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MARCH 2011

PUBLISHED BY THE AMERICAN RECORDER SOCIETY, VOL. LII, No. 2 • WWW.AMERICANRECORDER.ORG



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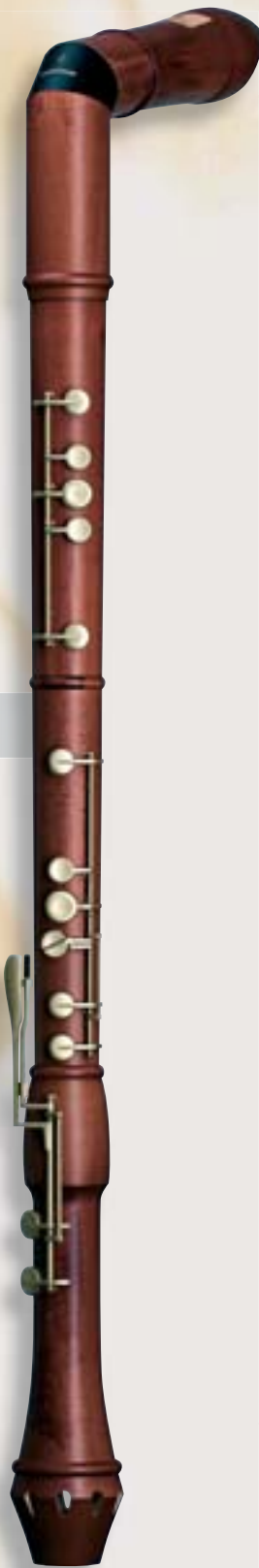
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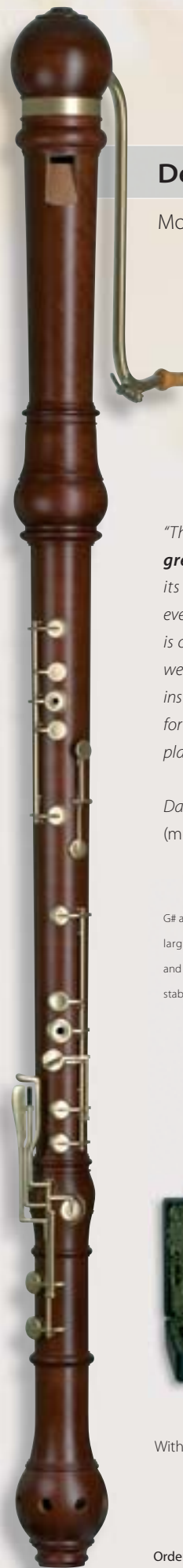


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EDITOR'S NOTE

With spring just around the corner (for most of us), it's time to start thinking ahead to summer—and summer for some recorder players means the workshop season. Our **annual roundup of workshops** starts on page 7.

Back after a break from writing for *AR* is **Frances Blaker**, who has ideas to help you **practice more effectively** as you prepare for any upcoming workshop (page 18).

Feedback tells us that members love to get music—either in or with *AR*. Composer **Tim Broege**, in his regular column, has included a piece of his own, and some hints on **how to get started playing jazz on your recorder** (page 21). *AR*'s volunteer team of recorder players who write **Music Reviews** also ran across possibilities for more **music in the jazz style** (page 26).

By the time you receive this magazine, it will be **Play-the-Recorder Month**. This *ARS Newsletter* reminds you of deadlines: to enter contests, encourage friends to join and let us know how you participated. We look forward to hearing from you!

Gail Nickless



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A M E R I C A N RECORDER

VOLUME LII, NUMBER 2

MARCH 2011

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soprano recorder by
Von Huene after an
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GLENN LANG,
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Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2009, the Society enters its eighth decade of service to its constituents.

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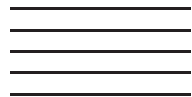
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Please contact the ARS office to update chapter listings.

PRESIDENT'S MESSAGE



Over a year ago Knowlera Media (KM), knowlera.com, contacted the ARS and asked if we would like to collaborate with them on their online “how to” video series. They were interested in updating their series on “How to Play the Recorder.” We were thrilled with the idea!

The Board has wanted to incorporate educational videos on our web site for a long time. ARS members and non-members alike have expressed often, at town hall meetings across the U.S. and Canada, their desires for this benefit. KM’s proposal delivered that extra motivation and impetus to get the project off the ground. (We see this as a jump start to including additional educational videos on our own web site.)

The deal maker was KM’s capability of providing large scale exposure and visibility for the ARS by means of their broad distribution, including “television programming, broadcast news, the popular destination site MonkeySee.com, and a syndication network of hundreds of popular sites across the web.” The opportunity to work with a professional organization, with professional videographer, editor and producer, was also attractive and helped to seal the deal.

Of course, this did not come free of charge! With your contributions to the 2010 Spring Fund Appeal, *you made this happen*—and I would like to thank you! I also would like to thank specifically **Vicki Boeckman**, our ARS representative for this project. She worked tirelessly on the videos, devoting many hours to

creating and developing the topics, writing content for each segment, and appearing in the videos—teaching every concept.

The result: two video series, “How to Play the Recorder” and “How to Play Simple Songs on the Recorder,” with each series consisting of several segments.

The video segments are very short (as contractually prescribed). We see the videos as representing just an introduction, a taste of what is possible—one concrete way for someone to get interested and started on the recorder—and hopefully yielding so much more: providing

The result: two video series, “How to Play the Recorder” and “How to Play Simple Songs on the Recorder.”

a much needed, professional and educationally sound, online tool; spreading the name of the ARS; reaching a wider constituency and unknown audience; and attracting new members.

If these videos are not already up on the web site when you read this, they will be soon! Look for them at AmericanRecorder.org.

Greetings from Lisette Kielson, ARS President
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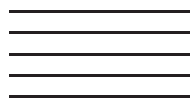
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Gene Reichenthal dies,

In Memoriam: Eugene Reichenthal, 1918-2011

By Nancy M. Tooney, Brooklyn, NY

Eugene Herbert Reichenthal, best known for his distinguished career as a music educator and as organizer of the Long Island (NY) recorder workshops for both young students and adults, passed away on January 24 at age 92.

A graduate of Clark University and Ithaca College, he served in the Army during World War II. As a paratrooper in the 101st Airborne Infantry “Screaming Eagles,” he landed in Europe via glider; later he survived the Battle of Bastogne.

Following the war, he continued music studies. In 1951 he was introduced to the recorder as the only American invited to a summer course offered by the British Ministry of Education sponsored by Oxford University. This was but the first of many in which he participated over the years. A few years later, he had his first real recorder lessons—with British scholar Edgar Hunt.

Reichenthal taught for many years at the Harborfields School District in Greenlawn, Long Island, NY, where he taught band as well as recorder and served as music department administrator. He truly was the “Pied Piper” for recorders. For more than 30 years, he prepared lists of recorder music for the New York State School Music Association competition.

He was a long-time contributor to both *AR* and the newsletter of the New York Recorder Guild. For *AR*, he wrote a “Teaching Tips” column until 2003, when he discontinued his

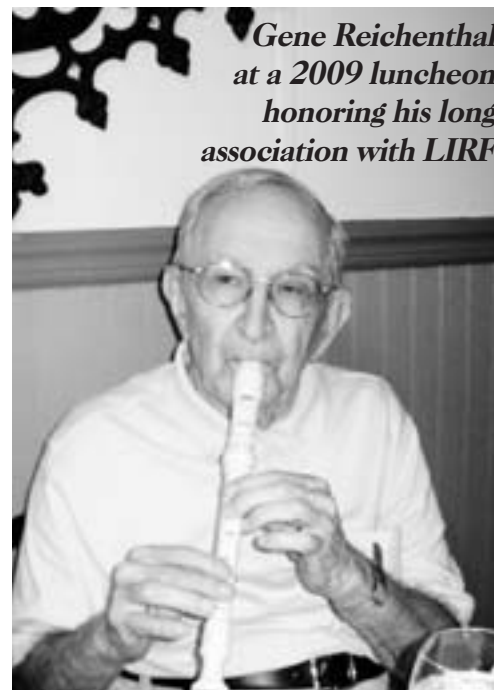
writing activities, which also included publishing recorder arrangements.

In 1969 he was a cofounder with Gerald Burakoff of the Long Island Recorder Festival (LIRF) One-Day spring event. After a few years, he became the sole organizer for this event for students and adults, until March 1995 when he handed it over to Stan Davis. With Reichenthal’s assistance, Davis arranged to turn the annual workshop over to the Suffolk County Music Educators Association. SCMEA re-named the event, now primarily for students, the Eugene Reichenthal Day of Recorder.

The first One-Week Summer LIRF workshop, organized by Reichenthal and Burakoff and held in 1974, was established primarily for adults and music educators. Under Gene’s leadership, over time LIRF drew a broad spectrum of recorder enthusiasts from all over the country and abroad.

In his later years, he turned over the operation of LIRF to the capable hands of Davis. As it became increasingly difficult to find suitable locations for the event, the last LIRF was held at Hofstra University in 2004 and is still very much missed.

Many recorder players based in New York City and Long Island have gone on to be enthusiastic participants in the Recorder Society of Long Island, the Recorder Orchestra of New York (which presents concerts for



Gene Reichenthal at a 2009 luncheon honoring his long association with LIRF

the public in the spring and fall), the All-Girl Swing Band, and numerous small ensembles.

Gene truly was a catalyst and cheerleader for the recorder and for recorder players internationally and nationally, as well as locally. Following his many years of dedicated service, he was recognized by the ARS in 1999 with its annual Distinguished Achievement Award. Many of his longtime friends were present during the Boston Early Music Festival that June, when the award was presented. Many of those friends also contributed memories to a 2008 LIRF tribute, “Forty Years of Recorder—Festivals, Memories and Messages.”

Gene was preceded in death by his beloved wife Cynthia, who died in 2007, and survived by daughter Sara and her family and by brother Harold.

Bits & Pieces

Farallon Recorder Quartet has received a \$3000 grant, the maximum amount, from the San Francisco (CA) Friends of Chamber Music to pursue a concert and recording project with soprano Jennifer Paulino and lutenist John Lenti. The quartet has also released a new CD, *From Albion's Shores*, which includes music from 14th-century England up to that of Henry Purcell. The CD is available to be purchased or downloaded at www.farallonrecorderquartet.com.

Mary Halverson Waldo has joined **Chatham Baroque**—for their January “Peanut Butter and Jam” family concert entitled, “It’s a Bird, it’s a Plane, it’s a Sopranino”; and for the Pittsburgh Opera’s production of *Rinaldo* by G.F. Handel.

Erik Bosgraaf is the first recorder player to receive the Dutch Music Award, the highest award for classical music given by the Dutch ministry of culture. It was presented during his February concert with the Dutch Chamber Orchestra at the Muziekgebouw Amsterdam, which included the world premiere of a double concerto for violin and recorder by Dutch composer Matijs de Roo.

Another Dutch composer, **Louis Andriessen**, has won the Grawemeyer Award for Music Composition for *La Commedia*, his 2008 opera based on Dante’s *The Divine Comedy*. Premiered two years ago by the Netherlands

Opera as part of the Holland Festival, the work premiered in April 2010 in the U.S. at Carnegie Hall, New York.

Besides orchestral, chamber, vocal and piano works, Andriessen’s works include: *Paintings*, recorder/flute and piano, 1961; *Sweet*, alto, 1964; *Melodie*, alto and piano, 1972-74; *Ende*, two altos/one player, 1981; *Anfang*, alto and piano.

Harmonia, the weekly one-hour syndicated radio program hosted by **Angela Mariani**, marked the 25th anniversary of **Early Music America** (EMA) by airing a two-part retrospective highlighting EMA Competition Winners. In January, the first part looked at Ensemble La Rota, Asteria, and Catacoustic Consort. Part 2, in February, featured Concord Ensemble, Masques, and Plaine & Easie.

Writer/host **Bernard Gordillo** (Harmonia Podcast) said, “In putting together the episodes, one point was absolutely clear: all of the past EMA competition laureates trace their success back to that initial win and the high-profile exposure which followed.” Visit [http://indiana public media.org/harmonia/](http://indianapublicmedia.org/harmonia/).

French company **Traversos Bernolin** has added resin traversos to its list of instruments. Like Bernolin wooden flutes, the resin flutes are hand-finished (not molded, as are those made from ABS plastic). See www.traversos-bernolin.com.

Madeline Mix Hunter, 66, lost her brief battle with cancer on February 1. As president of Magnamusic Distributors in Sharon, CT, for the last 40 years, she is well-known in the North American recorder community as well as abroad (through Magnamusic’s distributor arrangements with both Moeck and the UK’s *Recorder Magazine*). A celebration of her life will be held May 14 at St. Thomas Episcopal Church in Amenia Union, NY. Memorial donations may be made to the food pantry at St. Thomas (50 Leedsville Rd., Amenia Union, NY 12501). Magnamusic will continue under the leadership of her son Timothy Hunter of Sharon, CT, the third generation to run this business.

Amy Pikler is Finalist in YoungArts Top 2010 Student Artists

Recorderist Amy Pikler, a high school student from Glencoe, IL, was a YoungArts finalist in Music/Woodwinds—Recorder. Chosen from more than 5000 applicants in nine disciplines in the visual, literary and performing arts, she joined some 150 finalists for YoungArts Week in Miami, FL, January 10-15, for master classes by world-renowned artists, performances and exhibitions.

Finalists were selected by blind adjudication from a pool representing all 50 states, the District of Columbia, and U.S. territories. During YoungArts Week judges chose Gold, Silver and Level I, II and III winners, who receive cash prizes. Gold and Silver winners have the opportunity to travel to New York later in the spring for the series “In the Studio,” an additional week of workshops, collaborative performances and exhibitions. YoungArts Week judges also nominated Presidential Scholars in the Arts, awards given to just 20 seniors at the White House.

YoungArts, the core program of the National Foundation for Advancement in the Arts, recognizes and supports America’s most talented 17- and 18-year-olds in the visual, literary and performing arts. The mission of YoungArts is to identify emerging artists and assist them at critical junctures in their educational and professional development, and to raise the appreciation for, and support of, the arts in American society. For more information and a list of 2011 finalists, visit www.youngarts.org.

Pikler has received ARS scholarships (2008-10), and was a finalist in the 2009 Piffaro Competition for young recorder players, as well as a Midwest Young Artist of the 2009 Walgreens Concerto Competition.

RECORDERS IN NEW YORK CITY

By Anita Randolfi, New York City, NY

On December 3, **Phoenix Concerts** presented a program at the Church of St. Matthew and St. Timothy of New York City titled “Meditations and Dances.” The mission of Phoenix Concerts is “to offer excellent contemporary concert music of a broad stylistic range; to commission new works by emerging and established composers; and to remain committed to the inclusive nature of musical performances.”

The performers were singers **Elaine Valby** and **Gilda Lyons**, and recorder player **Daphna Mor**. Such small forces made for an evening of musically transparent textures in which no performer need push to be heard.

For Mor it was also a chance to show her skill on various sizes of recorder from the soprano right through to the bass—and she sounded wonderful on all of them. Most of the pieces presented were

composed in the last decade. They tended toward the meditative, with rather slow tempi stressing beauty of sound rather than technique. I especially liked *Caprice #3* (2000) by Larry Bell, and Paula M. Kimper’s *Take, O Take Those Lips Away* (2010) on a text from Shakespeare’s *Measure for Measure*. The Kimper seemed to take its musical inspiration from the Thomas Morley canzonettes.

On December 11, a holiday concert was presented at the Morris–Jumel Mansion in upper Manhattan. The members of **Brooklyn Baroque**—**Andrew Bolotowsky**, Baroque flute; **David Bakamjian**, Baroque ‘cello; and **Rebecca Pechefsky**, harpsichord—were joined by **Sofia Dimitrova**, soprano, and **Gregory Bynum**, recorder.

Bolotowsky and Bynum did an excellent job of blending the two kinds of flute sound in their performance of the Johann Christoph Pez *Suite No. 2 in C* for recorder, flute and continuo. And both provided a beautiful aura of sound around Dimitrova in two pieces by Agostino Steffani: *Vieni o cara amata sposa*, and *Quanto, quanto*.

Music Treasures Consortium Online

The Music Treasures Consortium has launched a web site giving access to some of the world’s most valued music manuscript and print materials, <http://lcweb2.loc.gov/diglib/ihas/html/treasures/treasures-home.html>.

The resource is the creation of renowned music libraries and archives in the U.S. and UK, including the British Library, Eda Kuhn Loeb Music Library at Harvard University, Juilliard School Lila Acheson Wallace Library, Library of Congress, Morgan Library and New York Public Library. The site is hosted by the Library of Congress on its Performing Arts Encyclopedia, www.loc.gov/performingarts.

The aim of the site is to further music scholarship and research by providing access to digital images of primary sources (manuscript scores, and first and early editions) for performance and study of music. Online items range from the 16th century to the 20th century in this initial launch, and cover composers from J. S. Bach to Igor Stravinsky.



During **Festival Suzuki** held in January in Lima, Perú, Father William Lopez of the poverty-stricken city of Huancavelica received a box of 10 soprano recorders donated to his school students. This most recent gift of sopranos was purchased using money raised by children at Grace Episcopal Church, Anderson, SC. An alto was also bought with money from Eli Pressman’s family charity box in Shorewood, MN (see “Kids Helping Kids,” January 2011 *AR*, page 21). To donate gently-used or new recorders, or money to buy more new instruments for Huancavelica, contact Mary Halverson Waldo, mhalvwaldo912@gmail.com.

“That beautiful season the Summer!” Annual Workshop Roundup

COLUMBIA GORGE EARLY MUSIC RETREAT

Menucha Retreat Center,
Columbia Gorge, Portland, OR
March 25-28
Director: Vicki Boeckman

Join us at the third annual Columbia Gorge Early Music Retreat for a long weekend filled with music-making, camaraderie and excellent food. The historic Menucha Retreat Center, located just 20 miles east of Portland, is nestled among old growth trees on a bluff overlooking the spectacular Columbia River, offering a truly beautiful natural setting for this musical experience.

Ensemble classes are offered for low intermediate to advanced recorder players, and range from Renaissance consort music and Baroque to contemporary works, including music for double reeds, percussion and viola da gamba.

Evening events include a faculty concert, English country dance, and madrigal singing. A sample of this year's offerings includes: music of Spain for cornettos, sackbuts and double reeds; contemporary recorder ensemble with music of Leenhouts, Schwertenberger and Foque; unaccompanied Baroque works by Bach, Telemann and Braun; loud band; Danish madrigals from the court of King Christian IV; English Renaissance music for singers, recorders, loud band and viols; 16th Century Counterpoint.

Faculty: Vicki Boeckman, Lisette Kielson, Laura Kuhlman, Gayle Neuman, Philip Neuman.

Cost: \$450

**Contact: Jeanne Lynch,
1916 SE 29th Ave, Portland, OR
97214; jeannelynch@gmail.com;
http://portlandrecordersociety.org**

Headline quote by
Henry Wadsworth Longfellow



**Columbia
Gorge
Early
Music
Retreat
partici-
pants**

**(photo by
William
Stickney)**

WINDS AND WAVES RECORDER WORKSHOP

Sitka Center for Art and Ecology, OR
April 30-May 2

Directors: Frances Blaker, Letitia
Berlin, Cléa Galhano, Rotem Gilbert

This is the 13th year of the Oregon Coast Recorder Society's Winds and Waves Recorder Workshop. Come work on a wide variety of music with internationally-renowned recorder faculty that perform and conduct workshops throughout the U.S., and in Europe and Brazil. They will present a concert on April 29.

Age 15 and older. Classes are divided into ability groups: intermediate, upper intermediate and advanced. The final hour on Monday is a "Grand Consort" with all participants playing some of the music studied.

Tuition: \$240

**Contact: 541-994-5485;
info@sitkacenter.org,
sitkacenter.org,**

MARIN HEADLANDS RECORDER WORKSHOP

Point Bonita YMCA,
near San Francisco, CA
May 20-22

With each coming tide of that mighty metronome, the Pacific Ocean, our Marin Headlands Recorder Workshop 2011—perched at the edge of the ocean and embraced in greenery—gets nearer. Again this workshop will swell with harmonies of recorders, viols, and perhaps a psaltery or drum. Intermediate and advanced players are warmly invited to join members of the sponsoring East Bay ARS Chapter at this annual event.

This year's faculty includes familiar and

new faces: David Barnett, Tom Bickley, Cindy Beitmen, Frances Feldon, Judy Linsenberg and Farley Pearce. Music offerings will range from easily playable to challenging.

The workshop is held at the Point Bonita YMCA, one of very few public facilities on this largely undeveloped area of California coast. Set in a meadow with short walks to Pacific Ocean vistas, the historic Point Bonita Lighthouse, and remnants of WWII fortifications, it is a place to get away, recharge, meet new friends, or re-connect with old. Accommodations include dormitory-style rooms, a large dining area, and playing spaces all on one level. Rooms are available for impromptu playing.

Full weekend cost: \$260; Saturday and Sunday only: \$190; Saturday only: \$120

**Contact: Merlyn Katechis,
2923 Adeline St. Berkeley, CA
94703; 510-593-4679;
merlynk@berkeleymusic.com;
symbolicsolutions.com/ebrs**

ROCKY IX WORKSHOP

May 20-22

YMCA of the Rockies,
Estes Park, CO

Directors: Dick Munz, Lisa McInnis

Wake up to elk grazing outside your window at the ninth biennial Rocky Recorder Workshop! The Denver ARS chapter invites you to share 14 sessions covering a range of topics—interesting, educational and fun. Faculty include Mark Davenport, Glen Shannon, Anne Fjestad Petersen and Dale Taylor, who will also be available for instrument repair and tune-ups.

The workshop starts with a casual drop-in playing session while participants register on Friday afternoon, with the opening Big Bash Recorder Orchestra that evening. Following a full Saturday of classes (including another evening Big Bash), plus a half-day on Sunday morning, participants may choose to take advantage of the beautiful

surroundings. All workshop music is provided; please bring your recorders, viols, buzzies, etc. Rooms are available after the evening sessions for informal playing (including a traditional late-night buzzy gathering and a late-night percussion session, both hosted by Dale Taylor).

The Estes Park Center at the YMCA of the Rockies is a year-round conference center and family resort located about 85 miles from Denver (5 miles southwest of the town of Estes Park) at an elevation of 8010 feet. Please visit the YMCA camp's web site for more information: www.ymcarockies.org. Bring sturdy shoes to take advantage of the opportunity to enjoy scenic walks during free time!

**Contact: Lisa McInnis
or Dick Munz,
denverrecorder@gmail.com,
denverrecordersociety.org.**

San Francisco Early Music Society **SUMMER WORKSHOPS 2011**

RECORDER WORKSHOPS · July 10–16 AND July 17–23

Week 1: Harmony of the Spheres. Week 2: Gods and Monsters · Classes for intermediate and advanced players, amateurs and professionals in an inspiring and supportive atmosphere. Pick your week or come to both. Recorder ensemble, technique classes, Renaissance consort, concerts, lectures and more. Explore medieval, Renaissance, Baroque, contemporary and world music, working with world-class teachers. Small classes. Quiet campus.

Special offerings: Recorder orchestra, Renaissance consort, recorder master class, coached informal playing.

Faculty: Annette Bauer (week 1), Frances Feldon, Inga Funck, Rotem Gilbert, Shira Kammen (week 2), Tricia van Oers and Hanneke van Proosdij.

Info: Rotem Gilbert, 626-441-0635; recorderworkshop@sfems.org

MEDIEVAL & RENAISSANCE WORKSHOP · June 19–25

Music from the Edges of Europe · Ensemble classes for recorders, voices, cornetto, early reeds and winds, viols, medieval and Renaissance strings and percussion. Ensemble coaching, Renaissance choir, concerts, lectures and more. A wide variety of classes in technique and repertoire for recorder and mixed ensembles. *Featuring recorder faculty* Annette Bauer and Nina Stern.

Info: Tom Zajac, 617-323-0617; medrenworkshop@sfems.org

BAROQUE WORKSHOP · June 26–July 2

The Italian Connection · Master classes, recorder ensemble, concerto evening, coached ensembles, Baroque orchestra, concerts and lectures. *Featuring recorder faculty* Frances Blaker and Marion Verbruggen.

Info: Kathleen Kraft, 707-799-2018; baroqueworkshop@sfems.org

MUSIC DISCOVERY WORKSHOP · July 31–August 5

Explorations of 15th Century Italy with Leonardo da Vinci, THE Renaissance Man! · Multicultural day camp for children and youth ages 7 to 15. Early music and Renaissance social history. Instruction in recorder, harpsichord, strings, chamber music, musicianship, Renaissance dance, crafts, costume-making, games, and more. Beginners to advanced students welcome.

Featuring recorder faculty Louise Carslake.

Info: Letitia Berlin, 510-559-4670; discoveryworkshop@sfems.org

For more information, visit our web site: www.sfems.org

**WHITEWATER EARLY
MUSIC FESTIVAL (ARS)**

University of Wisconsin,
Whitewater, WI

June 3-5

Directors: Nancy Chabala,
Carol Stanger, Pam Wiese

Our workshop is held on campus at the University of Wisconsin—Whitewater, about 60 miles southwest of Milwaukee.

Classes include focus and specialty area instruction for all levels of recorder playing, consort viola da gamba, wind band, voice, and mixed consort. A variety of special interest classes on Friday evening include low recorder ensemble, Baroque flute, and introduction to pipe & tabor, and a Saturday evening participant gathering led by Louise Austin. Classes include music from Medieval to modern.

Several music/instrument vendors on site. Dale Taylor will be on site for repairs. All ages are welcome, as well as non-participants.

Faculty includes Louise Austin, Mark Davenport, David Echelard, Charles Fischer, Shelley Gruskin, Lisette Kielson, Laura Kuhlman, Patrick O'Malley, Laura Osterlund, Tulio Rondón, Karen Snowberg, Todd Wetherwax and Pamela Wiese.

Brochures available.

Cost: \$215 (double occupancy); \$25 discount for *new* beginning recorder players

**Contact: Nancy Chabala,
8609 45th St., Lyons, IL 60534-
1616; 708-442-6053 (day),
nchabala@mymailstation.com
(housing/registration);
gcaosapam@gmail.com
(mailing/scholarships);
cvstanger@aol.com (faculty/
facilities); ChicagoARS.org**

SUMMER TEXAS TOOT (ARS)

Concordia University, Austin, TX
June 5-11

Director: Daniel Johnson

The Summer Texas Toot is a one-week program of classes in Renaissance and Baroque music at all levels, for recorders, viols, plucked strings, Renaissance reeds and brass, singers, and harpsichord. Classes include an array of small, one-on-a-part Renaissance and Baroque ensembles and larger mixed vocal and instrumental groups. The size of the workshop enables us to create classes for all levels of students, from those of modest skills to advanced players and singers.

Same Texas Toot hospitality and traditions—back in Austin, but at Concordia University's beautiful new campus! Classrooms, dining and dorm accom-

modations are air-conditioned and easily walkable.

Currently, our featured faculty are Saskia Coolen and Annette Bauer (recorders), Tom Zajac (lutes and ensemble), Mary Springfels (viols)—but watch for more faculty to be added.

**Contact: Daniel Johnson,
PO Box 4328, Austin, TX 78765;
512-371-0099; info@toot.org;
toot.org**

**INTERLOCHEN EARLY MUSIC
WORKSHOP**

Interlochen Center for the Arts,
Interlochen, MI

June 12-17

Director: Mark Cudek

Make and enjoy Medieval and Renaissance music while learning new skills and techniques on the campus of Interlochen Center for the Arts, in the woods of northern Michigan.

Participants will learn, arrange and perform Renaissance music of the Iberian Peninsula. The concert theme is *Spain: The Golden Age*. Musicians will explore music from the *Cancionero de Palacio* (c.1500) featuring works of Juan del Encina, and progress through the 16th century with works by Francisco Guerrero.

Topics will include articulation, ornamentation, improvisation and ensemble arrangement. The workshop culminates with a participant performance on period instruments including recorders, other early winds, viols, lutes, harpsichord and percussion. Vocalists are also welcome. Participants supply their own instruments.

Tuition: \$425 (\$450 after April 1); room/board costs vary. Early Bird registration (deadline April 1) is recommended, as space is limited.

**Contact: Matthew Wiliford,
Director, ICCA, PO Box 199,
Interlochen, MI 49643; 231-
276-7441; 231-276-5237 (fax);
college@interlochen.org;
http://college.interlochen.org**



The Texas Toot, Summer Edition Early Music Workshop — June 5-11, 2011

The lovely Concordia campus in Austin, TX offers air-conditioned classrooms, dining and dorms, all easily walkable, and in the midst of a nature preserve. We offer a one-week program of classes and ensembles in Renaissance, Medieval and Baroque music at all levels, featuring expert instructors in recorder, viol, early reeds, lute, harp, and voice. Plan to join us! Featured faculty this summer (among others):

Saskia Coolen & Annette Bauer — recorders

Mary Springfels — viols Tom Zajac — reeds, ensemble

Registration form, class offerings, and prices will be on our Website in April 2011. For more information, go to:

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



Save the dates for 2011 Fall Toot! Nov 18-20, 2011

**SAN FRANCISCO EARLY MUSIC
SOCIETY MEDIEVAL &
RENAISSANCE WORKSHOP (ARS)**

Sonoma State University,
Rohnert Park, CA
June 19-25
Director: Tom Zajac

Music from the Edges of Europe. In a departure from standard workshop fare, this year we present early repertory from Cyprus, Portugal, Naples, Spain, Istanbul, Slavic nations and the Mediterranean basin.

Coaching by world-class specialists in Medieval and Renaissance music. Classes for voices, recorders, cornetto, sackbut, early reeds and winds, viols, Medieval and Renaissance strings and percussion; ensemble coaching, Renaissance choir, concerts, lectures and more. Scholarships as well as academic credit or continuing education credit are offered.

Featuring recorder faculty Annette Bauer and Nina Stern. Other faculty: Rebekah Ahrendt, viola da gamba; Karen Clark, voice, movement for musicians; Bruce Dickey, cornetto; Greg Ingles, sackbut; Daniel Johnson, voice; Tim Rayborn, Medieval strings and percussion; Mehmet Sanlikol, ud and ney; Mary Springfels, viola da gamba and Medieval strings; Dan Stillman, early reeds; Tom Zajac, early winds.

Tuition: \$480 (\$530 after May 2);
Room & Board \$505 (single occupancy)

**Contact: Tom Zajac, SFEMS,
PO Box 10151, Berkeley, CA
94709; 617-323-0617;
medrenworkshop@sfems.org;
sfems.org**

**OBERLIN BAROQUE
PERFORMANCE INSTITUTE**

Oberlin College, Oberlin, OH
June 19-July 3

This year marks the 40th Baroque Performance Institute at Oberlin, America's premiere summer workshop

for Baroque instruments and voice. The internationally renowned faculty, headed by the members of the Oberlin Baroque Ensemble (Michael Lynn, Marilyn McDonald, Catharina Meints and Webb Wiggins), will again lead daily master classes and ensemble coachings. Faculty and student concerts promise to offer memorable listening and music-making experiences; lectures and informal open discussions stimulate the intellect; and the ever-popular Baroque dance classes provide excellent physical exercise as well as a kinetic appreciation for the rhythms that underlie so much music of the Baroque era.

**Contact: Anna Hoffman,
Conservatory of Music, 77 West
College St., Oberlin, OH 44074;
440-775-8044; 440-775-8942
(fax); ocbpi@oberlin.edu;
oberlin.edu/con/summer/bpi**

**WORLD FELLOWSHIP
EARLY MUSIC WEEK**

Chocorua, NH
June 23-June 30
Directors: Jane Hershey, Larry Wallach

Theme for World Fellowship, 2011:
*Luther's Legacy: Reformation and
Counter-Reformation in Music.*

Faculty of seven—including Jane Hershey, Roy Sansom, Pamela Dellal, Jay Rosenberg, Anne Legêne, Larry Wallach and Josh Sholem-Schreiber—in a beautiful White Mountain camp setting, conduct a week-long workshop in French early music (late Medieval through Baroque).



Faculty and student concerts, English country dancing, special lectures, morning and afternoon workshops in viols, recorders, voice, mixed ensembles, Sephardic music and Baroque chamber music, and classes in Feldenkrais body work.

Camp facilities include hiking, swimming, boating; camp gardens supply kitchen with vegetables. Very affordable rates.

Tuition: \$250; Room & Board \$454 (double occupancy), \$491 (single)

**Contact: Larry Wallach,
69 Welcome St., Great Barrington,
MA 01230; 413-528-7212 (day);
413-528-9065 (evening);
413-528-7365 (fax);
larry@simons-rock.edu;
worldfellowship.org**

**INDIANAPOLIS EARLY
MUSIC FESTIVAL**

Indiana History Center,
Indianapolis, IN
June 24-July 24

The Indianapolis Early Music Festival is the oldest continually running early music concert series in the U.S. Presented since 1967, our mission is to enrich, educate and entertain audiences with the music of Medieval, Renaissance, Baroque and early Classical eras, and feature exciting performers of national and international stature using instruments of the period and historically-informed styles and techniques.

For 2011 we will present REBEL with Matthias Maute, June 24; Tempeste di

**World
Fellow-
ship
Early
Music
Week
2009**

Mare, June 26; Baltimore Consort, July 8-9; Viva Vivaldi with Ronn McFarlane, July 10; Plaine and Easie, July 22; and Sacabuche!, July 24. We also offer our fourth annual Family Concert featuring Baltimore Consort on July 9—a free concert geared to young audience members. Several groups also offer outreach events for younger (generally high-school-aged) musicians and actors.

**Contact: emindy.org;
fms@iquest.net**

SAN FRANCISCO EARLY MUSIC SOCIETY BAROQUE MUSIC & DANCE WORKSHOP (ARS)

Sonoma State University,
Rohnert Park, CA

June 26-July 2

Directors: Frances Blaker,
Kathleen Kraft

The Italian Connection. Here is your opportunity to make beautiful music with like-minded Baroque music enthusiasts. Master classes for instrumentalists and singers; coached ensembles; Baroque orchestra and chorus as well as faculty and student concerts. Academic credit or continuing education credit offered through Sonoma State.

Featuring recorder faculty Frances Blaker and Marion Verbruggen. Other faculty: Sand Dalton, Baroque oboe; Kathleen Kraft, Baroque flute; Kati Kyme, Baroque violin and orchestra;

Rita Lilly, voice; Anna Marsh, Baroque bassoon; David Newman, voice; William Skeen, Baroque 'cello; Mary Springfels, viola da gamba; Peter Sykes, harpsichord.

Tuition: \$480 (\$530 after May 2);
Room & Board \$505 (single occupancy)

**Contact: Kathleen Kraft, SFEMS,
PO Box 10151, Berkeley, CA
94709; 707-799-2018;
baroqueworkshop@sfems.org;
sfems.org**

MOUNTAIN COLLEGIUM

Western Carolina University,
Cullowhee, NC

July 3-9

Director: Jody Miller

Mountain Collegium offers an informal, yet intensive study of Medieval, Renaissance and Baroque music, focusing on recorder, viol, other early instruments, and voice. Featured classes include technique, improvisation and consorts. Students may also choose classes in folk, Appalachian, Celtic, Sephardic and contemporary music. Small classes and easy access to faculty create a friendly and relaxed learning experience. Jody Miller, director; other recorder faculty include Gwyn Roberts, Patricia Petersen and Valerie Austin.

**Contact: Jody Miller, 404-314-
1891; recorder96@aol.com;
mountaincollegiummusic.org**

CAMMAC EARLY MUSIC WEEK

Lake MacDonald Music Center,
Harrington, QC, Canada
July 3-10

Directors: Matthias Maute,
Marie-Nathalie Lacoursière

CAMMAC provides a unique opportunity to make music with family and friends in a beautiful setting under the guidance of professional musicians. In four daily 75-minute classes plus lectures, early music lovers may play to their heart's content. Small ensembles and voice classes are set up ahead of time; registration for other classes occurs on site. Courses include choir, large instrumental ensemble, many recorder and viol classes, Medieval and Renaissance ensembles, Orff method and Baroque dancing, plus courses for adolescents and for children ages 4-11.

Music of Handel and Purcell. Key faculty: Matthias Maute, Laura Pudwell, Francis Colpron, Sophie Larivière, Betsy MacMillan, Geneviève Soly, Marie-Nathalie Lacoursière.

**Contact: Johanne Audet,
85 Chemin CAMMAC,
Harrington, QC J8G 2T2
CANADA; 888-622-8755 X1;
819-687-3323 (fax);
national@cammac.ca;
[cammac.ca/english/TabLM/
Summer.shtml](http://cammac.ca/english/TabLM/
Summer.shtml)**

Madison Early Music Festival

2011 Workshop and Concert Series

July 9 – 16, 2011

El Nuevo Mundo:

The Age of Exploration in the New World

From Mexico to Peru, from lofty cathedrals to mean streets, from transplanted European composers to indigenous American musicians, explore the fusion of cultures and music in the New World during the Renaissance and Baroque eras.

The festival includes a seven-concert series and a workshop with classes and ensembles for participants of all levels.

The 2011 Concert Series features **Piffaro** on Saturday, July 9. Historical wind faculty includes **Joan Kimball, Bob Wiemken** and **Tom Zajac**.

www.madisonearlymusic.org • (608) 263-6670 • music@dcs.wisc.edu

***Workshops carrying
ARS designation in their
descriptions have joined
the ARS as workshop
members. Other shorter
workshops may be sponsored
periodically through
the year by ARS chapters,
and are listed in the
calendar portion of each
ARS Newsletter, as well
as on the ARS web site,
when information becomes
available from presenters.***

**INTERNATIONAL RECORDER
FESTIVAL AND SAA SUZUKI
RECORDER TEACHER
TRAINING (ARS)**

Ladera Community Church
(west of Stanford University),
Portola Valley, CA

July 5-9

Director: Kathy Caldwell-White

Adults, children, teachers (inclusive of non-Suzuki recorder players and Suzuki participants). Ensembles, sight-reading, master classes, concerts, Renaissance-Late Baroque, play-in, Music and Movement, Suzuki Association of the Americas Units (Independent Study Sessions).

See www.books.google.com, *Suzuki Recorder School Book 5-8* for Master Class Repertoire lists. The focus is on technique with musical expression. CDs, part/accompaniment books are available from Alfred.com or your music store (i.e., honeysucklemusic.com).

Faculty: Jen Huang, Taiwan; Alan Thomas, FL; Kathy Caldwell-White, CA

Bring instruments, music stands, brown bag lunch, optional ensemble sheet music. Beverages are provided.

Bring a jacket—the San Francisco area can be cool.

Students or Teachers Registration Fee: \$35 (postmark before May 28). Tuition: students under age 18, \$200/week or \$40/day; adult students, \$250/week or \$50/day (\$25 late fee after May 28). Tuition, SAA Units (fee depends on the Unit), contact Kathy Caldwell-White.

Contact: Kathy Caldwell-White, Director, 925 Lakeville St. #347, Petaluma, CA 94952; 707-876-4627; caldwell.white@gmail.com; housing/visitor information: Elaine, 800-288-4748 or 650-348-7600; smccvb.com

**MADISON EARLY MUSIC
FESTIVAL**

University of Wisconsin-Madison
July 9-16

Directors: Cheryl Bensman Rowe and Paul Rowe, artistic directors; Chelcy Bowles, program director

MEMF was created to provide an opportunity for musicians, scholars, teachers and early music enthusiasts to gather and exchange information and ideas about Medieval, Renaissance and Baroque music, and to bring acclaimed early music artists to the Midwest to

perform in beautiful Madison, WI.

El Nuevo Mundo: The Age of Exploration in the New World. Long-established European music brought to the New World by 16th-century Spanish conquistadors, minstrels and Jesuit missionaries was flavored by the indigenous American people

with spicy rhythmic folk sonorities of guitars, harps and percussion. Our voyage will take us across the Atlantic, from Mexico to Peru, from lavish cathedral churches to bustling city streets, as we explore the fusion of cultures and music in the New World during the Renaissance and Baroque eras.

The annual All-Festival Concert will recreate a Nativity Vespers service at the Puebla Cathedral (Mexico). Participants will perform in ensembles from small instrumental consorts and vocal groups to full chorus and orchestra.

Featured ensembles-in-residence: Piffaro, The Rose Ensemble, Ensemble Viscera and Chatham Baroque.

Historical wind faculty include Bob Wiemken, Joan Kimball and Tom Zajac.

Tuition: \$495 (student and other discounts available); Room & Board \$36.60 per person per night (double occupancy), \$54.20 per night (single)

Contact: Chelcy Bowles, University of Wisconsin-Madison, 21 N. Park Street, 7th Floor, Madison, WI 53715; 608-265-5629; 608-262-4555 (fax); music@dcs.wisc.edu; www.madisonearlymusic.org

**GREAT LAKES SUZUKI
FLUTE & RECORDER INSTITUTE**

McMaster University,
Hamilton, ON, Canada
July 9-16: Teacher training, Book 1
July 12-16: Teacher training, Book 4
July 12-16: Student Institute
Director: David Gerry

Master classes, group instruction, recitals, plus enrichment classes for students. Teacher training with Mary Halverson Waldo. New for 2011: juggling skills for teachers and students!! For 2011 tuition and housing costs, see web site.

Contact: David Gerry, 129 Locke St. South, Hamilton ON L8P 4A7 CANADA; 905-525-9549; dgerry@nas.net; davidgerry.ca



Madison Early Music Festival 2009
(photo by Lorah Haskins)



**Great Lakes Suzuki Flute
& Recorder Institute faculty**

**PORT TOWNSEND EARLY
MUSIC WORKSHOP**

University of Puget Sound,
Tacoma, WA

July 10-16

Directors: Vicki Boeckman, artistic
director; Jo Baim, managing director

Join us this summer at our new location
with a star-studded faculty, a beautiful
tree-lined and easy-to-navigate campus
with accessible facilities, and a curricu-
lum that will leave you wishing there
were 48 hours in a day! Consort and

technique classes for recorder and viol,
consort and mixed repertoire, recorder
master class, percussion for all levels
(and a drum circle!), Baroque flute,
beginning viol, theory, workshop
orchestra and more. Choose a particular
period, or mix it up with a class from
almost every period of music.

Work hard and play hard with friends,
new and old! Intense music-making that
will inspire you during the workshop
and throughout the year. Our faculty
and directors eagerly await your arrival
and anticipate a splendid workshop.

Recorder faculty: Jack Ashworth, Janet
Beazley, Tish Berlin, Frances Blaker,
Vicki Boeckman, Louise Carslake,
Cléa Galhano, Peter Seibert.

**Contact: Jo Baim, Managing
Director, 4727-42nd Ave. SW,
#207, Seattle, WA 98116;
206-932-4623;
workshop@seattle-recorder.org;
www.seattle-recorder.org**

**SAN FRANCISCO EARLY MUSIC
SOCIETY RECORDER WORKSHOP
(ARS)**

St Albert's Priory, Oakland, CA

July 10-16: *Harmony of the Spheres*

July 17-23: *Gods and Monsters*

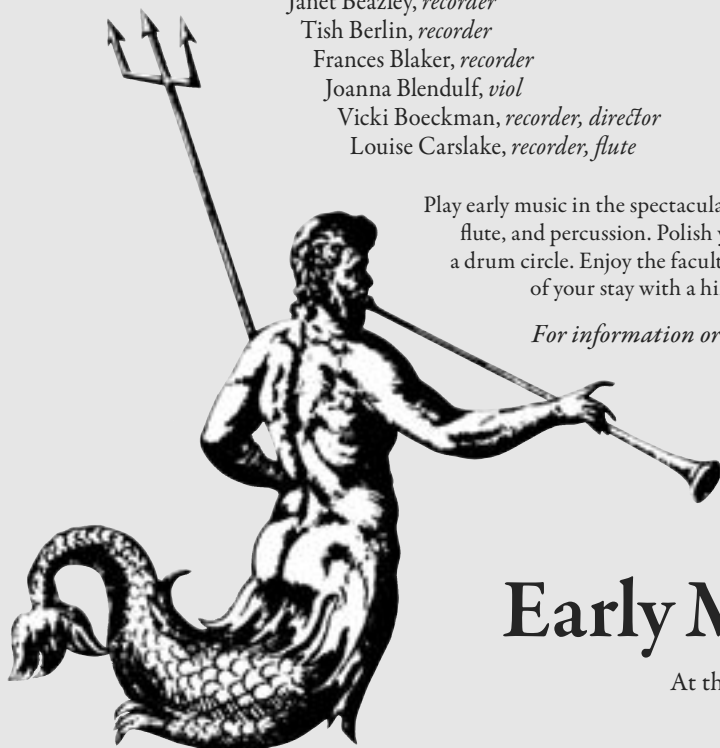
Directors: Rotem Gilbert,
Hanneke van Proosdij

In response to overwhelming demand,
we offer *two* weeks of Recorder Work-
shop in 2011. Choose one week or
come to both. Classes for intermediate
and advanced players, amateurs and
professionals, performers and soloists,
conductors and music teachers in an
inspiring and supportive atmosphere.
Recorder ensemble, technique classes,
Renaissance consort, concerts, lectures
and more. Explore Medieval, Renais-
sance, Baroque, contemporary and
world music, working with world-
class teachers.

Small classes. Quiet campus. Special
offerings: recorder orchestra, master

Jack Ashworth, *viol, recorder*
Janet Beazley, *recorder*
Tish Berlin, *recorder*
Frances Blaker, *recorder*
Joanna Blendulf, *viol*
Vicki Boeckman, *recorder, director*
Louise Carslake, *recorder, flute*

Cleá Galhano, *recorder*
Shira Kammen, *vielle*
Peter Maund, *percussion*
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Patricia Badger has studied early music
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Contact: Letitia Berlin, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-559-4670; discoveryworkshop@sfems.org; sfems.org

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BOOK REVIEWS

PERFORMANCE WITHOUT PAIN: A STEP-BY-STEP NUTRITIONAL PROGRAM FOR HEALING PAIN, INFLAMMATION AND CHRONIC AILMENTS IN MUSICIANS, ATHLETES, DANCERS...AND EVERYONE ELSE, BY KATHRYNE PIRTLE WITH SALLY FALLON. New Trends Publishing, Inc. (Washington, D.C.), 2006. 132 pp. Paperback. ISBN 0-9670897-7-8. \$15.95.

Many musicians, especially professional musicians, find that some degree of pain or discomfort is an inevitable part of their lives. Playing a musical instrument or singing is in many ways an unnatural use of the body, and even careful attention to good health and muscle conditioning may in many cases only delay the inevitable. Some unlucky performers even experience debilitating conditions that threaten their careers.

Such was the situation that faced Kathryne Pirtle, a busy freelance clarinetist and educator in the Chicago (IL) area. Throughout her career, she had experienced pain and inflammation as well as digestive disorders until, at the age of 45, her condition became so severe that she thought she might have to give up playing.

It was at that point that she made the connection between the digestive system and inflammation in the rest of the body, through exposure to the work of Dr. Weston Price.

Price, a dentist, had done research in the 1930s into the diets of 14 healthy populations untouched by modern civilization, from isolated Swiss to Peruvian Indians. He found that the food they ate was rich in vitamins and minerals, especially vitamins A and D, principally

Playing a musical instrument or singing is in many ways an unnatural use of the body, and even careful attention to good health and muscle conditioning may in many cases only delay the inevitable.

derived from seafood, animal proteins and fats, legumes, nuts, seeds, vegetables, fruits and whole grains taken in their natural, unrefined state.

He emphasized that a well-maintained digestive system is necessary to extract the nutrients from food and to keep the rest of the body in balance and allow it to heal itself. Pirtle followed Price's principles, found modern sources for these foods and, over the course of about 18 months of disciplined lifestyle changes, returned to health.

In the course of the book, Pirtle and Sally Fallon, president of the Weston A. Price Foundation, outline the science underlying these dietary principles, the differences between modern and traditional diets, and practical ways to implement Price's tenets. As with all such books, readers will need to judge for

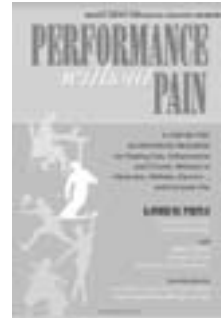
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Performance without Pain

themselves the soundness of the ideas presented, especially when they touch on controversial subjects such as the consumption of raw milk.

In any case, the discussion raises important issues concerning nutrition and contemporary ways of thinking about food. It may well be of some assistance for those experiencing a variety of health problems.

Scott Paterson




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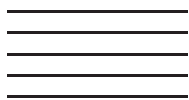
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OPENING MEASURES



By Frances Blaker,
francesblaker@sbcglobal.net

You are a recorder player. You should practice—but why, and how? Often figuring this out is something players learn “by guess and by gosh.”

The point of practicing is not to perfect some particular piece of music. Perfection is a static state, while music by its very nature continually changes. What is perfect now may be imperfect later simply because your intentions for that passage have changed.

One practices an art or a discipline in order to make that art or discipline part of one’s daily life. In the process, one becomes very good at various aspects of that art or discipline by practicing it—every day, or, at least, more days than not.

In music, practice has a bad reputation. The general idea out there is that, in order to count as practice, it must be long and hard. One must practice endless hours of mindless exercises, or else one has not really worked. One must be exhausted at the end of a session, or it does not count.

Practice makes perfect, the old adage says, but in truth it should say: Correct practice makes pretty close to perfect.

First, if you practice inefficiently, you will make little progress—no matter how many hours you put in. Furthermore, if your goal is only to expend great effort, you will merely wear yourself out—even literally, since bad muscle use can lead to tendonitis and eventually to destruction of your hands. (To avoid this, never use more muscle power than actually necessary

for what you are doing, and make sure you have good hand position and posture.)

Five minutes of thoughtful, well-directed, focused, gentle (using no more muscle power than needed) practice are more effective than an hour of bad practice. Or, to expand on this idea, an hour of thoughtful practice is more effective than hours of bad practice. Why waste your time?

The act of making music is more satisfying if you can make the sounds you want to hear.

Besides, bad practicing is really boring, while the art of good practicing will not only improve your playing, but will give you continual food for thought. You will develop mentally as well as in your playing—and in these days of concern about aging brains, that’s very good news.

If you enjoy playing your instrument, you will also enjoy the process of improving your recorder and musicianship skills. There’s nothing like the sense of accomplishment when you know you’ve worked well on a difficult piece—and it pays off in performance (whether that performance is for an audience, for your teacher, for your cat, or even just for yourself). The act of making music is more satisfying if you can make the sounds you want to hear—and that is the purpose of practicing. If you also want to be able to play faster than your fellow consort members, or rise in workshop rankings, etc., that’s fine too.

The Art of Practicing

I have a lot to say about various aspects of practicing and how you can get the most from your time, which is especially important for those of you who lead very busy lives—you need to squeeze every drop of golden goodness out of every minute of practice time. Because I have a lot to say, and since there are many areas to consider, in this column I will only be able to address the basics of practicing.

My years of playing, teaching and thinking have taught me that practicing must:

- Be interesting
- Be effective, so that small increments of progress can be detected right away
- Be varied, in order to maintain your motivation and avoid boredom
- Fit into your way of being—different people practice in different ways.

Practicing must train your:

- muscles
- ear (as in your Musical Ear)
- perception and attention, which together constitute listening
- mental focus
- musical understanding and knowledge.

Keep these points in mind as you practice. Ask yourself if what you are doing in your practice sessions fills at least one of the top four qualities, and trains at least one of the next five areas.

Basic practice plan

First, you must know that most people learn best and make the most improvement if they do not spend too much time on any one specific thing. As soon as you notice your mind wander or

your focus waver; as soon as you notice the first hint of new mistakes cropping up; as soon as you feel the minutest foreshadowing of frustration: you must move on to something else, or at the very least, take a new tack on what you have been practicing.

Don't just drive a piece of music into the dust. Come at it from many angles, focusing now on technique, now on phrasing, now on tone, now on speed, and so on—or move on to the next piece.

No matter how much or how little time you have, divide your practice session into three sections: *Technique*; *Music*; and *Anything Goes*.

Technique includes exercises you do for very specific skills, both as a warm-up and to improve your abilities. Include at least one exercise each for blowing/breathing, for finger action, and for articulation (tonguing). This section can also include etudes and studies—pieces of music specially written to develop certain techniques.

The *Music* section covers all the music you are currently working on: assignments from your teacher, for example to master the notes of an Allegro; to work up your speed in a difficult batch of 16ths; to figure out where to breathe in an Adagio; to come up with your own ornamentation, and so on. During this part of practice, you will generally focus your efforts on mastering or improving some aspect of a piece of music. You may also want to play a whole piece through to see how well you do, and then focus on weak areas.

Anything Goes includes sight-reading, playing just for fun, noodling around, picking out tunes by ear, improvising, and anything one is normally “not supposed to waste time on” in the traditional idea of practice. It's just as important as the other sections and is vital to maintaining your sense of joy and imagination in your playing.



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None of these sections should be left out. Each one will help you learn more about your instrument and improve your playing—even the last section, which is a very important aid in keeping your music-making fresh and in counterbalancing any sense of drudgery you may feel in practicing.

You may, and should, vary the relative lengths of these three sections from day to day. This enables you to focus more in depth on something one day, while also keeping your playing and attitude fresh and energized.

If you simply hate exercises, you should keep Technique brief, but present. Don't skip it.

On the other hand, if you like exercises but detest playing around, make Technique longer and keep Anything Goes very short—but still do it. Play *Twinkle Twinkle Little Star* by ear, then you are off the hook. Make up one ornament. Sight-read one little minuet. You get the picture.

Finally, a word about personal practice styles and mental focus: some people find it natural to practice for an hour or two at one sitting, while others just don't like to be still for that long, or find their minds wandering. You need to discover whether you work best in one longer stretch, or in a number of shorter sessions spread throughout the day.

Once you find your best way of working, schedule your practice time accordingly. Some people hate to schedule things, and just want to practice when the desire overtakes them. If you are that sort of person, you should have a practicing station where you can keep your music stand set up, your music handy and your instruments ready, so as to be able to jump right in as you pass by.

As you practice with fresh energy and new enthusiasm, I wish you Happy Practicing! Work hard, but work well—and don't forget to play.

ON THE CUTTING EDGE

By Tim Broege, timbroege@aol.com

I'm grateful to Ken Andresen for calling attention to some YouTube videos featuring **Benoît Sauv **. In the videos Sauv  plays recorder along with jazz solos by John Coltrane, Clifford Brown, Pat Metheny, Michael Brecker and others. It's clear he has mastered these intricate improvisations and has no trouble with the tempos.

What a great way to practice! And his recorder (which looks like an alto) sounds like a perfectly idiomatic jazz instrument. Evidently Sauv  transcribed the solos himself. The result is convincing: bebop (or "post-bop") solos sounding very much at home on his recorder. Visit YouTube.com and

search for "Beno t Sauv " to enjoy these remarkable videos.

I am reminded of my own youthful practicing with "Music Minus One" records back in the early 1960s. Those records contained well-produced rhythm section tracks—guitar, piano, bass, drums—featuring top-notch jazz professionals. The records came with lead sheet arrangements (the melody, with chord symbols that are used to create an accompaniment) that were (usually) easy to follow.

I was a struggling trumpet player trying to master the fundamentals of jazz playing, and the Music Minus One records were a big help. Many of my friends used them. And yet, it never occurred to me to try playing

Jazz Recorder Tales (continued)

Play-along materials like Music Minus One, though designated for flute, are readily adaptable for recorder.

along with the records using my soprano recorder. I hadn't imagined that a recorder could play jazz!

But guess what? Music Minus One recordings are still available. You can "google" "Jamey Aebersold jazz" to find one of the best sources for jazz materials. Play-along materials like Music Minus One, though desig-

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- Blues with a Bridge -

SAPIENTOLOGY

T. BROEGE

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nated for flute, are readily adaptable for recorder. There are many books of transcriptions available as well as “how to” methods for jazz improvisation, and I highly recommend them.

I’m including above my own *Sapientology*, a “blues with a bridge”—12-bar blues followed by an 8-bar bridge, then recapitulation of the 12-bar section—which I hope can serve as an example of bebop melodic material over traditional bop harmonic patterns. I used this tune in my large-scale elegy composed in memory of the great jazz bassist and composer, Charlie Mingus.

Learn the tune slowly, then have fun improvising on the changes (chord

movement). If you can, put together your own rhythm section (or use “Band-In-A-Box” on your computer): bass and drums are all you need, but it’s nice to have a guitar and/or piano.

I think it works best at a medium swing tempo. Octave transposition is perfectly fine. I usually play it on alto recorder, mostly up an octave, but jumping down when the high F#/G^b makes things a little awkward. The tune is more of a challenge on soprano/tenor, but please feel free to make your own arrangement of it.

And don’t be afraid to learn your favorite jazz solos—Miles Davis, Lester Young, Charlie Parker, etc.—either by ear or through transcription, and then work them up on your

recorder. Jazz is such a wonderful musical language!

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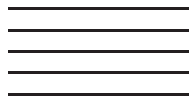
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COMPACT DISC REVIEWS



THE LOST MODE. ANNETTE BAUER, RECORDERS, SARODE; SHIRA KAMMEN, VIELLE, HARP, VIOLIN D'AMORE; PETER MAUND, PERCUSSION; DEREK WRIGHT, OUD. The Lost Mode, 2010, 1 CD, 70:34. Available from CD Baby (\$13.99 for CD, \$9.99 for mp3 download) and Magnatune. www.cdbaby.com/cd/lostmode and magnatune.com/artists/the_lost_mode (*n.b.*, CD tracks *Ekihaizea* "The East Wind" and *Kabyliya* are not available at Magnatune)

Continuing a growing trend in the recorder world, Annette Bauer joins with colleagues in early music and world music endeavors in an ear-catching collection of music from Medieval Europe and sonically related cultures. Rather than grasping at the often speculative historicity of Medieval instrumental performance practice, *The Lost Mode* plays with the connections among rhythms and modes of cultures across several centuries and countries.

Efforts at historically-informed performances of Medieval instrumental music deserve support and continued

Each CD review contains a header with some or all of the following information, as available: disc title; composer (multiple composers indicated in review text); name(s) of ensemble, conductor, performer(s); label and catalog number (distributor may be indicated in order to help your local record store place a special order; some discs available in the ARS CD Club are so designated); year of issue; total timing; suggested retail price. Many CDs are available through such online sellers as www.towerrecords.com, www.cdnw.com, www.cdbaby.com, www.amazon.com, etc. Abbreviations: rec=recorder; dir=director; vln=violin; vc=violinello; vdg=viola da gamba; hc=harpsichord; pf=piano; perc=percussion. Multiple reviews by one reviewer are followed by that reviewer's name.

The energy of [The Lost Mode's] approach comes through, yielding a collection that will appeal to multiple (often overlapping) audiences.

development. Insights from projects such as *The Lost Mode* can be enjoyed as experimentation toward a richer understanding of all modal music practice. The energy of the approach comes through, yielding a collection that will appeal to multiple (often overlapping) audiences: lovers of Medieval European music, and traditional Armenian, North African, Breton, Turkish, Greek and Sephardic dance traditions.

The recording provides a lovely stereo image of the performers, with a satisfying presence for all of the instruments. The repertory balances familiar tunes (*e.g.*, *La Spagne* and Landini's *Per Allegrezza*) with ones less-known in the

recorder world (*e.g.*, *Havun Hayun*). Likewise, the variety encompasses lively and slow tempi.

A crucially important element in the balance is the collaborative nature of *The Lost Mode* project. While Bauer's recorder playing stands out, it also works so well here because of the excellent musicianship of Kammen, Maund and Wright. We are fortunate in California's Bay Area to have overlapping communities in "folk," "world," and "early" music. These musicians and this recording give the rest of the world a glimpse of this vital scene.

The presence of Kammen (a favorite teacher in various workshops, as well as a noted performer) and Maund (another fine teacher who mesmerized listeners at the 2009 ARS Festival and Conference) deserve particular mention. Their presence connects the newer generations of musically adventurous early music players to times not long ago, when the whole field of historically-informed performance struggled for a

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place in the art music world. I hope to hear more from *The Lost Mode*.

Tom Bickley

**DANCING IN THE ISLES:
BAROQUE AND TRADITIONAL
MUSIC FROM ENGLAND,
SCOTLAND, AND IRELAND.**

**MUSICA PACIFICA (JUDITH LINS-
SENBERG, DIR., RECORDER AND TIN
WHISTLE; ELIZABETH BLUMEN-
STOCK AND ROBERT MEALY,
BAROQUE VIOLIN; DAVID MORRIS,
BAROQUE 'CELLO AND VIOLA DA
GAMBA; CHARLES SHERMAN, HARP-
SICHORD; CHARLES WEAVER,
THEORBO AND BAROQUE GUITAR;
PETER MAUND, PERCUSSION).**

Solimar CD101, 2010, 1 CD, 75:17.
\$15.99 (available via www.musica-pacifica.org and magnatune.com)

Although curiosity about other cultures has come into fullest fruition in our own time, it has always been a part of the human character. Musica Pacifica's latest recording, *Dancing in*

the Isles (a wonderful pun), hearkens back to the late 17th and early 18th centuries in Britain, an era when polite society had a fascination for the artistic productions of its near neighbors in the villages of Scotland and Ireland.

The recording includes three sets of traditional tunes—one each from England (by way of John Playford's collection, *The English Dancing Master*), Scotland, and Ireland. Some are arranged by violinist Elizabeth Blumenstock, and some by the group as a whole.

There are pieces by James Oswald and Francesco Veracini that are based directly on folk material, and pieces by Matthew Locke (from the *Broken Consort*), Nicola Matteis (from the first book of *Ayres for the Violin*), and Henry Purcell (*Three Parts upon a Ground*), as well as some anonymous masque tunes, which share some of the eccentric energy of the traditional material.

Musica Pacifica is here composed of recorder, two violins, 'cello, harpsichord, theorbo and percussion. They

use the possibilities for varied instrumental color extremely well, even to the extent of employing tin whistle and Baroque guitar in some numbers. This is definitely an album that can be listened to with pleasure from beginning to end, even at a generous 75 minutes.

The arrangements of the folk material are very much in the style of traditional folk bands, including plenty of natural sounding ornamentation. The performances do not have quite the abandon displayed by the best traditional groups, but Musica Pacifica's precision and careful pacing are quite effective in their own way. This care is also felt in the other pieces on the disc which, paradoxically, seem to be more freely felt as well.

The only miscalculation is the performance of the Purcell *Three Parts upon a Ground* with a mixed group of two violins and recorder. Purcell's many intricate contrapuntal procedures unite the three upper parts so thoroughly that the piece makes the most sense when



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listened to with pleasure
from beginning to end.**

played on similar instruments. In every other way, though, the performance is nuanced and insightful.

The recorded sound is a bit closer and drier than usual, but it seems to suit the material admirably. Violinist Robert Mealy's notes provide a detailed background to the program.

Scott Paterson

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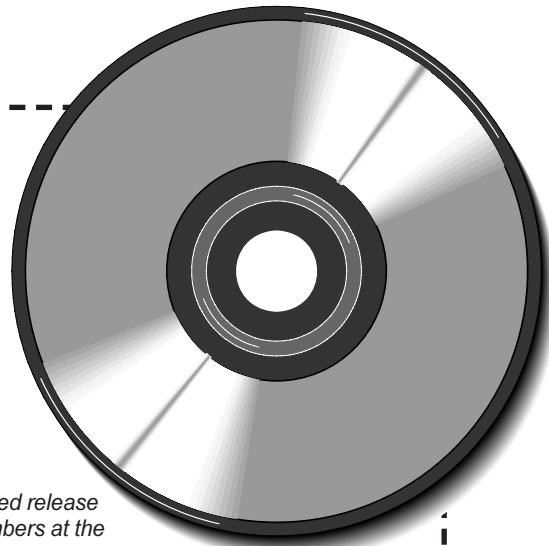
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BARSANTI RECORDER SONATAS

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MUSIC REVIEWS

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SOMETHING JAZZ FOR MISTER PAUL BY ALBERTO BONACINA.

Ut Orpheus Edizioni FL9 (www.utorpheus.com), 2009. SAT or 2 B♭ clarinets & bass clarinet. Sc 9 pp, pts 3 pp ea. Abt. \$26.

As readers of *American Recorder* know well, our instrument is no stranger to jazz. Expert recorderists can be as evocative in the style as players of more traditional jazz instruments.

Jazz, of course, is properly an improvised art and so takes a fair amount of time and practice to do well. For those without the training or skill, however, there are any number of “jazzy” pieces of music available that will give a swinging, syncopated effect without the need to actually improvise. While this style of writing is frequently challenging to read from the page, it can be readily adapted even for beginners.

Alberto Bonacina’s *Something Jazz for Mister Paul* is not that sort of easily approachable adaptation! There is no word in the notes who Mister Paul might be, but he and his friends are obviously accomplished performers.

While still not involving improvisation, the piece draws on every other skill possessed by practiced jazz players, starting with the ability to play quick, disjunct lines in flexible, constantly varying rhythms with perfect ensemble, and extending to special techniques such as fall-offs (a quick drop in pitch at the end of a note), glissandi and multiphonics.

Bonacina’s introductory note points out that the piece is not developed from repeated chord changes in the usual manner, but is instead a rondo built around a short, flexible theme. The piece lasts about three minutes, and the impression it gives is one of complexity

and intense forward motion. It does not have a strong melodic profile, but there is a constant variety of rhythm and texture, and the three parts are frequently quite independent of one another.

There are many detailed dynamic markings, including occasional indications of which line is meant to stand out as a solo, which are difficult to realize fully on recorders. A performance on clarinets, as suggested as an alternative by the composer, would probably help to give an even clearer sense of shape to the piece.

While lively and virtuosic, this would not be easy music for an audience to take in at first hearing. However, for recorder groups looking to find a substantial and challenging piece in an uncompromising jazz idiom, this will certainly fill the bill. The presentation is attractive and accurate, though with a difficult page turn in the parts.

Scott Paterson, a former ARS Board member, teaches recorder and Baroque flute in the Toronto area, where he is a freelance performer. He has written on music for various publications for over 25 years, and has just opened his own studio after over 30 years at the Royal Conservatory of Music of Toronto.

MOONDUST BY PETE ROSE.

Heinrichshofen Edition N2641 (www.edition-peters.com), 2007. TTTB/SATB. Sc 20 pp, pts 7 pp. \$26.

Pete Rose’s *Moondust* was commissioned by Amsterdam Loeki Stardust Quartet in 2002. In his preface, Rose describes the piece for recorder quartet (TTTB & SATB) as being “largely written in a Bebop style but with an unusual twist.” Those familiar with or fond of the jazz standard *How High the*

Moon will delight at the first 224 bars of the work, which feature an exhilarating and virtuosic through-composed bebop solo based on the song’s chord changes.

I was very fortunate to delve into *Moondust* in 2008, when McGill University’s recorder consort (then including Ji-Sun Kim, Vincent Lauzer, Rebecca Molinari, Alexa Raine-Wright and me) prepared and performed the work for an audience of peers and local early music enthusiasts (see our performance at www.youtube.com/watch?v=2mjgMMwksX0). Our ensemble had the unique task of adapting the four-part piece for five players; our solution was to double the “walking” bass part throughout.

For the first 224 bars, too, we opted for two tenor recorder players rather than the designated three. While these alterations in balance and performance practice were not absolutely in line with the composer’s specifications (Rose writes: “The bass part should be felt more than heard as it often was in old bebop recordings”), I hope that our version of the work successfully demonstrates how a well-composed piece can withstand musical change and, moreover, maintain its spirit in the face of circumstantial transformation.

Technical difficulties aside, I believe that there are two challenges posed by *Moondust*: first, performers largely unfamiliar with jazz—and the bebop idiom, specifically—must come to understand and effectively interpret a new and unusual musical language. Indeed, in the piece’s first lengthy section, the tenor recorder soloists will, at least initially, find themselves adrift in a seemingly endless sea of eighth-notes. The question, then, becomes how to

parse each musical phrase and tackle issues of affect.

If bebop isn't one's forte, relating the music and the task at hand to similar experiences with far earlier genres (*i.e.*, Baroque, Renaissance and Medieval) might be a viable solution. In the end, that was my approach. One empowering revelation that arose was: disparate musical genres can be subject to the same sense of logic. One's intuition should, of course, be questioned constantly; but I feel it needn't ever be entirely abandoned, especially while charting strange musical waters.

Second, and likely more difficult, is the task of creating a concert experience complimentary to *Moon dust's* particular style. Rose writes: "To me, there is an amazing paradox in bebop music. On the one hand, it is potentially one of the most brilliant and intensely creative kinds of music ever devised, while on the other hand, it is—at least in its purist state—quite narrow in its expressive scope. My goal in writing *Moon dust* is to illustrate that paradox." The piece does include a section (marked "O") where three of the four voices may improvise over a "funky bass" ostinato. This section is too brief, however; the majority includes all notes written out.

I believe that Rose hoped, through the piece, to craft a composition that

would recreate the spontaneity of genuine jazz improvisation. Irony, then, is inherent; but there is nothing insurmountable or impossible.

All members of McGill University's recorder consort greatly appreciated that, aside from a few effective instances of glissandi and quarter-tone application, the composer's desire for specific articulations and dynamic levels was not overbearing. It felt as though there was much room for spontaneity within the piece. Hopefully, any future ensemble performing this work will be able to place its personal stamp upon it.

Rose offers insight into his general desires regarding sectional affect as well as suggestions as to how the players might arrange themselves on stage: "The opening section was made very long with the intent of bringing the audience to the point of inattention. The middle section will be a breath of fresh air, and the final section is meant to be very exciting. I would suggest that in the first part, the three tenors read from the same part standing up, while the bass plays from his own part in a different part of the stage. During the middle section, the players may walk around, then re-group for the last section playing from yet another area and standing (or sitting) four in a row." For our particular performance, we decided to remain in a row at all times, ordered by

recorder type; however, we did decide on occasional changes in visual level (*i.e.*, standing vs. sitting).

At the start of the improvisatory "O" section, our bass recorder players sounded their ostinato pattern a single time solo and stood up; the audience's attention was drawn toward the prominent line and away from those of us who were switching recorders.

Clearly, a work that allows recorder players to experience the musically unknown is a worthwhile play. Well-loved jazz pieces have been adapted for myriad manner of recorder ensemble; this is an outstanding composition written by a recorder player for recorder players. Due to its sheer novelty, *Moon dust* would make a fantastic addition to any collection.

The edition from which the McGill recorder consort played is compact but legible, visually appealing, and includes clear and concise input from Rose. His detailed biography (outlining his many accomplishments and awards, including the ARS Distinguished Achievement Award), preface, and instructions both before and within the piece, are included in English and German.

Laura Osterlund, an undergraduate at McGill University in Montréal, QC, is pursuing bachelor's degrees in Early Music Performance and Music History. She has studied recorder under the tutelage of players such as Mary Anne Wolff-Gardner, Scott Reiss, Cléa Galhano, Matthias Maute, Francis Colpron and Natalie Michaud. She has taken courses with, and played in master classes for, Marion Verbruggen, Dan

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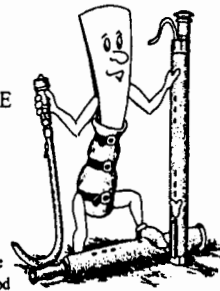
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STRABENMUSIK À 2 BOOK 2, BY UWE HEGER. Noetzel Edition N4949 (www.edition-peters.com), 2006. SA (or SS, TT, SA-up). Sc 48 pp. \$11.95.

Born in 1957 in Hamburg, Germany, Uwe Heger took up recorder as a first instrument at the age of 10. This was followed by studies in many other instruments including trumpet and saxophone. Heger's background with jazz idioms includes performing and teaching jazz recorder. *Straßenmusik* is also published in three parts by Noetzel and available from Peters (N4777).

The diminutive size of this volume of duets (about 6" x 8") caused it inadvertently to slip to the bottom of a pile of review music. But when it magically reappeared, I found that pleasant music can come in small packages! *Straßenmusik* means street music, and there is a lovely picture on the cover of two young ladies performing at an outdoor café.

The book consists of 24 original duets including klezmer, blues, tangos, rags, Latin-Folk, lullabies and mambos. They can all be played on two sopranos or two tenors, but by far my preferred combination is soprano and alto-up. The duets are quite nice—with a great balance between parallel and contrary motion and lively rhythmic independence between the voices.

This attractive publication is particularly useful if you have a group of students working on easy mobility between C and F fingerings. Most of the pieces are in the intermediate range, although some have more challenging chromatic lines. My personal favorites are all of the

tangos, the "Peanuts Rag," and a lovely klezmer called "Farewell."

Sue Groskreutz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-Schulwerk certification from DePaul University. Playing and teaching recorder are the greatest musical loves of her life. She was president of the American Recorder Teachers' Association for 10 years.

LAST STOP PROKUPLJE, BY PHILIPP TENTA (B. 1956). Moeck Zfs815 (Magnamusik), 2007. SSA. Sc 6 pp, pts 1 p ea. \$7.

SAMOVILA, BY NICOLA TERMÖHLEN (B. 1979). Moeck 818-819 (Magnamusik), 2009. TBB. Sc 8 pp, pts 2 pp ea. \$10.95.

The dishes at our favorite Mexican restaurant are rated from mildest to hottest on a thermometer numbered from 1 to 10. If these two examples of contemporary program music were similarly graded for difficulty and modern flavor, *Last Stop Prokuplje* would receive a 3, while *Samovila* would earn a 9.5.

Philipp Tenta was born in Austria and now lives in Germany. During his world travels, he spent time volunteering to help refugees in Serbia, an experience that inspired *Last Stop Prokuplje*. The whimsical titles and charming music belie harsh realities in that troubled part of Europe, such as the "last stop" on the train line that can no longer cross into Kosovo and the "recycling" of trash that provides the only income for many people.

The suite consists of three short movements: "Last Stop Prokuplje," which has a blues feel; "Mama Kasumovic Offers Red Peppers," with hints of jazz; and "Recycling Tour," reminiscent of ragtime. The time signature is 8/8 for all three, but it will be easier, once past the sight-reading stage, to feel them in 4/4. The parts are equal in difficulty, with rhythms and accidentals that are somewhat challenging for intermediate players, but easy for the more advanced.

The dissonances can be sharp, but they are always followed by a soothing

resolution. This modern music is accessible for most players and listeners alike.

On the other hand, Nicola Termöhlen has created a piece, *Samovila*, that is somewhat more contemporary in flavor and nearly off the scale in difficulty. She was born in Germany and has won several awards for her compositions, regularly performing them herself. The "samovila" of the title is a nature goddess in Slavic mythology, who entices a young man to dance with her, perhaps to his death.

The one-movement trio is really a virtuosic solo for tenor recorder with accompaniment by two basses. Nearly every technical difficulty of traditionally-written recorder music is present in the top part: 16th- and 32nd-note passages (at ♩=126-132) with challenging accidentals and cross-fingerings, extreme range (high C# on a tenor), dynamic markings from *pp* to *ff*, and complex cross-rhythms. The only thing keeping the composition from rating a 10 is the meter, remaining solidly 4/4 throughout.

An additional challenge unique to 20th- and 21st-century music is the requirement, mercifully only in the slow passages, to play notes and sing them at the same time, and to play one note while singing another.

The two accompanying bass lines are considerably easier, although they have an occasional tricky passage and participate in the flurry of 32nd notes in the last three measures. Most of the time, they play a driving, repeated syncopated rhythm in fifths that forms a ground for the tenor's pyrotechnics.

So if you like your contemporary music on the mild side, you'll enjoy *Last Stop Prokuplje*. If you can take the heat, order the *Samovila*.

Anne Fjestad Peterson has a Bachelor of Arts in music education from Concordia College, Moorhead, MN, and a Master of Music in music history from the University of Colorado. She has taught private and class recorder in Boulder, CO, since 1974 and has performed since 1980 with the Boulder Renaissance Consort, for whom she arranges music.

REVIEWS OF TWO TEACHING PACKAGES: *PLAYING THE SOPRANO RECORDER FOR CHURCH, SCHOOL, COMMUNITY, AND THE PRIVATE STUDIO*, BY LOIS VEENHOVEN GUDERIAN.

Co-published by Rowman & Littlefield Education Press (www.rowmaneducation.com), and MENC: the National Association for Music Education, 2007.

Book only, 312 pp. \$34.95 (discounts available for students).

This excellent method includes extensive introductory comments that I strongly recommend every teacher read. They set a tone for teaching in general, and for teaching the recorder specifically, that I find attractive and helpful.

Under her Teaching Tips, Guderian offers practical suggestions for successful teaching of the recorder in a music classroom situation, giving appropriate emphasis on the dual goals of music reading and creative music-making apart from the printed page. Her tip #2 discusses the desirable activities of “echoes” and “question and answer.”

From my experience, I have found it good to keep these two activities separate, since they offer methods to teach different skills. The echo, as the name implies, has the teacher play a pattern (at first, four beats only); the students repeat it exactly without a break. The advantages of the echo are numerous: 1) it requires careful listening; 2) it offers a way for the students to hear and to imitate good sound, tonguing and breathing; 3) it provides good examples of hand and instrument position and other basics; 4) it can be tailored to the skills-of-the-day; 5) it can be a way to check on individuals as well as to warm up the groups; 6) it is a change-of-pace method to get the students playing off-the-page; 7) it allows the students to concentrate on a narrow range of skills at one time.

The “question and answer” is more complicated and should be introduced a little later. I recommend beginning with a four-beat question (starting on G and ending on another pitch; for example: Question GAAB). The answer should also be four beats long (starting near the ending pitch of the question and ending on G; for example: Answer BAAG or ABAG). Together, then, the sequence is: GAAB/ABAG or GAAB/BAAG. The advantages of the “question and answer” are also numerous: 1) it is a beginning step of composition, and is therefore creative and satisfying for the students; 2) it is flexible and can change as the students gain confidence; 3) it calls for concentrating on several skills at once; 4) it is music-making not tied to the page.

In her tip #12, the author encourages singing as well as playing pieces wherever possible. I agree; knowing words allows for better decisions about phrasing and breathing. In her tip #13, Guderian reminds us to keep in mind that our primary focus should be instilling *joy* in making and sharing music in our students!

I found it very helpful to have the listing of the nine National Standards for Music Education that should be achieved with the teaching of the soprano recorder in the music classroom. Individual performers and recorder ensembles seeking funding and support for taking programs into the schools would do well to consider these in planning their presentations.

The next section of the book includes 18 complete lesson plans with notes about the material to be introduced, exercises, and pieces to be played and practiced. In addition, there is always a section, “Creative Corner,” that calls for the student to compose a piece or other similar activity.

Here is where I sometimes disagree with the author’s suggestions. For example: in Lesson I, Guderian suggests that the student breathe in through the mouth or nose. In my 40 years of teaching recorder to all ages and levels, I have found it most important from the very beginning to insist on breathing through the



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mouth (recorder stuck on the lower lip; jaw drops open; air is sucked in through the open mouth; throat open, like “*waah*”). One doesn’t need to give all these details yet—simply say, “Watch how I take air in. Let’s do it together.” It will be time enough to discuss details a little later; but it is crucial to form the correct habit from the first lesson.

It is also important to indicate the proper place to take a breath in exercises as well as in pieces where phrasing is so crucial.

In Lesson IV, after three lessons spent learning much about music notation and theory using the notes BAG, the author introduces C and D above. While this opens up many possibilities for songs to play, I think that adding low E and D next avoids many problems. Involving the right hand as soon as possible usually eliminates any left-hand inaccuracies as well as any bad habits the right hand might create for itself.

In Lesson V, we are given an extensive lesson on dynamics—but not told how to achieve the affect of “loud” or “soft” on the recorder. It is not the same as on a modern flute or clarinet. If we try to blow louder or softer, intonation suffers dramatically, as does the quality of the sound. Instead, we must create the illusion of loud and soft with longer or shorter pieces of the note, which is always blown at the same ideal place for the most beautiful sound. Thus, this might have been a better place to introduce the concept of legato (connected: *ta-ta-ta-ta*) and staccato (separated: *dot dot dot dot*) and forget altogether about *f*, *mf*, *ff*, *p*, *mp*, *pp* and *ppp*.

In Lesson VI, it seems like a bit too much to introduce C, D, E and F \sharp all at once. In Lesson X, the fingering for B \flat is unusual; T134 is the fingering that is normally used.

In Lesson XII, introducing the upper octave, it is too much to require three new notes at the same time. There needs to be more specific information about the thumb movement and the

[Guderian] knows how to encourage and inspire her students.

new level of blowing to produce a sweet sound in this range.

Despite the number of suggestions and concerns I have with this method, I find that it is very useable, and I thank the author for her careful and thoughtful addition to the literature. I like the way it is presented in a very manageable and visibly pleasing format, with enough space on each page to separate between sections. I love the inclusion of a creative activity with each lesson.

It is clear to me that Guderian is an experienced and gifted music specialist; she knows how to encourage and inspire her students. My concerns point to a possible need for understanding and refining techniques that are specific to the recorder beyond the classroom.

Marie-Louise A. Smith has taught recorder for 40 years. She retired in 2003 from the Indiana University Jacobs School of Music’s Early Music Institute, where she directed the IU Young Recorder Players. She created and directed the Summer IU Recorder Academy for gifted teenage recorder players from all over the world. In 2005, she received the ARS Presidential Special Honor Award. She has served on the ARS Board.

Complete edition: with piano accomp. \$34.95; without piano accomp. \$26.95.

These are “revised and expanded” editions by Lois Veenhoven Guderian of her extensive and fine method for teaching children the soprano recorder. Guderian is Assistant Professor of Music at the University of Wisconsin-Superior, where she teaches elementary and secondary music education classes to music majors, and music education as part of elementary education to elementary education majors. She writes in the introduction: “*Playing the Soprano Recorder* is designed to develop playing

skill, music reading, musicianship and creative thinking within the context of enjoyable, musical experience.”

She then presents Teaching Tips, 18 lessons, addenda and a practice/performance CD (only found in the edition with piano accompaniment), thoroughly covering every aspect of recorder playing and beginning musicianship. In this reviewer’s opinion, an alternative title for this might be *Teaching Children to Play the Recorder for Dummies*—and I mean that as a compliment!

The first 17 lessons follow the pattern of: technique and fingering, music lesson (note-reading and other simple theory concepts), repertoire pieces for that lesson, creative corner (where the students are encouraged to compose their own piece using the notes of that lesson), theory and musical terminology, and an assignment. The edition without piano accompaniment is a student workbook, containing the bulk of the edition with piano accompaniment, but in a size that makes sense for a student to take home and work on, and then bring back to a lesson or class. Lesson 18 contains supplementary solos for “putting it all together.”

I highly recommend getting this guide to use with your own students.

Valerie E. Hess, M.M. in Church Music/Organ from Valparaiso University, is Coordinator of Music Ministries at Trinity Lutheran Church, Boulder, CO, where she directs the Trinity Consort. She has also published two books on the Spiritual Disciplines.

KEY: rec = recorder; S \circ = soprano; S = soprano; A = alto; T = tenor; B = bass; gB = great bass; cB = contra bass; Tr = treble; qrt = quartet; pf = piano; fwd = foreword; opt = optional; perc = percussion; pp = pages; sc = score; pt(s) = part(s); kbd = keyboard; bc = basso continuo; hc = harpsichord; P&H = postage/handling. Multiple reviews by one reviewer are followed by that reviewer’s name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: *Sue Groskreutz, 1949 West Court St., Kankakee, IL 60901 U.S., suegroskreutz@comcast.net*

CHAPTERS & CONSORTS

Kay Hettich and **Barbara Condon**, directors of the **ARS Redding Chapter**, performed in Old Shasta, CA, on December 4, for “Holiday in the Parks” at the Courthouse Museum of the California State Park.

The theme of the January **Greater Denver (CO) Chapter** meeting was Native American flute music for recorder. Presenters **Erin and David Bell** shared their passions with participants: being trained musicians, a love of music coupled with their interest in Native American culture. They explained how Native American flutes and recorders differ, and demonstrated the purpose of the bird attachment that passes the air into a second chamber, which gives the flutes a haunting sound. They also demonstrated the different keys of flutes available, explaining how it is not possible to play Western music with just one Native American flute because they are in different keys.

The group played from several books: *Native American Music for Recorder* (Marie and Robert Constas); *Native American Music in Seven Volumes* (D. Chazanoff); *The Art of the Native American Flute* (R. Carlos Nakai) and *The Native American Flute Book* (Bob Edgar). They also suggested as a further resource *Introduction to the Native Flute* by Odell Borg of High Spirits Flutes.

Five Denver Chapter members also played English and Celtic music for an annual Epiphany Celebration—a Twelfth Night Boar’s Head Feast with Fyne Entertainment in January. About 50 guests (as well as musicians)

were in “period adornment,” and also had to bring their own table service, as was the tradition hundreds of years ago. A “Sing for your Supper” option was also mentioned on the invitation.

The **East Bay Recorder Society** also hosted its Twelfth Night potluck

*Sing and play for your supper;
and let the workshops begin*

January 9 in El Cerrito, CA. Starting at 3 p.m., **Louise Carslake** led the group on a trip to Italy. They played two Epiphany motets: *Tribus Miraculis*, a joyful motet by Giovanni Pierluigi da Palestrina; and an eight-part *Ommes de Saba Venient*, written by

Florida Groups hold Workshop with Jody Miller

On January 15, the **Lakeland Imperial Recorder Consort** was host to a workshop with 25 attending at the First Presbyterian Church in Lakeland, FL. They were joined by **Pasco Collegium Recorder Consort**, **Pilgrim Pipers Recorder Chapter** and **Sarasota Chapter**.

The morning was spent with **Jody Miller**, the workshop leader, carefully working through issues of breathing, phrasing, intonation and rhythm. After lunch he conducted a master class with Pilgrim Pipers playing *Sinfonia* by Adriano Banchieri, and the Lakeland Consort playing the first movement of *Sonata in D minor, Op. 2*, by Tomaso Albinoni.

Other music on which participants worked were *Partita Marietta* by Timothy Broege, *Canzon* by Rossi, and *Von Fernen Inseln* by Jenő Takacs. Miller works closely with composer (and AR columnist) Broege.

Miller is based in Atlanta, GA, where he performs regularly with the Ritornello Baroque Ensemble. The group found him to be a splendid educator and talented musician, one who willingly spends the necessary time to help players with technique.

Elizabeth B. Snedeker, Pilgrim Pipers



The Ladies of the Night, during a recital of **Vicki Boeckman’s adult students in Seattle, WA**. They played *Upwelling* (**Frances Blaker**), *La Gondoletta* (**Irmhild Beutler**), *Allegro from Concerto in F* (**J.B. Boismortier**), *Bye Bye Blackbird* (**Mort Dixon and Ray Henderson**), and *Someone to Watch over Me* (**George and Ira Gershwin**). (Photo by William Stickney)

Roland de Lassus during his years in Italy. Other works were by Francesco Landini, Giacomo Bonzanini, Gioseffo Guami and Floriano Canali.

East Bay also hosted a February workshop for recorders, early winds, viols and singers entitled "Schütz: The Psalmen Davids." **Greg Ingles**, of Piffaro and Ciaramella, led participants in the multiple-choir motets, written in German and combining late-Renaissance Italian vocal style with the more austere nature of the German sacred motet. The day concluded with a mini-concert.

Music for the rest of the **Mid-Peninsula (CA) Recorder Orchestra's** season includes Shmulowitz's *A Brèvele der Mam'n*, the first movement of William Boyce's *Symphony No. 3*, two early 15th-century French songs, and two new works by orchestra conductor **Frederic Palmer**. He describes his *Sonata La Margherita* as being in the antiphonal style of the late 16th and early 17th centuries, while *Esprit* "incorporates an idiom cultivated by several composers associated with the Eastman School of Music during the 1950s and '60s."



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AMERICAN RECORDER (ISSN: 0003-0724), 1129 Ruth Dr., St. Louis, MO 63122-1019, is published bimonthly (January, March, May, September and November) for its members by the American Recorder Society, Inc. \$20 of the annual \$45 U.S. membership dues in the ARS is for a subscription to *American Recorder*. Articles, reviews and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS.

EDITORIAL DEADLINES: November 15 (January), January 15 (March), March 15 (May), July 15 (September), and September 15 (November). Submission of articles and photographs is welcomed. Articles may be typed, or sent as an attachment (Word or RTF preferred) to or text in an e-mail message. They should be for the exclusive consideration of AR, unless otherwise noted. Photos may be sent as prints, or unedited JPG or 300dpi TIF files (minimum 3"x4"). Advertisements may be sent in PDF or EPS format, with fonts embedded.

EDITORIAL OFFICE: Gail Nickless, Editor, 7770 S. High St., Centennial, CO 80122; 303-794-0114; editor@americanrecorder.org. **Books and Music for review:** Sue Groskreutz, 1949 West Court St., Kankakee, IL 60901. **Recordings for review:** Tom Bickley, 1811 Stuart St., Berkeley, CA 94703. **Cutting Edge:** Tim Broege, 212 Second Ave., Bradley Beach, NJ 07720-1159. **Chapter newsletters, other reports:** Editorial office. **Postmaster:** Send address changes to ARS, 1129 Ruth Dr., St. Louis, MO 63122. Periodicals postage paid at St. Louis, MO, and at an additional mailing office.

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Circulation: Includes the membership of the ARS, libraries, and music organizations.

Published five times per year: January, March, May, September, November.

Reservation Deadlines: December 1 (January), February 1 (March), April 1 (May), August 1 (September), October 1 (November).

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