500 composers, all in the public domain. Depending upon what the individual editor has put online, you can print sheet music, listen to the piece in an mp3 file, or download it in a notation program such as Finale and Sibelius.

For a new CDPL user, suggestions about ways to search the collection can be found by clicking on Advanced Search (above right, the main search box in the center of the page). It explains how to search by title, composer, musical period, musical genre or type, and voicing, such as SATB. (A search for “SATB carols” produced some 500 results.)

While the CPDL music is not arranged or transcribed specifically for recorders, much choral music fits into recorder ranges and can be played with minor adjustments. Be aware that the transcriptions have been compiled by multiple people, and there are versions transposed up or down in pitch. One problem can be that the files may include errors, since there is no required process for review or editing by a second person to check for errors.

Stichting Blokfluit—www.blokfluit.org

Stichting Blokfluit, which translates into English as Recorder Foundation, was started by Walter van Hauwe in 1988. Developed over the past 32 years, it has the largest database of recorder repertoire—nearly **8,000 compositions** in two complementary sections.

- The **Catalog of Historical Recorder Repertoire** was originally created by Paul Leenhouts, then a member of the Amsterdam Loeki Stardust Quartet (the members of which went their separate ways after a 30th anniversary concert in 2008) and currently the head of the early music department at the University of North Texas. It contains

about 1900 titles, 485 composers, 257 organizations, 285 recordings and 1081 publications at the time of this writing.

- The **Catalog of Contemporary Blockflute Music** focuses on music published from the year 1900 to the present, all music that specifically names the recorder or blockflute in its instrumentation. It currently lists over 6000 pieces, by over 2,100 composers and over 570 publishers.

The two catalogs have similar “Simple Search” options, in which you can search by a composer’s name and nationality or the title of a composition. But each database is structured very differently, providing features relevant to its particular period of music. For example, the historical collection allows for a search by style or period, such as “17th Century Baroque,” while the contemporary catalog allows searching for “recorder technics” such as flutter-tonguing or microtones.

The Catalog of Historical Recorder Repertoire

A “Simple Search” for **Bach** will return a screen of links for Johann Sebastian Bach, Carl Philipp Emanuel Bach, Georg Calmbach, and Friedrich Karl, Graf zu Erbach. Notice that the last two names include the four letters “b-a-c-h”; the search function does not look only for a complete word like the name “Bach.”

Clicking on the link for Johann Sebastian Bach takes you to a page of information about the composer and a list of links for the 28 compositions included in the historical catalog. Clicking on the link for *Gott ist mein König* provides detailed information about the piece, including the information that it uses two alto recorders, as two out of the 19 musicians, including voices and other instruments.

A search for Telemann lists 183 compositions, while a search for Handel produces 73 and for Vivaldi 52. However, be aware that searches for names like Gabrieli and Bassano return no compositions, because their publications did not actually specify the recorder or blockflute as the instrument to be used.

The Catalog of Historical Recorder Repertoire allows for very specific searches including:

- the date of the composition
- the number of players needed for a piece, and whether it requires a basso continuo
- the musical form (from aria to variation), and whether the piece is sacred or secular
- the number of movements, and even the name of a particular movement.

It also allows a search for the number and type of recorders, as well as other instrumentation including winds, strings (bowed or plucked), keyboard or voices.

The Catalog of Contemporary Blockflute Music

The search process is different in the contemporary catalog. When starting a composer search, the user clicks on the first letter of the person’s last name. This produces a long list of composers to scan through. Clicking on the name of a composer leads you to a page that may include information such as the composer’s *curriculum vitae*, address, phone numbers and web site, as well as a list of compositions included in the catalog.

For example, a search for the German composer **Sören Sieg** returns a list of 26 compositions, while a search for “African” only lists his *African Suite 24*, along with three other pieces by other composers, including one by Pete Rose. The Rose piece, *Three Etudes Before and After the Blues*, includes one movement titled “Neo-African,” which is why it was found through the search term for “African.” It is also possible to search for a title or part of a title.

The record for each composition may include the year of composition, the number of instruments, the level of difficulty, duration, publisher, publisher’s edition number, the number of pages, and whether there is a score and/or separate parts. The “special features” field for the Rose’s *Three Etudes Before and After the Blues* mentions that the piece includes effects such as flutter-tongue, slap-tongue, graphic notation, simultaneous, voice sounds and microtones. There is also a “style” search field that includes such forms as improvisation, jazz, 12-tone, opera, Orff, non-Western and pop.

Updates and improvements planned for Stichting Blokfluit

Jorge Isaac, who is the recorder professor at the Amsterdam Conservatory in The Netherlands, is the current manager of Stichting Blokfluit. He reports that the web site is undergoing an extensive update to its interface and look. It will be expanded with many new features, as well as redesigned to become mobile-friendly. As a result, users may find a slightly different navigation, and also may experience difficulty using the site into early 2021 while the updates are being made.

Technique Tip

Instructional Technique Tip Videos on the ARS web site

By Mary Halverson Waldo, Mhalvwald0912@gmail.com

An unexpected educational gold mine has appeared, front and center, on the ARS web site: a collection of no fewer than 15 instructional videos (at the time of this writing), featuring advice from respected recorder teachers and professional players. Covering a variety of valuable recorder technique topics, each relatively short session is jam-packed with exceptionally fine teaching and useful information.

To access these videos, visit <https://americanrecorder.org/techniquetips>. Available to any recorder player, these new videos are recent additions to two videos geared to beginners, at <https://americanrecorder.org/introvideos> and also posted on the ARS YouTube channel at www.youtube.com/americanrecordermag.

Subjects in the new set of videos include:

- Breathing Exercises
- Intonation
- How to Hold the Recorder (in general, and with a focus on the bass)
- Left Hand Thumb Technique
- Baroque Trills

- Tips on Playing Low Notes, and Playing High Notes
- Basic Double Hole Technique, and Advanced Double Hole Technique
- Playing by Ear
- and several unique sessions on Articulation—Tu and Du, Double Tonguing Techniques, and Paired Tonguing.

Teachers of these new technique videos include **Aldo Abreu, Tish Berlin, Frances Blaker, Vicki Boeckman, Jan Elliott, Jody Miller, Emily O'Brien, Miriam Rosenblum, Anne Timberlake** and **Peter Wong**. The professional teaching quality comes through in conveying not only what to do and why, but how to do it—and then, how to practice it effectively for developing skill and retention.

Who will learn from these mini-sessions? Recorder players with beginning to advanced levels of ability will benefit from the excellent demonstrations and the interactive components, along with some new and different perspectives. A distinct advantage of these pre-recorded lessons is in being able to hit the pause button, do some practice work on a particular technique, take notes, and then re-visit the entire lesson again.

mms.americanrecorder.org/video/index.php?tags=20453&org_id=ARSO

How to Hold a Bass Recorder by Tish Berlin
Tish Berlin of Tibia Duo shows various ways to support a bass recorder. This video plays in a vertical orientation. If you find you have to scroll to see the top and bottom of the video, use the "Fullscreen" icon at the bottom right corner of the video player, and this should size the video correctly for your screen.

Baroque Trills by Frances Blaker
Frances Blaker explains and demonstrates how to play baroque trills.

Tips On Playing Low Notes with Peter Wong
Peter Wong offers tips for playing low notes more successfully. He covers adjusting the recorder's joints, breath pressure, and lip tension. He also demonstrates playing low notes on a variety of recorders to show that the instruments differ in the amount of lip tension they accommodate.

Breathing Exercises With Jody Miller
Jody Miller offers advice about breathing when playing the recorder and presents a variety of breathing exercises.

How To Hold The Recorder with Vicki Boeckman
In this video, Vicki Boeckman offers guidance on holding and playing recorders of different sizes. She stresses the importance of playing comfortably, without tension.

Screenshot showing a few of the Technique Tip videos on the ARS web site in late October 2020

A distinct advantage of these pre-recorded lessons is in being able to hit the pause button, do some practice work on a particular technique, take notes, and then re-visit the entire lesson again.

With the current demand for online music instruction, the ARS's creative response is opening wide the doors to high quality learning for large numbers of recorder players—folks for whom workshop attendance or individual instruction was not previously possible. What we are missing from being together—with the sense of bonding and community that develops during the intensive hours of in-person workshops and lessons—is being balanced by a new result: the accessibility of great recorder instruction, as never before.

Mary Hakverson Waldo has performed with the North Carolina Baroque Orchestra and Trinity Episcopal Cathedral Choirs, the Bach Society of Minnesota, Broad River Renaissance Band, Waldo Baroque, and the Fayerweather Friends. She coaches ensembles and teaches students aged 3 to 93. A registered Recorder Teacher Trainer with the Suzuki Association of the Americas, and the European Suzuki Association, she participates widely in music festivals, institutes and workshops.



American Recorder Society Publications

Musical Editions from the Members' Library:

Additional hard copies may be ordered: ARS Members, \$3; non-members, \$5 (including U.S. postage). Please ask about discounts for multiple copies. ARS Members may also download at the ARS web site.

Algunos lugares 1 (A solo) Marcelo Milchberg
Arioso and Jazzy Rondo (AB) Carolyn Peskin
Ascendance (SATB) Bruce Sankey
Belmont Street Bergamasca (ATB) Sean Nolan
Berceuse-Fantaisie (SATB) Jean Boivert
Blues Canzonetta (SATTB) Steve Marshall
Breeze (BBBB/opt. gB) Philippe Goudour
Bruckner's Ave Maria (SSATTBB)
 Jennifer W. Lehmann, arr.
Canon for 4 Basses (BBBB) David P. Ruhl
Closing Hour (TBgB) Victor Eijkhout
Dancers (AT) Richard Eastman
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Different Quips (AATB) Stephan Chandler
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(Cousins) and Of All the Birds (Ravenscroft)
 (three SAT/B recs) Jennifer W. Lehmann, arr.
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Elizabethan Delights (SAA/TB)
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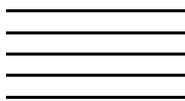
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RESPONSE



Greetings from Germany

I still enjoy reading the *AR* magazine. In the Summer issue, canons and canonic suites were a topic.

That let me dig into my memory and times past, when I used to often play with students a *Canonic Suite* by Stephen Malinowski [www.musanim.com], printed in *AR*, XVI 4/135 [the *February 1976 AR*]. Maybe others would like to play it, too.

How did I find volume and page so fast? There is an index [to early issues]. Unfortunately the practice of providing an index has not been continued.

My recorder activities have slowed down considerably, due to age. But every now and then there is a recorder playing day arranged in Kiel, and then even my great bass comes to life. Stay healthy!

Sibylle Schiemenz
Kiel, Germany

Editor's note: A current ARS Board project to rescan the PDFs of early issues of AR and to make all issues searchable on the ARS web site is on hold for the duration of the quarantine.

In the mean time, the Indices through Volume XXXX (1999) can be accessed by using a link on the American Recorder Archive Page on the Publications menu of the ARS web site: https://americanrecorder.org/american_recorder_magazine_arc.php.

Responses from our readers are welcomed and may be sent to *AR*, 7770 South High St., Centennial, CO 80122, or e-mailed to editor@americanrecorder.org.

Letters may be edited for length and consistency.

The Art of Articulation

To the Editor, *AR*:

Thanks to **Beverly Lomer** and **Maria Jiménez Capriles** for their wonderful, comprehensive article on articulation in the *Fall 2020 AR* issue.

The historical summaries were welcome (especially Tromlitz, with whom I wasn't familiar), but the compilation of contemporary artists' views (Blaker, Timberlake, Abreu, Powers, along with Lomer's and

...a "keeper,"
to be filed with
the method books....

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*A suite of canons, and
an articulation article for the "keeper" files*

Capriles's own) in the context of extended examples make this issue a "keeper," to be filed with the method books rather than with back issues of the magazine. And thanks to editor Gail Nickless, for what must have been a prodigious editing effort of layout and proofreading, as well as for the vision that brought everything together. Kudos to *AR*!

Suzanne Ferguson
Tucson, AZ

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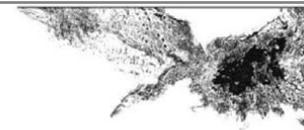
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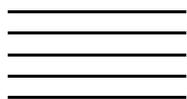
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EDUCATION



By Michael Lynn,
Michael.lynn@oberlin.edu

This is the second article I have written that covers ornaments that we might expect to encounter in Baroque music for the recorder. If you haven't read the previous article in this series on **ornamentation**, it may be helpful to you to read the **Fall 2020 AR** installment, which covers trills and appoggiaturas.

In this issue, we will discuss the mordent or battement.

One of my favorite ornaments is the **mordent**. It often has a lively musical character but can also be drawn out to make a more expressive ornament.

Players are often confused about the different names for various ornaments, as well as the different signs used to signify them. To add to the complications, the basic term mordent was used to mean something completely different in the 19th century—different from its meaning in the Baroque period.

In this series of articles on learning to interpret ornament signs, I focus on music from the years **1680-1750**. If you look much outside of these boundaries, the situation gets more complicated. These dates encompass all of the Baroque recorder literature, with the exception of the early Baroque

Ornamentation: An Introduction to the Mordent/Battement

I'll use the French term battement ... and mordent interchangeably.

17th-century music, which may be played on recorder.

Some of the terms we see being applied to this ornament are:

- **mordent**
- **mordant**
- **battement**
- **pincé.**

I'll use the French term **battement** (meaning to “hit” or “beat”) and **mordent** interchangeably throughout this article—remember that they mean exactly the same thing.

Below is an example showing the **common signs and basic execution of the mordent**.

The image shows five staves of music in G major (one sharp). Each staff illustrates a different way to execute a mordent ornament on a quarter note. The first staff shows a mordent sign above the note, with the text 'Jacques-Martin Hotteterre'. The second staff shows a mordent sign above the note, with the text 'Modern and many German sources'. The third staff shows a mordent sign above the note, with the text 'Pierre Danican Philidor'. The fourth staff shows a mordent sign above the note, with the text 'François Couperin'. The fifth staff shows a trill sign above the note, with the text 'Don't play it this way—Trill, not a mordent'.

In the chart on the previous page, note that **in actual speed, the 16th notes do not need to be played precisely as 16th notes**. Unless one is playing a slow movement, they would be **closer to 32nd notes**. The thing that matters is that the three notes of the mordent take up one quarter note beat—it's less critical that they have a rhythm that is easy to notate.

As the mordent often has a lively character, the ornamental notes should be **quick—and played on the beat**, not before. In a description of playing ornaments written by French flutist and instrument maker Jacques-Martin Hotteterre, he includes the *battement* in the ornaments that one should adjust to fit the character of the piece being played. Thus, in a very slow movement, one should strive to slow down the ornament to fit the sense of the music. I will demonstrate how to do this on my video accompanying this article; visit www.youtube.com/americanrecordermag.

We know from Hotteterre and others that **a *battement* is often included with a lower appoggiatura (Port de voix)**. This is usually executed on fairly long notes—often a dotted quarter, half or whole note—and often, only the appoggiatura is notated. The performer would add the mordent once the appoggiatura is over. The mordent can also be repeated a couple of times (*listen to this in the video example*), and it becomes very much like a trill from below, rather than from above. If done well, this can be quite expressive. In the example marked “optional” below, you can see that there is no sign for the mordent, only the appoggiatura. Even though it isn't specifically notated, it would be in good style to add the mordent.



Port de voix with battement

I often try to help out with online discussions about ornaments, and I have been very surprised by how many people think that the inverted mordent (short upward trill) is an option to play instead of the downward mordent. In fact, there is just about zero evidence of the inverted mordent being part of the ornamental language of the Baroque wind player. In music from pre-1680 or after 1750, it does have a use, but not in our regular Baroque recorder repertoire. As best as I have been able to determine, no wind composer or treatise used a sign or description of the inverted mordent during the high Baroque.

Unfortunately, the complications regarding the **mordent** and **inverted mordent** have been made worse by oversimplified examples that can be found online. For example, visit: www.facebook.com/enjoylearnandplaymusic/photos/a.114654366732888/158704902327834. In this case, the sign for the mordent—and the fact that the note goes up, instead of down—is applicable only to 19th-century music, not to Baroque music. This usage came about as a way to play an abbreviated trill in places where there is not room to play a real upper note trill. The use of the ♯ in our period indicates only a regular trill, which starts from the upper note.

The thing that matters is

that the three notes

of the mordent take up

one quarter note beat.

The mordent is

used most often

on the first note

of a figure.

François Couperin

How can we use the mordent properly when it isn't written in the music?

François Couperin is a composer who makes extensive use of the mordent, or as he would have called it, **pincé**. In the Allemande below from the *Concerts Royaux*, we can see that he uses two different ornament signs:

- the trill/tremblement 
- and  for the mordent/battement.

The mordent is used most often on the first note of a figure, as we see in the second line, measure 2, in the example below; or where approached from below, as in the first line, measure 2. Every once in a while, it can be approached from above, as in the second line, measure 3.

This is not recorder music, per-se, but some can be played quite effectively on the recorder.

Allemande - Legerement

François Couperin
from Concerts Royaux, 1722
Premier Concert

Soprano Recorder or Voice Flute



François Couperin (1668-1733), excerpt from Concerts Royaux, original score at [https://imslp.org/wiki/Concerts_royaux_\(Couperin%2C_François\)](https://imslp.org/wiki/Concerts_royaux_(Couperin%2C_François))



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Jacques-Martin Hotteterre

In the musical example below from Hotteterre, notice that his symbol for the **mordent/battement** is the vertical line, “|.” He notates the battement less often than Couperin does, but he often would expect the battement to be added in many places where he shows a **Port de voix** (upwards appoggiatura, or ∨). From a musical perspective he uses the battement to help punctuate a note or give separation between repeated notes.

The Hotteterre example below is part of the opening slow section from his *Première Suite de pièces*, 1712 (in some editions, spelled *Suite* rather than *Suïtte*, a spelling used at that time by French composers including Hotteterre, Philidor and Dieupart). This edition is from Vista Mare Musica, a smaller web site for down-loading free Renaissance and Baroque music.

Pierre Danican Philidor

As I have mentioned, the mordent is an ornament that has a number of different symbols associated with it, and the composers often do not include a chart that explains their own signs.

A good case in point is Pierre Philidor, one of a family of musicians serving at the French court. He wrote a wonderful set of *6 Suites for two flutes* and *6 Suites for flute and continuo*. These are excellent pieces for recorder, when transposed up a minor third.

There are a number of very special things in Philidor’s publications, as he not only uses signs for trills and appoggiaturas, but he also notates **flattement** (finger vibrato—the subject of the next article in this series). His flattement sign is the long squiggle beginning with a hook. Also, he sometimes puts in phrase marks.

The mordent is an

ornament that has a

number of different symbols

associated with it.

The image shows a musical score for a duo in G major, 3/4 time. It consists of two staves. The first system contains measures 1-5. The second system starts at measure 6 and contains measures 6-11. The third system starts at measure 12 and contains measures 12-17. The score includes various ornaments: vertical lines for mordents, squiggles for flattements, and ∨ symbols for appoggiaturas. There are also phrasing slurs and accents (Λ) over notes.

Jacques-Martin Hotteterre (1674-1763), *Duo from Première Suite de pièces*, 1712, used with the kind permission of Vista Mare Musica, http://vistamaremusica.com/data/hotteterre/suites_a_2/score.php

Philidor makes things

even more complicated

by occasionally using

Hotteterre's sign for

battement as well.

Showing flattement and phrase markings is extremely unusual in Baroque music.

In the case of the battement, Philidor offers us a bit of confusion, since his mark for battement is the same as Hotteterre's **Coulement** sign, an appoggiatura going down (^). Only by looking at the musical context can we see that Philidor means something else—a battement or Port de voix with battement.

Philidor makes things even more complicated by occasionally using Hotteterre's sign for battement as well. You can see it in the example below, on the first note of measure 17 (the B section). He doesn't explain what this means, but my opinion is that it is played correctly as a battement—without a preceding appoggiatura. In many cases where he uses the other sign, he adds the appoggiatura specifically.

Sarabande - Tres tendrement Pierre Philidor, 1717
from the 5th Suite

Alto Recorder

Pierre Danican Philidor (1681–1731), Sarabande from Suite No. 5, available in the original edition at [https://imslp.org/wiki/6_Suites%2C_Op.1_\(Philidor%2C_Pierre_Danican\)](https://imslp.org/wiki/6_Suites%2C_Op.1_(Philidor%2C_Pierre_Danican))

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Charles Dieupart

Composers are often very sparing with the ornaments they write for wind players. An interesting example occurs in the French harpsichordist Charles Dieupart's suites, which he first wrote to be solo keyboard pieces. For these, he has a nice chart of ornaments. He makes extensive use in his music of these ornaments, many of which are specifically for keyboard.

He also made a version of his suites where he writes a recorder part, basically the harpsichord's top line—and interestingly, this version has only a few select trills written in. It contains none of the fancy ornamentation spelled out for the harpsichord.

I have had students create their own editions of Dieupart, adapting the keyboard ornaments to fit the recorder part. This significantly improves the music, and one must assume that recorder players at the time would have created their own ornaments or possibly have borrowed from the harpsichord version. (*A modern version of Dieupart's chart is on page 32—and*



The Texas Toot

The Texas Toot is still alive! Through the generous support of Amherst Early Music, we presented the first online Fall Toot in November 2020, with many of our familiar and faithful faculty, and also welcomed some newer faces.

We're not sure what the coming year will bring, but we hope there will be joyous celebration of playing together in person once again!

If not, then at least (necessity being the mother of invention) enterprising people have made great leaps in technology, letting us come virtually together to play the music we love.

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Allemande

Charles Dieupart
Suite 4, 1701

Soprano Recorder

Charles Dieupart (c.1667-1740), Allemande from Suite No. 4, available in the original edition at [https://imslp.org/wiki/6_Suites_\(Dieupart%2C_Charles\)](https://imslp.org/wiki/6_Suites_(Dieupart%2C_Charles))

The image displays a musical score for Charles Dieupart's Allemande. At the top, there is an ornament table with six columns, each containing a musical notation for a specific ornament: Tremblement, Pincé, Double cadence, Tremblement pincé, Port de voix, and Cheute. Below this, the harpsichord version of the Allemande is shown in two systems. The first system includes the ornament table and the first phrase of the piece, with labels for Port de voix et pincé, Coulé, and Harpegement. The second system shows the continuation of the piece, with the title 'ALLEMANDE 2/3' and the first two phrases of the piece, labeled '1^{re} fois' and '2^{de} fois'. The score is written in G major and 3/4 time, with a key signature of one sharp (F#) and a common time signature of 3/4.

Charles Dieupart (c.1667-1740), Explication des Marques (top, chart of ornaments typeset by Hermann Hinsch) and first phrase of the harpsichord version of Allemande from Suite No. 4 in manuscript; Dieupart's ornament table plus score and parts for several versions of the entire set of pieces in the original edition are at [https://imslp.org/wiki/6_Suites_\(Dieupart%2C_Charles\)](https://imslp.org/wiki/6_Suites_(Dieupart%2C_Charles))

part of the harpsichord music, for those who want to try creating your own recorder part.) The Dieupart example on page 31 is a movement showing the recorder part as I might ornament it, using trills, appoggiaturas and battement. I have used Philidor's marking for the battement.

Dieupart's suites are available in many modern editions. Note that the only ornaments marked in the original on IMSLP are the two marked (+). The original indicates that this piece is for fourth-flute, a soprano recorder in B^b.

The battement/mordent is usually quite easy to play and is a great way to add a little spice to your musical experience.

... a great way to add a little spice to your musical experience.

Michael Lynn performed at the Inaugural Luncheon for President Obama's first term and has played throughout the U.S., Canada, Taiwan and Japan with Apollo's Fire, Mercury Baroque, ARTEK, Oberlin Baroque Ensemble, Smithsonian Chamber Players, Tafelmusik, American Baroque Ensemble, Handel & Haydn Orchestra, Boston Early Music Festival Orchestra, Cleveland Orchestra, Houston Symphony, Cleveland Opera, Santa Fe Pro Musica, and many other ensembles. Lynn serves on the faculty of Oberlin Conservatory as Professor of Recorder and Baroque Flute, and teaches each year at the Oberlin Baroque Performance Institute. He writes regularly for flute magazines around the world and is noted for his presentations and videos on History and Development of the Flute.

A noted collector of flutes, he has a web site where you can view them at: www.originalflutes.com. His music and videos are posted at: www.soundcloud.com/mloberlin and www.youtube.com/MichaelLynnFlute.



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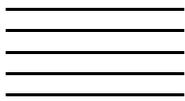
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RECORDING REVIEWS



Reviewed by Tom Bickley, tbickley@gmail.com, <http://tigergarage.org>



The six sonatas in this new recording by **Michala Petri** were composed for transverse flute and keyboard. In fact, J.S. Bach's title page refers to the instrumentation as "cembalo obbligato & flauto traverso." Unlike works with a continuo line for an unspecified instrument, the entire keyboard part is provided.

As you might assume, there is no lack of recordings of these sonatas in their original versions, played both on early instruments and modern ones. With appropriate transpositions, the flute lines work well for the recorder.

As Iranian-American harpsichordist **Mahan Esfahani** observes in the CD booklet, and Danish recorder virtuosa Petri notes in the video at <https://youtu.be/vuSvKQho6tI>, performing these pieces on other instruments is in keeping with Baroque performance practice. Petri also follows her custom of playing on modern recorders (Moeck Ehlert altos in boxwood and grenadilla, and Mollenhauer Modern Recorder altos in ebony; a Moeck Ehlert tenor and two Moeck Rottenburgh tenors, all three in grenadilla)—and all at a=440.

For this recording Esfahani plays a harpsichord designed for him by Jukka Ollikka to create an instrument suitable for modern concert halls. German gambist **Hille Perl** plays an instrument by Matthias Alban, made in 1686.

In the panoply of instrumental combinations found on recordings of these sonatas (Baroque flute, modern flute; low pitch recorder, modern pitch recorder; harpsichord at low pitch, at modern pitch; harpsichord only on the continuo line, with viola da gamba, with cello, etc.), the Petri/Esfahani/Perl ensemble presents a sort of middle ground: music for flute and harpsichord transformed by use of recorder for the solo line, with harpsichord and viola da gamba, yet played at modern pitch.

This 2019 release by Petri of Bach's six flute sonatas (BWV1030-1035) provides us with the opportunity to compare it with her recording of these same works released in 1992. The differences are only partially in Petri's choice of instruments, and more in her musical colleagues' approaches. The content and context of the two approaches to the continuo sound make all the difference.

Bach, Bach, Bach and Telemann
—plus a Caldini coda

Petri's 1992 release was with keyboardist Keith Jarrett, and used only recorder and harpsichord. Jarrett, most noted for his exceptional work in jazz, has a well-regarded portfolio of classical recordings, of particular note being his work with the music of American composer Lou Harrison.

Jarrett's playing on the 1992 recording is straightforward and listenable, though it understandably lacks the nuance present in the efforts of Esfahani and Perl as compared with those of Jarrett. An especially noticeable difference is the sound and interpretation of the closing Allegro movement of BWV1035. Both use alto recorder, but the presence of the gamba, in addition to the crisper articulation of the keyboard part, brings out an appealing ferocity in the newer recording.

The 1992 tracks were recorded in Jarrett's home studio, with microphones placed close by and with little room sound. The 2019 sessions took place in Copenhagen's Garnisons Kirke, with the marvelous acoustics we'd expect from a late-18th-century church.

In the earlier recording, Petri uses soprano and alto recorders; for the 2019 recordings, tenor and alto recorders. The warm timbres of the lower instruments have more appeal,

BACH: 6 FLUTE SONATAS BWV 1030-1035. MICHALA PETRI, RECORDER; HILLE PERL, VIOLA DA GAMBA; MAHAN ESFAHANI, HARPSICHORD. 2019, 1 CD, 74:19. Our Recordings 6.220673. www.ourrecordings.com/releases/bach (full recording streamable, free); <https://smile.amazon.com/Bach-6-Sonatas-Michala-Petri/dp/Bo7X7CRK3T> (CD \$19.99 + S&H; mp3 download, \$8.99; stream via Amazon Music with subscription); www.arkivmusic.com/classical/album.jsp?album_id=2292994 (Super Audio CD \$19.99 + S&H); "Behind the recording of Bach Flute Sonatas: Interviews with Michala Petri, Hille Perl and Mahan Esfahani" viewable at <https://youtu.be/vuSvKQho6tI>; full recording available from Naxos Music Library via a nearby library.

The Petri/Esfahani/Perl ensemble presents a sort of middle ground: music for flute and harpsichord transformed by use of recorder for the solo line, with harpsichord and viola da gamba....

“vintage Petri” in some ways—with superb collaborators and a winning sound.

although one might argue that using them was an attempt to mimic the transverse flute sound.

A search on YouTube for “Petri Jarrett” retrieves tracks from the 1992 recording. A search on YouTube for “Petri Esfahani Perl” retrieves quite enjoyable videos of this trio playing this repertory.

I recommend listening at the highest quality available—for this release, that is the CD. The notes are available at the Our Recordings web site and contain valuable insights. In the [December 1991 American Recorder](#), then-editor Benjamin Dunham described the Petri/Jarrett recording of the G. F. Handel sonatas as “vintage Petri.”

This 2019 release is also “vintage Petri” in some ways—with superb collaborators and a winning sound.



A striking contrast is made by listening to these two recordings of **J.S. Bach arrangements from Hans Lewitus** adjacent to the Petri disc. The contrast is not one of quality of performance, as these two *Johann to Hans* discs are beautifully performed and recorded. The striking contrast comes in reveling in a relaxation into the gentle, yet rich, four-voice chorale settings of Bach, with their congregational hymn qualities—as compared to the sophistication of Bach’s approach to flute sonata/instrumental chamber music.

Ricardo Lewitus has produced recordings of works by his father, Hans Lewitus (1905-98), on three discs thus far. (The first was *Latin Music for Recorders*, reviewed in the [Fall 2018 AR](#).) Born in Austria, the elder Lewitus was a law student while also studying at the Conservatory of Music in Vienna; his passion for music became his life. At first a professional clarinetist, he helped found the Israel Philharmonic (then conducted by Arturo Toscanini), then moved to Lima to become an original member of the National Symphony Orchestra of Peru. He lived there for the rest of his life, teaching clarinet and later also recorder.

The first of this pair of Bach recordings consists of 18 arrangements of pieces from George Christian Schmelli’s 1736 collection of sacred songs, the first publication issued

FROM JOHANN (1685-1750) TO HANS (1905-1998): SACRED SONGS FOR RECORDER QUARTET. INBAR SOLOMON, RECORDER; BRACHA KOL, MEZZO-SOPRANO VOICE, RECORDER; LEORA VINIK, RECORDER; ADI SILBERBERG, RECORDER, LUTE, COLASCIONE; YE’ELA AVITAL, SOPRANO VOICE; EITAN DRORI, TENOR VOICE; YOAV WEISS, BARITONE VOICE. 2019, 1 CD, 51:00. www.palotec.com. Available via <https://ricardolewitus.bandcamp.com/album/j-s-bach-sacred-songs-for-recorder-quartet> (streamable free; \$7 or more for download as mp3 or audiophile formats FLAC, ALAC, AAC, Ogg Vorbis, WAV, AIFF); iTunes (mp3 download \$9.99; stream via Apple music with subscription); stream via Spotify and other platforms.

DE JOHANN (1685-1750) A HANS (1905-1998): J.S. BACH CANCIONES SAGRADAS [SACRED SONGS]: ARREGLOS PARA CUARTETO DE FLAUTAS DULCES Y VOZ DE HANS LEWITUS. ENSEMBLE CAPILLA LIMEÑA PERU (SERGIO PORTILLO ARRIOLA, SOPRANO RECORDER; VANESA CÁNOVA CASTRO, ALTO RECORDER; JÉFERSON LÓPEZ SARMIENTO, TENOR RECORDER; XIMENA VENERO CRUZ, BASS RECORDER; KAREN NÚÑEZ VARGAS, SOPRANO VOICE). 2020, 1 CD, 64:00. www.palotec.com. Available via <https://ricardolewitus.bandcamp.com/album/j-s-bach-canciones-sagradas-arreglos-para-cuarteto-de-flautas-dulces-y-voz-de-hans-lewitus> (streamable free; \$7 or more for download as mp3 or audiophile formats FLAC, ALAC, AAC, Ogg Vorbis, WAV, AIFF); iTunes (mp3 download \$9.99; stream via Apple music with subscription); <https://smile.amazon.com/J-S-Bach-Canciones-Sagradas-Arreglos-Cuarteto/dp/B08F42MKQD> (mp3 download \$9.49; stream via Amazon music with subscription); stream via Spotify and other platforms.

The pieces on the first disc of Bach arrangements are sung in German. The Israeli musicians bring an appropriate intimacy to performing these arrangements....

Aside from a different ensemble, the second disc differs in that it is sung in Spanish.

Similarly excellent sound quality and performances can be enjoyed here.

by Breitkopf and Härtel music publishers. Originally for a single voice with keyboard accompaniment, the arrangements by Lewitus are for solo voice with recorder quartet. Some tracks on this recording also add lute or colascione (a long-necked plucked string instrument of the late Renaissance and early Baroque periods, mainly used in southern Italy).

The pieces on the first disc of Bach arrangements are sung in German. The Israeli musicians bring an appropriate intimacy to performing these arrangements with a satisfying ensemble sound.

The second disc, by Peru's Capilla Limeña, offers 18 tracks as well, with many pieces overlapping those of the first disc. Aside from a different ensemble, the second disc differs in that it is sung in Spanish. Similarly excellent sound quality and performances can be enjoyed here.

Music scores for 17 of Hans Lewitus's Bach chorale arrangements with German texts are published as *Geistliche Lieder (Sacred Songs)*, Schott ED6598, 1974, still available).

When listening to these two recordings while examining the scores, it is clear that Lewitus intended performers to make choices in terms of repeats, when to include the voice, tempo, etc. These two ensembles make different yet effective decisions.

The younger Lewitus has made a good choice in Bandcamp as a primary site from which to distribute these releases. The streaming sound is fine; significantly higher audio quality is available if one purchases the download option for the audiophile formats.

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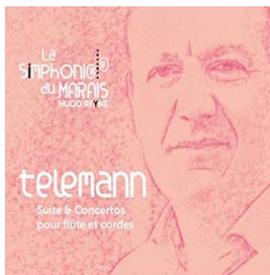
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These recordings provide models for use of these lovely gems from the Bach repertory.



Though the **Simphonie du Marais** no longer exists, following the announcement early this fall that they have disbanded after 33 years, we're fortunate that their last recordings continue to be available. French recorder player, oboist and conductor **Hugo Reyne** remains a strong voice for this core repertory—worthy of attention, even as wonderful new recorder players enter the field.

All by German composer Georg Philipp Telemann (1681-1767), the five works on this recording are

- *Suite in a minor*, TWV55:a2
- *Concerto in F major*, TWV51:F1
- *Concerto di camera in g minor*, TWV43:g3
- *Concerto in C major*, TWV51:C1
- *Suite in f minor*, TWV55:f1.

GEORG PHILIPP TELEMANN SUITE & CONCERTOS FOR RECORDER AND STRINGS. LA SIMPHONIE DU MARAIS (HUGO REYNE, RECORDER, DIRECTOR; GUILLAUME HUMBRECHT, MEIKE AUGUSTIN-PICHOLET, EMMANUEL CURIAL, FIRST VIOLIN; MARIEKE BOUCHE, ZUZANA BRANCIARD, SECOND VIOLIN; JEAN-LUC THONNÉRIEUZ, VIOLA; JÉRÔME VIDALLER, HENDRIKE TER BRUGGE, 'CELLO; YOUEN CADIOU, DOUBLE BASS; YANNICK VARLET, HARPSICORD). 2019, 1 CD, 66:19. Available via www.highresaudio.com/en/album/view/pdk7xr/la-symphonie-du-marais-hugo-reyne-telemann-concertos-suite-pour-flte-et-cordes (FLAC 44.1 24 bit download, \$12.80); <https://smile.amazon.com/Telemann-Concertos-suite-fl%C3%BBte-cordes/dp/B07S34CCX4> (mp3 download, \$8.99; stream via Amazon Music with subscription); iTunes (mp3 download, \$9.99 includes digital booklet; stream via Apple Music with subscription); stream via Spotify and other platforms.

These pieces are widely performed and recorded. This version is an appealing centrist interpretation that could well be one's benchmark recording.

However strong this recording may be, a wise musician should listen to many other recordings (easily accessible in streaming services, both paid and free, plus on YouTube—as well as through public and academic library subscriptions to Naxos Music Library and Alexander Street Press).

The secret to finding an exact Telemann piece is to search by the catalog number. TWV stands for *Telemann Werke Verzeichnis* (Telemann Works Catalog) and exists due to the efforts of German musicologist Martin Ruhnke (1921-2004). Telemann was

The first number of the Telemann Works Catalog designation identifies the genre ... and the second alphanumeric designation shows the key and work number.

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ARS is pleased to offer Frances Blaker's book *Opening Measures*

containing her articles taken from the last 20 years of American Recorder, available on the ARS web site at <https://americanrecorder.org/openingmeasures>

"It is a gathering of topics, some about techniques specific to the recorder, others concerning various musical skills that are pertinent to musicians of all sorts. My goal with these articles is to help recorder players of all levels to move forward in their own playing."

—Frances Blaker

so prolific that, when searching for a recording, you'll need to include the full TWV information to find the correct piece.

Per the overview of the catalog at <https://en.wikipedia.org/wiki/Telemann-Werke-Verzeichnis>, the first number of the Telemann Works Catalog designation identifies the genre (numbers assigned to chamber music, concertos, orchestral works, etc.) and the second alphanumeric designation shows the key and work number. As an example, a search for TWV51:C1 in almost any streaming service or search engine returns a great deal of information about the *Concerto in C Major for recorder and strings*.

As of the deadline for writing this review, although the CD version of this recording seems to be unavailable, audiophile downloads are purchasable and well worth it. The very useful booklet is posted in full in the "Booklet preview" at www.highresaudio.com/en/album/view/pdk7xr/la-symphonie-du-marais-hugo-reyne-telemann-concertos-suite-pour-flte-et-cordes.

We'll look forward to Reyne's musical ventures—post La Simphonie du Marais—and in the meantime enjoy their legacy of recordings.

Tom Bickley is a recorder player/composer/teacher in Berkeley, CA. He grew up in Houston, TX; studied in Washington, D.C. (recorder with Scott Reiss, musicology with Ruth Steiner, 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; Deep Listening at Rensselaer Polytechnic Institute; and is on the faculty as Performing Arts Librarian at California State University East Bay. He performs with Three Trapped Tigers (with David Barnett, recorder), Gusty Winds May Exist (with shakubachi player Nancy Beckman) and directs the Cornelius Cardew Choir. His work is at <https://soundcloud.com/tom-bickley>, and on CD with Koberecs, Quarterstick and Metatron Press.





FADE CONTROL. AMSTERDAM LOEKI STARDUST QUARTET (DANIËL BRÜGGEN, DANIEL KOSCHITZKI, ANDREA RITTER, KAREL VAN STEENHOVEN, RECORDERS); FULVIO CALDINI, COMPOSER. 2007, 1 SACD, 58:45. Channel Classics CCS SA25707. www.channelclassics.com/catalogue/25707-Fade-Control (SACD abt. \$5.75 + abt. \$10 S&H; downloads in various formats,

including multichannel audiophile and mp3, abt. \$9.40; booklet avail. at no charge (link at left mid-way down); previews of all tracks streamable from this web site, no charge; also available from <https://smile.amazon.com>, and iTunes (download, Apple Music subscription). Full album on YouTube (search for **Caldini: Fade Control**) and Spotify (search for **Fade Control**).

What appealing music! The comparison fits well between Italian composer Fulvio Caldini's music and the work of 1960s minimalist composer Steve Reich. This music by Caldini conveys a similar affect of bright energy and engaging interplay of parts. There is a sort of pop music feel to some works (as an example, *Clockwork Toccata*, track 4; and *Clockwork Game*, track 9; *the sheet music for both pieces is discussed in the Winter 2017 AR Music Reviews department*). A more classically minimalist sound might describe others (*Fade Control*, track 2; *Sonatina in Quartetto*, with its disco-titled movements, tracks 5-7).

Loud (track 1) brings together elements of pop energy and a post-modern minimalism. We can also hear gorgeous lyricism present in *Christe* (track 3), *Beata viscera* (track 8, also reviewed in *Winter 2017 AR Music Reviews*), and *Pensieri del tramonto* (tracks 10-12).

In the CD booklet, Caldini's own notes about these compositions and about his approach to writing music provide helpful insights for the listener. (*More insights may be gleaned by reading the interview with Caldini by Suzanne Ferguson in this issue's Music Reviews.*)

I find great pleasure in hearing this composer's musical structures emerge in a way that is clearly audible. In this way, Caldini's compositions are close kin not only to contemporary composers like Steve Reich, but also to polyphony from the Renaissance and Baroque periods.

This iteration of the Amsterdam Loeki Stardust Quartet, since dissolved, sounds great in this recording. They use 26 recorders over the course of these 12 tracks, with the booklet providing details of which instrument is used on which track. The ensemble sound in the stereo mix gives a good image of the quartet, as though the listener has a good seat in the recording location at Doopsgezinde Kerk in Deventer, The Netherlands.

The booklet design reflects the sonic content of the recording, reminiscent of transit station information signs. That choice seems very suitable for this audio journey with Caldini's music, guiding you along the routes.

Tom Bickley

Caldini's compositions are close kin not only to contemporary composers like Steve Reich, but also to polyphony from the Renaissance and Baroque periods.

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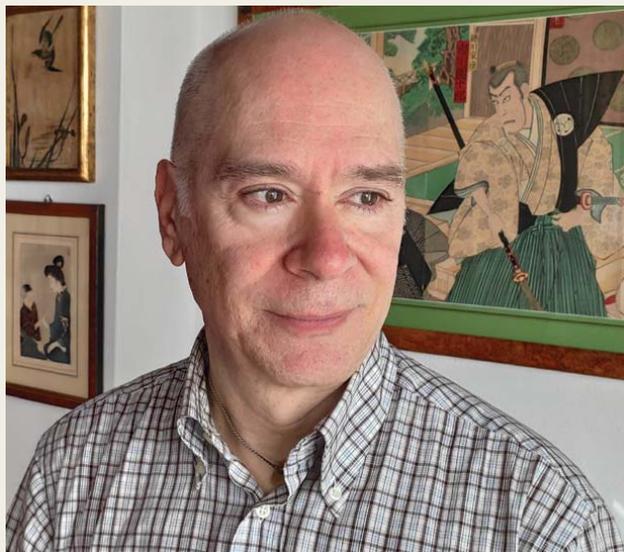
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MUSIC REVIEWS



Profile of Fulvio Caldini

Although not a recorder player himself, the Italian composer, pianist and teacher Fulvio Caldini (born 1959) has written prolifically for recorder, starting with transcriptions of works begun for other wind instruments. From there he moved on to ensemble pieces composed specifically for recorders in a minimalist style—both keyboard-accompanied solos and small ensemble works, including consort pieces from 3–16 recorders!

*The commissioning of his pieces by the now-disbanded Amsterdam Loeki Stardust Recorder Quartet, and their release of a recording entitled *Fade Control* (2007), catapulted Caldini into the front ranks of contemporary composers for the recorder. In preparing to review some of his solo pieces for AR, I found that I wanted to know more about Caldini's interest in the recorder. He was most obliging in answering my questions.*

How did you get started writing for recorder?

At the end of the 1980s a flautist asked me to write a quartet for four Renaissance transverse flutes, which I did, but it was never performed in a concert. Afterwards I learned that the Italian Recorder Society had announced a competition in performance and composition for recorder, so I decided to transcribe my flute quartet for four recorders (soprano, alto, tenor and bass) and enter it. The piece, *Fade Control*, received a prize in the composition section and was performed in 1992 during the competition

*Music by Fulvio Caldini,
plus a couple more pieces for limited forces*

*The recorder has a secret nature,
showing itself only if there are
friends surrounding it and
well-disposed to listen to it.*

It needs, around itself, silence.

winners' concert in Urbino (Italy) during the summer ancient music courses and concerts yearly promoted by the Italian Recorder Society.

After many months I received a phone call from the Society in Rome to ask me for authorization to photocopy the work for a musician interested in it. I accepted and, after one year, I received a call from Karel van Steenhoven to let me know his recorder quartet frequently performed the piece in various concerts. He had been present during the concert in Urbino and heard its first performance. At that time I didn't know the name of Karel van Steenhoven and his Amsterdam Loeki Stardust Quartet colleagues. He asked me to write another piece for Loeki Stardust, and I wrote for them *Clockwork Game*, op. 72.

When I transcribed that first work for recorders (*Fade Control*, op. 47c) I didn't know anything about the recorder and I had never met any recorder players. Later on Steenhoven sent to me by post some concert programs of the Amsterdam Loeki Stardust Quartet, and I started to write recorder music, at first transcribing (in various instrumentations) works I had previously written for other instruments. Thus the works written before *Fade Control* are, as a matter of fact, later settings of other pieces or unfinished works adapted for recorder.

What do you think is "special" about the recorder as an instrument?

The recorder's nature is unique. For a composer it's difficult to use it in a way so as to bring out that nature—because the recorder has a secret nature, showing itself only if there are friends surrounding it and well-disposed to

listen to it. It needs, around itself, silence. For this reason, to compose for this instrument, I need silence inside me. Up to now, I have been writing many works for groups of recorders, and for recorder and piano. In the future I'd like to include a recorder in mixed chamber groups.

As you are an active teacher, are your easier recorder compositions aimed primarily toward students? What do you want them to take away from study of your pieces?

When I am composing for recorder, I don't think about who will be playing it. I think only of the music. In my musical output, there are simple works and challenging ones. Regarding students' approaching my works, I do hope they enjoy playing the simplest works I wrote, but I'm afraid the most difficult of them will cause tension and nervousness, since they require an excellent rhythmical sense.

That comment leads me to ask about your musical styles. Your solo work for recorder is not technically difficult in terms of playing the notes and figured patterns—as in, say, Vivaldi, Telemann or Bach—but does require precise counting and exact ensemble, as you point out. These requirements come with the minimalist style in which many of the pieces are written. What is it that you find in the recorder that is compatible with minimalism?

I was intrigued by minimal music, inspired particularly by Steve Reich, many years ago. At present I am also composing in different ways, but I have never given up minimalism. For example, I recently completed a work for two marimbas titled *Minimal Nenbutsu*: it's written in the typical minimal style for percussion. Over the years I've written various minimal works for traditional instruments, like marimba, vibraphone and keyboards, etc.

I have used the recorder extensively in minimal music for two reasons: first, because it has no troubles in endurance as compared to the oboe or bassoon. In minimal music it is often hard to find a good place for breathing, and the recorder is able to maintain an exact tempo and to take a breath without getting tired. Second, I like very much its tone, especially in the high register, to create interesting rhythmic and melodic counterpoints.

I notice that you have titled a number of your recorder compositions with Japanese names, and it would be fair to say they have a definite "Japanese" flavor. I see on YouTube that there are a number of performances of your works by Japanese players. Is there something congenial that you find between recorders and a Japanese idiom?

I have been interested in Japanese culture for a long time, and some years ago I studied the Japanese language with the soprano Kazumi Kimura. Later on I started to give concerts with her and with my brother Sandro, who

I have been interested in Japanese culture for a long time, and some years ago I studied the Japanese language with the soprano Kazumi Kimura.... Later I met the pianist Naruhiko Kawaguchi and the recorder virtuoso Hidehiro Nakamura.

plays oboe and English horn. I dedicated the *Momiji* pieces to her [*several are reviewed in this issue*].

Later I met the pianist Naruhiko Kawaguchi and the recorder virtuoso Hidehiro Nakamura, and I collaborated with them. At present we are working together to prepare a CD exclusively of works for recorder and piano that I wrote in different periods of my life—in order to present minimal and post-minimal music, but also light music and some other more experimental recent compositions using a new harmonic style. Recently I composed a recorder and piano sonata dedicated to Hidehiro Nakamura and I'm organizing its publication.

Meanwhile I am close to finishing a second recorder and piano sonata. It will be published by Tre Fontane Editions in Muenster (Germany), alongside my works for recorder and piano, *I fiori avvelenati* (Poison Flowers), a series of five pieces that explore dissonance without totally rejecting traditional harmony and melody. I wrote these two recorder and piano sonatas because, during the CD recording session, Hidehiro Nakamura pointed out that I wrote various sonatinas for recorder and piano but not one sonata. He asked me the reason, but I didn't know how to reply.

That made me think it was a good idea to try to write a sonata. For this project I left the post-minimalist language I formerly used in the sonatinas and I tried a new experiment using a musical language similar to [Russian composers Dmitri] Shostakovich's and [Sergei] Prokofiev's for the first two movements, while the third movement is closer to post-minimalism in a free way.

(Regarding my relationship with Japan there is much more to say, including that I wrote also a work [unpublished] for recorder and the koto—the plucked Japanese instrument—and, in the future, I hope to write more music linked to the Japanese culture.)

Reading through the pieces for solo recorder and piano, my accompanist and I noted that you and the publisher agreed to leave the notation in your hologram versions. Was there a

particular reason for this? Are there any plans to put future editions into typeset? And could you comment on the different categories of your works—for instance, *Juvenilia*, *Marginalia*, and the regular *opus numbers*?

The works published by Walhall Editions are almost always handwritten reproductions. This was for no definite reason, although the owner of the company, Franz Biersack, let me know he agreed to publish the copy of the manuscripts directly in the absence of a typeset version. In the future I do plan to prepare a typeset version of the most important works, even if it's hard for me to find time to do so.

Regarding the numbering I used in my catalog, I followed these criteria:

- Works with opus number are in the official part of my musical output.
- Works titled *Juvenilia* are my early works or later works based on sketches I made in my youth.
- Works titled *Marginalia* are compositions I made for my personal pleasure. They are pleasant works both for performers and listeners.

(A list of works by Fulvio Caldini is posted on the [ARS web site](#).)

Thank you so much for your generous responses to my questions, and thank you also for providing the catalog of your recorder works. I am sure that many of those who play the pieces reviewed here will seek more of your works to play. We look forward to your new recording with Hidehiro Nakamura and Naruhiko Kawaguchi.

Music Reviewer 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.

FULVIO CALDINI. *Works for recorder and keyboard (subtitle and composition date in parentheses). All published by EDITION WALHALL, www.edition-walhall.de.*

NOVELETTA NO. 1 (JUVENILIA NO. 14, 1986). FEA104, 2017.

Alto or soprano recorder and piano. Sc 5 pp, pt 1 p. Abt. \$7.40.

MOMIJI 1, I COLORI DEL CUORE (MARGINALIA NR. 31, 2015).

FEA006, 2019. Alto recorder and piano. Sc 8 pp, pt 2 pp. Abt. \$13.80.

MOMIJI 2, OMOIDE (MARGINALIA NR. 42, 2016). FEA007, 2019.

Alto recorder and piano. Sc 4 pp, pt 2 pp. Abt. \$8.25.

MOMIJI 4, FINE D'ESTATE (MARGINALIA NO. 45, 2016).

FEA010, 2019. Alto recorder and piano. Sc 4 pp, pt 1 p. Abt. \$8.

MOMIJI 5, ESTATE-NATSU (MARGINALIA NR. 44). FEA009, 2019.

Soprano recorder and piano. Sc 5 pp, pt 2 pp. Abt. \$9.15.

FANTASIA SU "JU GO YA OTSUKI SAN" (MARGINALIA NR. 75, 2019).

FEA002, 2019. Alto recorder and piano. Sc 8 pp, pt 2 pp. Abt. \$9.15.

BAGATELLE, OP. 60G. FEA152, 2019. Tenor recorder (or soprano) and piano.

Sc 21 pp, pt 7 pp (extra pages to avoid page turns). Abt. \$14.70.

MELODIE GREGORIANE, OP. 135/B, 2009. FEA147, 2019.

Alto recorder and organ. Sc 21 pp, pt 5 pp. Abt. \$18.85.

CAPRICCI E FANTASIE, OP. 136/C. FEA162, 2018. Soprano, alto and tenor recorders (alternating) and piano. Sc 24 pp, pt 8 pp. Abt. \$18.25.

Until these and earlier editions from Edition Walhall were published, the substantial and attractive works of Italian composer Fulvio Caldini (born 1959) have not been available to recorder players in the U.S. Well-known in Europe as a pianist and "minimalist" composer, Caldini came to world recorder audiences through the 2007 disc of his quartets played by the Amsterdam Loeki Stardust Quartet under the title *Fade Control* (available for listening on YouTube, and reviewed in this issue).

His *Clockwork Toccata* from that recording is also on YouTube performed by Quartet New Generation, as is a version for two recorders and piano featuring the young Japanese recorder virtuoso Hidehiro Nakamura, who has recorded numerous Caldini compositions.

In addition to the works accompanied by other instruments, Caldini has written many for recorder ensembles from 3-16 players. (A review by Bruce Calvin of several of the quartets appeared in the [Winter 2017 AR](#).)

The four pieces entitled *Momiji* reviewed here are intriguing explorations of Caldini's concept of a Japanese musical idiom characterized by languid, resonating chords and a floating, rhythmically fluid melody high in the recorder's range. The nearest comparison in Western music might be the *Gymnopedie* of Erik Satie. The group, Caldini explains in a note, portrays an *anime immaginario* (imaginary anime-style character), *Momoe*, playing a recorder, "thus modifying the colors of nature and influencing the course of the seasons" (my translation).

The Italian title of each *Momiji* conveys a particular season or part of a season—summer, late summer, etc. The pieces are relatively similar in construction, with the melodic motives repeating at different rhythmic intervals. The time signatures vary from 4/4 and 3/4 through 5/8, 6/8 and 7/8, with many tied-over notes, so that one feels a constant ebb and flow within the basic melodic outlines.

My favorite was the first one, *I colori del cuore* (Colors of the Heart), but that may have been a momentary collusion of my own mood with the music or the fact that the work is more traditionally structured in ABA form.

All of the *Momiji* are of similar complexity, so the intermediate player may enjoy wandering freely through the moods of summer and fall. I think any one

There is much to enjoy in Caldini's music for recorders, for every level of player from lower intermediate to advanced.

or two of them would be nice in a program, but they are not distinct enough from each other to make a suite. Caldini classifies them as “Marginalia”—as he says in our interview, pieces written “for my personal pleasure.”

The pieces with opus numbers, *Bagatelle* and *Cappricie e Fantasia*, are more substantial—and more difficult in terms of rhythm, harmony and getting the parts exactly in sync. *Cappricie e Fantasia* is one work with seven sections: the “caprices” with interpolated “fantasies.” The *cappricie* are all designated for soprano, quick and typically minimalist (a lot of what we might call “hocket” between the parts, and extensive repetition; for information about minimalism, see Victor Eijkhout’s review of Caldini ensemble pieces in this issue).

The interpolated fantasies are slower, more improvisational, and each to be played on a different recorder (tenor, alto, tenor). Quite a lot in all these pieces is canonic between recorder and piano; sometimes a looser counterpoint prevails.

There will be a substantial investment of time for the players to achieve perfect ensemble that I think will be well-rewarded. These are not for sight-reading, but for polishing the dialog.

The *Melodie Gregoriane* with organ accompaniment (necessary for the bass pedal points and occasional counter-

point) exemplifies the church music portion of Caldini’s canon—like the *Beata viscera* on the Loeki Stardust recording, or the six Pachelbel fugue arrangements (*reviewed in this issue*), among others. In *Melodie Gregoriane*, three Kyrie chant melodies from the canonical Catholic *Liber Usualis* are presented simply, then in counterpoint with the accompaniment (Cum júbilo, Rex splendens, and Orbis factor).

My favorite among the pieces sent to me for review is the *Fantasia* (Marginalia no. 75), a set of variations on a Japanese popular song, “Ju go ya otsuki san” (The moon of the 15th day). The tune itself is pleasant and easily remembered, and the variations between the recorder and the piano consist of octave transpositions, rhythmic displacements, and two- and three-part canons starting with the simplest of statements before allowing the recorder to sing out in its highest register as the piano carries on beneath—now in peaceful conversation, now in urgent commentary or a luminous arpeggiated texture. Of intermediate difficulty in both parts, it is a satisfying piece for playing and listening.

There is much to enjoy in Caldini’s music for recorders, for every level of player from lower intermediate to advanced. The more difficult pieces will repay the work of players who are willing to put in the time and effort, while the easier ones can be pleasing program pieces for newer players—who will discover their musicality as the rhythms become natural rather than just “counted out,” and the high registers begin to flow along the breath.

Listening to a few Caldini pieces on YouTube will give players an idea of what to expect.

Suzanne Ferguson

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The **Erich Katz Music Series** (*selections below*) originally included contemporary music titles that were winners or finalists in the ARS’s Erich Katz Composition Competition. Other music in compatible genres and of similar difficulty levels has been added over the years, as it has become available to the ARS. The ARS also publishes music in the **David Goldstein Series** and **Professional Series**. See and purchase all of these online at <https://americanrecorder.org/katzeditions>, and also see other ARS Publications listed in the ad in *American Recorder*.

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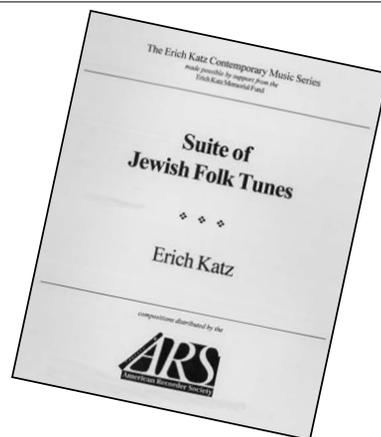
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Sally Price, *Dorian Mood* (SATB, Level II). Sc & pts, 10 pp. \$10/\$18

(PDF version of all pieces also available at Member pricing.)



LA FLAUTERIA, OP. 113/1. FEA087, 2019. S^o S AAA TT BBB gB cB.
Sc 14 pp, 12 pts 2 pp ea. Abt. \$22.

Fulvio Caldini is a contemporary composer of music best characterized as “minimalist.” A direction in serious music that arose in the 1960s and ’70s, minimalism was a response to the serial music of the 1950s that was increasingly inaccessible to audiences and players alike. Minimalism is tonal, compared to the ultimate in atonality in serialism (a series of the 12 chromatic tones in an octave, each used once in the “row” before being repeated). Minimalism also uses regular time signatures, while avant-garde music may employ graphical “proportional” notation, or divisions of the beat that are often indistinguishable from free form rhythms.

Instead, the defining characteristic of minimalism is repetition of small motives. One of the first minimal compositions, Terry Riley’s *In C* (1964; occasionally adapted for recorders, there are recordings of other instruments playing it on YouTube) gives the players the freedom to select what motive to play and the group the freedom to determine the length of the performance of the piece. Other minimalist composers have been more strict in notating their scores.

The two best known composers of the minimalist genre are Steve Reich (born 1936) and Philip Glass (born 1937). Reich pioneered the “phasing” technique, where voices play identical material, but gradually shift rhythmically with respect to each other, as in *Piano Phase* and *Violin Phase*. Glass’s technique has relied more on expanding and contracting phrases. Glass is best known for the opera *Einstein on the Beach* (over four hours in length) and film scores such as *Koyaanisqatsi* and *The Hours*. While Caldini considers Reich his mentor, his style is actually closer to that of Glass by the above characterization.

Caldini writes extensively for recorder, and his minimal pieces go from solos to duos, quartets—and, reviewed here, pieces for 12-voice recorder orchestra.

This minimalist music is immediately accessible to players who would be scared off by “extended techniques” and strange notation. The music here is tonal, and uses regular time signatures, though these may change quickly.

La Flauteria is an intriguing piece. While it’s scored for 12 voices, from soprano to great bass, its polyphony is minimal. In fact, large stretches use basically only two voices, with phrases ending at most on a major-seventh chord (or a minor-seventh for the final chord). This also means that, for most of the score, all voices play the same rhythms. Note values are not difficult.

The essence of this piece is then the expanding and contracting of a single phrase, with a growing second phrase interpolated. This homorhythmic nature should make for quite a massive effect in performance.

One interesting aspect of *La Flauteria* is the consistently indicated crescendo and diminuendo markings through the phrases—albeit abbreviated “etc.” after a while. These markings help to outline the shape of each phrase. However, in playing, I found it hard to realize these dynamics at the indicated tempo of 108-120 for the quarter note. In fact, with the notes offering no technical difficulty, I thought that the piece might work equally well at 200 for the quarter note, which makes shaping the phrases easier.

This piece should be quite playable by any intermediate level recorder orchestra, and would be a good choice for the “modern” item on a concert program. Score and parts are clearly laid out. All parts fit on two pages; the fact that system breaks are on the same measure in every part should make rehearsals easier.

(A similar piece by Caldini, for AATTB, is *Christe*, Op.59c, which can be heard played by Amsterdam Loeki Stardust Quartet at <https://youtu.be/RUfHvkOA4M8>. Recordings of *La Flauteria* are difficult to find.)

STEINBOCK-TOCCATEN, OP. 94/C. FEA039, 2018. SS.
Sc 17 pp, 2 pts 6 pp ea. Abt. \$10.

Fulvio Caldini has written several works for recorder with “Steinbock” (Capricorn) in the title. His opus 94c is a set of three toccatas for two soprano recorders—all of the toccatas similar to each other, written in minimalist style.

The minimalism here doesn’t use Steve Reich’s devices such as “phasing” of the voices. Rather, the voices largely move homorhythmically, with small variations. The minimal idea of gradual development is here in the phrases that slowly change.

This music is decidedly modern, but not in any way that would scare off either players or listeners: the notes are largely diatonic, and the music uses conventional time signatures. In fact, glancing over the page, the music might appear to be monotonous. Performed, this comes out as a quick stream of syncopated rhythms that is more logical and less random than the notes might make you suspect.

The tempo is fast, but the degree of difficulty is only intermediate to high intermediate, depending on how strictly the tempi are observed.

Reading this music with a partner is definitely fun to do, and a couple of run-throughs are enough to get close to the tempi indicated. However, to prevent a performance from becoming monotonous requires some attention. I found it useful to discover and mark the phrase structure of the pieces, so that development of the phrasing could be clearly brought out.

This music is decidedly modern, but not in any way that would scare off either players or listeners.... fun to play, and appealing for an audience.

Overall, these pieces are fun to play, and appealing for an audience. The third toccata was my favorite, with some surprising twists; the second selection is least interesting, starting with extended passages of only a single voice playing.

Some high notes and quick time signature changes offer only moderate problems. The handwritten score and parts are clear, with duplicate pages in the parts to prevent page turns.

Playing this music is a joy.

PASTORALE NELLA NEVE (MARGINALIA NO. 55). FEA188, 2019. ATBBB (one B in treble clef). Sc 8 pp, 5 pts 1-2 pp ea. Abt. \$14.85.

Fulvio Caldini's *Pastorale Nella Neve* is fairly easy to play, with a dreamily lilting character, reflecting the "in the snow" reference of the title.

The work uses Caldini's trademark technique of expanding and contracting phrases in an appealing tonal idiom. Technically, the main difficulty here is in the alto part; the tenor part is considerably simpler.

The instrumentation of this piece takes some sleuthing. While the front matter claims ATBBB, the piece should actually be played with the lower voices as great-contra-contra for best effect. The third voice is labeled "Basso in Do" and is helpfully notated in treble clef with an *ottava bassa* attached (indicating it is to be played at the octave below); voices four and five are "Basso in Fa" and therefore contras.

If your ensemble does not have two contra basses, the two parts can easily be combined into a single part, since they only play together in the last two measures. On the other hand, playing the lowest three voices on TBB is possible and does not lead to many voice crossings.

Musically, this piece is friendly enough for listening, but the limited amount of development makes it sound somewhat repetitive. It is important to bring out the structure by observing the ritardandos that delimit the sections.

Also, the piece can easily be played faster than the composer indicates, which to me livens it up a little. But then, you may prefer the contemplative mood of the slow tempo as indicated.

SEI FUGHE SUL MAGNIFICAT. FEA184, 2019. TBgBcB (all pts in treble clef). Sc 18 pp, 4 pts 3-5 pp ea (+ extras for page turns). Abt. \$18.50.

The German composer Johann Pachelbel (1653-1706) is mostly known for one work, but he was certainly no "one-hit wonder": he was a prolific organ composer who, just like J.S. Bach (1685-1750), needed to turn out many pieces for liturgical use.

In fact, he was a pioneer of the "chorale prelude and fugue" form that Bach later perfected. He was arguably the first major composer to pair the two forms: a short liturgical composition for organ using a chorale tune as its theme, followed by a contrapuntal treatment. In particular, in his final years in Nuremberg, Pachelbel wrote about a hundred fugues based on the *Magnificat*—one of the most ancient Christian hymns and perhaps the earliest Marian hymn, a canticle of Mary where the words begin, *Magnificat anima mea Dominum* (My soul magnifies the Lord.) Here we look at Caldini's arrangement of six of these fugues.

While Pachelbel only predated Bach by about half a century, the idiom here feels earlier than mid-Baroque: the polyphonic writing is more in the spirit of late Renaissance composers such as William Byrd (1543-1623). While written for organ, like Bach's chorale preludes, the polyphony here is strictly of a vocal type, with none of the large ranges and other technical challenges that one encounters playing Bach keyboard works on the recorder. There are no particular range problems or leaps, making these fugues intermediate in difficulty for recorder players.

Another sign that Pachelbel harkens to an older tradition is the naming scheme: his *Magnificat* fugues are named for the "recitativ tone" on which they are based. This is an archaic (and somewhat obscure) way of referring to what we now call the "church modes." Somewhat confusingly, Caldini has taken this naming convention without further remarking on this. Thus, the fugues have as their designation "I,4", "I,8", etc., indicating that they are numbers 4 and 8 of the fugues that are marked *Primi Toni* by Pachelbel. Likewise, the fifth fugue in this collection is "II, 4"—meaning the fourth fugue in the *Secundi Toni*.

Playing this music is a joy. The polyphony is well written and very sonorous. However, at a tempo of 60 for the half note (and a little less for the final fugue), playing all six fugues runs well over seven minutes. Performers may want to pick and choose.

Parts and score are clearly typeset, likely handwritten. Each part fits on two double pages, and an extra sheet is given to prevent awkward page turns.

Victor Eijkhout resides in Austin, TX, where he plays recorder in the early music ensemble The Austin Troubadours. The multi-instrumentalist and composer has two titles in the Members' Library Editions. His other compositions can be found at <https://victorflute.com> or http://imslp.org/wiki/Category:Eijkhout,_Victor and you can support his work through www.patreon.com/FluteCore.

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PAUL'S STEEPLE: ANONYMOUS VARIATIONS ON A GROUND,
EDITED BY JOSEPH A. LOUX, JR. Loux Music Company LMP223
(www.recordershop.com), 2020. Alto, ground bass. Two scs 2 pp ea (plus original engraving, 1 p). \$9.95.

Based on a 16th-century English ballad melody, the original tune for "Paul's Steeple" dates back to the time of Elizabeth I and appeared in both John Playford's *The Dancing Master* (1651) and in *The Division Flute, Part One* (1706) that was published in London by John Walsh. In Playford, it is presented as a country dance and in *The Division Flute* as a theme with seven divisions over a popular ground bass. The Loux edition is replicated from the latter.

The cover notes give a detailed history of the name. In *The Dancing Master*, it is referred to as "Pauls Steeple," as it had come to be associated with the lightning strike suffered by the steeple of St. Paul's Cathedral and subsequent fire in London. Previously it had been called "I Am The Duke of Norfolk, Newly come to Suffolk," (spelling and capital letters as per the original) and "The Husbandman and Serving Man." It was linked to an ancient harvest time drinking ceremony, known as the Horkey.

This edition is very nicely presented. It includes two scores, which open out, and the continuo for the ground is found on the bottom of the second page. The ground consists of the bass line plus chords.

Each variation is numbered, and the measure numbers are continuous from the beginning to the end. According to the editor, the aim is to replicate the original closely—thus there are no tempo indicators, articulations, trills, slurs, etc. The application of such is up to the performer.

The original engraving is given on the back cover. It is done in modern notation, but it does include a *custos*—a marking typically found in original notations, located at the end of the line and indicating what the first pitch of the next line will be.

The level of difficulty is intermediate to advanced, depending on how much one wishes to elaborate on the bare score. Both the theme and the variations are quite tuneful and pleasing. This is a plus for many players, as Baroque music can be somewhat opaque, requiring advanced skills to identify phrases and phrase segments. Here they are fairly obvious.

Set in G minor, this piece lays well on the alto. Rhythmically it is straightforward. Most of it is in cut time, and the fifth variation changes to 12/8. In the absence of a harpsichord or other continuo instrument to play the ground, this piece is quite satisfying when played as an alto solo.

In the absence of a harpsichord or other continuo instrument to play the ground, this piece is quite satisfying when played as an alto solo.

18TH CENTURY FIDDLE, FIFE & FLUTE TUNES FROM JAMES AIRD'S A SELECTION OF SCOTCH, ENGLISH, IRISH & FOREIGN AIRS, VOL. II, FOR SOPRANO RECORDER, EDITED BY JOSEPH A. LOUX, JR. Loux Music Company LMP203 (www.recordershop.com), 2006. Soprano. Sc 20 pp. \$8.

The short tunes that appear in this edition are taken from the second of four volumes of similar music that was published by the little-known Scottish publisher James Aird. He was also the proprietor of a music shop in Glasgow, from which he sold a variety of instruments, including flutes, fifes, oboes and spinets, as well as sheet music.

According to the editor's notes, the music is presented here as it appears in the original. The unusual spellings of some of the titles have been retained, as well as the placement of double repeat signs instead of final bar lines at the end of each song. This seems to indicate that performers were encouraged to play from one tune to the next, making adjustments to tempo as would be needed. The trill and fermata signs are positioned as they are in Aird's engraving, and the numbers of each piece are those they were assigned in the original.

The collection consists of over 50 short tunes and dances. Selected titles include: *Joseph's Frolick*, *Stumpie*,

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La Fette De Village, Ross Castle, The Sutors of Selkirk and Tit for Tat. The level of difficulty is low intermediate.

The key signatures are easy—no more than two sharps. Rhythms are straightforward, and the ranges are mostly in the middle register. The music is clearly printed and easy to read. No metronome markings are given, so players are on their own with tempo.

Musically, the selections are varied in character—most are light and lively, but some are more lyrical. All are pleasantly charming. Although they are not technically challenging, they can appeal to those with more experience, in that they afford opportunities for work on tone, expressivity and ornamentation.

These tunes would also be useful in teaching and would make for nice additions to concert repertory. All in all, I would recommend them—if for no other reason than that they are fun to play.

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. Previously on the faculty at Florida Atlantic University, she teaches recorder and plays with several ensembles.

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(<https://en.schott-music.com/shop/new-klezmer-tunes-no375548.html>), 2020.
A, piano, online material. Sc 43 pp,
pt 20 pp. \$22.99.

The picture of a street in the Old City of Jerusalem on the front cover is appropriate, as the back cover indicates these pieces are meant to evoke “Scenes from life in a Jewish town.” The first piece in this set of 16 for an intermediate level player is entitled, “Early Morning in the Alley” and the final piece is called, “In the Evening.” In between are short pieces evoking various scenes one might experience in a Jewish village, including one called “Sleigh Ride,” which would fit a diaspora setting.

The introduction by the composer indicates that these pieces were written “in the spirit of traditional Eastern Jewish Klezmer music, the music played at weddings and other celebrations” by Jewish itinerant musicians. Johow continues, “Not merely a relic of the past, this music continues to develop” through many new works, including those in this set.

In addition to the piano accompaniment score, there are chords for guitar or accordion. A large mp3 file of complete performances plus playalong piano-only accompaniment tracks is available (code included in the cost of the volume), and a free downloadable bass part can be found on the Schott music product page.

It is nice to make music alone at home, either by choice or by necessity, with a volume that is such a enjoyable addition.

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

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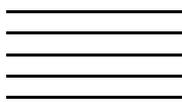
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