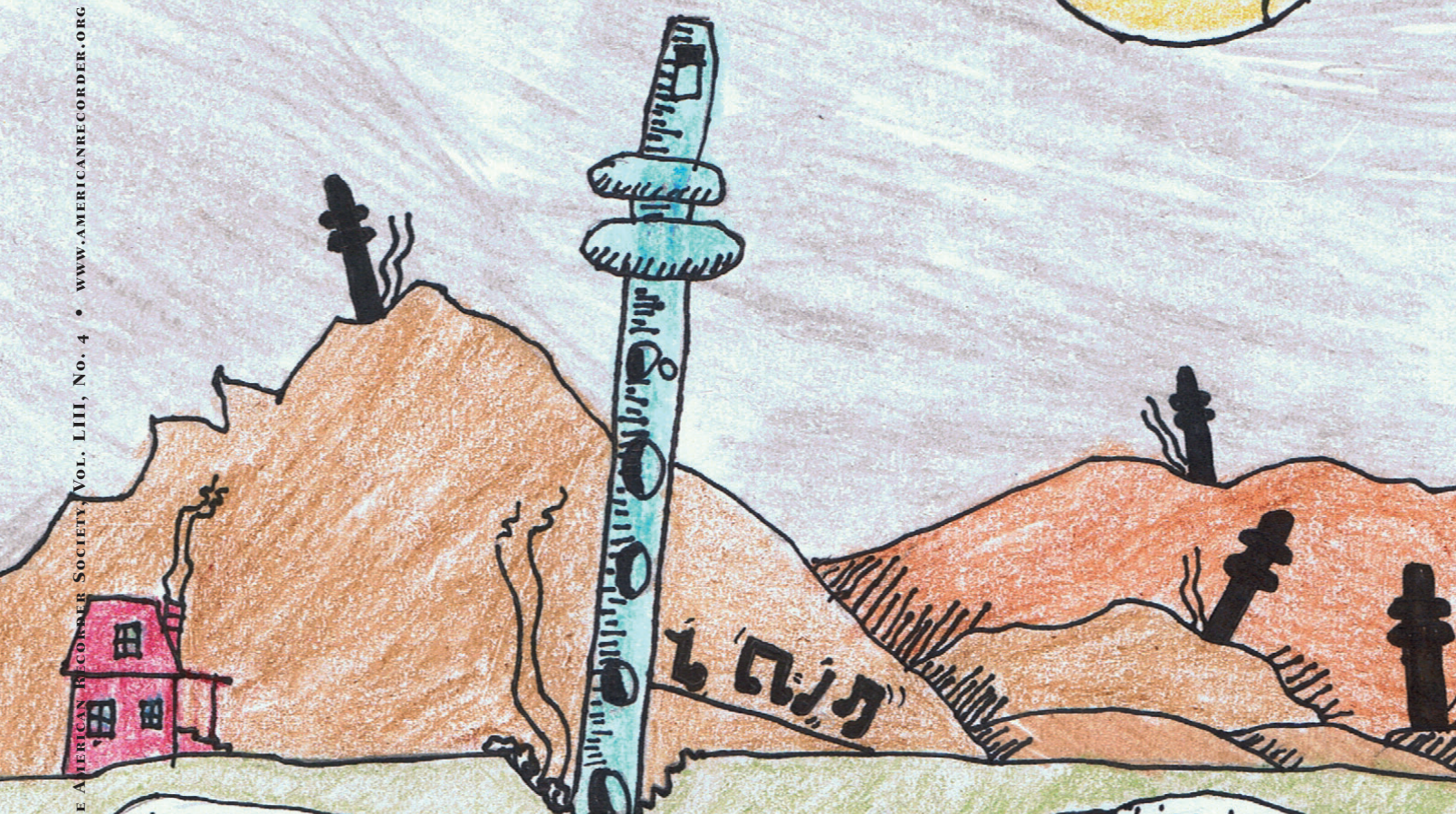


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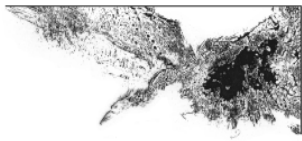
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EDITOR'S NOTE

If you have ever contemplated **making your own recorder**, this issue will give you insight into that delicate process. As **Alan Cantor** points out in his personal account using words and photos (page 13), the number of skilled recorder builders is constantly dwindling (and advertisements and announcements in these pages in recent years have borne witness to that decline).

It's inspiring to see young recorder players representing us all so well in mainstream competitions, as evidenced by the recent successes of 2012 U.S. Presidential Scholar in the Arts **Bryan Duerfeldt** and winner of Canada's Stepping Stone Competition **Vincent Lauzer** (page 10). The next wave of budding virtuoso players is being encouraged by **Piffaro**, as it plans for its next **competition for young recorder players in 2013** (page 11).

Summer is always busy with recorder events. Read what happened at the **Berkeley Festival & Exhibition** (page 6), and at the **ARS Festival** (page 27). Last March was also a lively one, as ARS Chapters and others celebrated **Play-the-Recorder Month** (page 30). Plan now for your 2013 celebration: **Recorder Day!** is March 16.

I doubt that I'll ever make a recorder from scratch—but I have an old clunker that I might be able to make into a good lamp....

Gail Nickless

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A M E R I C A N RECORDER

VOLUME LIII, NUMBER 4

FALL 2012

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Chronicling the process of building beautiful recorders—from scratch
Article and photos by Alan Cantor



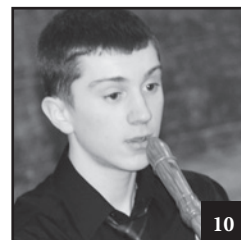
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ARS President Lisette Kielson says, "Thanks for the journey!"

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Berkeley Festival 2012; Annette Bauer's circus tale; Young recorderists win awards: Bryan Duerfeldt is a U.S. Presidential Scholar in the Arts, Vincent Lauzer wins Canada's Stepping Stone; TKO, QNG in New York City; Happy anniversary, New Haven (CT) Neighborhood Music School; Hans-Joachim Paetzold (1921-2012)



GAIL NICKLESS, EDITOR

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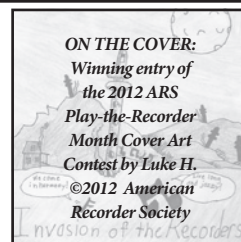
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Statement of Purpose

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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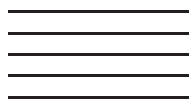
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PRESIDENT'S MESSAGE



Greetings from Lisette Kielson, ARS President
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What is it that people say? “It’s the process that counts!” Here, in my last President’s Message, I reflect on that statement. I believe (and try to live by) it 100%. What matters is the journey and the life-experiences from which we learn.

I confess that I forget this at times, placing more importance on the finished product and on checking things off “the list,” becoming anxious with uncompleted tasks (and unanswered e-mails!). Ah, finding the balance and remembering to appreciate the process!

What a process it was leading up to the ARS 2012 Festival. Successful (thanks to **Jeanne Lynch**, the Festival Committee, and all who participated!), the event is just recently behind us, and the memories are still fresh and vivid in our minds. Congratulations to all!

It was truly an extraordinary feat for the ARS to present each and every Festival (2005, Denver, CO; 2009, St. Louis, MO; 2012, Portland, OR). Just the risk of taking on that process

speaks loudly to the strength and tenacity of the ARS. We are a not-for-profit arts organization with a rotating Board (with Directors from across the continent), one full-time staff member (Administrative Director Kathy Sherrick), and limited funds. At 70-odd years young, we have much to applaud.

The ARS Board is a working Board. There is always something worthy to do—raise money, plan and develop a program or project, honor and celebrate a person or event. It is a continual process that gives energy and meaning to the organization.

May this process continue always. May the American Recorder Society forever serve the recorder community by providing helpful resources and support, by raising much-needed awareness of the instrument, and by encouraging and inspiring recorder-lovers.

In the present and near future, the Board gathers this month in the Washington, D.C. area for the fall Board meeting. We will welcome newly-

What matters is the journey and the life-experiences from which we learn.

elected Directors, revisit our Strategic Plan, discuss budget issues, and look ahead to the “ARS is 75!” celebrations.

Also, at this time new leadership will be voted in. I am so excited about **Laura Kuhlman** taking the reins as President; her perspective and vision will be refreshing, insightful and just what we need to lead us forward. With deep respect, I pass the gavel on to her.

I am honored to have represented the ARS as President. It has been an amazing experience—working with a passionate Board, hard-working staff, consummate *AR* editor Gail Nickless, and wonderful membership—an experience I will treasure. Thanks to all for the journey! I very much look forward to my next two years with the Board and to continuing the process!

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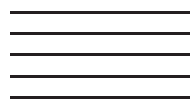
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TIDINGS



Berkeley Festival, young recorderists win honors, recorders onstage and on the road with the circus



Coldwell steps down from EMA

Maria Coldwell, executive director of **Early Music America** (EMA),

steps down this month after 10 years of leading the national arts service society. A musicologist, as well as early music performer, educator and concert presenter, Coldwell has brought EMA to new programmatic and financial heights.

“Maria’s vision, leadership, organizational and administrative skills, knowledge of our field, ability to build important relationships, and so much more, are beyond mere praise,” said Bob Johnson, EMA Board president.

In 2010-11, EMA celebrated its 25th anniversary with special publications and a new Young Performers Festival that included 15 concerts by college and university early music ensembles, plus special presentations

for the 250 student participants. “Supporting young people and building up the future of early music in North America has been my top priority,” said Coldwell. Over the past decade, EMA has presented five national competitions for emerging artists. Under Coldwell’s leadership, scholarship programs have increased fivefold.

Early Music America magazine, EMA’s quarterly publication, has increased significantly in size and circulation. The organization’s small endowments have also increased substantially over the past decade, in spite of financially challenging times.

Coldwell received her Ph.D. in music history in 1979 from Yale; she taught music history there and at the University of Chicago. A Medievalist who has published scholarly articles, she won the Noah Greenberg Award of the American Musicological Society in 1981. She has served on the boards of Seattle Early Music Guild (EMG), Seattle Baroque Orchestra, Tudor

Choir and EMA, plus on the panel for the National Endowment for the Arts.

After moving to Seattle in 1987, she became executive director for three years of Seattle Camerata, then EMG executive director for eight years. She returned to academia for three years as program manager for the University of Washington, administering programs in nonprofit management and various arts areas, before taking the EMA position in 2002.

Dr. Dale Higbee was honored on August 5 upon his retirement after 23 years as director of the Carolina Baroque (CB) Ensemble. Musicians who have enjoyed the privilege of performing with CB expressed their gratitude by presenting the concert in his honor in Salisbury, NC. The tireless Higbee, 86, himself a gifted recorder player and authority on the instrument’s history, founded this period instrument ensemble in 1988.

Harvard graduate Higbee has a Ph.D. in clinical psychology from the University of Texas; he studied recorder with Carl Dolmetsch. His collection of 18th-century recorders and 18th-19th-century flutes and flageolets is displayed at the National Music Museum at the University of South Dakota in Vermillion.

Higbee joined the ARS in 1956, and served as the Book and Record Review Editor for *AR* from 1967-89. Over the years, he has written hundreds of book, recording and music reviews for *AR*, *Journal of the American Musical Instrument Society*, *Newsletter of the American Musical Instrument Society*, *MLA Notes* and *Woodwind World*.

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EMA workshop, Berkeley 2010



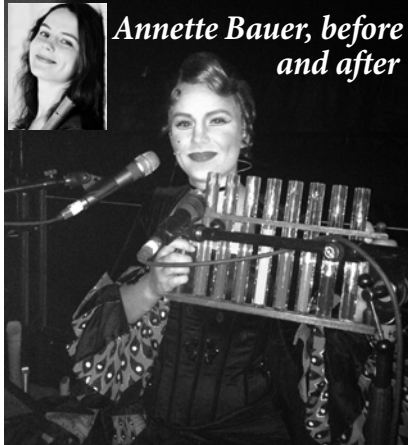
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Annette Bauer, before and after

A Circus Tale

By Annette Bauer, Bay Area, CA, annette@annettebauer.com

Six nights a week, I get to play music while acrobats balance 30 feet up in the air, jump sky-high on bendy Russian bars, are whirled through the air holding on to a pair of rings, or ride tall unicycles and juggle multiple bowls simultaneously. Six nights a week, I get to dress in an elaborate costume, put on full theatrical make-up, be hooked up with in-ear monitors and wireless microphones for voice and my instruments, and, depending on the day, play one or two two-hour circus shows from a bandstand platform right behind the stage, with a couple of on-stage appearances as a minor character. Six nights a week, I get to be a musician for Cirque du Soleil's touring show *Totem*, making its way along the East Coast (Boston, MA,

Washington, D.C., and Atlanta, GA, through the end of 2012, with stops in Miami, FL, and New York City in early 2013).

Having established myself over the last few years mostly as an early music freelance performer, specialist in Medieval and Renaissance music, and educator, along with my background in classical Indian and Brazilian music, being on tour with the circus is a new and wonderful experience; I am stretching in new directions. Musically, I feel very at home in the score for this show, as the compositions reference various world music traditions and include room for improvisation as well.

The instruments I play in *Totem* include primarily Ganassi-style G alto, plus SATB recorders, *rauschpfeife* (a capped shawm), an Irish low whistle, as well as voice, shakers and a pan-pipe-like instrument made out of test tubes filled with different levels of neon-colored water. My colleagues include two vocalists plus players of guitar/bansuri, percussion/drums, bass and keyboard; the last also leads the band and is responsible for providing cues to all musicians in relation to what is going on in the acrobatic acts, as well as cueing pre-recorded tracks and sound-effects to be mixed in with the live performance. Instrumentalists also double as singers in certain parts of the show.

The contributions of the excellent sound team are essential to the music; during the show, we are in constant contact with the sound person who sets the monitor mixes, who in turn is in direct contact with a technician working house sound. Coming from an almost exclusively acoustic background, dependent on good acoustic spaces appropriate for chamber music, working in this fully amplified sonic setting—in a big top tent that seats 2500 at full capacity—has been the biggest challenge and learning experience for me during my training and integration into the show.



More recorders on stage

Lisette Kielson (costumed, inset; holding a balloon at right on stage) and **Patrick O'Malley** played recorders in the Lyric Opera of Chicago's *Rinaldo*, performed for the whole month of March. G. F. Handel's opera was given a modern look, with expansive florescent walls of color, accented with pink, white and blue balloons.



During the May 6 Walk for Hunger in the Boston (MA) area, 43,000 people walked a 20-mile course, raising over three million dollars to fund soup kitchens, food pantries and community gardens. At many stations, entertainment is provided for walkers resting their weary bones. Since 1999, **Cantabile Band** (www.laymusic.org/renband.html) has provided entertainment at Mile 13, a beautiful spot on the Charles River. This year seven band members sang and played recorder, fiddle and viol on a program including Morley, Dowland, Holborne, Wilbye and Ravenscroft.

Playing out of doors for that length of time is challenging, with the wind and noise (motorcycles, boomboxes, helicopters, amplified directions to boats racing on the river ...). Cantabile members bring lots of clothespins, and have invested in tent pegs and ground staples to keep music stands from blowing over.

Contributor Laura Conrad (l) plays recorder with a Cantabile colleague

The Recorder at the 2012 Berkeley Festival

The 2012 **Berkeley (CA) Festival & Exhibition (BFX)** was presented in June by the **San Francisco Early Music Society, Cal Performances** and **Early Music America (EMA)**, with American Bach Soloists, Agave Baroque, Chanticleer, Magnificat, New Esterházy Quartet, Philharmonia Baroque Orchestra and Voices of Music (the latter co-sponsors were presenters of concerts). EMA also offered a free music marketplace of about 40 vendors—instrument makers, music publishers, bookstores, early music workshops and service organizations.

There were two “main stage” BFX concerts featuring the recorder. The June 6 concert, “300 Years On: A Dance Collection from the Reign of Louis XIV,” was presented by **Musica Pacifica with Judith Linsenberg**, recorder, and Debra Nagy, oboe. Works performed with four dancers, led by Baroque dance specialist Linda Tomko, alternated with purely instrumental renditions of French dance and chamber music. The concert celebrated the 300th anniversary of the publication of *Nouveau Recueil de Dance de Bal et celle de Ballet*, a major source of choreographies and music of theatrical and court dances. It was a treat to see Baroque dancing coupled with music intended for that purpose. Another rare treat was hearing the *chalmieu* nicely played by Linsenberg in a few of the dances.

The second “main stage” recorder event was “Roman Holiday,” performed June 9 by **Voices of Music (VOM)**. An 11-piece Baroque orchestra delighted all with energetically-performed concertos by Corelli, Bach and Vivaldi, and ending with Handel’s *Gloria* with Laura Heimes, soprano. **Hanneke van Proosdij**, director, recorder and harpsichord, left the keyboard to give an excellent performance as recorder soloist in Vivaldi’s familiar “Le Tempesta di Mare,” RV433. Much in evidence was

van Proosdij’s superb technique and winning taste in ornamentation, as well as tempo. Program notes by co-director David Tayler offered inviting insight into the music. The near-capacity audience responded enthusiastically.

VOM’s high-definition videos of their performances are on YouTube. A BFX “trailer” is at www.youtube.com/watch?v=Y3ESFqpgTs4#t=02m07s (click the Videos tab for more).

Other postings (change video quality to HD720 for stereo): a 2011 performance of the second and third movements, www.youtube.com/watch?v=VS36O5gFZQc&feature=plcp; 2010 audio performance of Vivaldi’s RV433, www.youtube.com/watch?v=j-hGUwFoM6U&feature=plcp.

Among many fringe events were several of interest to recorder players. **Cançonier**’s “The Black Dragon: Music from the Time of Vlad Dracula” (June 4) featured **Annette Bauer**, recorder, voice, percussion, *citole*, bells; Phoebe Jevtovic, voice, bells; Shira Kammen, *vielle*, harp, voice; Tim Rayborn, voice, percussion, *citole*, psaltery, *’ud*. This entertaining program, played to a good audience, focused on 15th-century music. Highlights were the *contrafacta* written and sung by Rayborn, Bauer’s glittering recorder playing, and the solid ensemble sound.



Friends of Eileen Hadidian (l to r): Hanneke van Proosdij, Frances Feldon, recorder; Carla Moore, violin; Katherine Heater, harpsichord; John Dornenburg, viol; Rachel Hurwitz, violin; Louise Carslake, recorder (photo by David Tayler)

A packed house basked in mostly Baroque music on June 5, performed by a Bay Area all-star cast including recorder virtuosa **Frances Feldon, Louise Carslake** and **Hanneke van Proosdij**. Proceeds from this event offset ongoing care for recorderist/flutist **Eileen Hadidian** in her struggle with cancer. Her remarkable work with Healing Muses, her collegiality with fellow early music professionals and students, and her performances remain a source of energy and vitality in the Bay Area early music soundscape. Performers addressed not only the audience, but also Hadidian (who would later view a recording) with warmth, gratitude and anecdotes.

Although not featuring recorders, the June 9 “Concert from the Court of Kangxi” by **San Francisco Renaissance Voices** offered D’Ambleville’s 17th-century *Mass of the Beijing Jesuits* interspersed with Chinese music and other 17th-century European repertory, providing a sonic image of life at the Chinese emperor’s court. The San Francisco Chinese Music Ensemble included **Wing Yuen Chu** playing end-blown flutes closely kin to the recorder.

EMA presented its second **Young Performers Festival (YPF)**, showcasing six early music ensembles from universities and conservatories over three days, June 6-8.

The **University of California at Berkeley** Baroque chamber ensemble treated recorder enthusiasts to two gems for the instrument by Handel. **Daeun Jeong**’s performance of *Sonata in F Major* for



Junior Recorder Society (standing), Barbary Coast Recorder Orchestra seated behind (photo by David Tayler)

Recorder and Basso Continuo, HWV369, included stylish florid ornamentation. She joined soprano Alana Mailes, along with violins and continuo, to provide bird-like accompaniment in the enchanting “Hush, ye pretty warbling quire” from *Acis and Galatea*.

The **University of Southern California Thornton Baroque Sinfonia** was the only other ensemble employing winds: **Aki Nishiguchi**, plus faculty members **Rotem Gilbert** on recorder, and director **Adam Knight Gilbert** on dulcian and recorder. That group’s entertaining performance of music from the “Masque of Devils from *The Tempest*” was one of three semi-staged musical dramatic works included by groups in YPF programs.

EMA has posted videos of YPF performances at www.youtube.com/user/EMAEarlyMusicAmerica/videos?query=2012+Young+Performers.

On June 10, the final day of BFX, even younger recorderists performed: the **Junior Recorder Society (JRS)**

East Bay Chapter offered a joint concert with **Barbary Coast Recorder Orchestra**; both organizations are educational programs sponsored by VOM.

Conducted by **Hanneke van Proosdij** and **Louise Carslake**, the JRS opened, playing folksongs and Renaissance works with freshness and panache. The recorder orchestra performed beautifully, with its debut concert including: “O virgo splendens” on all tenors without conductor; “Agnus dei” from *Barcelona Mass* (arranged and conducted by Frances Feldon); Senfl’s *Ecce quam bonum* (led by Greta Haug-Hryciw); *With Thunder Armd and Hear, Jacob’s God* by Handel (conducted by van Proosdij); and the Bay Area premiere of Glen Shannon’s *Dortmund unterwegs* (led by Shannon).

The performance was a special occasion: evidence of enthusiasm for the recorder by both young and older, attended by an appreciative overflowing audience—and perhaps embodying in miniature the arch of the entire week.

With sincere thanks to these volunteer reporters: Tom Bickley, Charles Coldwell and Frances Feldon.



University of Southern California: Aki Nishiguchi, Rotem Gilbert, recorders (photo by Charles Coldwell)



Bits & Pieces

Judy Linsenberg’s experiences (with stunning photos) as recorder resident at the Sitka Center for Art and Ecology (OR), are posted at: <http://americanrecorder.org/blogs>; click on “Sitka 2012.”

A concert of 20th- and 21st-century music for recorder took place at the **Neighborhood Music School (NMS)**, New Haven, CT, on April 15. The event—organized by **Lawrence Zukof** (*at right in front row, photo below*), a professional recorder player, and NMS executive director—is part of a the school’s yearlong centennial.

Zukof opened the program, playing tenor recorder on Debussy’s *Syrinx*. Ensuing works paid tribute to some of the better-known 20th-century composers: movements from Hindemith’s *Plöner Musiktag*, Vaughn Williams’s *Suite for Pipes*, and Britten’s *Alpine Suite*. Of the numerous other works played, the featured work of the evening was Maute’s *Ten Times Tenor* (2004), a tricky but masterfully composed work for 10 tenor recorders, performed by NMS faculty, students and alumni. Youth students joined the Recorder Big Band for the second half of the program and, fittingly, in a performance of Bartok’s *Hungarian Songs for Children*.

Participating were eight NMS faculty, 14 adult students/alumni, and youth students numbering nine.

Recorders in New York City

By Anita Randolph, New York City, NY

“Yesterdays” was the title of the spring program performed twice by the **Recorder Orchestra of New York** (RoNY). I heard the May 6 performance in the auditorium of the South Huntington (Long Island) Public Library. Directed by **Patsy Rogers**, RoNY serves as recorder big band for Long Island, and, to a lesser extent, New York City and Connecticut. Almost without exception, RoNY’s players are experienced amateurs who play well, and work hard to maintain and improve their skills for the love of music and the recorder.

As in past programs, RoNY presented music from the late Middle Ages through the late 20th-century. I particularly enjoyed their performance of the Corelli *Concerto Grosso, Op. 6, No. 3*, as well as George Butterworth’s *The Banks of Green Willow* in the fine recorder arrangement by Denis Bloodworth. The “Pater Noster” setting by Igor Stravinsky—chant-like and arranged for low recorders—was also very effective.

In the final piece of the program, vocalist Lucille Field joined RoNY’s

low recorders in a rendition of the Lennon-McCartney *Yesterday*.

The Canby Singers, a mixed choir directed by **Sheila Schonbrun**, presented an ambitious program of music by Guillaume Dufay and his predecessors at St. Joseph’s in Greenwich Village on May 19. I expected to hear only voices, but was surprised to hear the sound of the bass recorder in several pieces (or perhaps not so surprised, considering Schonbrun’s years with the late LaNoue Davenport of recorder fame). Somehow the recorder managed to sound simultaneously distinctive and to completely blend with the vocal sound, resulting in full, grounded bass lines. (Any choir directors reading this, take note.)

Jeff Thomas was the supportive bass recorder player.

Some lovely recorder playing was heard from the band accompanying Telemann’s opera *Orpheus*, presented by the New York City Opera in May. **Lawrence Lipnik**, who doubled on viola da gamba, was the recorder player.

... and Gregory Eaton, New York City

The kickoff event on April 18 of the multi-night 2012 MATA Festival brought together New York’s new-

music heavyweight, the JACK Quartet, in a “Face-Off” alternating with Germany’s recorder collective **Quartet New Generation** (QNG).

Since 1996, the non-profit organization MATA has worked to commission and present works by young composers from around the world. MATA holds an annual open call for scores; see <http://matafestival.org>.

It must first be said that the “new” music on this program sounded remarkably similar to music of 40-45 years ago. While various attempts to push the boundaries of the instruments are commendable, with two exceptions the compositions on the program so self-consciously avoided anything approaching a major tonality that they instead turned minor seconds, minor thirds and tritones into weary clichés.

The two compositions that were not so self-conscious about tonality were the two most refreshing pieces. *Sound Shadow* by Qin Yi (world premiere, MATA commission) was both forward-looking in its use of the recorders and tonality, and also reminiscent of the composer’s Chinese heritage. Its oriental flavor was like the faint odor of beautiful flowers wafting through well-crafted ideas of a newer creation.

The other piece of note was Hugi Gudmunsson’s *Matins*, played by Jack Quartet. Minimalist in approach, it was both beautiful and mesmerizing.

Whether one liked the program overall or not, it was impossible to deny the artistry on display. The clear intentionality of every sound, and the palpable connection among the players were indicative of virtuosity of a high degree.

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not clearly purposeful. The star in this respect was QNG's **Susanne Fröhlich**. Both in ensemble playing, and in her solo appearance, her total devotion to the music at hand was both aurally and physically evident.

Fröhlich's solo, *Crepuscolo* by Oscar Bianchi (U.S. premiere) was written for solo Paetzold contra bass and quadraphonic tape. Extremely virtuosic, the piece avoided anything that might sound like "normal" sounds or major tonalities from the instrument. The playing was faultless, and the overall effect was shatteringly forceful.

The most *outré* work on the program was *Atemlos* by Marianthi Papalexandri-Alexandri (U.S. premiere). For this piece, various unassembled large recorders were fitted with a timpanic membrane on one end of each loose section. These were connected via nylon fishing line to electric motors. Tightening the pressure on the line (pulling the recorder section away from the motor) caused the section to emit a croaking sound. By placing the fingers over finger-holes, or the hand over the end of the section, the croak could be modified or tuned. The overall effect was that of a rather sleepy chorus of frogs. In this piece, it was clear that QNG had memorized every move—and again, nothing happened that was not intentionally coordinated among the four players.

It is always interesting to hear QNG's signature forward-looking repertoire, and gratifying to experience the tight musical bond among these four women, as well as their utter devotion to anything they play.

Gregory Eaton is Director of Music and Organist of the Church of St. Ann and the Holy Trinity, Brooklyn Heights, NY. He is a founding member of Chelsea Winds Recorder Ensemble, and free-lance concert artist/conductor.



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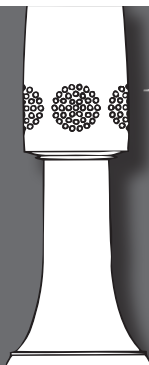
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Young Recorder Players on the Move!

Bryan Duerfeldt named a 2012 U.S. Presidential Scholar in the Arts

By Kathleen Schoen, Edmonton, AB

On June 28, young recorder player **Bryan Duerfeldt** performed on the stage of the John F. Kennedy Center for the Performing Arts in Washington, D.C., along with the other 2012 U.S. Presidential Scholars in the Arts. In the audience was his Suzuki recorder teacher of eight years, Mary Halverson Waldo, who had been invited to the event because Duerfeldt had named her as his “most influential teacher.”

Said Waldo: “I am so glad I made the trip to Washington, D.C.! The President’s erratic schedule only allowed for a video address to the Presidential Scholars and Teachers during a special dinner we had together. However, the U.S. Secretary of Education spoke in person, as did the Teacher of the Year, who delivered a dynamite keynote address. The concert at the Kennedy Center knocked our socks off!”

Duerfeldt studied Suzuki recorder with Waldo at the MacPhail Center for Music’s Talent Education program in Minneapolis, MN. He began placing in national competitions and winning awards and scholarships as early as middle school.

He won the 2011 Piffaro Recorder Competition (his third attempt, having come very near winning on his second try, and performing admirably on his first attempt—at age 12!); Minnetonka Young Artist Competition; Schubert Club Bruce P. Carlson Student Scholarship Competition; and Thursday Musical Young Artist Scholarship Competition. Earlier in 2012, he was also chosen as one of the five Minnesota Varsity Showcase Artists through

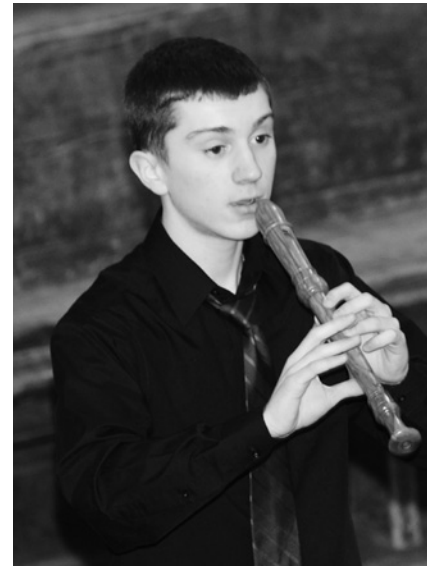
Minnesota Public Radio (hear/download his Vivaldi performance at <http://minnesota.publicradio.org/radio/services/cms/features/ongoing/minnesota-varsity/submission.php?submission=23>). He has received numerous scholarships from both the ARS and Early Music America.

When his teacher Waldo had to move away from the Minneapolis area in 2010, she asked Cléa Galhano, her colleague at the St. Paul Conservatory and herself a Suzuki parent, to continue working with Duerfeldt.

To be selected as a U.S. Presidential Scholar in the Arts, Duerfeldt was required to participate in and receive a nomination from YoungArts. Each year, YoungArts receives up to 5,000 applications for its national program. After a rigorous adjudication process, the organization nominates 60 YoungArts finalists for further consideration to the White House Commission on Presidential Scholars. Finally, the Commission on Presidential Scholars, whose members are appointed by the President, select up to 20 U.S. Presidential Scholars in the Arts each year. (For more information, visit www.youngarts.org.)

For an artistically-talented graduating high school senior, inclusion in the U.S. Presidential Scholars Program is the highest honor that can be bestowed. The award is presented on behalf of the President of the U.S., and selection is based upon academic, civic and artistic achievement. Each year, 141 U.S. Presidential Scholars are recognized in various fields.

According to Duerfeldt: “When my first notes, conceived with a purpose and a story in my mind, make the transition through my instrument to the audience, it is like I have been given a gift—a pure, simple mode of communication. I work, I practice, and I study



Bryan Duerfeldt during the 2011 Piffaro competition

so that my music can inspire. I am tremendously honored to be chosen, yet I know I would not be where I am today without the support of my wonderful family, talented teachers, and loyal friends. This recognition pushes [me] toward loftier goals, so I may continue to be worthy of this award far into the future.”

Osterlund joins Ensemble Musical Offering

Laura Osterlund, who holds the Bachelor of Music with concentration in Early Music and Music History from McGill University, Montréal, QC, has joined Ensemble Musical Offering of Milwaukee, WI. Originally from Oak Park, IL, she has won scholarships from both ARS and EMA, from whom she received the Barbara Thornton Memorial Scholarship in 2011.

As a child, Osterlund played recordings of Hildegard von Bingen and Ensemble Unicorn’s *Music of the Troubadours*. She now has over 12 years of early music experience, and says, “I couldn’t be happier!”

Piffaro plans fourth recorder competition for young players

Piffaro, The Renaissance Band, will hold its fourth recorder competition for young players. Building on the success of the previous three competitions (in 2007, 2009 and 2011), Piffaro aims to encourage young performers to explore the repertoire from the 15th to the early 18th centuries on recorders as well as other early wind instruments.

The winners of the three competitions held so far continue to play, perform and study the recorder and related instruments. The winner of the first competition, **Alexa Raine-Wright**, is a graduate student at McGill University in Montréal, QC, specializing in recorder and Baroque flute. One of her ensembles, Flûte Alors!, has released a CD and will tour eastern Canada soon. Another ensemble, Recordare, was a finalist in the Early Music America/Naxos Recording Competition.

Joe Lewnard, the 2009 winner, is a senior at McGill, where he started out in the early music program and switched to a major in geography and epidemiology. He continues to play and teach recorder.

The most recent winner, **Bryan Duerfeldt**, entered the first competition at the age of 12, came close to winning the second one, and nailed the prize on the third. His reward for the talent, virtuosity and musicality that he has consistently displayed was the opportunity to perform with Piffaro in its annual holiday concerts in December 2011. The program, "Coming Together in Light," focused on repertoire for Hanukkah and Advent by Italian and German composers (Rossi, Praetorius, Riccio, Monteverdi, among others), capped by a lively set of Sephardic tunes. Duerfeldt had a number of featured moments, including a duo for recorder and voice with the concert's guest artist, soprano Julianne Baird. He graduated from high school last spring, and has entered Yale University, where he plans to join Yale's collegium musicum.

The Piffaro competition is open to students in grades 7-12. Four to five finalists are selected by a panel of professional recorder players and teachers, who first evaluate a CD of each entrant's live playing. Finalists will come to Philadelphia, PA, for a live competition in January 2013.

Deadlines:

Letter of Intent to apply due: **October 15**

Application materials due: **November 15**

Notification to finalists: **December 1**

For application requirements, contact info@piffaro.com.



Duerfeldt (center) with Piffaro members at one of the ensemble's December 2011 concerts

Lauzer wins Stepping Stone Competition



Lauzer played with McGill's Baroque Orchestra at 2011 Boston Early Music Festival (photo by Charles Coldwell)

For the first time, the elite Canadian Music Competition (CMC) Stepping Stone classical music competition has been won by a recorder player—**Vincent Lauzer** of Montréal, QC, known to some ARS members for his playing with Flûte Alors!

Lauzer won a \$10,000 cash prize, a demo to be produced by Radio-Canada, and a residency at the Banff Center. He was also invited to perform as a soloist at the CMC's July gala concert in Toronto, ON.

A recorder player since 1993, Lauzer earned this year's Prix Opus for *Breakthrough Artist of the Year*. Prior achievements include two overall grand prizes in the CMC's 19-30 age category; first prize and Audience Appreciation Award at the 2009 Montréal

International Recorder Competition; and the prize for best Canadian recorder player at the same competition in 2007.

He also earned first prize at the first Early Music Competition—Mathieu Duguay in Lamèque, NB, CAN; the Oliver Jones first prize at the Festival de musique classique du Bas-Richelieu in Sorel-Tracy, QC; and the Montréal Baroque Prize for audaciousness and musicality in the CBC Galaxie Rising Star Competition. He is a previous ARS scholarship winner.

Flûte Alors! won first prize in chamber music at the 2009 National Music Festival in Saskatoon, SK. The chamber group Recordare, in which Lauzer plays recorders with McGill classmate Alexa Raine-Wright, was a finalist in the 2011 Early Music America/Naxos Recording Competition.

Considered a veritable "Olympics of classical music" in Canada, Stepping Stone is open to musicians aged 16-28 and vocalists aged 16-31, and is intended to draw worldwide attention to early-career professionals. More than 120 applied for this year's contest; 30 were chosen to compete.

Visit www.vincentlauzer.com to learn more. Of his videos, here are two: www.youtube.com/watch?v=HjWBFqyEto4, www.youtube.com/watch?v=pQjbSo2CT-A.

HANS-JOACHIM PAETZOLD, 1921-2012

By John McCann, Sandy, UT

Hans-Joachim “Achim” Paetzold passed away during the night of May 19-20 at the age of 92. He was arguably the finest German maker of modern recorders in the last half of the 20th century. Friedrich von Huene said he always admired Herr Paetzold and his work.

From 1936-40, Paetzold apprenticed as a cabinet and furniture maker. In 1946, following military service, he became a recorder maker with several German firms—Rössler, Schreiber and Stieber, the last one for whom he made much-sought-after bass recorders.

In 1961 he passed his Master’s test as a flutemaker and established his own firm in Tübingen. His first efforts were directed to the production of school recorders. He later specialized in custom “masterpiece” recorders, which were requested from all over the globe.

It was he who had the idea of building four-sided wooden bass recorders based on the principle of wooden organ pipes. (In his shop he had such a wooden organ that he had



Achim Paetzold, in a photo taken by the author in the late 1970s

built.) Herbert Paetzold, his nephew, later produced these square bass and great bass recorders. Still later Achim, together with Nikolaj Tarasov, developed modern harmonic recorders for the German firm Mollenhauer.


I met Achim in the early 1970s when I was stationed in nearby Stuttgart. I was first a customer, and then during subsequent tours in Germany became a good friend. I commissioned—pestered is a better word—him to make me assorted recorders. This included a sopranino that, when disassembled, fits nicely into a plastic eyeglass case; sopranos in c and d; and altos in f, g and e^b, including a pair of ivory-ringed tiger maple altos. All bore what he called his “pear” endjoint, reminiscent of the *oboe d’ amore*. He didn’t make tenor or bass recorders at that time, or I would have had those as well.

I had been making curved cornetts since about 1960 and prevailed upon Achim to reveal his source of plumwood, which he obtained from a nearby barrel spigot maker. Such wood, growing in the mountains, is harder, denser and more figured than that growing under less stressful conditions. Forty years later, I still have some of that wood seasoning.

Eerily, I e-mailed Ronald Paetzold, one of Achim’s sons, on May 19 to ask if Achim would be up to seeing my wife and me when we visit Germany in the fall. He e-mailed me the following day that it was too late; Achim had passed away during the night.

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Achim once shared that he didn’t have the money after World War II to buy the wood he needed to make a piece of furniture to pass his Master’s examination. The world lost a master cabinet and furniture maker, but it gained a true master recorder maker.

John McCann is a retired career intelligence officer and fluent German linguist with three tours of duty in Germany plus two combat tours in Vietnam. He earned three bronze stars, two air medals and eight campaign stars, as well as the Defense Superior Service Medal for what he wryly calls five years “hard time” in the Pentagon.

McCann has been interested in the cornett (“little horn” in Latin, a brass and woodwind hybrid with a small trumpet-like mouthpiece and fingerholes like those of a recorder) since 1960, when he became acquainted with Otto Steinkopf, who worked in Berlin when McCann was there. A leader in the modern Renaissance of early wind instruments, Steinkopf was a cornett maker and player, among many accomplishments.

An avocational cornett maker since 1960, McCann has worked at the professional level since 1975—acquiring his cornett-making knowledge through research, visiting many museums in Europe while stationed there, and creating prodigious quantities of cornett-shaped scrap wood. His instruments are used by a number of professionals.

His introduction to early music was a Dushkin soprano recorder, acquired while in high school. After he was assigned to Berlin in 1956, he became serious about the recorder, purchased a quality Moeck alto, and studied with Jeanette Chemin-Petit, a protégé of recorder professor Linda Hoffer von Winterfeld of the Berlin Hochschule für Musik. The world of recorders opened the door to other loud and soft early wind instruments, but the cornett took over. He joined ARS around 1959.

For more information on Paetzold, see www.blockfloete-online.de/load.php?name=News&file=article&sid=716.

A Recorder Builder's Odyssey

In 1668, Samuel Pepys wrote in his diary about his transformation occasioned by hearing a recorder (or recorder consort) during a theatrical performance:

...neither then, nor all the evening going home and at home, I was able to think of anything, but remained all night transported so as I could not believe that ever any musick hath that real command over the soul of a man [sic] as this did upon me.

I had a similar conversion experience when I happened upon a description of a five-day recorder making course on Tim Cranmore's web site. Tim has been hand-building recorders in Malvern, England, for more than 30 years.

I knew at the instant I read about his course that I would take it. In my imagination I was already in England, seated contentedly in a thatched cottage, building my own instrument. This giddy fantasy kept me awake late into the night.

The next morning, I realized the impracticality of it all: I live 3500 miles away, have family and work responsibilities, and possess zero instrument building experience. Nevertheless, the seed of the idea took root that day, and from that moment forward, I found myself drawn to England to take that course.

I can, with difficulty, assemble Ikea furniture.

Although I have been playing recorders for 35 years, the thought of making one had never occurred to me. I am not much of a builder. I own a few tools, but rarely try my hand at anything more challenging than tightening loose screws or hanging pictures. I can, with difficulty, assemble Ikea furniture.

Building a recorder involves woodturning, but I hadn't touched a lathe since Grade 7 shop class; even then, the teacher did most of the work. Despite my lack of practical skills and the difficulty of getting myself from Canada to England, I was undeterred. Like many transformative experiences, passion trumped reason!

A few months later, I received an invitation to a family function in London. With a trip to England in the works, I exchanged e-mails with Tim and settled on a date. There would be one other student, and we would each build a reproduction of a Stanesby Jr. alto, scaled to 415 Hz, out of Canadian maple.

Preparing for the odyssey

On his web site, Tim guarantees "that you will leave the course with either a working alto recorder or voice flute that contains as much of your own work as you are able to give." Despite this assurance, I wanted a head start. I asked a cabinet maker friend for an afternoon refresher on using a lathe.

Not surprisingly, whatever measly skills I might have started to develop 44 years earlier were long lost. After an hour of practice, however, I was somewhat familiar with the lathe, understood how to hold the chisel, and could shape crude Baroque-like bulges. While putting the final touches on my first bulge, the chisel bit at the wrong angle, and *THWACK!* The wood cracked in two. It was not an auspicious start, but at least I would not be beginning entirely from scratch.

Aware of my limited woodturning skills, I prepared in other ways. I read about acoustics (a difficult topic, but I came to understand how the sound of the recorder is produced); watched videos and read web sites on recorder and

Article and photos by Alan Cantor, Toronto, ON, alan@cantoraccess.com

Alan Cantor has published over 50 articles, book chapters, and guidelines on accessibility and technologies for people with disabilities. This is the first time he has written about music.



Acknowledgements

I thank Tim Cranmore and my course-mate Jeremy for their delightful company during our five days together, and for their constructive feedback on this article; Scott Paterson, my recorder teacher, for encouraging me to write about the experience; and my family, Karen and Dylan, for supporting my yearning to take the course, and for their forbearance when I temporarily expropriated our dining room to use as a recorder repair workshop.

In March 2012, I traveled to England to take a five-day course on recorder building from Tim Cranmore.

In this article I document my odyssey through stories and photographs—the process of learning to build beautiful recorders from scratch.

woodwind making; and, with a magnifying glass, studied the crannies in every recorder I own. I had never paid much attention to their construction, so my goal was to be familiar with the names of the various bits and pieces.

I found this challenging. The reason for my difficulties, I came to understand during the course, was the sheer complexity of the Baroque recorder. For example, looking through the window into the bore, at least 10 surfaces are visible. Each surface—and its relationship to the others—crucially affects sound color, tuning and responsiveness. I could not hope to understand these intricacies after an hour or two of peering into my instruments.

The master 18th-century builders did not learn it all in a day, either. The Baroque recorder was the culmination of 500 years of evolutionary development. Later, I would learn that the process of incremental improvements continues to this day.

The venue

On the first day of the course, I boarded an early train in London and alighted in Cambridge an hour later. Tim picked me up and drove us eight miles to Bury Farm in the village of Stapleford.

Bury Farm houses the workshops of the Cambridge Woodwind Makers, a charitable organization devoted to preserving traditional instrument making skills.

The site was in the process of being transformed from derelict buildings to offices, classrooms, a concert hall and a workshop. In addition to hosting Tim's course, the Cambridge Woodwind Makers offer hands-on classes on natural trumpets, wooden flutes and mechanical keys for woodwinds, among others.

The workshop had been a stable. Now renovated, it has massive timber ceiling beams, large skylights and sliding glass doors overlooking a quiet

marsh. The building is an open-concept design, with a meeting space, a workbench area, a vented machine room, a small kitchen and storage racks. The workshop is well-equipped with power and hand tools.

Some equipment, purchased from out-of-business instrument makers, has historical significance: a "setting out machine" from the Ward and Winterbourn oboe company had been in continuous use since the 1880s, and a workbench was from the Dolmetsch factory, which closed in 2010.

Why teach recorder building?

Dolmetsch ceased production of hand-built recorders when the longtime members of the company—including its instrument makers—retired. Nobody was left to carry on.

Tim knows about 25 people worldwide who have the ability to craft and voice recorders in ways comparable to those of the 18th-century masters. Tim, who is acquainted with most members of this "cartel," wrote:

After many conversations with my colleagues around the world, we have come to an unfortunate conclusion ... none of us [is] getting any younger. We also look around and see the same faces we saw 20 years ago. Great for workspace solidarity, but worrying.

... worrying, because a dwindling number of individuals possess the skills to carry on the tradition. Younger makers entering the scene "have to compete with our generation, and many have fallen by the wayside." Part of Tim's motivation for offering the course is to prevent recorder building from becoming a lost art. So far, 12 people have signed up. He keeps the classes small: the maximum is two students.

I think Tim had hoped his course would entice young people. Ironically, most who have taken it are unlikely to join the next generation of recorder makers. At age 56, it's a little late for me to change careers. I don't even have

A dwindling number

of individuals possess

the skills to carry on

the tradition.

transferable skills: I was a freelance computer consultant for 20 years before accepting an administrative position at a Toronto university.

My fellow student, Jeremy, is a 61-year-old retired doctor who recently took up Baroque oboe building. Jeremy also plays recorder, and although quite handy with tools, his motivation was the chance to enhance his budding skills. Instrument making, however, is Jeremy's hobby, not his vocation.

Jeremy and I may not have been the demographic Tim had in mind when he envisioned the course, but we agreed that Tim generously shared his vast knowledge with us; was a superb instructor; and, overall, provided us with an education impossible to find elsewhere.

A typical day

Each day began with Tim demonstrating the tasks ahead on the recorder he was building. Afterwards, Jeremy and I replicated what he had done. If either of us needed help—which happened often—Tim was close by to lend a hand.

I was game to try doing everything myself. My hand was involved in all aspects of construction, but Tim ensured my recorder would be a good one. If a task proved too difficult, I never hesitated to ask Tim to help—or to complete the step for me. Tim had an uncanny sense of recognizing when I was about to run afoul. Several times he swooped in and prevented me from wreaking irreparable damage: shaving off too much wood, drilling a hole in the wrong place, and so on. He was

always patient, and never stopped explaining, demonstrating and being a model problem solver.

It takes tremendous focus to scratch-build a recorder in five days. Even with the inevitable setbacks, Tim kept us on schedule. We worked at a steady pace all day, usually wrapping up by 5:30 p.m.

Three times a day, we stopped work, sat by the marsh, and drank tea. I knew about British tea culture, but had never experienced it. There is much to recommend about the practice. Now that I am back to my regular routine, I have started taking tea breaks at 3 p.m.

Coincidentally, tea became popular in England around the same time as the recorder. In 1660 Samuel Pepys wrote in his diary, “I did send for a Cupp of Tee (a China drink) of which I never had drank before.”

Day 1: Reaming the bore

Tim began the course with a discussion of bore theory. By way of a historical overview, Tim played us tunes on whistle-like instruments and Medieval recorders with straight bores; Renaissance recorders with flared bores; and Baroque recorders with tapered bores. Using this demonstration, he illustrated how the shape of the bore determines an instrument’s unique sound and playing characteristics.

The tapered bores of the best surviving 18th-century recorders are exceedingly complex: the middle joint may have three to seven changes in diameter; the foot joint and head joint bores can have multiple tapers.

Modern builders have improved their reproductions of historical instruments by making refinements to the instruments’ bores. An experiment, first mentioned by Adrian Brown in his 1980s recorder maintenance manual, shows the effect of narrowing the bore at different points along its length. Tim repeated the experiment for our benefit.

He fastened a thin metal spike to the table top, attached a lump of modeling clay to its end, and lowered a recorder onto the spike. While playing a note and moving the instrument up and down over the spike, the influence of a narrower bore on that note was audible. When the clay was positioned just right, the note became noticeably stronger.

By repeating the experiment for different notes, builders have learned to optimize bores. The burble in low G (or A), once thought to be inevitable, proved to be correctable by making minuscule changes to the dimensions of the bore. My new Stanesby Jr. has a resonant low end with no burlbles at normal—and even above-normal—breath pressures.

To make a Baroque recorder, one needs three pieces of hardwood (for the head, middle and foot joints); a piece of cedar (for the block); and many tools. Lathes, drills and scalpels are readily available, but some tools must be custom-made. Because the lack of specialized tools could be



A homemade reamer for shaping the tapered bore. Top: After turning a piece of hardwood to the correct dimensions and cutting it lengthwise, a saw blade is aligned along its length. Bottom: Securing the blade into position with screws.

a barrier for a novice maker, Tim taught us how to make a head joint reamer in under 30 minutes. (Jeremy and I labored all afternoon making ours.)

This reamer produces the tapered bore for the head joint. Tim constructed it from a hardwood dowel, a worn-out band-saw blade, and five small screws. These “improvised” reamers are cheap, accurate and durable—with minor maintenance they will last a lifetime. I have kept mine as a souvenir.

The final task for Day 1 was reaming our instruments. Beginning with three “blanks” (pre-drilled maple blocks), we used our homemade reamers to enlarge the holes in the head joints to their final size, and used reamers that Tim provided to create the bores for the middle and foot joints.

Day 2: Shaping the exterior

On Day 1 we worked on the interior of our instruments; on Day 2 we produced their exteriors. Referring to detailed drawings of the Stanesby Jr. alto in the Warwick County Museum, we spent the entire day reproducing its elegant lines, bulges and embellishments.



Footjoint and lathe work. Top: Using a lathe to form the exterior contours of the foot joint while checking its dimensions with Vernier calipers. Next: The initial turning of the foot joint exterior, marked with its dimensions and a sketch of its final shape. Last: Finishing the foot joint with superfine sandpaper.



Reaming the bore. Top: Checking the dimensions of the head joint bore. Bottom: The head joint after reaming.



This was precision lathe work requiring great concentration. We measured distances and diameters with calipers accurate to 0.1 mm (0.04 inch). Using increasingly finer cutting tools, we slowly coaxed our recorders to assume their final shapes.

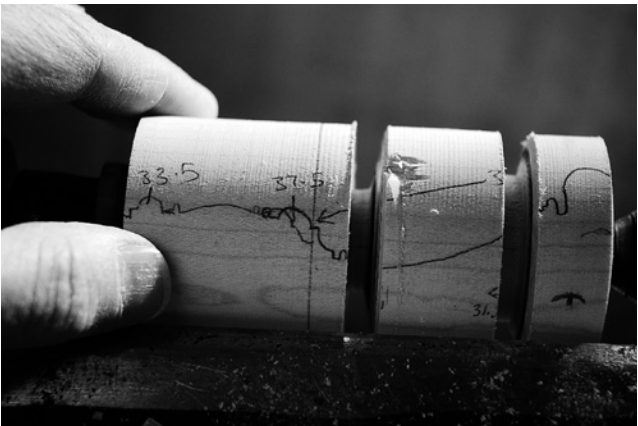
Once the profiles were right, we polished them on a spinning lathe with 400- and 600-grit sandpaper. Last, we applied several coats of finishing oil to protect and waterproof the exteriors. We set the pieces aside to dry overnight.

Day 3: Making the windway

At the end of Day 2, Tim demonstrated an ingenious, manually-operated machine that greatly simplified the process of carving a windway. On Day 3, Jeremy and I got to try it ourselves.

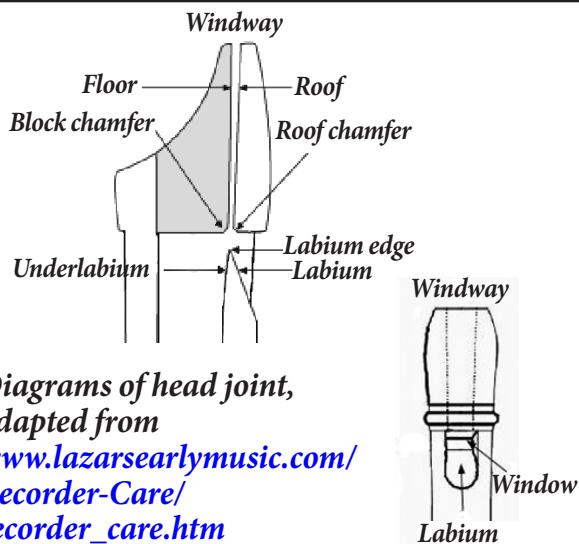
Although considerable skill was needed to set up the machine, once done, it formed the windway in less than a minute. Moving a lever back and forth caused a razor to plane paper-thin slices from the “roof” of the head joint, leaving clean, perpendicular edges.

Without the cutter, carving a windway would take hours of precision filing and scraping through the small opening at the end of the head joint. A purist might choose to carve a windway by hand; as a novice, I appreciated the convenience



of this clever tool. Most professional builders, according to Tim, use a windway cutter.

Carving the windway can be automated with a machine; cutting the labium and window is best done by hand. It took Tim 20 or 30 minutes, but I spent nearly three hours—and loved every moment of it.



While preparing at home, I had tried to understand how these same parts fit together. Now, inspired by the Dolmetsch factory bench I was perched over, referring to the technical drawing beside me, and peeling back layer after layer of wood, the surfaces that had perplexed me came into existence under my hands and before my eyes.

I had needed help with woodturning, but discovered that woodcarving was within my grasp. Although I asked Tim to do the final sculpting of the labium, I felt that for the first time, the detailed handwork necessary to make a great instrument had been mostly my own.

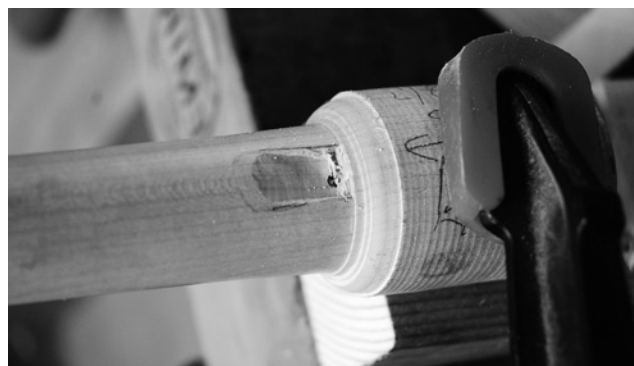
Day 4: Carving the block

The better part of Day 4 was devoted to carving the block (shaded area in the above diagram). We began with a cylinder of cedar of the same diameter as the head joint opening, and cut a flat surface along its length. (Once the block is inserted into the head joint, this surface becomes the “floor” of the windway.) The task was to whittle away exactly enough block to fit snugly into the head joint socket.

The process was rhythmic and engrossing: push the block as far as it will go into the head joint; knock it out with the block hammer; note the areas where the block resists moving inside the socket; and scrape away a little wood from those spots.

Top: Tim sets up the windway cutter. Next: The windway cutter uses bolts to hold the head joint firmly in position. A razor-sharp surface (not visible in the photo) at the end of the metal shaft is inserted into the bore, carving an arched windway. Third and last photos: After clamping the head joint securely, the labium and window are meticulously shaped by hand.

Inspired by the Dolmetsch factory bench I was perched over, referring to the technical drawing beside me, and peeling back layer after layer of wood, the surfaces that had perplexed me came into existence under my hands and before my eyes.





To sharpen a note that is slightly flat, Tim undercuts a finger hole with a scalpel.



While voicing the instrument, Tim uses a hand reamer to slightly increase the diameter of the bore.



I repeated this cycle of actions hundreds of times. Again, I was in my element (*above, learning to carve a cedar block*). After three hours of meditative sculpting, I felt a growing confidence. Maybe I could quit my job and set up shop as a professional recorder maker!

The reality was that I was overconfident. On the verge of completing my block, I removed a sliver too much and was forced to start again. I was faster the second time and, with Tim's assistance, completed my block before afternoon tea.

With the block secured in its socket, I blew air into the recorder for the first time. Without finger holes, it didn't sound like much, but it was an exciting moment. The end was in sight.

After tea, we used a hacksaw to form the end of the head joint into the beak; smoothed the curved surface of the beak with sandpaper mounted on a rotating drum; drilled finger holes; sanded off the sharp edges from the beak and finger holes; and, with a circular file, created the "dimples" that encircle the double holes.

Finally, we wrapped the tendons with red cotton thread, and impregnated the thread with glue and paraffin. Now the three sections fit snugly together and the recorders were actually playable—although they sounded very rough. Tim assured us that tomorrow's voicing would fix that. Most new instruments need to be played and

revoiced several times before the sound settles, but the initial voicing would be a good start.

Normally at this point in the process, a builder removes the block and plunges the instrument into boiled linseed oil for days, weeks or months. In time, the oil seeps deeply into the fibers to seal, waterproof and stabilize the wood. But because this course was short, our instruments were only soaked overnight.

Day 5: Voicing the recorders

When I arrived the final morning, Tim had already removed the recorders from the oil and was wiping them dry. We gathered at a workbench to begin voicing our instruments—the delicate shaping of the block, windway and bore that critically determines sound quality.

Until this moment, the course was hands-on and experiential. The voicing module was the only activity without expectation that students do anything other than observe. Voicing is not quickly or easily learned. Tim admitted:

I have been voicing recorders for 30 years and I still don't really understand it. All I do know is that ... all parts of the tube contribute, and all of them have to be considered. A mistake that I often made, as presumably did everyone else, is to look for a magic bullet that will conquer all the faults in one fell swoop The fact is that ... you are balancing surfaces, angles, directions, air flows, air

pressures, any one of which could profoundly disturb the sound if you get it wrong For example, at the windway exit there are many angles, surfaces and dimensions, all of which have to match, be symmetrical, and correctly guide the airflow.

While voicing the instruments (*above center, and above*), Tim provided a running commentary of what he was doing and why. He began with low F, moved up a semi-tone, and methodically worked up to high G. He repeated the cycle twice, making adjustments after listening to each note as well as to other notes that had been affected.

Adjustments he made included smoothing surfaces; widening the bore; undercutting finger holes; enlarging the windway exit chamfers; sharpening the labium; modifying the contour of the underlabium; and reworking the curvature of the windway roof and floor. He may have made other modifications as well. I watched intently, but there was a lot of information to absorb.

After almost two hours of voicing my instrument, Tim handed it to me. I played a few tunes. Outwardly I smiled. Inwardly, I could have been channeling Samuel Pepys: my new recorder "did please me beyond anything in the whole world ... so sweet that it ravished me."

Post-odyssey

When I tell the story of my trip to England, the question people ask most often is, “are you going to start making recorders?” My answer is “no.” I don’t have a workshop, power tools (other than a drill), or the proper hand tools. Although my skills improved during the course, they did not advance to the point that I could confidently perform the steps myself. I would need a lot of handholding.

I thoroughly enjoyed Tim’s course—but, back at home, my normal life resumed. I was left with happy memories, hundreds of photographs, a fantastic new instrument, an appreciation for the English tea ritual, and two new friends. Although I have no desire to build recorders for a living, I would gladly take the course a second time.

My experience of being immersed in the recorder making world, however, did have an unexpected upshot. I discovered that I had absorbed and integrated a far greater understanding than I would have imagined possible.

At home, I continued to blow-in my Stanesby Jr. for 15 or 20 minutes a day. But gradually, the sound became stuffy; certain notes developed an edginess. I tried oiling the bore with almond oil, but the sound failed to improve.

In a flash, I knew exactly what to do. I grabbed a wooden spoon from the kitchen, and used it as a block hammer. *THWACK!* The block came out with one strike.

I lightly touched the block’s top surface (the windway floor): it was rougher than I remembered; ditto for the windway roof. I peered into the bore and noticed tiny slivers protruding from one of the finger holes. I looked through the bore under a strong light and spied a rough spot. I inserted a finger into the bore. It was bone dry.

With an X-ACTO knife, I sliced a Popsicle stick lengthwise into two strips that were slightly narrower than the windway. I glued 400-grit sandpaper to one strip and 600-grit sandpaper to the other. Using my improvised flexible sanding tools, I smoothed the roof and floor of the windway without altering their curvatures.

Stiffening my sanding tool with a finger, I smoothed the top of the labium. Inserting it into the head joint, I was just able to reach the underlabium and smooth it. Spotting a subtle asymmetry on one side of the window, I corrected it.

I purchased a metal spike at a hardware store, tightened it into my drill chuck, wrapped its length in super-fine steel wool, and, with the motor running, gingerly polished the bore. The rough spot and the protruding slivers were reduced to dust. Reinserting the block, I played and listened closely. The stuffiness and edginess were gone, and the sound was like honey—but I was not done.

The overnight oil soak at Bury Farm had not been enough. I returned to the hardware store and bought boiled linseed oil. I placed the instrument in a bucket and poured in enough oil to cover the wood. Because boiled linseed oil

I discovered that I had absorbed and integrated a far greater understanding than I would have imagined possible.

can spontaneously combust, I moved the bucket to a well-ventilated shed and left it for 10 days.

The oil imbued the wood with a golden patina, and its grain appeared more striking than before. I wiped off the oil repeatedly with clean cloths, as I had observed Tim doing, and let the oil evaporate for a day. Before reinserting the block, I rubbed its sides with beeswax to prevent contamination by residual oil seepage from the socket.

I played non-stop for a long time. The instrument had never sounded better. I knew I should treat it as new and blow it in gradually, but I couldn’t stop. Passion trumped reason again. As I played, I felt myself transported into the wood fibers. I felt my breath accelerate through the windway, strike the labium’s edge, exhale through the open holes, and vibrate as a sonorous column of air. The recorder was singing.

There is no “perfect” recorder, and mine is no exception. My Stanesby Jr. has a few minor quirks, and, not surprisingly, it is not as good as the ones Tim builds himself. Nevertheless, it is an outstanding instrument, and my current favorite. Although I had the *chutzpah* to attack it with sandpaper and spinning steel wool, I recognize the limits of my abilities. After playing it a month longer, I mailed it to Tim for a professional tune-up. It arrived home sounding and responding better than ever.

I continue to derive tremendous pleasure from the knowledge and skills I gained during and after the course. My participation has given me a strong, albeit imperfect, sense of how and why those bits and pieces harmonize together to produce the sweet sounds of the recorder.

Further information

Cambridge Woodwind Makers:

www.cambridgewoodwindmakers.org

Hand Tools for Recorder Making, by Gary Cook:

www.recorderhomepage.net/tools.html

How a Recorder is Made, featuring Jean-Luc Boudreau:

www.youtube.com/watch?v=WiSW6LPchSc

Making a Recorder, by Philippe Bolton:

www.flute-a-bec.com/fabricatgb.html

Obedience Training for Recorders, by Tim Cranmore:

www.recordermail.co.uk/acatalog/Books.html

The Recorder: A Basic Workshop Manual, by Adrian

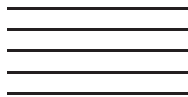
Brown: www.dolce-edition.com/workshop.html

Tim Cranmore: www.fippleflute.co.uk

Visit www.youtube.com/user/americanrecordermag

to see more of, and hear, Alan Cantor’s scratch-made recorder.

COMPACT DISC REVIEWS



A walk down memory lane with Scott Reiss

Reviewed by Tom Bickley,
tbickley@metatronpress.com

CELEBRATION: SOLOS & FEATURES FROM FOLGER CONSORT RECORDINGS 1986-1995. SCOTT REISS, RECORDERS, PSALTERY, HAMMER DULCIMER, DUMBEC; FOLGER CONSORT (REISS; ROBERT EISENSTEIN, VIOL, VIELLE, REBEC, RECORDER, LUTE; CHRISTOPHER KENDALL, LUTE, HARB, MANDORA); GUESTS. Golden Apple 7555, 2012, 2 CDs, 152 min. total. \$20, ARS CD Club (limited quantity donated by Tina Chancey to celebrate the release of this CD).

This CD set of 65 tracks provides an aural feast of playing by recorder virtuoso Scott Reiss from 11 Folger Consort recordings. In this nine-year survey, we hear the brightness and vitality at the core of his musicianship.

Reiss was my recorder teacher while I was in graduate school. I learned much with him about both playing recorder and the process of performance practice. His departure in 2005 from this life came far too soon.

He conveyed a deep faith in the collaborative nature of music-making, which comes through richly in these well-chosen recordings. Folger Consort colleagues Robert Eisenstein and

This compilation gives access beyond a nostalgic "greatest hits" reissue.

Christopher Kendall, as well as impressive guest artists (Nancy Almquist, Johana Arnold, Mark Bleeker, Elizabeth Bulkley, Tina Chancey, Rogers Covey-Crump, David Douglass, Wendy Gillespie, Grant Herreid, Ann Monoyious, Ros Morley, Linda Quan, James Richman, Louise Schulman, Mary Springfels, Brent Wissick, Webb Wiggins, Tom Zajac), shine through.

The focus of this disc, marvelously produced by Chancey (Reiss's widow,

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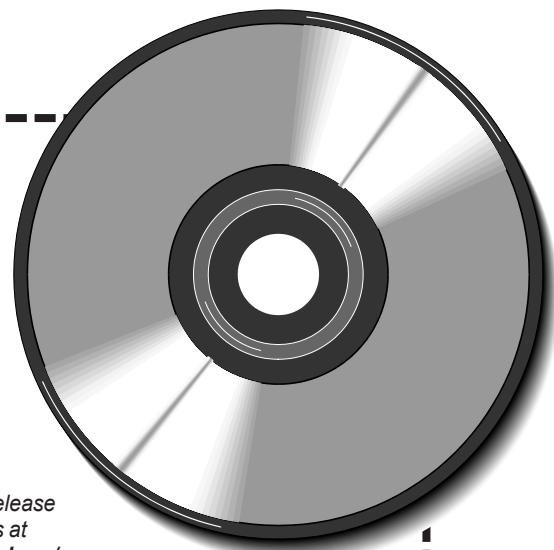
herself a talented musician), is Reiss's playing—but his approach to this repertoire means that the other musicians are not back-up players, but equal participants in bringing the music alive.

The tracks are grouped by original recording. The first five cover Medieval repertory. Particular highlights are the five pieces from *Das Glogauer Liederbuch* (c.1480) from the 1989 program *Carmina Burana*. The remaining tracks, from six performances, are of music that more obviously relates to Shakespeare studies and the mission of the Folger Library in Washington, D.C. I found the masque dances from the recordings *Shakespeare's Music* and *Divisions on an Ayre* very appealing.

The notes indicate that this is the first in a series of releases featuring the recordings of Reiss. Given that several of the original discs are out of print, this compilation gives access beyond a nostalgic "greatest hits" reissue.

Reiss's work with the Folger Consort was a significant develop-

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NEW!

Scott Reiss Celebration

2-CD set, 65 songs, compiled from CDs recorded 1986-95: *A Distant Mirror*, *Carmina Burana*, *Medieval Tapestry*, *A Medieval Christmas*, *Showers of Harmonie*, *Shakespeare's Music*, *Divisions on an Ayre*, *When Birds Do Sing*, *Of kindly Lust* and *Playing With Fire*. 2012, Golden Apple. Limited quantity donated by Tina Chancey to ARS: \$20.

Ciaramella: Music from the Court of Burgundy

Featuring Adam Knight Gilbert, Doug Milliken, Rotem Gilbert, Debra Nagy, recorders. Music by composers Johannes Pullois, Guillaume Dufay, Johannes Ciconia, Grimace, Pykini, Gilles Binchois, Alexander Agricola, Adam Knight Gilbert, Josquin Des Prés, Johannes Ghiselin, Heinrich Isaac. "Ciaramella plays brilliantly on shawms, sackbuts, bagpipes and recorders — this is some of the best Renaissance wind playing in the world. Their new recording... includes old favorites like Josquin's "La Spagna," along with some brand new 15th-century style improvisations for wind band by Adam Gilbert. The music is sometimes raucous, sometimes sweet, but always compelling." Maria Coldwell, *Early Music America*. 2011, Yarlung Records.

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Sacred and Secular Music From Renaissance Germany

Ciaramella, including Adam and Rotem Gilbert, Doug Milliken and Debra Nagy, recorders. Music of Adam von Fulda, Buxheimer Orge, Dufay, Heinrich Finck, Adam Gilbert, Gregorian Chant, Nicolas Grenon, Heinrich Isaac, Jacques Barbireau, Johannes Beham. 2006, Naxos.

Circle of the Dance

Alma Brasileira: Cléa Galhano, recorders; Joan Griffith, guitar, cavaquinho, mandolin; Lucia Newell, voice. All three have their unique connections to the country and music of Brazil. In this recording they bring these very personal intimacies together to create music with a spirit of life and love. 2010, Pleasing Dog Music.

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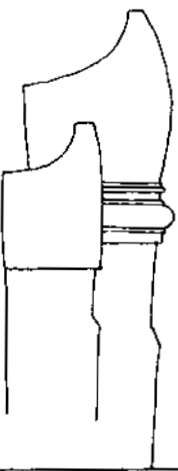
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Little Girl Skipping and Alouette et al

(SATBcB) Timothy R. Walsh

Los Pastores (S/AAA/T + perc)

Virginia N. Ebinger, arr.

New Rounds on Old Rhymes (4 var.)

Erich Katz

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Colin Sterne

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ment in present-day practice of early music performance. Their work demonstrated a maturing of the concepts first audible on the ground-breaking recordings by Thomas Binkley and Studio der Frühen Musik.

Reiss's work blossomed into yet more adventurous hybrid forms with Chancey and others in the ensemble Hesperus. (See www.hesperus.org for more information, including audio and video clips.)

I look forward to the next releases in this series.

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MUSIC REVIEWS

*Back to school for teachers and students of all ages:
method books, music and technology*

RECORDER IMPROVISATION AND TECHNIQUE (2011), BY ISABEL MCNEILL CARLEY. Brass-town Press (www.brasstownpress.com). **BOOK ONE**, S, 63 pp. \$13.95. **BOOK TWO**, SA, 73 pp. \$14.95. **BOOK THREE**, SATB, 71 pp. \$14.95.

Published as part of the new “Isabel McNeill Carley Orff Essentials Collection,” these three volumes are long-awaited new editions of invaluable material for music educators who teach recorder. Especially useful for the classroom, but equally appropriate for private instruction, they provide the framework for a curriculum designed to develop comprehensive musicianship. As one reviewer commented on a previous edition, “Isabel Carley has given us a guide to musicianship. The recorder is only the means.”

New to these editions is a larger format with updated layout and improved typesetting of musical examples. The expanded table of contents specifies new material introduced and titles of repertoire for each lesson.

Supplemental information is provided in user-friendly chart form: fingering schema, percussion abbreviations, hand signs, pentatonic scales and modes.

Book One, now in its fourth edition, comprises 11 short lessons from the original publication. It systematically introduces fingerings from the C pentatonic scale, continually reinforcing new skills as it expands to F and G pentatonics. A step-by-step process introduces basic recorder skills in a highly interactive context of singing, moving, responding to Kodaly hand signs, echo play, and accompanying on pitched and non-pitched percussion.

Improvisation is a key component of the instruction; Carley’s suggested exercises—presented in clear, incremental steps—make this model accessible for teachers regardless of previous experience. Repertoire is either newly composed or drawn from folk sources.

Book Two, third edition, builds directly on skills introduced in *Book One*, also introducing the alto recorder and F fingerings. On both soprano and

alto recorder, 13 lessons review pentatonic keys, then explore the diatonic modes, and finally briefly introduce improvisation over chord changes. Musical content in this volume may take a leap beyond the scope of many classrooms, but it provides a wealth of material in a structured pedagogy for developing recorder technique.

Recorder technique, presumed to be highly developed by now, is no longer the purpose in *Book Three*, second edition; players must switch easily between C and F fingerings. The original three books were intended to augment the Orff-Schulwerk sequence of instruction and materials. The third volume, although specific to recorder, is equally applicable to the musical development of any vocalist or instrumentalist.

In 12 lessons, Carley deftly guides the player through scales, melodic ornamentation, decoration of the third, canons, chord changes, descant creation and free improvisation. She includes many fine musical examples, but the focus is the emphasis on improvisation leading to composition in the forms that parallel the history of Western music.

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling. 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.

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Carley (1918-2011) was already an accomplished educator and published composer when she was drawn to the child-centered, creative teaching philosophy of Carl Orff in the early 1960s. These volumes contain a wealth of practical pedagogy for learning and teaching recorder—a reflection of her incomparable musicianship and extensive work with children and adults in ensemble settings. These new editions enable access to this unique approach to developing recorder technique through improvisation.

Leslie Timmons is on the faculty of the music department in the Caine College of the Arts at Utah State University in Logan, UT, leslie.timmons@usu.edu.

ALTBLOCKFLÖTE LERNEN MIT LIEDERN UND SPIELSTÜCKE, BY **CHRISTIANE FISCHER.** Edition Peters 11276 (www.edition-peters.com), 2011. A, ATB accomp. Sc 84 pp. \$26.

Christiane Fischer (born 1961) follows her two-volume soprano method and her Christmas carol

collection with this alto method. Illustrated by Peter Stechert with drawings of pleasant folk scenes, it is intended for children in individual or group lessons who have already learned to read music, probably on soprano recorder. The repertoire would be satisfying for adults as well.

As the student is presumed to know how to read rhythms, the book progresses by beginning with C, D, E, F and G, then adds new notes. The 123 tunes used to introduce and practice the new notes encompass rounds and folk tunes from many countries. Included are Arbeau's *Orchésographie* and Playford's *The English Dancing Master*, and compositions as early as the 11th century and as late as those of Agnes Dorwarth (born 1953), whose seven contributions use contemporary techniques. Many of the pieces are for more than one player; a few have chord symbols for accompaniment.

While the repertoire is inviting, the presentation is entirely in German: the naming of pitches, scales, chords

and any accompanying instruments, as well as all instructions for playing Dorwarth's contemporary pieces. Although a reference page in the back shows how to perform common ornaments, the only ones used in the book are a few trills in Dorwarth's material. No tempos or articulations are indicated.

This, then, is not a do-it-yourself book for a new or inexperienced musician—but, with a teacher, it would be an enjoyable method.

Kathleen Arends has enjoyed playing recorders for 40 years and being an Orff music educator for 34. She teaches and plays in the Seattle (WA) area.

RECORDER SUCCESS: SOPRANO RECORDER CLASSROOM METHOD BOOK, BY CHRIS JUDAH-LAUDER. Sweet Pipes SP2413 ([Magnamusic](http://Magnamusic.com)), 2011. S. Sc 52 pp. Book/CD \$49.95, book only \$7.50.

In the package with the CD is a series of "full color PowerPoint visuals containing over one hundred songs and exercises, assessment grids and finger-



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AMH0002 Music for the Duke of Lerma 4-6 r \$49.00

This, first modern edition (spiral-bound) of the music of the Archivo de San Pedro de Lerma, presents a fascinating look into the repertoire of the church wind band in Lerma, Spain, ca. 1600. This carefully prepared edition includes music by Guerrero, Lobo, Rogier, and others, and features critical notes, concordances, bibliography, appendices, and a highly informative preface dealing with the issues of performance practice in the early 17th century wind music. 217 pages. **ALSO RECENTLY RELEASED...**

PRM0422 Sanson: *Everybody's Talking* SATB \$14.95

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ing chart. The PowerPoint format keeps students focused on the music, allows time for group score analysis and is a step towards going green.” The sequence of pitches taught is B, A, G, low E, high C, high D, low D, F#, low C, low F and high E.

With the purchase of the CD, one has permission to print the PDF files for students in one school. (I do wonder about music teachers who cover multiple schools in a week; one would need to contact the publisher about that situation!) The PowerPoints are cheery and well laid-out. Some have recorder duets; some have teaching points; some have simple songs that teach or review a new note.

This could be a good method to teach beginning recorder students in a private studio or in a classroom setting.

FLAVIERMUSIK—PIACORDER MUSIC: ERSTE SPRITZIGE DUETTE FÜR SOPRANBLOCKFLÖTE UND KLAVIER (FIRST SPARKLING DUETS FOR SOPRANO RECORDER AND PIANO), BY ALMUT WERNER. Zimmermann

(www.editionpeters.com), 2008. S, pf. Sc 14 pp, pt 7 pp. \$17.95.

The nine pieces in this book are arranged by increasing difficulty. They are designed to be played by a student pianist and student recorder player, both of whom have studied music one to two years. Werner calls it “piacorder music”—piano and recorder music—and believes (rightly so, in my opinion) that ensemble playing should be encouraged starting at an early age.

The pieces are short and simple, and include different styles: tango, boogie, rock, waltz, songs for children, and classical elements. Each piece is designed to teach something new, and “conventional music is interspersed with modern playing techniques.” For example, in the third piece, both the pianist and the recorder player tap rhythms on their instruments—on the lid of the piano and on the recorder

finger holes. Piece number seven ends with a balloon pop.

These first pieces are a fun way to expose both a young recorderist and a young pianist to ensemble playing.

BLUEGRASS FOR BEGINNERS: SONGS FOR RECORDER AND ORFF ENSEMBLE, BY ROBERT AMCHIN. Sweet Pipes SP2414 ([Magnamusic](http://Magnamusic.com)), 2011. S, voice, Orff instruments. Sc 23 pp. \$8.95.

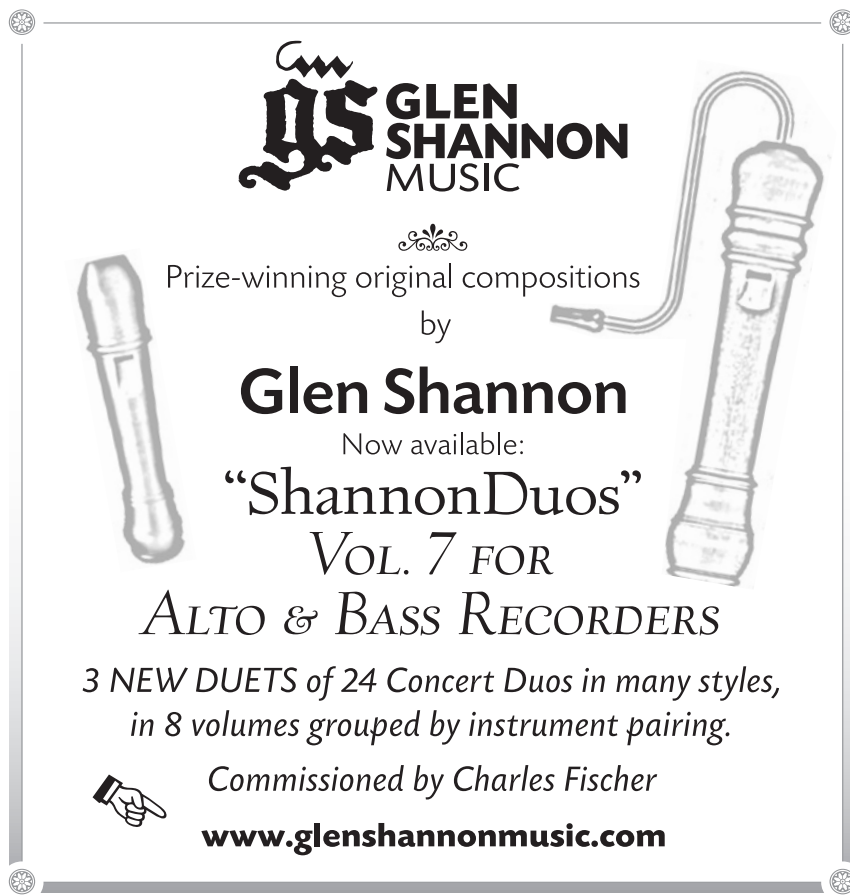
The publisher e-mails: “This collection of bluegrass songs [is] arranged for easy to intermediate soprano recorder, beginning alto recorder, singers, and Orff ensemble.... Each piece includes a teacher’s score with lesson ideas, student score with permission to copy for the students in your class, recorder fingering chart, guitar chords, and suggested Orff accompaniment.”

This book would work well in a school music program, as the pieces give every child something to do: play a recorder or an Orff instrument, or sing. Suggestions help the teacher quickly

assess what recorder notes are used, and also give ideas for expanding the piece through improvised interludes, dance steps (not explicitly given), or more song verses. Generally, with Orff arrangements, the printed notation serves as a springboard for class creativity—ideally, each performance of these songs should belong to the children who create and perform their own finished product. The fact that the student pages are reproducible makes this book a good value for tight school budgets.

As is evident in this collection, Amchin is a knowledgeable Orff pedagogue; he heads the Division of Music Education and Music Therapy at University of Louisville (KY). He also teaches elementary and secondary general methods courses and graduate level classes in music education.

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.



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JoyTunes wins UN award

JoyTunes (www.joytunes.com), publisher of educational music games including the app *Recorder Master*, received the **United Nations World**



Summit Award in the category “e-Entertainment and Games” for best practice in e-content and innovative ICT (information, communications and technology) applications. JoyTunes won the prestigious honor on April 27 at the Cairo (Egypt) ICT Trade Fair, after being selected, from among 460 projects from 105 countries, in Hong Kong by a jury from all continents.

This honor follows the educator-voted “Best Tools for Schools” award, in the Best Teaching Tool for Young/Elementary Students category, for the JoyTunes/Alfred Music Publishing *Recorder Express*, at the 2012 Winter NAMM Show in Anaheim, CA.

Recorder apps for the iOS

All three of these iOS apps are simple to use and include useful documentation. Two are aimed at beginning recorder players, though all three may be of interest to players and teachers at any level.

ACE RECORDER APP, BY DAVID COFFIN. www.apple.com/itunes (iPhone, iPod Touch, iPad), \$3.99. www.davidcoffin.com/acerecorder

This three-in-one app is dedicated to “every third grade recorder player who ever aspired to greatness.” Coffin, a professional recorder player and music educator, has created resources primarily for these beginning players.

In *Ace Recorder*, one finds a fingering chart for soprano recorder; a tuner;

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playalong tunes; and an option for identifying notes played in real time.

The tuner is especially useful, and the other choices work well. The five playalong tunes (“Hot Cross Buns,” “Au Clare de la Lune,” “Merrily We Roll Along,” “Dear Liza” and “Ode to Joy”) include a metronome and easily-followed tempos.

“You play, we’ll write” strikes me as very useful for inviting students to work out the notes of melodies they create or remember by ear. It has great potential for surreptitious ear training.

The graphic design and user interface are colorful and lighthearted. The layout works natively on the iPhone and iPod Touch, but expands easily (using the 2x option) on the iPad. This application looks well worth the price, and likely would be a treat for beginning players of elementary age.

**FINGERING (VERSION 1.0.3),
BY LARRY POLESHUCK.** iTunes (iPhone, iPod Touch, iPad), \$2.99. www.lpoleshuck.com

App developer Larry Poleshuck has crafted an interactive fingering chart for Baroque instruments in F and C, with a separate area for Baroque F basses. The cleanly-laid-out interface allows the user to touch the note on a staff (or use on-screen arrows) to display fingerings for that note. Choices

provided for each note are *Basic fingering*, *Alternate fingering*, *Wholetone Trill* and *Halfnote Trill*. Poleshuck provides a rationale for use of some alternative fingerings (e.g., “for D-E^b-F-G runs”).

Aimed at adult players, this is significantly easier to read than many fingering charts on paper. The fingerings are standard ones, which could make it very helpful as both a learning app and as a reference for intermediate players and for recorder teachers.

In a market filled with 99-cent apps, the design in *Fingering* makes it worth \$2.99.

**RECORDER+ (\$0.99) and
RECORDER+ LITE (free),
BY OBIE LEFF.** iTunes (iPhone, iPad). www.obieleff.com

Obie Leff, a California-based music educator and children’s music performer, provides this pair of apps for soprano recorder using basic Baroque fingerings and standard range. The free version displays small banner advertising at the top of the screen and provides three playalong songs (vs. no advertising and seven playalongs in the 99-cent version).

The interface is simple and more in keeping with *Fingering* than *Ace Recorder*. *Recorder+* displays the fingerings and plays the note the user selects from the staff.



37th Annual Fall Texas Toot Palestine, Texas ~ Nov 16-18, 2012

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

Save the dates! Summer 2013 Texas Toot will be
June 2-8, 2013 in Austin, TX

ARS Festival: In the Mood

Gathering at Reed College in Portland (OR) for over three days of sessions, 76 participants enjoyed the **ARS Festival**; with non-recorder-playing family members and others, the total was 118.

Arriving on July 5 from 22 states, Germany, Brazil, Canada and Bermuda, all were immediately treated to the visual spectacle of the chapter banner processional (posted at www.youtube.com/user/americanrecorder-mag, with other videos of the Festival).

Headliners **Paul Leenhouts** and **Cléa Galhano** each offered advice in a master class. Listeners at Leenhouts's session heard playing by two Fabers: mother Laura and daughter Katie, both students of **Vicki Boeckman**, another featured Festival presenter. To Laura, Leenhouts introduced his Baroque police officer, who issues tickets for too much *rubato*. For a Telemann *Fantasia*, Leenhouts asked Laura to play one section in machinelike fashion, then add some *inégalé*, and gradually become increasingly more *rubato* without being busted by the Baroque police.

At age 15, Katie began recorder studies eight years ago with Seattle's Sally Mitchell. Leenhouts asked Katie to remember when playing a Mancini sonata that, like the heavy makeup used by opera singers, Baroque gestures must be exaggerated to reach the last row.

Evenings were full of the sounds of recorders, as both Galhano and Leenhouts offered concerts. Starting more like a gig in a café, Galhano and **Joan Griffith**, guitar and *cavaquinho* (the Portuguese brought this to Hawaii as the ukelele) made it hard for audience members to keep from dancing or singing along. Playing favorites from Brazilian music by Waldir Azevedo, Astor Piazzolla and Hermeto Pascoal, the duo sprinkled in pieces by Griffith (who celebrated her birthday that day). Frenetic spins of the

soprano, supported well by *cavaquinho*, on Azevedo's *Brasileirinho* (*Little Brazil*) gave way to a concluding piece—a world premiere of an arrangement by Leenhouts of *Passarim* by Tom Jobim. Leenhouts joined the duo (augmented by a bass player) for the piece's cascading motives and suave harmonies, punctuated by bossa rhythm.

In his evening recital "Reflexions," Leenhouts reflected on ancient and contemporary works for recorder solo: pieces from modern Japan and of his own composition, mixed with works from the 14th–17th centuries. Battling untimely effects of a summer cold and a heat wave, he saved a refreshing dessert for last, looking to the future of the recorder with pieces by award-winning living Dutch composers: Roderik de Man's *Kage* (*Reflection*) and Chiel Meijering's *Chocolade Mousse*. Playing an Adriana Breukink transitional alto (which became the Dream recorder in mass production), he faded seamlessly into the taped accompaniment, making it often difficult to find the boundary between live sounds and tape. Jazzy percussive sounds on the Meijering *Mousse* tape set up a groove into which his chiffs merged.

In her first performance since breaking her wrist, Boeckman offered a dinner-hour mini-concert, "Timeless Inspirations." Moving from a welcoming piece by Bassano and mastering the demands of Bach, she excelled with Somei Satoh's *Music of the Winds II*, a longer modern work for alto in which the presence and absence of sound were part of the piece's structure of ever-wider intervals and pitch bends.

Playing sessions allowed participants to sample music of Hans Ulrich Staeps (led by Boeckman), music without bass (Lisette Kielson), Hans Poser (Patrick O'Malley), Playford for recorders, reeds and percussion

(Valerie Austin), barless music in sessions spotlighting music of William Byrd and of Renaissance Spain and the "New World" (Mark Davenport), music of the nations (Galhano), brand new ensembles (O'Malley), and music specially selected by Leenhouts.

In a set of near-capacity lectures in multiple sessions, **Gayle and Philip Neumann** covered their research on ancient music from Sumeria, Egypt and Greece. In some cases, we know about music from these long-ago times due to manuscript transmission, as Byzantine and later scholars copied and recopied music and passed it on. In other cases, tablets dating as far back as 1950 B.C.E. contain cuneiform records of Sumerian modes and tuning. Depictions of instruments, with names in hieroglyphics, are found in Egyptian tombs—even actual instruments, as with King Tut's trumpets.

Study of this ancient music, especially of music theory of the Greeks, is inseparable from our study of Medieval and Renaissance music. Though much of what is preserved from ancient Greece shows only single-line melodies, their system of heterophony/harmony was structured in terms of consonances and dissonances. The main instruments—the *aulos* (a double reed, rather than the flutelike instruments that they also played) and the stringed *kithara*—have modern counterparts. Like modern players, *auletes* (players of the *aulos*) gave the tuning pitch to the "orchestra" of *kitharas* and possibly a "chorus" of singers and dancers assembled to accompany and amplify action in a dramatic work.

"Music of the Ancient Greeks," a mini-concert by the Neumanns, gave a larger group (well-attended in support of the hometown duo) a chance to appreciate the subtleties of playing only nine of the numerous instruments constructed by them over the years, and to hear sung and played versions of some music discussed in their lectures.



Recitals: (from top) Cléa Galhano; Paul Leenhouts; Galhano and Vicki Boeckman chat with Philip Neumann about his ancient winds

Other sessions billed as lectures covered topics from historical—“What We Have Learned About the History of the Recorder Over the last 20 Years” by David Lasocki (set to appear as an article in the Winter *AR*)—to physiological. In “Play Smart: Effective and Efficient Practice at Any Age,” **Anne Timberlake** broadened her initial topic of “Staying in the Game through the Golden Years.” While those who have reached a certain age may have cognitive, perceptual, orthopedic and/or muscular challenges, almost anyone benefits from good habits and more efficient practice. Among many tips, she pointed out that players with limited time can use “mental practice” to visualize what they would do in physical practice—but less advanced musicians must make time for physical practice in order to progress.

“Renaissance Compositions with Winds and Reeds” appealed to a common theme of many of the sessions: bring the music to life. In this session (so popular that it was offered twice during the festival, filled to capacity both times), **Adam Gilbert** remarked that the more we know about a piece of music, the better we play it: a dance for an outdoor celebration is very different from a lament. A textless dance has no words, so the meaning has to come entirely from the music. Gilbert led players in two textless dances: one by Henricus Isaac, where he showed how to bring out the dance’s structure by precise articulation and emphasis; and another he had composed in the style of Isaac, in which he demonstrated the value and the difficulty of trying to “get into the mind” of a composer.

In “On the Road with the Ground Bass from 1500-1700,” Gilbert used as a tool for structured improvisation in a group the common, familiar Green-sleeves ground (its four lines including perhaps the only illustration of two melodies that descend without clashes). Participants played or sang each step in

the improvisation process: first, devise a melody by zigzagging through the lines, measure by measure; then add rhythm, using the same pattern throughout, and break octaves for variety. Next branch out to choose any consonant note in each chord, before finally adding dissonances (passing/ neighboring tones, suspensions) while keeping consonances on beats 1 and 3.

“Composing and improvising on the cusp of the Modern Age” was a whirlwind tour through the development of compositional style in the 15th century. Gilbert’s passionate lecturing style and singing examples helped make difficult content accessible. Starting with two-part music where the *cantus* was played “at sight” a third below or sixth above the tenor melody line, the discussion moved to the parallel thirds and sixths of Fauxbourdon, which was used in storytelling well into the 17th century. “Celebrated Procedure” was used to create four-part harmony: paired voices plus parallel tenths between the outer voices. Gilbert ended with examples of *fuga* or chasing.

More foundations of improvisation were covered by **Frances Feldon**. Her patient and clear delivery systematically started with the Renaissance, then leapt to Milt Jackson in a single bound. As improv neophytes bopped on to Milt’s *Bag’s Groove*, the great vibraphonist and composer might not have been quite turning over in his grave; Feldon encouraged and advised with concise guidance (“Use tones outside the chord as passing tones” and “memorize bass and chord tones before trying improv”). As a finale, each player took an improv solo, then all played together, experiencing the scary yet exhilarating feel of creating structured music beyond the printed page.

Technique and performance practice sessions covered topics from tone to tuning, with some ornamentation tossed in. In “Hone Your Tuning Skills,” **Vicki Boeckman** introduced

the group to a very small tuner that can be clamped to the bell of a recorder (Korg AW2, available at www.amazon.com). Tuning characteristics of various styles and makes of recorder were discussed, before participants were separated into groups for serious tuning.

Sessions for teachers or those interested in pedagogy covered methods such as Suzuki and Orff, also delving into topics more specifically geared to adult players. In “Expanding Your Recorder Community: How to Teach Beginning Recorder Players,” **Tish Berlin** suggested that, if possible, get an established group (church, ARS chapter, etc.) as your “sponsor.” A teacher can’t expect to become rich, but should charge for teaching (people are willing to work harder if they pay for instruction).

Many other concurrent sessions, too numerous to include, were offered, including reprises of a few sessions that proved popular at the 2009 Festival in St. Louis, MO: recorder-building by Jeff Holt; recorder maintenance hints from Tom Prescott; and Nina Stern’s “Recorders Without Borders.” Roundtable topics, to be recapped in the ARS Chapters & Consorts e-newsletters, included “ARS & ARS Chapters in the 21st Century: Moving toward a New Paradigm,” “New Paths for Teaching the Recorder,” “What is the Future of the Recorder Orchestra?”



Paul Leenhouts looks on as Laura Faber plays in his master class

and “Thinking creatively about the Recorder Orchestra.”

Two events offered opportunities for all Festival participants to play in a recorder orchestra. One occurred in conjunction with a highlight of the Festival: the presentation of the **ARS Presidential Special Honor Award to Peter Seibert** (*at right, with ARS President Lisette Kielson*), whose significant work as an ARS Board member gave the ARS its Education Program, and a mainstay in the Seattle (WA) early music scene. Since he frequently composes music to be played by the Seattle ARS chapter and its recorder orchestra, he had written a special work that was played by Festival participants. Cleverly weaving in snippets of familiar works, *Festival Music for Recorders* quotes Dowland, *Lachrimae Antiquae* (the first of the *Lachrimae* pavans); the first movement of Handel’s *Sonata in C major, Op. 1, No. 7*; and the last movement of Bach’s *Brandenburg Concerto No. 4 in G major*. (Hear *Festival Music* at www.youtube.com/user/americanrecordermag. Those interested in its availability may contact Seibert at pcs.srs@gmail.com.)

Exhorting recorder players to not play the “Heidi blues,” Leenhouts led the All Festival Recorder Orchestra in his arrangement of *In the Mood* (Moeck MK02812). Setting the mood by calling sections by their jazz combo names (saxophones, trumpets, etc.), Leenhouts refined Galhano’s progress made in an earlier rehearsal, for the concluding rendition of *In the Mood*.

It seemed an appropriate ending to a Festival where everyone was *In the Mood* to celebrate the recorder.

Photos of the festival—by professional photographer and recorder player William Stickney, who took all but one photo for this article—are posted at <http://smu.gs/Nob8jU>.



In the exhibition: Adam Gilbert (l) talks shop with Jeff Holt; longtime member Sibylle Schiemenz (l), who traveled the farthest to the ARS Festival from Germany, with Lisette Kielson (bottom photo by Gail Nickless)

With sincere thanks to volunteer contributors: Cathy and Michael Emptage, David Solet, Zoë Tokar and Diane Wagner.

CHAPTERS & CONSORTS

By *Kathy Sherrick*,
ARS Administrative Director

Play-the-Recorder Month (PtRM) was celebrated for the 20th time in March and **Recorder Day!** (RD!) was recognized on March 17, 2012. Groups and chapters all over the U.S. held events in celebration. ARS held their annual PtRM Contest, judged by the Chapters & Consorts Committee.

First prize went to the **Philadelphia Recorder Society** (PRS), which had a wealth of activities during March, and received a \$125 gift certificate from **Boulder Early Music Shop**, compliments of Charlie Ogle. On **RD!**, they held a regular monthly session with 20 members attending and began with *Reverie*, the official music distributed in the January *AR* for **RD!**

PRS member **Molly Garrett** was a substitute teacher in four Head Start preschool classrooms during March. She showed the children her set of recorders from soprano to bass. The children discovered that the recorders looked the same, even in different sizes. They learned new words: soprano, alto and tenor. To their delight, Garrett played *Twinkle, Twinkle, Little Star* on each instrument while the children listened to the various sounds.

PRS member **Miriam Arbelo** teaches an extracurricular recorder class at Fountain Woods Elementary School, Burlington Township, NJ. The school group **Recorder Sinfonia**, whose coveted spots are limited to fifth-graders and by invitation only, explores the recorder and learns about Renaissance music. In third grade classrooms in

March, Sinfonia presented a series of short pieces and a demonstration by Arbelo of an alto and tenor recorder. Sinfonia showed children that the recorder is more than *Hot Cross Buns!*

The **Hillview Quartet** (PRS members **Annabelle Jackson, Alice Miller, Phyllis Patukas** and **Karen Meinersmann**) prepared and played a program of a dozen familiar tunes for the residents and staff at Exton (PA) Senior Living in March. "We thought our elderly residents would appreciate hearing familiar tunes more than early music. We also showed our instruments to the audience, talked about them, and answered questions."

The **Suburban Station Quartet** played twice at Philadelphia's center-city train station. Donations from passers-by were given to Philabundance, a local organization that provides food where needed. Participants are **Melissa Thomson, Molly Garrett, Dody Magaziner** and **John Gangwisch**.

Play-the-Recorder Month 2012

The **Performance Group** (PG), consisting of eight PRS members, played a 40-minute program of music around the world for the Dementia Unit of Bishop White Lodge at Cathedral Village, a Philadelphia continuing care retirement community. PG also performed at CATCH, a Philadelphia mental health rehab facility. Members are leader **Dody Magaziner, Joanne Ford, Molly Garrett, Hiroko Manabe, Liz Snowdon, Melissa Thomson, Dick Weber** and **Sarah West**.

PRS members **Peggy Leiby** and **Karen Schoenewaldt**, along with **Victoria Roza**, played for the March 18 service at First United Methodist Church of Germantown, PA.

Heartwood performed at the "Second Friday" event of the Indian Valley Public Library, Telford, PA, with about 40 attenders. The 70-minute program, "From Renaissance to Ragtime," included Italian and German Renaissance pieces, South American music from the New World, a Mozart *Divertimento*, then leaped to modern arrangements such as *Espana Cane*, *Trois Chansons* by Eric Satie, *Paper Doll*, *Baby Face* and *Ashokan Farewell*. Instrumentation included nSATBGB, voice and *bodhran* (Irish frame-drum). The sextet is PRS members **Janice Arrowsmith** and **Ray Overpeck**, along with **Laura Loewen, Marilyn Nolt, Lynne Rush** and **Rob Yoder**.

PRS member **Dick Weber** led a group of blind and visually-impaired clients at the Bucks County Association for the Blind in Newtown, PA. As they assembled for their March singalong, Weber played tunes from

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to:

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7770 South High St., Centennial, CO
80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files. Digital videos for the **AR** YouTube channel are also accepted. Please send news, photos or video enquiries to the **AR** address above, and to the following: **ARS Office**,
ARS.recorder@AmericanRecorder.org,
10000 Watson Rd., Ste. 1L7, Saint Louis,
MO 63126; and to **Bonnie Kelly**,
Chair, Chapters & Consorts,
bonniekellyars@gmail.com,
45 Shawshen Rd. #16,
Bedford, MA 01730.

Irish Airs and Dances, arr. David Harrington. During the singing of American Irish favorites, Weber added free-wheeling recorder ornamentation and accompanied a soloist on *Danny Boy*. The recorder is no stranger to this group: in October, a discussion evolved comparing recorders to the clarinet played by one of the clients.

PRS member **Jennie Stone** played two Irish dance trios with fiddle and drum at the Unitarian Universalist Church in Cherry Hill on March 25.

Submitted by Janice Arrowsmith

Second prize, a \$100 gift certificate from **Von Huene Workshop**, went to the **Rochester (NY) Chapter**. They played at Gardenscape, a large spring garden show held in an arena. Thirteen of their members provided 40 minutes of music on **RD!**. Their music was broadcast throughout the arena and 15-20 people at a time sat directly in front of the stage to hear them.

They also played at a senior living center, giving an hour-long program with explanation of the instruments and the music (Renaissance through modern, including traditional songs). The chapter also held a one day workshop with Valerie Horst, plus coaching and lessons throughout the weekend.

There were also additional individual activities by members of the Rochester Chapter during PtRM. Some members played recorder with piano during a play production at an elementary school. There were two performances during school hours with 100 children for each assembly, as well as two performances at night. Approximately 400 attended each evening performance.

Others played recorder with a trio of harp and dulcimer during Medieval Days at Strong Museum of Play; over two full days, they were seen by over 1,000 children. Others played recorder in a Celtic group for a performance,

and another member played *Dona nobis pacem* on solo recorder at a funeral.

Submitted by Liz Seely

The chapter that had the **largest increase in new members** was the new **British Columbia Recorder Society**, which had seven members join during March. They received a \$50 gift certificate from **Lazar's Early Music**.

Honorable Mentions go to chapters, groups and individuals who did their part to promote PtRM. **Sacramento (CA) Recorder Society (SRS)** participated in four events. The first was at a school, providing three performances of several pieces for children in grades K-8, plus introducing early music and various recorders.

Costumed members also participated in a day-long Renaissance Faire at a K-12 school, playing for dancers and during a court reenactment. They demonstrated instruments and played music with and for a fourth grade recorder class.

In other events, one member played recorder and guitar music in a hospital waiting room for several hours. Additionally, a recorder player and a flute trio performed for about 100 residents of a senior living facility.

SRS publicized their events via school and SRS newsletters and web sites, as well as through the hospital calendar and senior facility calendar.

Submitted by Doris Loughner

Utah Recorder Society in Salt Lake City held their event on the afternoon of **RD!**, which was also St. Patrick's Day, planning their event not to conflict with the festivities. They met at the church where they hold most of their meetings. Nineteen people attended, a near-record attendance for an event in Utah. Members of The Society for Creative Anachronism and four recorder players from Idaho Falls also came. Their event was successful in bringing together as many local/

regional players as possible in order to foster acquaintance, enthusiasm and contact, and to lay the groundwork for future shared activities.

The Salt Lake group adopted a slogan, written by member **Penny Gardner**: "Anyone can make music – Play Recorder." They created a playlist of *ARS Members' Library Editions* and prepared packets of music. Taking time to introduce themselves to their new friends, they snacked on a lot of great goodies and inspected a few interesting instruments that had been brought for their recorder Show-and-Tell. They also had a table displaying editions of *American Recorder*, membership applications and brochures for the 2012 ARS Festival. "To wrap up the afternoon, we held a drawing for some neat prizes which the ARS office had sent us: a tote bag, a blue T-shirt, and a CD." The chapter also provided an ARS membership for a lucky winner from Idaho who was not (yet) an ARS member. Everyone went home with a bright, shiny new ARS pencil.

Best of all was the pleasure they all felt at the end of the afternoon. The event focused on what seemed like the most important thing: getting recorder players energized by expanding the circle of players to include new faces. Playing music together without the pressures of performing gave everyone a way to be part of something they all enjoy. The chapter also hopes they gave the ARS a boost as well. Everyone said it was the best **RD!** ever.

Submitted by Mary Johnson

Westchester Recorder Guild (WRG) participated in two events. Members provided music at a church service for Emanuel Lutheran Church in Pleasantville, NY. The church generously provides space for chapter meetings and rehearsals; in return the chapter often provides music for services.

La Spiritia Quartet, made up of WRG members of **Karen Snowberg**

(director), **Ron Nelson, Jeff Kephart** and **Erica Babad**, played at a concert on April 1 (missing March by one day). Also at Emanuel Lutheran Church, the concert was in conjunction with the church choir, as a fundraiser to purchase a new organ. The players also sang with the choir during the concert. It was a fulfilling performance opportunity for a wide range of playing abilities.

Babad was interviewed as WRG president for an article in the "Know your Neighbor" section of their local paper. It was a nice piece of publicity for WRG and recorders in general!

Submitted by Erica Babad

The **Pilgrim Pipers Recorder Ensemble** of St. Petersburg, FL, and **Sacred Heart Interparochial School** in North Pinellas Park, FL, gathered on March 9 to celebrate PtRM. At the school, which has 160 students in pre-K to 8th grade, all students begin learning to play recorders in second grade. Middle school students play either alto or tenor, while the younger students play soprano. They play different styles of music, including Medieval, Baroque, modern and especially music for their weekly liturgies, a focal point. The middle school recorder players accompany the school choir for each mass.

Some of the students played solo pieces accompanied by their music teacher, **Dalia Gibson**. The students and the Pipers played one piece together called *Triple Melody* by ARS member and Orff teacher Cak Mar-

shall. It made for a big, wonderful sound. The Pipers then played *Sinfonia* by Banchieri, *Sweet Georgia Brown* by Ben Bernie, *Maestoso* by Telemann, and *Five Foot Two* and *When the Saints go Marching In* arranged by Gordon Terrell.

The students gave the Pipers a very warm and friendly welcome, presenting a bouquet of lilies, thank you notes and delicious refreshments served in their music room, which had all kinds of pictures of recorders and their history on the walls/blackboards.

Submitted by Elizabeth Snedeker

Muskegon Recorder Players played a selection of Irish music and early music at The Book Nook and Java Shop in Montague, MI, and The Coffee Shop in Norton Shores, MI.

ARS member **Richard Bohlman** attended Mini Comic-Con Day, a fundraiser for the Make-a-Wish Foundation at the Flowood library in Flowood, MS, on March 24. The Shire of the Iron Ox, a local group of The Society for Creative Anachronism, did demos during the Mini Comic-Con, demonstrating fighting techniques, weaving and music. Bohlman played solo music for approximately three hours, doing early alto recorder solos. He also gave out ARS flyers. People enjoyed the music and had a great fundraiser at the same time.

Bohlman has been a recorder player for about two years and plays

mostly for his own fun and joy. He likes early-period music like Satsuma and King Henry VIII's scores, which he plays at events to add period flavor.

*Submitted by Richard Bohlman,
aka ~ Rikhardr inn Vegandi Svansson*

We hope your chapter will participate in next year's PtRM and RD!, set for the third Saturday, **March 16, 2013**. Have fun and be creative!

For photos and more information, see www.americanrecorder.org/events/ptrm.htm.

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