

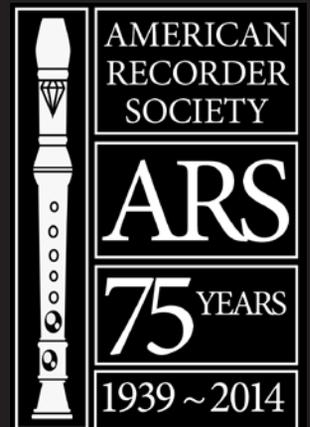
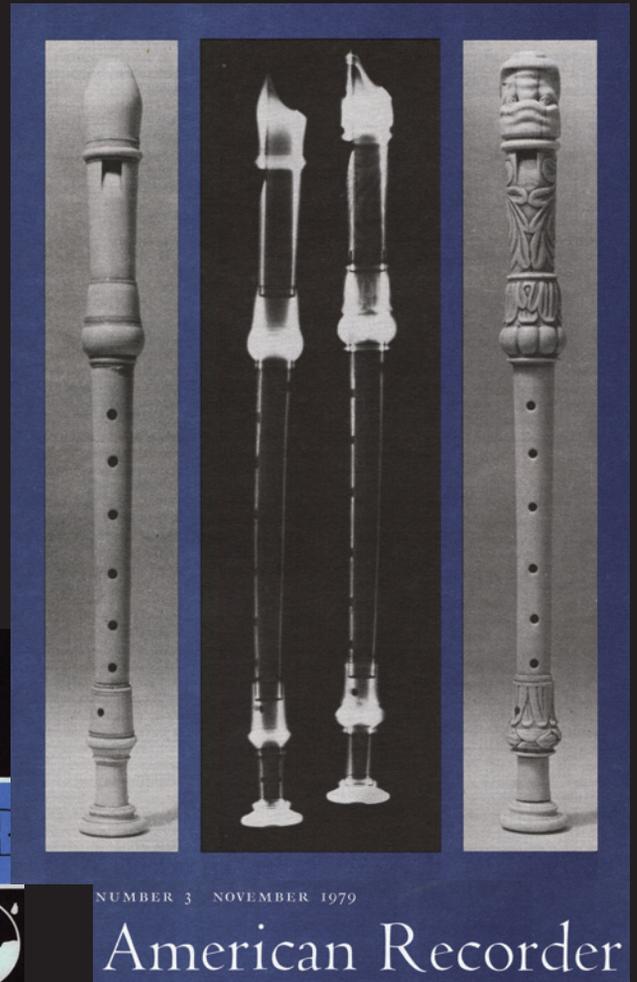
AMERICAN RECORDER

SPRING 2014

“Two ivory recorders from the Crosby Brown Collection of Musical Instruments at the Metropolitan Museum of Art.” On the left, front view, with its x-ray in profile, is an 18th-century German ivory alto in F. On the right is an alto recorder in F by I. B. Gahn, Nuremberg, c.1700.

A brief article by Jon Thiem speculates on what lies ahead for the recorder, as a take-off on the first futurological romance, “L’An 2440 (The Year 2440),” by Louis-Sébastien Mercier (1740-1814).

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EDITOR'S NOTE

Looking back for *ARS is 75!* this issue's cover uses two futuristic images from our past: the May 1975 cover of *AR* ties in with a fantastic piece in which a Frenchman goes to bed and awakes 700 years later in a perfect Paris (the recorder, of course, has survived—and thrives). In November 1979, a process that might once have seemed fantastic becomes possible, as “X-rays offer a safe way of examining woodwind bores for normally invisible, hard-to-measure details of shape and construction. These side views reveal not only the undercutting of finger-holes and gradual tapering of bores.... The center “body” section is grooved and lapped in the usual fashion for easy disassembly, but the threaded joints more permanently secure the thicker turnings; thus the economical makers combined two or three short pieces of ivory to give the appearance of single larger pieces ... (introductory words presumably of Sigrud Nagle, then *AR* editor).

Sprinkled among the future dates for **summer workshops** (page 10) are more nostalgic items from *AR*. Two articles following that section give valuable advice as you prepare for a workshop: Ann Koenig helps you **improve your workshop manners** (page 25) and Anthony Rowland-Jones **helps you count** (page 27). No time like the present to prepare for the future!

Gail Nickless

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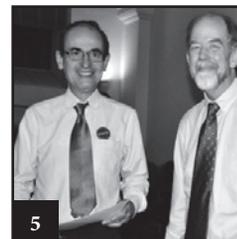
A M E R I C A N R E C O R D E R

VOLUME LV, NUMBER I

SPRING 2014

FEATURES

- Summer, the Fulfillment of the Promise of Earlier Months 10
The annual look at summer workshops, give or take a couple of months
- Workshop Etiquette for Players. 25
By Ann Koenig
- Some Thoughts on Keeping Time. 27
By Anthony Rowland-Jones



5

DEPARTMENTS

- Advertiser Index 48
- Compact Disc Reviews 32
Encore!
- Chapters, Consorts & Recorder Orchestras... 43
Workshop time for chapters, too
- Department of Amplification 30
Report on a John Turner 70th birthday concert
- Education 34
Gustavo de Francisco on oiling your recorder
- Music Reviews 38
A few of these pieces have funny names
- President's Message 3
ARS President Laura Sanborn Kuhlman dreams of workshops and the future
- Tidings 4
ARS is 75! Composition Contest Winners; Bernard Thomas receives ARS Distinguished Achievement Award; Technique Tip from Anne Timberlake (page 31); Super Recorder Saturday FAQs (page 46)



7



10



34

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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 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 2014, the Society celebrates 75 years of service to its constituents.

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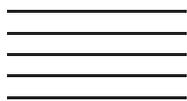
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*Please contact the ARS office
to update chapter listings.*

PRESIDENT'S MESSAGE



Greetings from Laura Sanborn Kuhlman, ARS President
laura@thekuhlmans.com



I won my first music scholarship to the Illinois Summer Youth Music Camps at the University of Illinois-Champaign in sixth grade and was immediately hooked on going to music camps. Now, whether I am teaching at a workshop or attending as a participant, I still find opportunities to hone my skills as a teacher and performer.

I enjoy the intermingling camaraderie of teachers and participants when we can exchange ideas and make music together. These gatherings are some of the best times spent playing my recorder.

In this issue of *American Recorder*, you will find workshops being presented in almost any corner of the North American continent; some are even “across the pond” with our recorder friends in Europe. I find it very energizing to look at all the offerings and see which workshop fits into my schedule or what teacher with whom I want to study. If you have a favorite workshop, post to our Facebook page and tell us about your experience and maybe even a picture or two.

Education is on the front burners for the ARS. We have a team of diligent Board members: **Lisette Kielson**, **Debbie McMeel** and **Bonnie Kelly**, along with non-Board member **LaVerne Sargent**, all working to bolster the offerings of educational materials to teachers in our public schools, private teachers and members-at-large.

The ARS believes we need to do our part to help raise the awareness of recorder playing and teaching in North America. If this is something you are passionate about and would like to lend your expertise, please feel free to contact us. We would love to have more members being involved with global ARS projects.

By this time the announcement of the “**ARS is 75!**” celebration has reached your e-mail mailbox. What an amazing feat in today’s fast-paced, instantaneous world. The ARS would like to increase our membership; we have made it easy with a two-for-one deal. Invite one of your friends to join with you.

How about starting a chapter in your area?! Our ARS Membership

Whether I am teaching at a workshop or attending as a participant, I still find opportunities to hone my skills as a teacher and performer.

Chair, **Tony Griffiths**, and Chapters Chair, **Bonnie Kelly**, would love to help and guide you through the process. It’s easy and what fun to have a group of friends to play with on a regular basis.

My mantra of “Why Not” will continue throughout the year as the Board of Directors and our office staff in St. Louis, MO, continue to work on projects to strengthen the bonds that tie us to our important chapters, consort and recorder orchestras, our members and the instrument that brings us together: the recorder.

“You are never too old to set another goal or dream a new dream.”
—C. S. Lewis

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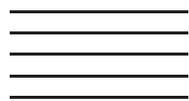
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TIDINGS



*ARS is 75! names Composition Competition Winners,
Bernard Thomas receives Distinguished Achievement Award*

ARS is 75! Composition Competition

The idea for a composition competition came several years ago at an ARS Board meeting during a lively discussion of the (then) upcoming 75th anniversary of the ARS. How should we celebrate this wonderful milestone? We wanted to take on a project that we could afford, that we could complete in time, and that would be meaningful to as many ARS members as possible.

The ARS is 75 this year, and our project—the largest, most expansive composition contest held in recent years—is complete. The judges' final decisions arrived in December and the announcements, photos, and details below were put up on the web site. If you didn't see it, read on!

The *ARS is 75!* Composition Competition consisted of five categories: quartet/quintet at the chapter reading level; duo/trio for low intermediate player; solo for advanced player; recorder orchestra piece at upper intermediate level; and a category for young composers. We received 79 submissions from 29 composers residing in 15 states and in Canada, the United Kingdom, France and India, far surpassing expectations for the number of submissions and geographic regions represented.

We are pleased to announce the following works have been chosen as winners in their respective categories (*composers shown in photos below, l to r*):

- *Western Union* for recorder quartet by **Peter Dixon** (Concord, MA)
- *Song of the Heather* for recorder trio by **Robert Agnew** (Las Cruces, NM)
- *Algunos Lugares 1* for recorder solo by **Marcelo Milchberg** (Paris, France)
- *Reverie* for recorder orchestra by **Helen-Jean Talbot** (Bowie, MD)

Each winning composition will be published by the ARS as a special *Members' Library ARS is 75! Edition* and

appear, separately, with *AR* issues throughout the year, except for *Reverie* for recorder orchestra, which will be published online as a PDF. (See separate *Members' Library* supplement of *Western Union* with this issue.)

The *ARS is 75!* Composition Competition could not have taken place or been so successful without:

- support of the ARS Board;
- the hours of e-mails and collegial teamwork of Committee Members **Ann Stickney**, **Matt Ross**, the late **Jeanne Lynch** and **Laura Kuhlman**;
- ARS Administrative Director **Kathy Sherrick**, who made possible an entirely “paperless” endeavor;
- an extraordinary panel of international judges: **Cléa Galhano**, **Rotem Gilbert**, **Patrick O'Malley** and **Hanneke van Proosdij**;
- the 29 composers (all ARS members) who, in submitting entries—knowing there was no cash prize, and with tireless patience for web site and software growing pains—supported in a most significant way the ARS and its mission of encouraging and celebrating new music for the recorder.

Cléa Galhano expressed how she “was very impressed with how many compositions were submitted” and how they “were very inspiring and featured different styles, approaches and characters.” Her comment speaks to the success of this project. How natural and perfect that the entries were so wonderfully varied—as is the ARS membership.

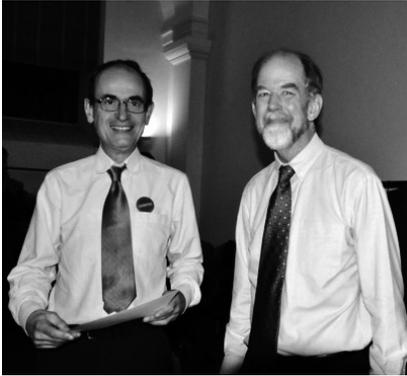
May playing these new compositions bring much joy and many rewarding challenges to the recorder community for years to come!

Lisette Kielson,

ARS is 75! Composition Competition Administrator



Bernard Thomas receives ARS Distinguished Achievement Award



The ARS presented its **Distinguished Achievement Award** to **Bernard Thomas** (*l*) during the Greenwich (UK) Early Music Festival at a reception on November 7. Longtime ARS Business Member **Tom Prescott**, an exhibitor at the Festival, made the presentation on behalf of the ARS Board.

Thomas has edited works for London Pro Musica (LPM), Antico and Musica Rara editions. A skilled performer on many early music instruments, he plays with Musica Reservata, the Consort of Musicke and his own LPM. His numerous recordings are listed in the “Recorded Recorders” database at www.recorderhomepage.net.

ARS Distinguished Achievement Award Recipients

The ARS Distinguished Achievement Award was set up by the Board in 1986 to recognize and honor individuals who have made extraordinary contributions to the development of the recorder movement in North America.

Friedrich von Huene 1987
Bernard Krainis 1989
Shelley Gruskin 1991
Nobuo Toyama 1994
LaNoue Davenport 1995
Martha Bixler 1996
Edgar Hunt 1997
Eugene Reichenthal 1999
Frans Brüggem 2001
Valerie Horst 2002
Pete Rose 2005

Marion Verbruggen 2006
Anthony Rowland-Jones 2007
Ken Wollitz 2009
David Lasocki 2011
Bernard Thomas 2013

Members are invited to send a Distinguished Achievement Award nomination, along with the reasons for nominating that individual, at any time for consideration by the Board.

ARS Presidential Special Honor Award Recipients

Established in 2003, this award—given at the ARS President's discretion, and approved and voted on by the ARS Board—honors a person or group that has made significant contributions to their own community that have had a ripple effect throughout the larger recorder world.

David Goldstein 2003
Carolyn Peskin 2005
Marie-Louise Smith 2005
Connie Primus 2006
Joel Newman 2007

Shirley Robbins 2007
Corlu Collier & Oregon Coast Recorder Society 2009
Louise Austin 2011
Peter Seibert 2012

Bits & Pieces

The Keiskamma Music Academy (www.keiskamma.org) in South Africa seeks an Assistant Program Manager. Preference will be given to applicants with a strong background in recorder performance and teaching, but all applicants with music education qualifications will be considered (bachelor degree preferred). Deadline to apply is **March 10**, with the successful candidate to start on May 11 or soon after. Contact **Laura Osterlund**, laura@keiskamma.org, +27071 747 0140.

Matthias Maute—recorderist, conductor and musical director of Ensemble Caprice—is one of seven

finalists for music director of **Seattle (WA) Baroque Orchestra (SBO)**. Final selection will occur early in 2015. Among the other finalists are highly-qualified Baroque specialists **Elizabeth Blumenstock, Rachel Barton Pine, Kevin Mallon, Alexander Weimann, Eric Milnes** and **Julie Andrijeski**. They were selected not only on the basis of artistic merit, but also for their savvy in building successful performing arts programs in their own communities.

The search process straddles two seasons; Maute will appear with SBO in its 2014-15 season. For more, see www.earlymusicguild.org/press/sbo.

The recorder participated on two November Bay Area (CA) concerts incorporating technology. As part of an evening including Dean Santo-

mieri's *Facebook, the Opera*, composer, recorderist and *AR* contributor **Tom Bickley** offered his *Word Cloud* for recorder and live electronics. Said Bickley, “All of the works ... have roots in web data and social media.”

Another event, “Environments for Recorders, Shakuhachi and Electronic Sounds,” included *Tip of the iceberg* by Bickley for **Nancy Beckman**, shakuhachi; *93 Degrees with 30% Chance of Thunderstorms* by Jim Grater (2003) for soprano recorder and fixed media; and compositions and improvisations for solo recorder with electronics, including new works for the Paetzold contra bass recorder. The concert also featured the Half-Human Quartet: Joe Lasgo and Ritwik Banerji plus two laptop-based artificial intelligence improvising agents.

Recorders in New York City

By Anita Randolph, New York City, NY

Rebel, a Baroque orchestra, presented “Rediscoveries - Rare Concertos and Sonatas,” a program of music associated with the court of 18th-century Stuttgart (October 14, Broadway Presbyterian Church). **Jorg-Michael Schwarz and Karen Marie Marmer**, the directors of Rebel, feel that this repertory is unjustly neglected; indeed, composers like Johann Theile, Giorgio Belitza, Johann Adolf Hasse and Theodor Schwartzkopf are not household names (though there was music by Telemann, J.S. Bach and Handel on the program as well).

The fleet-fingered **Matthias Maute** was the recorder soloist in three pieces: an anonymous *Concerto in D for sixth flute*, a *Concerto in B-flat* possibly by Handel, and the enchanting *Sonata all imitatione del Rossignuolo e del Cucco* by Schwartzkopf. In the latter, Maute moved around the church space so that the delightful bird imitations came from many directions.

As an encore, Maute and Rebel played the final movement of Telemann’s *Suite in A Minor* at a very quick tempo, with an exhilarating crescendo.

Recorders have been heard as part of opera orchestras several times this season. The **Metropolitan Opera** presented Benjamin Britten’s *A Midsummer Night’s Dream* in honor of the composer’s 100th birthday. In a full score of 495 pages, recorders play in about 24 measures ... but better a small part than no part. The score designates that the players be on the stage, but the Met put the players in the pit, as children on the stage mimed playing the recorder. No matter, the sound came through sweet and clear to the audience.

I heard the performance of October 19. The recorders were played

by **Susan Iadone, Steve Hammer**, and **Rachel Begley** subbing for **Ben Harms**.

As part of the Lincoln Center White Light Festival, **Le Concert d’Astree** presented Handel’s *Acis, Galatea, e Polifermo*, HWV72, a serenata/ chamber opera composed in 1702 for the wedding festivities of two aristocratic Neapolitan families. It differs in music, language, text and emotional tone from the more familiar *Acis and Galatea* that Handel composed for an English audience. But, like the later version, it has some fine recorder obligatos. Le Concert d’Astree’s recorder players were **Meillane Wilmotte** and **Xavier Miguel**.

The prestigious Frick Collection concert series presented the **Maurice Steger Trio** on October 27 in a program of Baroque music. In the Swiss-born Steger’s New York City debut, he brought a commanding technique and a big, bright sound to pieces by Veracini, Corelli, A. Scarlatti, and a delightful set of 16th-century *canzone*.

But Steger was at his most technically brilliant in the *Cantata in D major* by Johann Adolf Hasse that featured dazzling double-tonguing passages and several high-note passages requiring very quick bellings. Steger’s able colleagues were ’cellist **Phoebe Carrai** and harpsichordist **Ignacio Prego**. I hope Steger returns to New York soon and that he will play some of the contemporary pieces he has premiered.

Long Island’s own **Recorder Orchestra of New York** (RoNY) gave two performances of their fall program, November 2-3. I heard the November 3 concert at the Cold Spring Harbor Library. Led by music director **Patsy Rogers**, RoNY consists of 18 players. The group is rich in low recorders, which gives their readings of the repertory from the 15th and 16th centuries an especially grounded

sound—most appropriate in the two Dowland *Lacrimae Pavanae* they presented.

But they didn’t stop with 16th-century tears. The program ended with the witty *Lacrimae Tango* by Andrew Melville. This 2004 composition starts off with a doleful Dowland *pavan* and ends a cheerful *tango*. Bravo, RoNY.

One of the best music programs in New York is that of **Trinity Church** on Wall St., and its addendum St. Paul’s Chapel. **Julian Wachner**, the music director, has assembled an excellent choir and a Baroque orchestra as part of the program. On many Mondays of the liturgical year, as part of a short service in St. Paul’s Chapel, a cantata by J.S. Bach is included. *Gottes Zeit ist die allerbeste Zeit, BWV 106 (Actus Tragicus)* was the November 11 cantata. One of Bach’s earliest cantatas, it has parts for two alto recorders. From the opening Sonatina to the closing Chorus, the recorders, played by **Priscilla Smith** and **Nina Stern**, sounded radiant in the acoustic of St. Paul’s.

“Latin Reverie” was the title of the recital that recorderist **Cléa Galhano** and guitarist **Rene Izquierdo** presented December 19 at the Weill Hall of Carnegie Hall. The program consisted entirely of music by composers from Argentina, Brazil and Cuba. A few of the compositions dated from the 19th century, but most were from the later 20th century.

The program was anchored by the work of the well-known Argentine composer Astor Piazzolla. As usual with Piazzolla, his music is based on the Argentine tango tradition, and the opening *Libertango* and the closing *The History of the Tango* were no exceptions.

In between the artists played music influenced by various folk music traditions, and popular vernacular tra-

ditions including jazz. But this was not a folk music concert; these composers were in command of the disciplines of Western art music as well. The results made for an evening of unusually interesting and attractive music.

In addition to the Piazzolla, I especially enjoyed the *Suite Buenos Aires* by Maximus Diego Pujol (b. 1957,) with its descriptive street noises and police car siren. Several short pieces by Celso Machado (b. 1953) also made good use of the vernacular idiom.

Both artists played with great skill, and an obvious pleasure in the music, which they communicated to the appreciative audience.

Chelsea Winds Recorder Ensemble, in which I play, presented a program titled “Friends at Play,” November 9 at the chapel of the General Theological Seminary. I want to suggest to other recorder players two pieces that they might want to investigate if they don’t already know them: *Fantasy & Fugue – A Major-Minor Amusement* by Richard Busch, a musically challenging and witty piece for two altos and tenor. And, following on the year of the Benjamin Britten centennial, the *Alpine Suite* for two sopranos and one alto; its challenges are modest, but the result is delightful.



Galhano, at Carnegie Hall in front of the poster for her recital

... and from Nancy Tooney, Brooklyn, NY

Chelsea Winds, a recorder ensemble based in New York City, NY, comprises recorder virtuoso **Anita Randolfi** and two recorder colleagues who are better known as organists—**David Hurd** and **Gregory Eaton**. The ensemble, initially organized by Eaton and supplemented from time to time with other local recorder professionals, cele-

brated its 20th year of performing together with a concert last autumn. The concert, titled “Friends at Play,” opened with R.D. Tennent’s setting of the *Canonic Aria* from J.S. Bach’s *Cantata No. 9*. In this engaging arrangement, one alto (Eaton) and one tenor recorder (Randolfi) played the flute and oboe lines, a second alto and tenor (**Barrie and Lucinda Mosher**) covered the vocal parts, and the bass recorder (Hurd) provided the foundation.

Other works on the program included A. Scarlatti’s *Sonata in F*, here played on four bass recorders (by Eaton, Hurd, Barrie Mosher and Randolfi), where the minuet was particularly charming. Following works included Bach’s *Lobet den Herrn* (SATB) played with perfect organ-like intonation by the same four performers; Dario Castello’s early Baroque *Sonata Terza*, written in the then-emerging *style moderno*, featured Randolfi and Hurd on soprano recorders, with Eaton on organ.

Also noteworthy were Benjamin Britten’s *Alpine Suite*, and contemporary composer Richard Busch’s *Fantasy and Fuge – a Major-Minor Amusement*

You may know that Britten ... wrote his charming *Alpine Suite* for recorders. But you may not know that he used recorders, albeit very briefly, in his opera *A Midsummer Night’s Dream*.

that features many shifts in time signature and harmony (both offered by Eaton, Hurd and Randolfi). My web search revealed (no surprise) that Busch is an organist.

All in all, it was an engaging, eclectic and enjoyable concert.

You may know that Britten, whose centennial was celebrated in 2013, wrote his charming *Alpine Suite* for recorders. But you may not know that he used recorders, albeit very briefly, in his opera *A Midsummer Night’s Dream* based on Shakespeare’s play. A musical interlude in the scene where a townsman is transformed into an ass uses recorders. Here Britten employs soprano recorders, which were heard in the Metropolitan Opera’s production this past autumn.

Noted recorder virtuoso **Cléa Galhano** gave a spectacular concert of Latin American music with guitarist **Rene Izquierdo** at Weill Hall at Carnegie Hall in December featuring music by Argentine tango composer Astor Piazzolla as well as composers from Cuba and Brazil. *Baiao, samba, choro, tango, toada* and *guaguanco* were some of the traditional rhythmic forms used by the composers to create highly virtuosic music.

Izquierdo struck the guitar for percussive effects like those of the traditional claves. His playing is drop-dead gorgeous and a perfect match for Galhano’s beautiful tone and effortless virtuosity. She played Baroque alto and soprano recorders, tossing off florid runs and diverse articulations as complex as any Western European Baroque embellishments.

In contrast, I especially liked the work *Two Moments for Recorder Solo* by Brazilian composer Kilza Sette. She has studied Brazilian black music, as well as folk and Indian music, and incorporated this material into the very touching music performed by Galhano on what appeared to be a Ganassi or similar transitional instrument.

The program closed with Piazzolla's *Histoire du Tango*, one of his most famous compositions that traces the evolution from music of the bordello and music café to nightclub music to concert music, here played by Galhano on recorder. (You can hear a version for flute and marimba at www.youtube.com/watch?v=HyRIaurPXtU.)

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American Orff-Schulwerk Association

First Concert by Coro Flauto Dolce



(l to r, standing: Sarah Cantor, Roy Sansom, Emily O'Brien, John Tyson, David Bor, Margaret Bendroth, Kim Wass; seated: Carolyn Smith, Adeline Sire, Miyuki Tsurutani, Lisa Gay; not pictured, Melika M. Fitzhugh

The Boston (MA) area has long been home to a vibrant recorder community and early music scene. That community welcomed an exciting new addition on December 12 with the debut performance by **Coro Flauto Dolce**. This 12-member ensemble played for a standing-room-only crowd at the First Church in Cambridge.

This ensemble is the realization of several years of planning by Cambridge-based recorder virtuoso and teacher **John Tyson**. He has often traveled to Italy, where

he met recorder maker Francesco LiVirghi. Impressed with the sound of LiVirghi's recorders, Tyson began to bring a few of these instruments back to Boston every year. Eventually, the number of recorder players in the Boston area who owned LiVirghi instruments reached critical mass. Tyson brought a full dozen of these musicians together into an ensemble playing LiVirghi Renaissance recorders, ranging from soprano to contra bass.

At the debut concert, Coro Flauto Dolce focused on Renaissance repertory, a good complement to the style of recorders played. The selection was nicely varied, including a drinking song by Hans Leo Hassler, Italian *canzonettes* by Orazio Vecchi, a *pavan* with *galliards* by Claude Gervaise, and the sublime *Ave Maria ... virgo serena* by Josquin des Prez. Occasionally, a smaller group stepped forward, presenting duets by Thomas Morley, trios by Johannes Ciconia, and a quartet by Pierre Passereau.

In its musical philosophy, the ensemble followed guidance from Sylvestro Ganassi's 1535 treatise *La Fontegara*: "when you approach a piece for the first time, the first and most important thing to consider is the words." From the articulation of individual words to emotional affect, the text of pieces was the starting point for interpretations. Translations of the lyrics were even provided to the audience.

Tyson also describes their approach as similar to that of a chamber ensemble rather than an orchestra. No conductor guided the group. Rather, entrances were coordinated by listening to one another and breathing together—quite a feat for such a large group! The audience responded enthusiastically. Afterwards, a few young recorder players posed with the giant contra recorders. Perhaps in a few years, they will be able to join the Coro themselves!

Lisa Gay, Boston, MA



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College of Creative Arts



Early Music Workshop

June 8 - 12, 2014

The 2014 theme will be *The Circle of Henry VIII*. Participants will focus on articulation, ornamentation, improvisation and ensemble arrangement. The workshop culminates with a performance on period instruments including recorders, other early winds, viols, lutes, harpsichord and percussion. Vocalists are also welcome.

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Summer, the fulfillment of the promise of earlier months

COLUMBIA GORGE EARLY MUSIC RETREAT

Columbia Gorge, Portland, OR

March 14-17 (*sold out*)

Director: Vicki Boeckman

Faculty: Paul Leenhouts, Vicki Boeckman, Gayle Neuman, Philip Neuman, Rotem Gilbert

Contact: CGEMR waiting list only, Zoë Tokar, 971-235-1060;

zoetabbycatz@gmail.com, http://portlandrecordersociety.org/?page_id=137

WINDS AND WAVES RECORDER WORKSHOP

Sitka Center, Otis, OR

April 26-28

Come work on a wide variety of recorder music from the past and present under the guidance of an internationally renowned faculty. Winds and Waves, founded by the Oregon Coast Recorder Society, offers graded technique and repertoire classes, plus general “grand consort” sessions. Age 15 and older.

Winds and Waves faculty perform, record, teach, and conduct workshops throughout the U.S. and abroad. Frances Blaker and Tish Berlin, based in the San Francisco Bay area, form the duo Tibia. Cléa Galhano, originally from Brazil, lives and teaches in St. Paul, MN. She is on the faculty of Macalester College and other Twin Cities institutions. Charles Coldwell is owner of Editions Dolcimelo, publishing high-quality performing editions and transcriptions of instrumental and vocal music from the Renaissance and Baroque eras. He is the 2014 Recorder Artist-in-Residence at the Sitka Center. Faculty concert on April 25 is included in \$250 tuition.

Contact: 541-994-5485;

carolinebrooks@sitkacenter.org, www.sitkacenter.org

MARIN HEADLANDS RECORDER WORKSHOP

Point Bonita YMCA,

near San Francisco, CA

May 9-11

Join East Bay Recorder Society members for the annual Marin Headlands Recorder Workshop—a weekend of music and camaraderie in a beautiful coastal setting north of San Francisco.

The workshop runs from Friday evening through Sunday lunch. Faculty include Louise Carslake, Frances Feldon, Greta Hryciw and David Morris. Sessions are designed for intermediate to advanced level players. Check the East Bay Recorder Society web site for details.

The workshop is held at the YMCA Conference Center located in Golden Gate National Recreation Area. In addition to the GGNRA, the San Francisco Bay Area including Marin County offers many delights for visitors to the region.

Accommodations include dormitory-style rooms, dining facility, and space for impromptu playing, all on one level. Cost for the full weekend is \$280; partial weekend (Friday/Saturday or Saturday/Sunday), \$190; full weekend, no lodging, \$210; and Saturday only, \$120. Costs go up \$10 for all categories after May 1.

Contact: Brenda Bailey, 811 York St., Apt. 113, Oakland, CA 94610; 510-893-9128; bbmh12@gmail.com, www.eastbayrecorders.org

SUZUKI ASSOCIATION OF THE AMERICAS BIENNIAL CONVENTION

Hilton Minneapolis & Convention

Center, Minneapolis, MN

May 22-26

Recorder Coordinators: Mary Halverson

Waldo (U.S.), Renata Pereira (Brazil), Kathleen Schoen (Canada)

Powered by Community: Led by a team of more than 40 enthusiastic teacher members, the biennial mega-event of the Suzuki Association of the Americas will be brought to life by the participation of all who come together to learn and share ideas and inspiration.

Paul Leenhouts, guest recorder clinician, will lead recorder master classes, coach student groups, and present a lecture-demonstration and solo performance. Recorder students from throughout the Americas will play in master classes and performances.

Sessions and keynote addresses in music pedagogy: generic and specific, for all Suzuki instruments, school music educators, and Early Childhood Education. Vendors will be present.

Recorder Contact: Mary Halverson Waldo, 803-929-2660, mhalvwald0912@gmail.com

AMHERST EARLY MUSIC SPRING WEEKEND WORKSHOP (ARS)

Wisdom House, Litchfield, CT

May 23-26

Director: Valerie Horst

Recorder and viol consorts, recorder master class, Renaissance recorders, mixed ensembles, early notation, English country dancing, all-group playing and singing. Bucolic setting with housing and classes under one roof (with elevator). Tuition \$250; rooms begin at \$295 per person (double occupancy), all meals included.

Contact: Marilyn Boenau or Sally Merriman, P.O. Box 229, Arlington, MA 02476; 781-488-3337 (day); 408-547-1464 (*fax*); info@amherstearlymusic.org, www.amherstearlymusic.org

SUZUKI RECORDER INSTITUTE

Saint Paul Conservatory of Music,
Saint Paul, MN

May 26-30, Teacher Training, Unit 7
Trainer: Mary Halverson Waldo

Teacher training with Mary Halverson
Waldo, Suzuki Association of the
Americas Recorder Teacher Trainer.

Prerequisites: training in Suzuki
Recorder Units 1 and 2, and SAA
Comprehensive Audition

For tuition and housing costs,
see www.suzukassociation.org.

Contact: Mary Halverson Waldo,
Mhalvwaldo912@gmail.com

BERKELEY FESTIVAL & EXHIBITION

Berkeley, CA

June 1-8

Presented by San Francisco Early Music
Society and Early Music America

Mainstage highlights include:

June 4, Flanders Recorder Quartet ; June
4 -5, Ensemble Vox Luminis; June 6,
Gonzalo X. Ruiz, oboe: *House of Time*;
June 6, Ars Lyrica Houston; June 7,
Philharmonia Chamber Players,
Nicholas McGegan, conductor; June 8,
Magnificat: *A Monteverdi Celebration*.

Also recitals on June 5 by Kristian
Bezuidenhout, fortepiano; and June 7,
Hopkinson Smith, lute.

Set for June 4-6, Early Music America's
Young Performers Festival features after-
noon concerts by top college and univer-
sity early music ensembles. EMA also
sponsors the Exhibition and Marketplace
June 5-7, with information and products
from early music publishers, instrument
builders, service organizations and others.
Free and open to the public: [www.early-
music.org/berkeley-exhibition-2014](http://www.early-music.org/berkeley-exhibition-2014).

On "the fringe," a series of self-produced
concerts by artists from around the world
will be held. Festival programming and
dates subject to change. Check online for
the most current information.

Contact: SFEMS, PO Box 27495,
San Francisco, CA 94127-0495;
510-528-1725; hmalloy@sfems.org,
www.berkeleyfestival.org

WHITEWATER EARLY MUSIC FESTIVAL (ARS)

University of Wisconsin,
Whitewater, WI

June 6-8

Directors: Nancy Chabala,
Laura Kuhlman, Pam Wiese

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

Classes include focus and specialty-area
instruction for all levels of recorder play-
ing, consort viola da gamba, wind band,

and vocal classes with instruments. A
variety of special interest classes is held
on Friday evening, and a rousing Satur-
day evening participant gathering is led
by Louise Austin. The various classes
include music from Medieval to modern.

Several music/instrument vendors on
site. All ages are welcome, as well as
non-participants. Brochures available.

Faculty: Mark Davenport, Charles
Fischer, Shelley Gruskin, Lisette Kielson,
Theresa Koenig, Laura Kuhlman, Patrick
O'Malley, Tulio Rondón, Karen Snow-
berg, Dale Taylor, Todd Wetherwax and
Pamela Wiese

See www.whitewaterearlymusic.org,
www.ChicagoARS.org, and Facebook:
Whitewater Early Music Festival for
downloadable files, class schedules and
repertoire for classes, or contact Pam
Wiese for .pdf files.

Cost: \$215 (double), \$250 (single);
\$25 discount for new beginning
recorder players.

Contact: Nancy Chabala, (housing/
registration), 8609 45th St., Lyons, IL
60534-1616; 708-442-6053 (day);
nchabala@mymailstation.com;
Pam Wiese (facilities/ mailing/
scholarships), gcaosapam@gmail.com;
Laura Kuhlman (faculty),
laura@thekuhlmans.com

MEMPHIS SUZUKI INSTITUTE

Community Music School,
University of Memphis (TN)
June 6-13, Recorder Teacher
Training, Unit 1

Trainer: Mary Halverson Waldo

The Memphis Suzuki Institute features
recorder pedagogy, technique and philos-
ophy of the Suzuki Method. How to
teach students of all ages (and as young
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major, minor and modal keys, and beginning ornamentation techniques.

Observation of solo and group master classes. Practice teaching. Development of student skills in listening, home practice, independence, leadership and creativity. Instruction of parents in recorder technique and home practice. Studio development, business practices and communication. Informal ensemble playing.

Teacher training with Mary Halverson Waldo, Suzuki Association of the Americas Recorder Teacher Trainer. Pre-requisite: "Every Child Can," 6-hour course in Suzuki Method philosophy.

Contact: Vera Sidhom, Institute Director, Community Music School, University of Memphis; 901-678-4244; vsidhom@memphis.edu, http://memphis.edu/cms/suzuki_institute/index.php

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

Do you have a favorite workshop experience? Post that on the ARS blog, http://viethconsulting.com/members/news/news_archive.php?org_id=ARSO&cat_id=135321, or on the American Recorder Facebook page, www.facebook.com/americanrecordermag.



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INTERLOCHEN EARLY MUSIC WORKSHOP

Interlochen Center for the Arts,
Interlochen, MI

June 8-12

Director: Mark Cudek

The Circle of Henry VIII: the 2014 Early Music Workshop will feature music from Henry VIII's court and from the courts of his daughter Elizabeth I, his great grand-nephew James I, and his in-laws Ferdinand and Isabella, parents of his first wife Katherine of Aragon. We will also look into the music of Sephardim: traditional music of Spain's Jews who were expelled in 1492 by Ferdinand and Isabella.

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

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

Contact: Leslie Donaldson, Director, ICCA, PO Box 199, Suite D, Interlochen, MI 49643; 231-276-7387; college@interlochen.org, <http://college.interlochen.org>, <http://facebook.com/interlochencollege>

SUMMER TEXAS TOOT (ARS)

Concordia University, Austin, TX

June 8-14

Director: Daniel Johnson;

Susan Richter, administrator

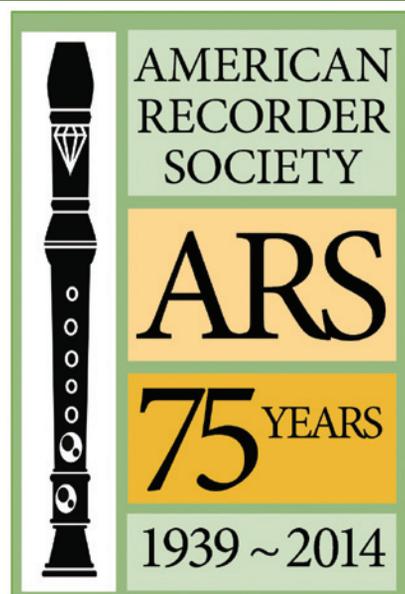
Performers and/or faculty: Saskia Coolen, recorder; Ros Morley, viols; Tom Zajac, ensemble; Therese Honey, harp; Daniel Johnson, voice, ensemble; and others.

The 2014 Summer Texas Toot offers a one-week program of classes at all levels, focusing on Renaissance and Baroque music, but with offerings for Medieval

Be part of *ARS is 75!*: our year of celebration

Existing for 75 years as an active organization is a tremendous achievement for any non-profit group, especially one with a narrow niche. Hence the ARS Board has planned a year of celebratory activities—some are listed below.

- 1. New commemorative merchandise will be available for purchase.** A large recorder tote bag (in two color schemes) and a coffee mug have been produced, both with the attractive *ARS is 75!* logo. These are available for purchase from the ARS web site, and will also be used as thank-you tokens to people making donations to ARS. Other smaller items with the logo will also be available.
- 2. Several ARS music publications will become available.**
 - Volumes 1 and 2 of the collected work of David Goldstein will be ready for distribution.
 - An Anniversary Album containing a selection of music from the ARS *Members' Library* will be published.
 - A composition competition to celebrate *ARS is 75!*, with the winning submissions published during the year.
 - *Members' Library Editions* will become available on the web site to members as electronic files. This is truly a wealth of music, with something for every occasion and all levels of experience.
- 3. Features in *American Recorder*,** including covers with retro designs from the past, and several historical and general interest pieces planned to appear throughout the year.
- 4. Special *ARS is 75!* 2-for-1 membership deal as part of a membership drive.** For the duration of the ARS 75th anniversary year (2014), the ARS Board is offering the following deal to embrace new members into the Society: from now to December 31, 2014, anyone who pays to join the ARS will be able to sign up a new member (such as a friend or a chapter member) free! The only requisite is that the second person be new, someone who has never been a member. (The purpose of the plan is to introduce more people to the benefits of the ARS.) The second person will have full membership for one year (with voting rights), and will receive electronic versions of the ARS publications (including *AR* magazine). The 2-for-1 option is now available on the ARS web site membership application page. The ARS Board hopes that people will take full advantage of this unique deal to boost the membership of the ARS community and allow more recorder players to enjoy the benefits of membership.
- 5. Recorderfest in the West (September 18-21, 2014)** Recorder lovers are invited to a wonderful festival celebrating the 75th anniversary of the ARS and the 10th anniversary of the Recorder Music Center at Regis University. The organizers are Regis University, the Denver (CO) ARS Chapter, and ARS Board of Directors. See more details—a wide range of recorder experiences planned for this event, to be held at Regis University—in these [workshop listings](#). Registration starts in June.



and 21st century enthusiasts as well. We offer, as always, expert and totally awesome instruction in: recorder (Saskia Coolen), viola da gamba (Rosamund Morley), ensemble (Tom Zajac), harp (Therese Honey), and voice (Danny Johnson), tending to young professionals, seasoned amateurs, and eager beginners with equal care.

Join us for a week of learning, fun and musicmaking on the beautiful Concordia University campus in Austin! Info on classes, faculty, housing, and online registration will be on the web site in late March.

\$445 tuition; room and board extra. Early registration and bring-a-friend discounts also available.

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

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

Sonoma State University,
Rohnert Park, CA
June 15-21
Director: Adam Gilbert

The Marriage of Sound and Symbol.

For people of the Middle Ages and Renaissance, music wasn't just pretty; it almost always meant something, either through allegorical symbolism of theology or architecture and madrigalistic representation of images, text and emotion. Join us as we explore the entire range of Medieval and Renaissance music, while navigating the realm of musical symbolism, performing the history of the early modern marriage of image, text and music. With an all-workshop collegium concert telling the story of Marian symbolism from the melodies and narratives of the Medieval pastourelle and allegorical motets of the 13th and 14th centuries, to the sublime Marian symbolism of motets and Mass of Henricus Isaac and Josquin Desprez. Afternoon classes include music for voices, recorders, loud wind ensemble, and bowed and plucked strings—the entire early modern instrumentarium!

Faculty: Anne Azema, voice, collegium; Adam Gilbert, recorder, loud band, collegium; Bianca Hall, voice; Shira Kammen, vielle; Debra Nagy, recorder, shawms, douçaine; Mary Springfels, viola da gamba; Jason Yoshida, lute, vihuela, Renaissance guitar

Contact: Adam Gilbert, SFEMS, PO Box 10151, Berkeley, CA 94709; 617-823-9024; medrenworkshop@sfems.org, <http://sfems.org/workshops14.shtml>

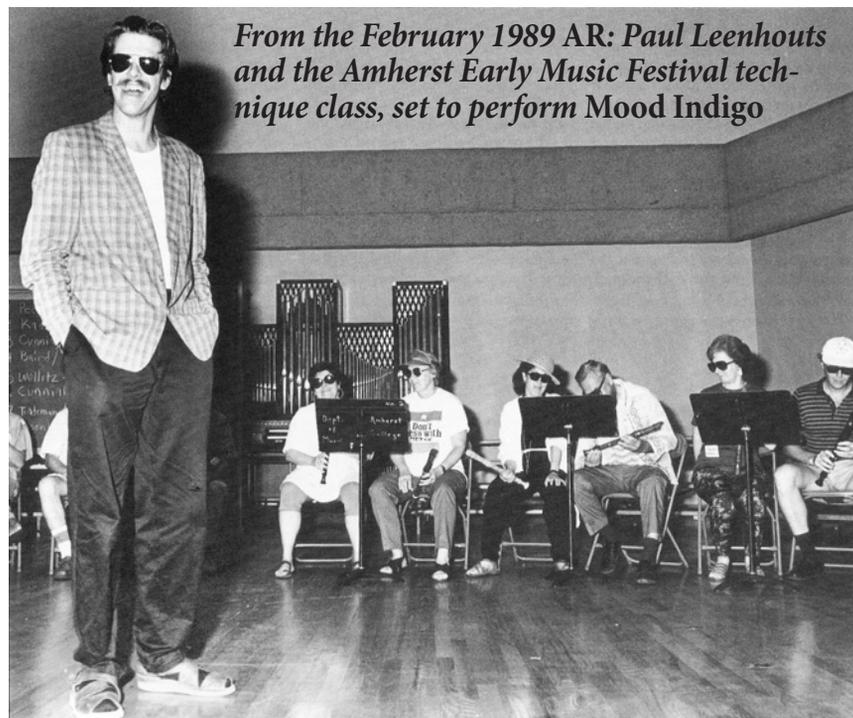
SAN FRANCISCO EARLY MUSIC SOCIETY CLASSICAL WORKSHOP FOR STRINGS (ARS)

St. Albert's Priory, Oakland, CA
June 15-21

Directors: Kati Kyme, William Skeen
The Grand Tour: Classical Chamber Music for Strings from the Great Cities of Europe. The Classical Workshop is America's only workshop dedicated to late 18th-century performance practice. We meet for one week in June to explore string chamber music of the Classical era. Morning and afternoon coaching sessions by the New Esterházy Quartet are followed each evening by informal performances of the day's repertoire. Private instruction and colloquia on bowing and fingering complement our program. String players of all ages and abilities. Pre-formed ensembles are welcome too.

Faculty: Kati Kyme, violin; Lisa Weiss, violin; Anthony Martin, viola, violin; William Skeen, violoncello

Contact: Kati Kyme, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-334-3882; classicalworkshop@sfems.org, www.sfems.org



From the February 1989 AR: Paul Leenhouts and the Amherst Early Music Festival technique class, set to perform Mood Indigo

Lisette Kielson



- Workshops
- Masterclasses
- Ensemble Coaching
- Recitals
- Recordings

Congratulations and Thanks to the ARS!

LKielson@LEnsemblePortique.com
www.LEnsemblePortique.com
309.828.1724

**OBERLIN BAROQUE
PERFORMANCE INSTITUTE**

Oberlin College, Oberlin, OH
June 15-29

The Bach Legacy: 2014 marks the 43rd year of the Oberlin Baroque Performance Institute, America's premiere summer workshop for Baroque instruments and voice.

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

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

MONTRÉAL RECORDER FESTIVAL

Montréal, QC
June 19-22

Montréal Recorder Festival 2014 in collaboration with Montréal Baroque Festival—two festivals in one! More details to come.

Contact: info@montrealbaroque.com, www.montrealbaroque.com

**INDIANAPOLIS EARLY
MUSIC FESTIVAL**

Indiana History Center, Indianapolis, IN
June 20-July 13

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

Pre-Festival Concert: May 4, Rook (music of the 16th and 17th centuries on brass and strings)

Summer Festival:
June 20, Musica Pacifica: *Dancin' In The Isles*; June 22, Quicksilver: *Stile*

Moderno; June 27, Pallade Musica; June 28, Free Family Concert with the Baltimore Consort; June 29, Baltimore Consort; July 11, The Peabody Consort: *In The Circle Of Henry VIII*; July 13, Hesperus: *The Mark Of Zorro With Douglas Fairbanks*. See online for dates, times and locations.

Contact: Gail McDermatt, fms@iquest.net, www.emindy.org

**SAN FRANCISCO EARLY MUSIC
SOCIETY CHILDREN'S MUSIC
DISCOVERY WORKSHOP (ARS)**

School of the Madeleine, Berkeley, CA
June 22-27 (day camp)
Director: Letitia Berlin

From Wolves to Knights to Kings and Queens: Storytelling in the Middle Ages. Summer day camp for kids ages 7-15. Campers explore early music and history through instrument classes, ensembles, dance, and theater projects for each age group, plus daily games and quiet time.

Our 2014 theater project explores the different ways that people told stories in the Middle Ages. From 12th-century French poet Marie de France comes the tale of *Bisclavret*, a knight turned into a wolf, who is trying desperately to explain the mistake to the king and queen. From Medieval Spain come tales of traveling pilgrims who stay up all night, rowdily dancing and singing in the city of Montserrat—to the dismay of the local monks, who must figure out how to keep them entertained. In song, dance, poetry and drama, we'll discover ways people of the Middle Ages entertained themselves.

Faculty: Vida Bateau, recorder; Tish Berlin, recorder/musicianship; Shulamit Kleinerman, dance/theater project; Carla Moore, violin/viola, musicianship; Farley Pearce, cello/viola da gamba; Yuko Tanaka, harpsichord

Contact: Tish Berlin, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-559-4670; discoveryworkshop@sfems.org, www.sfems.org



2014 Summer Texas Toot

Austin, Texas ~ June 8-14, 2014

The Summer Texas Toot offers a one-week program of classes at all levels in early music from Medieval to Baroque, but with offerings for 21st century enthusiasts as well. This summer we offer expert and personable instruction by:

Recorder: **Saskia Coolen** Viol: **Ros Morley**
Ensemble: **Tom Zajac** Harp: **Therese Honey**
Voice: **Danny Johnson**

Join us for a week of learning, fun and music-making at beautiful Concordia University in Austin! Danny Johnson, workshop director. Info on classes, faculty, housing, and online registration will be on the Website in late March:

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

Save the dates! Fall 2014 Texas Toot will be November 21-23, 2014



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

Sonoma State University,
Rohnert Park, CA
June 22-28
Director: Linda Pearce

*Venetian Influences—France, Germany,
Italy.* Venice was a leading center for the
dramatic musical developments at the

Amherst Early Music Festival
Connecticut College New London, CT
July 6-20, 2014

Music of France & the Low Countries
Flanders Recorder Quartet
Recorder Special Programs
Collegium: Obrecht & Compère



amherstearlymusic.org

turn of the 17th century. Explore its stylistic influence on vocal and instrumental writing and the contrasts in national styles that later emerged. Perform and listen to music from the French masters (double-reeds and viols), the Venetian school (particularly on sackbut and cornetto), German arias, and composers like Vivaldi, Monteverdi, Bach and Schütz.

Daily master classes and coached chamber ensembles offer each participant the opportunity to hone skills and to explore new modes of expression in prepared pieces and with others. Elective classes include Orchestra, Chorus, Oboe Band, Performance Practice in Action, and Continuo. Faculty performances, lecture-demonstrations, and a Concerto Evening (in which participants perform a concerto movement with orchestra) round out the week. Our workshop provides a friendly and supportive atmosphere for both the dedicated amateur and the professional musician.

Faculty: Sand Dalton, Baroque oboe;
Yonit Kosovske, harpsichord; Kathleen

Kraft, Baroque flute; Kati Kyme, Baroque violin, orchestra; Eva Legêne, recorder; Rita Lilly, voice; Anna Marsh, Baroque bassoon; Linda Pearce, Baroque trombone; William Skeen, Baroque cello; Mary Springfels, viola da gamba

Contact: Linda Pearce, SFEMS, PO Box 10151, Berkeley, CA 94709; 506-364-2585; baroqueworkshop@sfems.org, www.sfems.org

**WORLD FELLOWSHIP EARLY
MUSIC WEEK**

Chocorua, NH
June 22-29

Directors: Jane Hershey, Larry Wallach

El Siglo de Oro: The Golden Age of Spain.
Faculty and student concerts, English country dancing, special lectures, morning and afternoon workshops in viols, recorders, voice, mixed ensembles, Sephardic music and Baroque chamber music; classes in Feldenkrais® body work.

Faculty of eight—including Jane Hershey, Roy Sansom, Jay Rosenberg,

AESTHETHE

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Blainville (Québec)
Canada J7C 2C7
450 979-6091



1977: Martha Reynolds conducts a group at the Texas state recorder meeting. She was later director of the ARS's first "teaching seminar" in 1985 at Southwest Texas State University in San Marcos, TX.



Anne Legêne, Larry Wallach, Josh Sholem-Schreiber, and guest faculty Salomé Sandoval—in a beautiful White Mountain camp setting, conduct a week-long workshop in early music (late Medieval through Baroque).

Facilities include hiking, swimming, boating; camp gardens supply kitchen with vegetables. Very affordable rates. \$250 tuition if registration occurs before June 1; \$275 after that date. Room & board \$454 (double occupancy); room & board \$491 (single occupancy).

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

EARLY MUSIC WEEK AT PINEWOODS CAMP (ARS)

Pinewoods Camp, Plymouth, MA
June 26-July 3
Director: Frances Conover Fitch

Fairest Isle: Music and Dance of Great Britain and Beyond. Classes related to this theme are supplemented by basic technique classes, chorus and historical dance.

Performers and/or faculty: Frances Conover Fitch, harpsichord, director; Sheila Beardslee, Judith Linsenber, Saskia Coolen, Jan Elliott, recorder; Michael Barrett, voice, recorder; Joan Kimball, Bob Wiemken, winds; Graham Christian, Anna Rain, Jan Elliott, English country dance; Lisa Terry, TBA, viol; Sheila Beardslee, historical dance; Dana Maiben, violin

This unique early music workshop takes place at beloved and semi-rustic Pinewoods Camp near Plymouth, MA. In a relaxed

atmosphere, campers combine classes with renowned performers, historical and English Country Dance classes, evening dances, lectures, an all-camp Collegium, swimming, delicious meals, a faculty concert, a hilarious scholarship auction, fun skit night, and informal music-making. The Viol Intensive, directed by Lisa Terry, will provide more focus on the viol, although these members will be full participants in the workshop.

Cost: \$910, scholarships available

Contact: Steve Howe, Country Dance and Song Society, 116 Pleasant St., Suite 345, Easthampton, MA 01037-2759; 413-203-5467 X2; camp@cdss.org, www.cdss.org/em

MOUNTAIN COLLEGIUM EARLY MUSIC & FOLK MUSIC WORKSHOP

Western Carolina University, Cullowhee, NC
June 29-July 5
Director: Jody Miller

Featuring Jody Miller, director & recorder; other recorder faculty include Pat Petersen, Gwyn Roberts, Anne Timberlake, Lisle Kulbach and Valerie Austin.

The Smoky Mountains provide a lovely location for Mountain Collegium. Comfortable accommodations and classrooms are in an air-conditioned, non-smoking dorm (double or single occupancy) with free high-speed internet. Many meals are catered.

This informal yet intensive workshop offers study of Medieval, Renaissance and Baroque music, focusing on recorder, viol, voice and other early instruments. Classes include technique, improvisation, and a variety of consorts and repertoire. Students may also choose classes in folk, Appalachian, Celtic, Sephardic and contemporary music. Small classes and easy access to faculty create a friendly and relaxed experience. Continuing Education Credit is available to teachers.

Four periods each day provide options for loud band, early brass, singing, Baroque flute, pennywhistle, dulcimer and harp. Students will have an eclectic experience that brings them back year after year. Free time allows for informal music-making; evenings include group playing and country dancing with a live band. A faculty concert and an informal student recital top off the week.

Contact: Jody Miller, 404-314-1891, recorder96@aol.com, www.mountaincollegium.org

SAN FRANCISCO EARLY MUSIC SOCIETY RECORDER WORKSHOPS (ARS)

St. Albert's Priory, Oakland, CA
June 29-July 5 and/or July 6-12
Directors: Rotem Gilbert, Hanneke van Proosdij

Week I: *Songs from the Garden of Heavenly and Earthly Delight*
Week II: *Virtues and Vices*

Faculty: (Week 1) Vicki Boeckman, Rotem Gilbert (recorder orchestra), Gayle Neumann, Phil Neumann, Farley Pearce, Hanneke van Proosdij; (Week 2) Louise Carslake, Cléa Galhano, Rotem Gilbert, Nina Stern, Anne Timberlake, Hanneke van Proosdij (recorder orchestra)

The SFEMS Recorder Workshops, located in the intimate setting of St. Albert's Priory on the border of Oakland and Berkeley, CA, feature every aspect of music-making for the recorder: technique classes, Renaissance recorder consort, Medieval to contemporary music and consort music. Featuring small class

sizes and an international faculty, these workshops invite intermediate to advanced recorder players to sign up for one or both weeks.

Each week concludes with a spectacular performance of all workshop participants in the Recorder Orchestra at St. Albert's beautiful chapel. Evening events include faculty concerts, lecture demonstrations and a focused Wednesday mini-workshop. Enjoy daily Feldenkrais® movement classes, recorder master classes, and a supportive and social environment in the inspiring setting of St. Albert's Priory.

Contact: Rotem Gilbert, SFEMS, PO

Box 10151, Berkeley, CA 94709; 626-441-0635; recorderworkshop@sfems.org; www.sfems.org

CAMMAC EARLY MUSIC WEEK

Lake MacDonald Music Center,
Harrington, QC, Canada
July 6-13

Directors: Matthias Maute,
Caroline Tremblay

Les Intermèdes de la Pellegrina (Florentine Feast of 1589) by Caccini, Cavalieri, Marenzio and Malvezzi

In its 61st season, CAMMAC provides a unique opportunity to make music with family and friends in a beautiful setting under the guidance of professional musicians. In four daily 75-minute classes plus lectures, early music lovers may play to their heart's content.

Small ensembles and voice classes are set up ahead of time; registration for other classes occurs on site. Courses include choir, large instrumental ensemble, many recorder and viol classes, Medieval and Renaissance ensembles, percussion, Baroque dancing, and yoga, plus courses for adolescents and for children ages 4-11.

Key faculty: Matthias Maute, Christopher Jackson, Laura Pudwell, Francis Colpron, Femke Bergsma, Sophie Larivière, Vincent Lauzer, Betsy MacMillan, Marie-Laurence Primeau, Geneviève Soly, Caroline Tremblay, Geneviève Dussault

Contact: Johanne Audet, 85 Chemin CAMMAC, Harrington, QC J8G 2T2 CANADA; 888-622-8755 X1; 819-687-3323 (fax); national@cammac.ca; www.cammac.ca

AMHERST EARLY MUSIC FESTIVAL (ARS)

Connecticut College, New London, CT
July 6-13 and/or July 13-20

Director: Frances Blaker

Music of France and the Low Countries

Faculty: Anonymous 4, Letitia Berlin, Saskia Coolen, Héloïse Degrugillier,

Suzuki Association of the Americas

16th Biennial Conference

May 22-26, 2014
Hilton Minneapolis &
Convention Center



Featuring
Paul Leenhouts

For more information call 1-888-378-9854 or go to
www.suzukiassociation.org/conference2014/



CAMMAC participants, 2013

Flanders Recorder Quartet, Adam Gilbert, Valerie Horst, Shira Kammen, Na'ama Lion, Karin Paulsmeier, Pat Petersen, Wendy Powers, Gwyn Roberts, Mary Springfels, Nina Stern, Jennifer Streeter, Glen Velez, Wouter Verschuren. All-Workshop Collegium: (Week 1) Tom Zajac, music of Obrecht; (Week 2) Bob Eisenstein, music of Compère.

Largest recorder program in the U.S. Also offering voice, dance, Renaissance reeds, viol, early notation, and much more for both weeks! Franco-Flemish music, recorder master class, Baroque ensemble, Renaissance recorder consort, ensemble for large recorders, Sing Along with Anonymous 4, mixed ensembles, traditional repertoires with Nina Stern and Glen Velez.

Special audition-only programs (deadline May 1): July 6-13, Baroque Academy, Recorder Boot Camp; July 13-20, Recorder Seminar, Virtuoso Recorder.

Tuition \$545, room & board \$175 and up. Work study and scholarships available.

Contact: Marilyn Boenau, Executive Director, or Sally Merriman, Administrator, P.O. Box 229, Arlington, MA 02476; 781-488-3337 (day); 408-547-1464 (fax); info@amherstearlymusic.org, www.amherstearlymusic.org

COLUMBIA BAROQUE SOLOISTS SUMMER INSTITUTE

University of South Carolina,
School of Music, Columbia, SC
July 7-28

Dances of the Baroque for Harpsichord and Recorder: Baroque dance forms are the focus in a series of four master classes for harpsichord and recorder players on Monday evenings in July. Participants study characteristics of the dance and their influence on the performance of the music, and play dances both solo and collaboratively from throughout Europe, including music of Couperin, Bach, Telemann and others. The last class features performances by class participants. Sessions are open to high school and college students, adults and auditors.

Faculty: Dr. Jerry Curry, harpsichord; Jean Hein, Baroque recorders

Contact: Timothy Hein, P. O. Box 6972, Columbia, SC 29260; 803-727-8555; columbiabaroque@aol.com, www.columbiabaroque.com

MADISON EARLY MUSIC FESTIVAL

University of Wisconsin–Madison
July 12-19

Directors: Artistic Directors Cheryl Bensman-Rowe, Paul Rowe; Chelcy Bowles, executive director

The 14th annual Madison Early Music Festival and Workshop includes a six-event Festival Concert Series; lectures and workshop classes provide opportunities to learn and practice instrumental and vocal skills, become familiar with historical performance practices and repertoire, learn about the featured music through the lenses of history and culture, and perform with other participants alongside faculty artists.

www.sfems.org • 510-528-1725

Workshops 2014

THE SAN FRANCISCO EARLY MUSIC SOCIETY

*Open to all levels of experience • Supportive, collegial atmosphere • Intensive, individual attention • Distinguished faculty
Perform in an orchestra or ensemble at week's end • Enjoy evening events—from faculty concerts to sherry hour, jamming and dancing*

<p>Medieval & Renaissance — THE MARRIAGE OF SOUND & SYMBOL Explore how narratives of the medieval <i>pastourelle</i> and allegorical motets marry image, text and music. Adam Knight Gilbert, Director (medrenworkshop@sfems.org, 617-823-9024) JUNE 15–21 SONOMA STATE UNIVERSITY</p>	<p>Baroque — VENETIAN INFLUENCES: FRANCE, GERMANY, ITALY Daily master classes, ensembles, orchestra, chorus, oboe band, concerto evening, and more. Linda Pearce, Director (baroqueworkshop@sfems.org) JUNE 22–28 SONOMA STATE UNIVERSITY</p>
<p>Classical — THE GRAND TOUR: CLASSICAL CHAMBER MUSIC FOR STRINGS FROM THE GREAT CITIES OF EUROPE America's only workshop dedicated to late 18th-century performance practice, led by the New Esterházy Quartet. Kati Kyme & William Skeen, Directors (classicalworkshop@sfems.org) JUNE 15–21 ST. ALBERT'S PRIORY, OAKLAND</p>	<p>Recorder — BOTH WEEKS AT ST. ALBERT'S PRIORY, OAKLAND Medieval to modern: consorts, recorder orchestra, masterclasses and more. Rotem Gilbert & Hanneke van Proosdij, Directors (recorderworkshop@sfems.org, 626-441-0635) JUNE 29–JULY 5 — SONGS FROM THE GARDEN OF HEAVENLY & EARTHLY DELIGHT JULY 6–12 — VIRTUES AND VICES</p>

Music Discovery — FROM WOLVES TO KNIGHTS TO KINGS AND QUEENS: STORYTELLING IN THE MIDDLE AGES
A unique day camp for kids ages 7–15. In centuries-old song, dance, poetry, and drama, discover how people of the Middle Ages entertained themselves.
Tish Berlin, Director (discoveryworkshop@sfems.org, 510-882-1169) JUNE 22–27, 2013 SCHOOL OF THE MADELEINE, BERKELEY

FACULTY: ANNE AZÉMA, VIDA BATEAU, TISH BERLIN, VICKI BOECKMAN, LOUISE CARSLAKE, SAND DALTON, CLÉA GALHANO, ADAM GILBERT, ROTEM GILBERT, BIANCA HALL, SHIRA KAMMEN, YONIT KOVOSKE, SHULAMIT KLEINERMAN, KATHLEEN KRAFT, KATI KYME, EVA LE GÈNE, RITA LILLY, ANNA MARSH, ANTHONY MARTIN, CARLA MOORE, DEBRA NAGY, GAYLE NEUMANN, PHIL NEUMANN, FARLEY PEARCE, LINDA PEARSE, WILLIAM SKEEN, MARY SPRINGFELS, NINA STERN, YUKO TANAKA, ANNE TIMBERLAKE, HANNEKE VAN PROOSDIJ, LISA WEISS, JASON YOSHIDA



Greg Ingles teaches a 2013 workshop class at Madison Early Music Festival

A distinct mix of musical, literary and artistic elements creates a rich bouquet from the blossoming 14th century of sacred and secular Italian culture. *Italia Mia: 1300-1600* features music from the great Italian composers of the era, and classes, lectures and events supply nourishment and illumination for this garden of Italian delight.

Guest ensembles: Toronto Consort, LIBER, Ex Umbris, and Trefoil.

Faculty: Cheryl Bensman-Rowe, soprano; Kristina Boerger, soprano; David Douglass, Renaissance violin, vielle; Grant Herreid, lute, conducting; Priscilla Herreid, recorder; William Hudson, tenor; Jerry Hui, conducting; Greg Ingles, sackbut; Joan Kimball, bagpipe, historical winds; Drew Minter, countertenor; David Morris, viola da gamba; Christa Patton, continuo; Ian Pritchard, harpsichord, organ; Paul Rowe, baritone; Paul Shipper, bass, Renaissance guitar, percussion; Nell Snaidas, soprano; John Chappell Stowe, harpsichord, organ; Robert Wiemken, historical winds; Marcia Young, soprano, harp; and Tom Zajac, recorder, historical winds. Also musicology, history and culture faculty: John W. Barker, history; Gail Geiger, art history; Christopher Kleinhenz, art, literature; Anna Mansbridge, historical dance; Ian Pritchard and Mark Rimple, musicology; Jelena Todorovic and Jane Tylus, literature.

\$550 tuition; \$525 before June 1

Contact: Chelcy Bowles, 21 N. Park St., Madison, WI 53715, 608-265-5629, cbowles@dcs.wisc.edu, www.madisonearlymusic.org

MIDEAST WORKSHOP (ARS)

La Roche College, Pittsburgh, PA
July 13-19
Director: Marilyn Carlson

The Rise of National Styles in the 16th century. 50-55 students of all levels. We offer recorder (all levels except novice), viol, harp, flute. You may enroll for recorder, viol, flute as primary instrument; harp, voice, recorder, viol as secondary instrument. Large and small ensembles: all-workshop ensemble (instruments and voices), Renaissance band (recorders, viols, capped reeds,), Medieval collegium (*Birds and Beasts in Medieval Music*), small consorts (by level), voice class (including vocal technique). Classes include Harp-for-Novice (hands-on experience without owning an instrument); Contemporary Music for Viols. Also Bass Recorder, Contemporary Music for Recorders, Improvisation, Leading a Consort (choosing music and orchestration), English Country Dance, Mini-Series topics TBA.

Faculty: Marilyn Carlson (director), Stewart Carter, Judith Davidoff, Ellen Delahanty, Eric Haas, Kathryn Montoya, Peter Ramsey, John Tyson.

All facilities are air-conditioned. Private bath, refrigerator/microwave, live internet in each room. Linens provided. Tuition \$420. Room & Board \$400 (double occupancy), \$600 (single occupancy).

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH; 43221-1680; 614-754-7233; mcarlson@columbus.rr.com, www.mideastearlymusic.addr.com

BOXWOOD CANADA

Lunenburg, Nova Scotia, Canada
July 20-26
Director: Chris Norman

Discover musical and dance traditions while visiting one of North America's most exquisite 18th-century seaside towns. Concerts, dances, sessions, classes, lectures with leading artists in the realms of traditional folk, early music, dance and improvisation. Work study and scholarships available. Gourmet cuisine.

Faculty: Judy Linsenberg, recorder; Chris Norman, flutes; Nuala Kennedy, Irish flute; Brian Finnegan, whistles, flutes; Adrian Greenbaum, Klezmer, beginning traverso; Billy McComiskey, button accordion, Anglo concertina; Tashina Clairidge, Old Time fiddle; David Greenberg, Baroque & Cape Breton violin; Tristan Clairidge, cello, fiddle; Alison McGillivray, Baroque cello; Marie Bouchard, organ, harpsichord; Kim Robertson, Celtic harp; Shelley Phillips, oboe, harp; Pierre Chartrand, percussive dance; Marlys Norman, dance; Eamon O'Leary, traditional songs, banjo; Bill Coulter, guitar; Forbes & Yola Christie, flute makers/ repair

Contact: Chris Norman, Boxwood, PO Box 225, Lunenburg, NS B0J 2C0 CANADA; 443-352-0502 (U.S.), 902-553-0651 (CAN);

boxwoodfestival@me.com, www.boxwood.org

Oberlin Conservatory of Music

presents the 43rd year of the

Baroque Performance Institute

15 - 28 June 2014

"The Bach Legacy"

Michael Lynn, recorder & traverso

oberlin.edu/con/summer

OBERLIN

INTERNATIONAL BAROQUE INSTITUTE AT LONGY

Longy School of Music, Cambridge, MA

July 25–August 4

Directors: Paul Leenhouts, Phoebe Carrai

Essercizii musici: Music from the Hanseatic Cities of Hamburg & Lübeck

Faculty: Paul Leenhouts, recorder; Phoebe Carrai, Baroque cello; Elizabeth Blumenstock, violin; Rosa Domínguez, mezzo-soprano; Arthur Haas, harpsichord; Laura Jeppesen, gamba; Na'ama Lion, traverso; Kathryn Montoya, oboe; Ken Pierce, Baroque dance

Contact: Registrar, Longy School of Music, 27 Garden St., Cambridge, MA 02138; 617-876-0956 (day); 617-876-9326 (fax); www.longy.edu

RECORDER SUMMER SCHOOL, BISHOP BURTON COLLEGE

July 26–August 2

Bishop Burton, near Beverley,

East Yorkshire, England UK HU17 8QG

A week of recorder playing for all levels from elementary to advanced, led by enthusiastic faculty. Tutorials, orchestras, ensembles and much more.

There will be around 120 players and 9 faculty. Each morning

starts with a tutorial class. There will be advanced classes, intermediate classes, and also three permanent ensembles, at advanced and intermediate level. There are also twice-daily ensembles—and a concert, open to the public.

Cost is £700 (about \$1161) for full board and tuition in a single *en-suite* room and £665 for a standard single room.

Contact: Josee Beeson, 0044-1707-551982;

admin@recordersummerschool.org.uk,
www.recordersummerschool.org.uk

RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI

July 27–August 2

Directors: Pat Badger, Adrienne Paffrath

Recorder ensemble has been a tradition at The Clearing for over 25 years. Ensemble playing is the week's focus. Each day begins with a warm-up of voices and bodies as we sing rounds and ready our muscles for performance.

Daytime sessions focus on rhythmic challenges, recorder technique and ensemble blend; emphasis is on growth, process and, most of all, enjoyment. To participate fully, you need at least intermediate skills on a C or F recorder.

Adrienne Paffrath coached on recorder with ARS teachers. She is music director at Racine's First Presbyterian Church. Patricia


INTERLOCHEN
College of Creative Arts

ADULT ARTS PROGRAMS SUMMER 2014

The Interlochen College of Creative Arts is dedicated to delivering high-quality programs in a variety of disciplines that encourage lifelong learning, professional development and a greater engagement in the arts for adults 18 years of age or older.

college.interlochen.org
231.276.7387





The Clearing, 2013

Badger has studied early music instruments, natural and classical trumpet. She is performing arts head of The Prairie School. Jointly, they have performed for Medieval festivals, grape stompings, Shakespeare celebrations and a circus parade.

Cost: \$965 Dorm Room Package; \$995 Two-Person Room Package; \$1395 Single-Person Room Package (limited availability); \$535 Commuter (limited availability)

Contact: The Clearing, PO Box 65, Ellison Bay, WI 54210; 877-854-3225; 920-854-9751 (fax); clearing@theclearing.org; <http://theclearing.org>

RECORDER MAKING COURSE IN CAMBRIDGE

August 11-15 or 17-21

The Champion Workshop at Bury Farm, Bury Road, Stapleford, Cambridge CB22 SBP (England)

Make your own professional wooden recorder with expert recorder maker Tim Cranmore. You will be involved in making the tools required for the bore, turning the profile from drawings, drilling the tone holes, making the headjoint and cutting the windway, block fitting, and tuning and voicing the recorder. With only two students on the course, you are assured dedicated attention as required.

Students will have the choice of making a number of Baroque models: e.g., alto recorder after T. Stanesby Jr., A440 or A415; voice flute, A440 or A415; or tenor in C, A440.

Suitable for adults and students over 16 years old: musicians, artisans and craftspeople. Arrange your own accommodation for the duration of the course, referrals provided. Personal accident insurance is obligatory for overseas participants.

Contact: Tim Cranmore, tc@fippleflute.co.uk; <http://cambridgewoodwindmakers.org/info/courses/recorder-making+99.html>

ROCKY RIDGE EARLY MUSIC FESTIVAL AND WORKSHOP

Rocky Ridge Music Center, Estes Park, CO

August 20-24

Director: SoYoung Lee; Jory Vinikour, EMF&W director

Adult students (ages 18+) will enjoy the opportunity to study works from one of the most fertile periods in Western music history through private lessons, ensembles, interactive lectures and workshops. Instruction is provided for voice, strings, winds and keyboard. Period instruments or bows are encouraged, but not required. Professionals wishing to branch out and amateurs looking to broaden their horizons are welcome to apply.

Through a balanced mix of individual, small ensemble and group work, students should expect to hone their technical and musical skills, develop their musical imagination, and interact with others in a rich and inspirational musical environment—at a majestic 9,200 ft. atop the Rocky Mountains.

Faculty: Anna Marsh, recorder, Baroque bassoon, flute, oboe; Jory Vinikour, harpsichord; Paul Miller, Baroque violin, viola; Ann Marie Morgan, Baroque 'cello, viola da gamba; Céline Ricci, voice

Tuition: \$785 includes room/board.

Contact: Karen Dusek, Rocky Ridge Music Center, 840 Pearl St., Suite Q, Boulder, CO 80302; 970-586-4031; RRMC@RockyRidge.org, <http://rockyridge.org>, www.facebook.com/RockyRidgeMusic

LOBSTICKS RECORDER WORKSHOP

Bangor, ME

August 16

Sponsored by AcouSticks Recorder Consort

All levels are welcome. Two classes: one for beginner/intermediate players, and another for intermediate/advanced players.

Faculty member Deborah Booth has been very well received by previous workshop recipients, as she is exceptionally skilled as a teacher as well as a performer. She accommodates a mix of skill levels in each class, and instructs on a variety of skills needed by recorder players. Her gentle sense of humor and sensitivity encourages timid as well as more confident players, enticing each to produce his or her best performance. She brings a wide variety of music, which becomes the focus of each segment of the session.

Watch our web site for information.

Info: Anne Hess, 207-827-5991; anneh5012@gmail.com, <http://acousticks.net/index.html>

A Workshop with Shelley

By Carol Stanger and Bob Stehman

On a sunny Saturday, April 1, 1989, the day of the ARS 50th Anniversary Celebration, more than sixty recorder players gathered at Concordia College for a workshop sponsored by the Chicago Chapter of the American Recorder Society.

This report celebrates not only the ARS 50th but also workshop teaching at its best.



Out of the entire group of participants, there was no one who played only the soprano recorder. "We are really coming along," Shelley commented dryly.

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Contact: Tish Berlin, tishberlin@sbc-global.net, www.tibiaduo.com

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Director: Mark Davenport

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Other events: meeting of the ARS Board of Directors in Denver; celebratory dinner with the ARS Board and other visitors; Recorder Music Center reception and exhibit; Friday evening concert by the Baroque Chamber Orchestra of Colorado (with soloist Paul Leenhouts); Saturday evening all-star faculty recital.

Most events will take place in the newly constructed facilities in Peter Claver Hall at Regis University, featuring the university's new 180-seat Recital Hall.

Contact: Jon Casbon, 719-799-6630, or Rosemary Glista, 303-917-7257; denverrecorder@gmail.com, www.denverrecordersociety.org/

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**Short Notes about Workshops from the Memoir
by Martha Bixler**

- LaNoue Davenport taught at a Labor Day weekend in 1954 at the Indian Hill Music Workshop in Stockbridge, MA. David Dushkin continued to run summer music and recorder camps in Vermont.
- The National Federation of Music Clubs included recorder for the first time in its 1954 Festival. Patty Grossman taught at a recorder workshop at the Idyllwild (CA) Arts Foundation, and Eric Leber began teaching recorder at Folk Music Week at Pinewoods Camp (MA).
- A recorder seminar under the direction of LaNoue Davenport was held in two weekend installments at a hotel in Lakeville, CT, September 20-21 and 27-28, 1958. Days were spent with small ensemble classes in the hotel rooms. In the evenings the faculty (LaNoue Davenport, Martha Bixler, Shelley Gruskin) performed. [They] were paid \$25 for each weekend ... a fortune at the time. The two weekends were "produced" by Ted and Alice Mix of Magnamusic Distributors, Inc., in Sharon, CT. The Mixes were much involved in the founding of the ARS, and were always strong supporters; their firm remains a business member of the ARS to this day. This event was not an ARS event *per se*, but it was probably the model for the very first week-long recorder summer seminar under the auspices of the ARS in 1962.

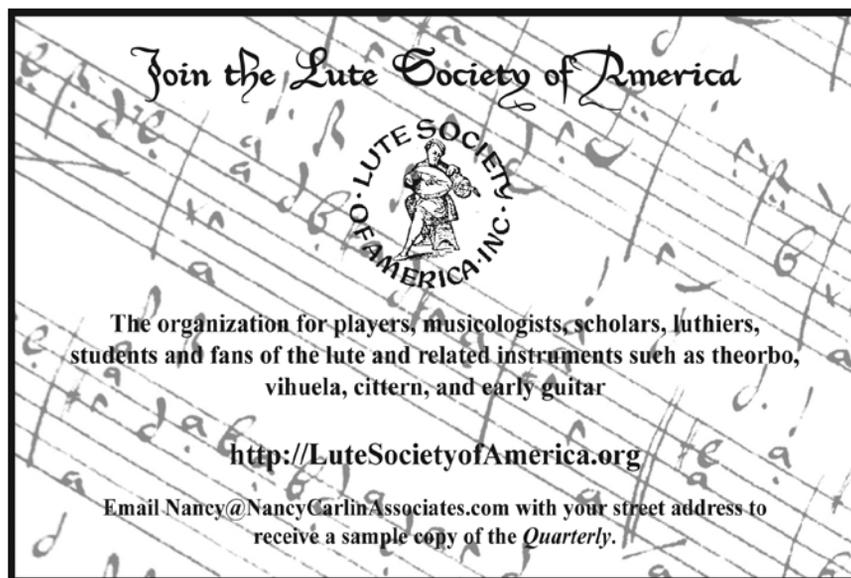
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Workshop Etiquette for Players

By Ann Koenig, ann@aacraosw.org

The author is music director of the Desert Pipes (Phoenix-area, AZ) ARS chapter, www.desertpipes.org.

Many of us have been to recorder workshops and had wonderful experiences. That's why we keep going back! For those of us who don't have a regular teacher, workshops are an opportunity to learn from world-class professionals in a "giant" lesson—and, of course, from each other.

Think of the workshops that have been the best experiences for you. What made them so special? Good organization, inspiring music, friendly players, engaging teachers, interesting approaches, making new music friends, progress from first rough read-through of a piece to having it sound fantastic?

Now imagine some less fulfilling workshop moments you may have had. What are some of the things that caused you frustration? Being new to the group and feeling alone; being unclear about the schedule or set-up; not being able to hear the conductor; being confused about what piece is up or which part you're supposed to play; neighbors chatting while the leader is speaking or working with others; other distractions from inattentive players?

Fun and engaging workshops are created not only by the preparation and hard work of the organizers and teachers, but also by the attitudes, actions and behavior of the players. Here are some suggestions to help you and your fellow players make your next workshop a resounding success, for all involved!

- **Be on time.** Arrive early enough to sign in, set up, greet others, have refreshments, use the restroom, and be ready to go when it's time for the program to begin.

- **Come prepared.** Make a checklist before the workshop to be sure that you bring the instruments and "equipment" you need for a good playing session—correct eye-glasses, stable music and instrument stand, pencil, eraser, folder, clips, chair pad, etc. Don't be "that person" whose music stand falls over every time it is bumped, who digs noisily for a pencil when the teacher makes a comment to be noted, or who is constantly ruffling through stacks of paper to find the right music. If such a situation happens, resolve it quietly, without creating a distraction for others.

- **Be friendly.** Welcome new players. Introduce yourself and offer to help with questions they might have. During break times, ask how they're doing, and how they're enjoying the workshop. Encourage your "old friends" to welcome new players, too. Don't give the impression of being a clique.

- **If you're new, find a friend or mentor.** If this is your first workshop ever, or your first workshop given by a specific sponsor, you might ask the organizers to suggest the name of a friendly veteran participant who can help you make your way around. If you are a less experienced player, you might ask the organizers to suggest a mentor who might be willing to help guide you in your playing throughout the workshop.

If you are new, bravo to you for trying the workshop experience! By following the suggested workshop etiquette presented here, your experience will be fun and fulfilling, and you'll be excited about your next workshop!

- **If you're a veteran, find a new friend or be a mentor.** If you see that someone is new or needs help

Be on time. Come prepared.

Be friendly.

with something at which you're particularly good, or with which you have made a breakthrough in understanding or skill, offer to help. It could be as simple as saying hello to someone who seems confused, or explaining some part of the program to a new participant. During a playing session, it could be a quick moment when you silently show someone an unfamiliar fingering, or offer to spend five minutes on working through a tricky passage during break time.

- **Be attentive.** During playing sessions, pay attention to the teacher's instructions. Listen quietly while directions are given or others are asked to play. Don't chat with your neighbor or noodle around on your instrument during breaks in the playing. This is extremely distracting to both players and the leader. And of course, it's rude. If you have a problem hearing, sit as near to the conductor as possible, and ask for a repeat of what you didn't understand.

- **Ask questions of the workshop leader.** If you missed something, couldn't hear the directions, or don't quite understand what is going on, raise your hand to ask the conductor. It's a good bet that your question will be someone else's question, too. Teachers want to hear your questions, and want to know what isn't clear or if something needs to be repeated.

Every question is an opportunity for everyone to learn. You have paid for the opportunity to learn from a professional. Make full use of it by asking questions of the teacher, not chatting with your neighbors and distracting them, too.

- **Concentrate on your music.** If the conductor is working with another part, listen for how your part fits in. Finger along on your part. Note the teacher's comments about the other parts; maybe you will play another part at some point, and this will also add to your understanding of the piece as a whole.

When you are not playing, look at your music and imagine how it sounds. Hear it in your head. This is a skill that will always help you to be prepared, in any situation, whenever it's time for you to play after a rest or another break in the playing.

- **Show respect for each individual's learning process. Show respect for the group's learning process.** If you feel that someone is having trouble with a part that you think is easy, or that the group is having trouble grasping something that you understand well,

turn the situation around in your mind and make it a challenge for yourself. "How would I help this person to understand this? How would I explain it? How did I learn this? How would I teach it?"

- **Be available to help.** Workshops require a lot of work, not only with music-related preparation, but also with organizational things like setting up chairs and tables, copying music, making signs, preparing refreshments, etc. If you're available to help in these ways, let the organizer know.
- **Give constructive feedback.** If the workshop offers a vehicle for evaluation or feedback, such as a survey or assessment form, give useful comments that will help the organizer prepare for the next workshop. If you have a negative comment, offer a suggestion as to how the negative situation could be improved.

("Couldn't hear. Is it possible to use a microphone next time?") "Room was warm and stuffy. Should've asked how to open the windows.")

The best workshops are a synergy of great preparation and organization, excellent teachers, engaging music, and attentive players. Have you been fortunate enough to attend an exciting workshop? Reflecting on your experience, you may have noticed players who came prepared, were friendly, asked the teachers questions during sessions, paid attention when others asked questions or were asked to play their parts, shared their knowledge or insights respectfully when help was needed, and gave constructive feedback or comments. Those are the people we all want as our "workshop friends." They probably contributed to the fun you had.

In the end, it's all about the music—and being a good workshop participant makes the music even better!

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Some Thoughts on Keeping Time

I was once approached by a distinguished Cambridge Professor of Economics who was extremely keen on music. He frequently listened to the standard classics, but never actually took part in playing music as he could not keep time. Could I help him?

I equipped him with a small drum and beater, and played a CD of the Allegretto second movement of Beethoven's seventh symphony. This has a persistent rhythm of a quarter note followed by two eighth notes. I asked my pupil to drum these three beats in each bar, keeping with the music; it took a long time before he became perfect in this.

We then went on to a simple Schubert song in steadily moving quarter notes, to be drummed to stress the notes that carry downbeats. He got used to physical movements being coordinated with music, in much the same way as one might learn rhythm by ballroom dancing. He also realized that one had to listen to the music very carefully. It was a repetitive process, but not boring, as it also gave him new insight into Beethoven's and Schubert's music. He is now an excellent and reliable recorder player.

All this shows that keeping time is not always wholly innate: it can be learned—and experience will make you continually improve. The process is greatly assisted if you listen to a lot of music, following a score. Choose simple music in few parts: for instance, string quartets rather than symphonies.

Opening of Menuetto movement, Eine kleine Nachtmusik

Opening of Menuetto movement, Eine kleine Nachtmusik

MENUETTO.
p

*Keeping time is
not always wholly
innate: it can
be learned—
and experience
will make you
continually improve.*

I suggest as a starting point the third movement Menuetto from Mozart's *Serenade in G, K.525, Eine kleine Nachtmusik* (see Suggested Resources at the end of this article). You will need a small drum, or something slightly reverberant, and a drum stick or something similar.

First, without the music, try firm rhythmic taps (not loud); then, in contrast, add very soft taps, and some intermediate ones. This is to get control over your use of the stick.

Find a copy of the score to *Eine kleine Nachtmusik* (see my suggestions in the Resources). Now look silently through the music; you should always do this before playing anything.

You will see that the piece has three beats to the bar and is in four sections marked off by double bars. Each section is repeated, including when the first two sections are played again to finish the piece, which is in minuet and trio (ABA) form.

The two sections of the minuet and the first section of the trio each have eight bars, but the last section

By Anthony Rowland-Jones

The author, a retired university administrator, is active as a writer and researcher in the field of recorder performance and history. He is an Honorary Fellow of Anglia Ruskin University, Cambridge, and is President of the Cambridge Branch of the UK's Society of Recorder Players.

In addition to numerous articles in American Recorder and other journals, his written work includes Playing Recorder Sonatas: Interpretation and Technique and Recorder Technique (3rd ed.). Both are available from Peacock Press (in the U.S., through Magnamusic Distributors, Sharon, CT).

In June 2007, he received the ARS Presidential Special Honor Award.

has twelve, of which the first four may be regarded as the “extra” ones. Otherwise, each section is in two groups of four bars.

Now be ready to play your drum along with a recorded performance. For present purposes, disregard the upbeat pickup entrances, so that the first drum beat—a strong one to call attention to the start—comes on the first quarter note of the first full bar. Similar strong beats should mark the start of each section after the upbeat entry.

Beats that are almost as strong come at the beginning of bars 5, 13, etc.—*i.e.*, to start subsequent four-bar phrases. In each bar, the second beat is a medium tap, the last a light one: the minuet rhythm. Keep going until you are perfectly in time with the music from beginning to end, all 104 bars.

After that, try another minuet. I suggest the pair of minuets that grandly end Handel’s *Music for the Royal Fireworks*.

Now move to 4/4 time, which calls for a secondary stress on the third beat. You might first try Jeremiah Clarke’s *The Prince of Denmark’s March* (also known as *Trumpet Voluntary*). Then go back to *Eine kleine Nachtmusik*: its first movement Allegro is in a firm four-beat meter; then try the last movement, a Rondo in a steady duple time. After a bit more experimenting, you will soon feel confident enough to apply your rhythmic skills to recorder playing.

Allegro. (Principal subject.)

RONDO. (Principal subject.) **Allegro.**

Eine kleine Nachtmusik, opening measures of Allegro and Rondo movements

Keeping Time with a Recorder

It is best not to start on a soprano recorder. It is awkward to play in tune and often too prominent, and mistakes will spoil the melody, on which other players may rely. Choose the modest tenor recorder; if the holes seem hard to reach, get a tenor recorder made for small hands, or an alto (although ledger lines for the higher notes may be confusing—and, at a later stage, the alto is more demanding than the tenor).

Before joining a group, you need to know absolutely securely all the notes up to tenor high A¹; skip low E^b and C[#], and also the high notes until they are needed. Do not rely on fingering charts, but learn the notes systematically from a beginner’s method (perhaps my *Introduction to the Recorder*, intended for adults; see Resources at right). Your fingerings should be secure enough for you not to fumble for a note, a sure way of losing your place.

Do not play any pieces except the tunes in the beginner’s book, which are

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designed to help your fingering and to encourage you to become adept at reading music. However, if you are able to play tunes by ear, you could play those as long as you know them well.

If you read and play music outside your method book, you might, for example, misread a dotted half note as a dotted quarter note; if you get too familiar with your unrealized error, it will begin to sound “right” and it will become hard to play the piece correctly.

Keeping Time in a Group

You are now ready for ensemble playing. If possible, join a large group and, to start with, play softly; if you lose your place, it will not be much noticed. Always try to listen to all the music so that you will quickly hear if you are not fitting into the harmonies—stop at once if you think you are off, but never give up.

Keep your recorder on your lips, and your hands in place, until you rejoin the ensemble, right up to the end of the piece. Always play the last note of a piece—you might even fool the conductor into thinking that you have not missed anything!

For the conductor of a group of mostly inexperienced players, it is very important to choose music that can help the players feel rhythmically confident. At first, Renaissance polyphony has to be avoided, as it is word-based, with the irregular rhythms of speech. This is less the case with Baroque music. Don't attempt modern music unless it is written for beginners.

A conductor might thus start with Baroque dance music (*e.g.*, Handel or Purcell) and some simple homophonic Renaissance dances, but easy arrangements of dance-based pieces by Mozart and Haydn will do fine. They should be of moderate speed—not too fast, such as Bourrées; or too slow, such as stately Sarabands. As with the drumming exercises, start with minuets (three beats) and after a time go on to

marches and other pieces with meters of four and two beats.

A conductor should give very firm and clear beats in geometric straight lines and right angles, each beat clearly separated from the others. It is particularly important to have a very strong downbeat. This is the saving grace. If a player gets lost, it could be the conductor's fault, for one reason or another, rather than the fault of the player.

For the player, it would be ideal to carefully watch the conductor, especially that firm downbeat at the beginning of each bar—with one eye on him or her, and the other on your music, placed low on your music stand. The music should be easy enough for you not to have to concentrate too hard on it, thereby enabling you to listen to other parts as well as your own.

So, stick to dance-type music for a good length of time, and *practice it assiduously between meetings*.

As we have seen, dance music (and much other music besides) is nearly always arranged in eight- or sixteen-bar sections, with or without a double bar at the end of each section, equivalent to four or eight quatrains in lyric poetry. As in your drumming, a conductor should stress the downbeats following each four-bar phrase. After each double bar, the conductor should give a particularly strong downbeat to start the next section.

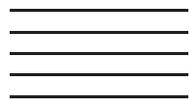
Try to recognize this recurring pattern—and if you get lost, listen carefully to the progress of the music so as to know where you are, and then come back in at the start of the next section. If you can find your way back in time to re-enter on the downbeat following a four-bar phrase, so much the better. Do not count aloud or tap your feet. Setting the time is the conductor's business. Feel yourself immersed in the conductor's beat—and, through it, the music of the ensemble as a whole.

At this point, it becomes as if the pulse of the music is keeping time for you.

Suggested Resources

- *Introduction to the Recorder* (2nd ed., 2004) is published by Ruxbury Publications, Huddersfield, and is available from Magnamusic Distributors.
- *Eine kleine Nachtmusik* is included with two other Mozart pieces in a Dover Miniature Score. It is not too small, and is reliable, and is cheaper than many alternative versions you might buy. I found the Kindle download too small and less clear to read. If you do not already own or have access to a recording, you can hear Bruno Walter's performance free online at www.youtube.com/watch?v=guutbaWC8HU.
- *Music for the Royal Fireworks* is available in a very clear piano transcription by Lloyd Buck at www.scoreexchange.com/scores/7479.html, and can be downloaded and printed for a small charge. Searching online also provides a choice of recordings; I prefer the version with original instrumentation led by Sir Charles Mackerras on Testament (2002); it can be found on the Presto Classical web site, www.prestoclassical.co.uk/r/Testament/SBT1253 (scroll down to the two entries above “Minuets 1 And 2” on the Listen list). The free sample plays both minuets in full, with and without fireworks, as two versions of the last movement.
- Jeremiah Clarke's *The Prince of Denmark's March* is available in score without fee from the IMSLP/Petrucci Music Library, <http://imslp.org>.
- You may also search online or request an item through interlibrary loan to find recordings or scores of any of these pieces.

DEPARTMENT OF AMPLIFICATION



*A report from the other side of the pond about
the special 70th birthday concert for John Turner*

To give more details about the article celebrating John Turner's 70th birthday (AR, Winter 2013), **James Hume** of the music faculty at The University of Manchester, UK, sent this report:

A John Turner 70th Birthday Celebration Concert took place at Cosmo Rodewald Concert Hall, University of Manchester in the UK on November 21. Turner is a leading advocate of contemporary recorder music. This 2013 birthday concert displayed his interests in repertory from both sides of the Atlantic.

Americans started: Ned Rorem's *Sound the Flute* (2004) began the event. Commissioned for the 90th birthday of Wilfrid Mellers, an elegant opening prelude for piano (played by **Harvey Davies**) and recorder (Turner) precedes a playful setting of Blake's text (sung here by soprano **Lesley-Jane Rogers**). This was followed by Leonard Bernstein's *Variations on an Octatonic Theme* (1989). **Heather Bills** (on 'cello) worked well with Turner to ensure the even passage of the melodies between

instruments—especially effective within the flutter-tongue variation.

Turner is known for highlighting previously unknown or neglected recorder works, so it was no surprise to hear an untitled solo piece for alto recorder by Henry Cowell (June 1964). This short melodic piece provided a stark contrast to two of Cowell's earlier solo piano works (*Aeolian Harp*, 1923, and *Tiger*, 1928).

Jeffrey Harrington's *For Solomon Eagle* is a work for recorder, harpsichord and 'cello based upon a ground from *The Division Flute* (Walsh, 1706). Despite some spirited efforts from the players, this was rather cluttered, and there was little sense of unity among the instruments. However, this seems to have been Harrington's intention: the ground is attributed to Solomon Eccles—a characterful but seemingly mad 17th-century composer.

Two compositions by University of Manchester composers were included. Kevin Malone's *The Radio Song* (1997) provides an eccentric scenic representation of a housewife listening to a radio.

The soprano takes the role of both housewife and radio singer—an immense task since the “radio” skirts among different channels: we hear distorted snippets of pop songs from the 1970s and '80s with stylized accompaniments interspersed between energetic piano and recorder parts.

The first performance of Richard Whalley's *Kokopelli* for recorder and prepared piano (with the composer playing) was the concert highlight. The piece's inspiration comes from traditional images of the titular fertility deity—a hump-backed Native American recorder or flute player. The piece is awash with musical material (fertility is linked with compositional creativity), and both recorder player and pianist are required to use extended techniques to obtain desired effects. The “woody” sound of the recorder, in particular (continuing an earlier jack-in-the-box tone from the piano), was extremely effective, and the piece allows for a good balance between solo and duo passages.

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Correction

In the *Schütz Reader* review written by Anthony St. Pierre (Book Reviews, Winter 2013 *AR*, page 47), the use of the word “opera” in the sense of “opus” in the plural was changed to “operas.”

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Technique Tip

Mirror, Mirror on the Wall: Monitored Practice

By Anne Timberlake, Richmond, VA

Humans are good at many things. We're good at language. We're good at using tools. And we are spectacularly good at self-deception.

We are definitely going to hop on the exercise bike ... later. We most certainly did not spend two hours last night watching *Say Yes to the Dress*. And we're *so* not rushing those eighth notes.

As a species, we tend to hear what we want to hear. This is important to keep in mind as we approach our practicing. Effective practice, we've learned by now, tends to be targeted, yet varied. To take us where we want to go, practice should also be monitored.

A study of students' practice habits by researchers Geringer & Kostka found many differences between students' self-reports and their actual practice room activities. The researchers found the largest discrepancy in the area of technical exercises. Although students reported, apparently with sincerity, that they spent 27% of their time on these exercises, their actual expenditure was 11%.

Monitoring devices range from simple to complex, from human to high-tech. One of the most basic monitoring devices is a teacher: among other things, he or she is there to listen to your playing and tell you whether or not you are meeting your shared goals.

A recording device, digital or analog, can serve a similar purpose in the practice room. The simplest digital voice recorders tend not to capture enough acoustical informa-

Although students reported, apparently with sincerity, that they spent 27% of their time on these exercises, their actual expenditure was 11%.

tion, but better models, designed to record music as well as speech, can be had for as little as \$100.

A trained listener can be a monitoring tool (ask your fellow ARS member to tell you if you are rushing!), as can a variety of low-tech or mid-tech devices such as a mirror, a metronome, a tuner and a stopwatch.

Of course, the single most effective monitoring device is you. Cultivate self-monitoring through explicit practice, exactly as you would cultivate any other musical skill. Carve out time in which you deliberately listen back to yourself; or chart how many times, out of 10, you can come in exactly in tune.

Teachers should grow their students' self-monitoring skills from day one. A teacher's role is to offer feedback—but be conscious of when to start dialing this feedback down. Behavioral research suggests that reinforcement (e.g., "good job!") is most effective when it is intermittent (inconsistent) as opposed to constant. Intermittent reinforcement is what makes your e-mail inbox so alluring: you never know when you might have new mail!

Ask your student what she thinks of her performance and guide her answers. Did you hit that note? How would you rank your tone in that passage, on a scale of 1-5? Encourage your student to practice self-monitoring like she would practice any other skill: deliberately, consciously, and with intention.

Anne Timberlake is a freelance recorder player and teacher, leading

sessions for ARS chapters and serving as a faculty member for workshops. She is also a speech-language pathologist, and freelance writer of classical music criticism and music-related feature articles for the Richmond (VA) Times-Dispatch. She plays recorder with a variety of ensembles, and co-directs her own award-winning ensemble, Wayward Sisters. This Technique Tip is the third such excerpt from her session for the 2012 ARS Festival.

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COMPACT DISC REVIEWS

Reviewed by Tom Bickley,
tbickley@metatronpress.com

EN ER MUNDO, THE ROYAL WIND MUSIC, PAUL LEENHOUTS, DIRECTOR. Lindoro NL-3014 MPC-125, 2012, 1 CD, 58:05. Abt. \$27, www.royalwindmusic.org/media/recordings/ and www.lindoro.es/catalogodefault.php?disco=NL-3014; mp3 download from various sources, abt. \$8.99.

The term “encore” came into English use at the Italian opera in London in the 18th century when enthusiastic audience members requested a repeat of a piece by calling out “encore.” Today the term refers to a piece of music added (usually at the end of a performance) in response to audience demand or as an added gift to the audience. The two discs reviewed here take slightly different approaches to the term.

These 33 tracks fit the present use of the word “encore” in that they are works arranged by Paul Leenhouts, each for use as a “bonus” piece at the end of a concert, particularly on tour (thus beginning with the familiar *paso doble En er Mundo*). He is clear that this is not standard repertory, but rather a generally light-hearted exploration of music familiar from other contexts.

The sources include folk dances, popular songs of the 1940s, '50s and '60s, classical music, and Chinese and Japanese works. As with other recordings by this ensemble, the playing is superb and the audio quality is clear and compelling. Differing from their other recordings, the 15 players use

Encores from Virtuoso Recorder Ensembles

The term “encore” came into English use at the Italian opera in London in the 18th century when enthusiastic audience members requested a repeat of a piece by calling out “encore.”

50 recorders, expanding beyond their wonderful Renaissance instruments to some Baroque and modern ones (including the Paetzold square basses).

A number of these pieces evoke amusement as we recognize the inherent humor in a large recorder ensemble playing, e.g., the *One Note Samba* (which became a hit in the 1962 sextet recording by Stan Getz and Charlie Byrd). Some are “bon-bons” and enjoyable in the way the over-familiar Strauss-family waltzes are in the New Year’s concert from Vienna.

While high-level musicianship shines in all of the playing, a deeper pleasure comes through in several of the choices. Leenhouts’ arrangements of Béla Bartók’s *Roumanian Dances* stand out in this way.

The longest track on this disc is 2’54” and the shortest is 15”—like changeable spring weather, if one piece is not to your taste, the next will come along quickly. The program notes are in 15 languages, but are not extensive. Of great interest is the table of players and instruments for each track.

While the audio quality of the CD is better, this is a rare instance in which the mp3 downloads (of the whole album or individual tracks) may be a very good choice.

ENCORE! FLANDERS RECORDER QUARTET. Aeolus AE-10196, 2012, 1 SACD, 71:05. Abt. \$26, www.flanders-recorder-quartet.be/en/shop/30/ and www.aeolus-music.com/ae_en/All-Discs/AE10196-Encore; mp3 download from various sources, abt. \$9.49.

This disc employs the term “encore” more in the sense of “play it again” than in reference to pieces added at the end of a performance. The 21 pieces are a compilation of the FRQ’s Jukebox performances from the 2010–2011 season. Audience members voted on the pieces they wished to hear, and each concert program was the result of a computer tally of the votes. This required the members of the quartet to travel with all of their instruments and folders of over 100 pieces of music!

It’s not surprising that the choices favor the virtuosic and flashy. In that sense, the pieces cover much the same ground as those on the Royal Wind Music’s disc. Within the FRQ’s 21 pieces are three by Willem Wander van Nieuwkerk (see www.vannieuwkerk.info/en/) whose works offer a rather more post-modern approach to new tonal composition and are great fun to perform. Jan Van Landeghem’s transformations of Chopin, Mozart, Strauss, Rimsky-Korsakov and the “Souvenir de Cirque Renz” combine the original source material and commentary via quotations and flourishes.

FRQ member Joris Van Goethem contributes witty arrangements of the famous *Czárdás* and Strauss’s *Pizzacato-Polka*. Equally well-done, yet more straightforward, is FRQ member Paul Van Loey’s arrangement of the Glenn Miller big band *Moon-*

light Serenade. Of note also is their take on *New Braun Bag* by our own Pete Rose. Surprising for how much the timbres sound like recorders are Jacob de Haan's *Dalton Ska* for ocarinas and Frans Geysen's *Op de fles (On the bottle)* for beer and wine bottles.

The recording provides a very good stereo image of the quartet. While the Royal Wind Music recorded sound could be mistaken for a theater organ (especially given the repertory), the Flanders Recorder Quartet sound is clearly recorders sounding in a wonderful hall (Antwerp's AMUZ). Tom Beets's informative program notes and listing of who plays what on which track make this a worthy CD purchase (rather than the mp3 version).

Both the FRQ's *Encore!* and the Royal Wind Music's *En er Mundo* bear resemblance to the literary genre of "alternate history" by providing speculative sonic answers to the question, "What if the recorder had been in continuous use through the 19th century?" Neither disc presents this music in an effort to replace either the recorder canon of 17th-18th-century sonatas or new, more explicitly art music. That honesty combines with exceptional technique and musicianship and engineering to make both discs very satisfying.



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FEATURED FROM CD REVIEWS!

___ J.S. BACH: TRIOS FOR TWO

L'Ensemble Portique: Lisette Kielson, recorder & flute; Paul Boehnke, harpsichord & organ. Centaur Records, 2010.

___ SIMPLE PLEASURES, HIDDEN TREASURES: BOISMORTIER TRIO SONATAS

Lisette Kielson, recorder, with Garry Clarke, violin; Craig Trompeter, viola da gamba & 'cello; David Schrader, harpsichord. Centaur Records, 2011.

___ DANCING IN THE ISLES

Musica Pacifica: Judith Linsenberg, recorders & whistle; Elizabeth Blumenstock & Robert Mealy, violins; David Morris, 'cello/viola da gamba; Charles Sherman, harpsichord; Charles Weaver, lute/guitar; Peter Maund, percussion. Solimar, 2010.

___ BURIED TREASURE: TOPAZ & SAPPHIRE

Ensemble Vermillian: Frances Blaker, recorders; Barbara Blaker Krumdieck, Baroque 'cello; Elisabeth Reed, viola da gamba; Katherine Heater, harpsichord & organ. Fafarela, 2007.

___ STOLEN JEWELS

Ensemble Vermillian: Frances Blaker, recorders; Barbara Blaker Krumdieck, Baroque 'cello; Elisabeth Reed, viola da gamba; Katherine Heater, harpsichord & organ. Fafarela, 2006.

___ FROM ALBION'S SHORES: MUSIC OF ENGLAND FROM THE MIDDLE AGES TO PURCELL

Farallon Recorder Quartet: Annette Bauer, Letitia Berlin, Frances Blaker, Louise Carslake. Farallon Recorder Quartet, 2010.

___ CANÇONIÈR

Multi-instrumentalist Tim Rayborn; recorder virtuoso Annette Bauer; Shira Kammen, strings; Phoebe Jevtovic, voice. Kunaki, 2008.

___ THE LOST MODE

Annette Bauer, recorders; Shira Kammen, vielle, harp, violin; Peter Maund, percussion, Derek Wright, oud. Kunaki, 2010.

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EDUCATION

*Text and photos by
Gustavo de Francisco, São Paulo, Brazil*

Should I oil my recorders? What oil do I use and what is the best way to do it?

This subject is controversial, isn't it? We have heard a lot of conflicting opinions, such as:

- Don't oil your recorders, because the wood is already treated, and the oil could damage the wood.
- Apply oil on a daily basis, always polishing the recorder using a cloth or piece of leather dampened with oil.
- Almond oil is the best.
- Grape seed oil is better, because it is thinner.
- Linseed oil is better because it won't make the recorder sticky.
- Oil can swell the wood, cracking the instrument at the tenons.
- I always oil my plastic recorders, because player X, who plays in Y ensemble, told me that it is very important!
- I don't use oil, because someone told me that the recorder could ignite by itself.
- The secret is to use a lot of oil on the foot joint, it improves the sound quality.

Obviously I do not to remember everything I've heard; these are only a few of the rumors. I will try to clarify this subject based on science and on my own experience. However, I don't pretend to be able to give the last word about this.

Choosing the right oil

First of all, we will discuss the oil types available. There are a lot of options; I

will mention the kinds I've heard people use on wooden wind instruments:

- Almond oil
- Sesame oil
- Olive oil
- Canola oil
- Soybean oil
- Linseed oil
- Mineral oil
- Turpentine oil

We can divide all of these oils into two types:

- Drying oils: almost all vegetable oils are in this category
- Non-drying oils, also called mineral oils

The non-drying oils tend to be more inert chemically than the drying ones.

Some oils tend to polymerize (form long chainlike molecules) more than others. You have to keep this in mind when choosing the right oil for you, depending on how often you oil your instruments.

In my own experience, I have used almond, raw sesame, grape seed and raw linseed oils, pure or mixed together; all of them are drying oils. I have other friends who have used all of these, and other oils as well.

What I notice, when using almond oil, is that the instrument becomes sticky with time. Raw sesame oil is thinner, not sticky, and intensifies the wood smell. The grape seed oil looks like the raw sesame, but does not have the smell. After trying several of these, I have been using raw linseed oil for a few years now.

Another thing to keep in mind is the smell and taste of the oil: if you don't like it, you will be very uncomfortable playing for long periods. It is

Oiling your Recorder

... someone told me that the recorder could ignite by itself.

an individual choice. Some players would use only virgin olive oil because of its taste or smell. I personally avoid all kinds of flavored oils. It is very common to find perfumed almond oil: avoid it!

I have asked many recorder, oboe and flute makers about the question of oiling. This is the most reasonable reply I have received.

I brought my Baroque oboe to the maker Toshi Hasegawa. I oiled my oboe using the same method I use on my recorders. When he saw the instrument, he chastised me about using almond oil, and he prohibited me from using almond oil again. He argued that the almond oil polymerizes inside the instrument, changing the internal bore dimensions subtly with time, and that linseed oil doesn't change the instrument dimensions when polymerized.

Since then, I only use raw linseed oil, and it is what I recommend. Here in Brazil, this oil is very common in organic food stores. Don't use cooked linseed oil, as some people are allergic to that variety.

This is another issue to consider: allergies. Some people are allergic to some oils. I read some time ago about a recorder player who had allergic symptoms when playing. After a while, he discovered he was using cooked linseed oil that had undergone chemical extraction. I think this oil is the same that is used on oil paintings, and is not edible! Always choose an edible oil, to avoid health problems.

How often should I oil my recorders?

Some people insist that we need to oil our instruments every week—or even every day. Other people suggest that it only necessary to oil once or twice per year.

When we oil very often, the oil doesn't dry, and thus doesn't polymerize. It will be liquid on the instrument, diminishing every time you clean the instrument with a cloth, but it will still be there at the next oiling session. If you do this, be sure to use very thin oil, which will not polymerize as much, like coconut or olive oil.

When oiling seldom—twice or three times per year—part of the oil dries and polymerizes on the instrument surface, creating a varnished look, while the undried oil is removed. The polymerizing process starts when the oil is drying, and continues afterwards for weeks or months. During this process, when you clean the instrument, you are removing only the undried oil, and you are polishing the polymer varnish. If you oil seldom, I recommend using oils with a high polymerizing degree, like almond or linseed.

If you switch between the two frequencies, your recorder could be sticky or unprotected. It is best to choose only one way to oil: seldom or often.

I use special care when traveling abroad for concerts—when the instruments will be in flight during long trips, sometimes unpressurized, or when they will experience abrupt weather changes. In these cases, I oil one or two weeks before I travel.

Why do we need to oil?

- It protects the wood from the humidity and condensation.
- It also protects against fungus, because the oil prevents water from accumulating in the wood.
- Cleaning the instrument is easier, when it is necessary.
- It avoids cracks in the wood.
- An oiled instrument is more stable to weather changes.
- Oil keeps the instrument shiny and beautiful.
- It protects the wood without sealing it; wood is a living material that needs to breathe.

How should I oil my recorders?

As mentioned, I use raw linseed oil, and I oil my instruments three times per year. Here is what we need:

- two old towels or cotton cloths
- a small brush or pipe cleaner

- a small piece of cotton cloth
- a cleaning rod (usually comes with the recorder) or oiling brush the same diameter as the instrument

Step 1 - Preparation

The instrument must be completely dry before you start to oil it. This means that the recorder cannot be played for at least 12 hours, and should be drying in an airy place.

All keys must be protected from contact with the oil, especially on the pads. You can protect them by using PVC film, or by disassembling the keys before oiling.



Prepare a location to put the recorders to dry, in vertical position, (*below left*) draining all the excess oil.

Step 2 - Oiling

Oil the entire wooden surface of the foot joint and the center joint, inside and outside, even inside the holes. Use one of the towels to apply oil outside, and keep the other one clean.

All end-grain surfaces—where the wood is more porous, like the barrels, tenons, window and beak—will absorb more oil than other parts. On these places, use plenty of oil.

For those recorders with ivory or bone trim, you must keep these parts protected from the oil, as it will make these parts become yellowish and translucent instead of pure white. Aesthetics apart, this will not influence the sound or anything else.

Avoid using a lot of oil on any tenons with thread. You can oil here, but



not as much, because the oil makes the thread swell; this can crack the wood.

Extra Care: the Headjoint

We must use special care when oiling the headjoint, since it is crucial to the sound of the instrument.

The block, on the beak, is usually made of rose cedar, and it guides the air through the windway to the labium—and it is responsible for absorbing the water drops that condense while playing, thus preventing the windway from becoming blocked with water.

Because of this, we must avoid oil contact with the windway and the block itself, and the chamfer as well. (See my first article, in the Winter 2013 *AR*, to review names of recorder parts.) A very small change in the chamfer affects the entire sound of the instrument.



To oil the headjoint we must:

- Oil only the external part of the instrument, avoiding oil on the windway or on the window. Polish the beak externally with a cloth and a very small quantity of oil; this part becomes very dry after only a few months of playing. Always avoid getting oil into the windway.
- With the headjoint in vertical position and the beak upwards, apply oil internally on the bore, avoiding contact on the block with the rod (*as in photo at upper right*). Also avoid allowing oil to bleed onto the block surface. It must bleed to the outside.
- With a brush or pipe cleaner, oil the window, the recorder's most delicate part—always taking care to avoid touching the chamfer, or oiling the windway.

Step 3 - Drying

Let the recorders dry in vertical position at least 12 hours, although it is best to wait 24 hours.



After 30-60 minutes, look at the recorder. If it is already dry, repeat step 2. This is common when the instrument is new, at the first oiling session. After the first or second oiling session, it will be not necessary. If the recorder still very oily after 60 minutes, let it dry on its own for the rest of the time (ideally 24 hours total).

Step 4 - Cleaning

All the excess oil that remains on the recorder surface must be cleaned off. For that, use a clean towel. Never forget this part. If you don't clean it, your instrument could stay very sticky, and develop a rancid smell and taste.

Polish all the external surfaces with the towel. The instrument will be very shiny and clean. Usually the wood becomes darker than before, with lively and clear grain. Clean the sockets and the tenons too.

I don't clean the internal bore, because it will be cleaned every time I dry the instrument after playing.

Step 5 - Keywork

After cleaning the instrument, we need to re-assemble any keys that were removed before oiling. I put a folded napkin between the key pads and the holes. This helps dry the wood in that place—avoiding getting oil on the pads, which would damage them.



I usually put these napkins beneath the pads every time I store an instrument in its box or case. After a few days the napkin will be yellowish, so I change to a new one.

Conclusion

Oil is a very important to the care of your wooden recorders, as it protects the instrument against humidity, fungus and other conditions.

Do not use oil on plastic or resin recorders! If you do, you will have a sticky or slippery recorder.

To find out more about this subject, read a very good article by Terry Simmons, www.recorderhomepage.net/good-oil.pdf.

In the next part of this series, I will tell you how to clean your instrument!

Gustavo de Francisco founded the Quinta Essentia Recorder Quartet in 2006. Based in Brazil, the group has performed tours in Europe (2009, 2010), China (2010) and Namibia (2012);

released two albums, La Marca (2008) and Falando Brasileiro (2013); and organized three of the seven editions of the ENFLAMA National Recorder Meeting. Francisco studied with Ricardo Kanji, Paul Leenhouts, Pierre Hamon, Pierre Boragno, Gwenael Bihan, Christoph Ehrsam and Rachel Brown; in 2012 he began his teacher training in the Suzuki Recorder methodology, attending training courses for teachers in Brazil and Peru. An

engineer and a photographer, as a member and guest he contributes to the work of several chamber music groups: Raro Tempero, Mosaico Harmónico and Audi Coelum in São Paulo, and Oficina Barroca in Campinas. He is currently studying the recorder's acoustic properties.

Quinta Essentia members will appear in May at the biennial conference of the Suzuki Association of the Americas (see [workshop listings](#) in this issue).

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MUSIC REVIEWS

OVERTURE AND SINFONIA FROM SOLOMON, BY G. F.

HANDEL, ARR. R. D. TENNENT.

Avondale Press AvP126

(www.magnamusic.com), 2009.

SATB. Sc 12 pp, pts 3 pp ea. \$22.50.

The oratorio *Solomon* was composed in 1748 with a first performance in March 1749, late in G. F. Handel's life (1685-1759). *Messiah*, his most famous work, was first performed a few years earlier in 1742, while *Music for the Royal Fireworks* premiered in 1749.

The best-known movement from *Solomon* is the Sinfonia, which served as a prelude to Act 3, is known as "The Arrival of the Queen of Sheba."

The overture begins in a slow, majestic French overture style with dotted rhythms. The surprise in this arrangement is that the alto, not the soprano, begins the melody and has the most challenging and complex part throughout the two movements. The soprano does begin the melody in the second movement fugue, but regularly stays in the lower part of its range as an inner voice while the alto stays high in its range with frequent high Gs.

The Sinfonia is the same length as the original, using the four parts effectively while providing challenging duet sections for the tenor and bass. The ensemble must establish a common articulation and style for the piece to hang together, even though it cannot recreate the original's texture combining strings and winds.

The alto line is has the most tests of skill, requiring a high intermediate player; the other parts are somewhat easier. The bass, least demanding technically, still has its share of 16th-note

passages and requires sensitivity to fit into the texture, which is transparent enough that errors or inconsistent style from anyone is obvious. All parts are fun to play and require good technique.

This piece is recommended for groups willing to spend time learning and playing familiar pieces, either for their own enjoyment or on a concert.

Bruce Calvin started playing recorder in college some unspecified years ago, and has reviewed videos and books for professional library publications over the years. He and four others meet weekly in the Washington, D.C., area to play recorders. They enjoy Renaissance through contemporary music, performing occasionally.

**SELECTIONS FROM MAURICE
STEGER'S PINOCCHIO), BY
VIKTOR FORTIN, www.magnamusic.com, 2008. \$17.50 each.**

**PINOCCHIO GEHT IN DIE
WELT HINAUS.** Edition Moeck
2211. S \circ (A), pf. Sc 7 pp, pt 1 p.

PINOCCHIO SWING. Edition
Moeck 2212. T (S), pf. Sc 7 pp, pt 1 p.

HAPPY PINOCCHIO. Edition
Moeck 2213. S, pf. Sc 7 pp, pt 1 p.

IM BAUCH DES WALFISCHES.
Edition Moeck 2214. B (A), pf.
Sc 6 pp, pt 1 p.

Maurice Steger is a young recorder player of some repute in Switzerland. He has frequently featured the recorder music of Viktor Fortin on programs. In 2008 he and Jolanda Steiner, author of children's books, decided to create a new setting of the story of Pinocchio using Fortin's music. These pieces are a part of that collaborative effort.

Music involving puppets and animals, including one work requiring elephants

Pinocchio geht in die Welt hinaus (Pinocchio goes out into the World) is a tarantella, playable on either soprano or alto. Having tried it both ways, my preference is for alto; players on either instrument need to have a clean high G to make the piece work. Here, as in the other pieces of the set, flutter-tonguing is used frequently, especially in the top octave. Apart from that, the piece is intermediate-level.

Scored for either tenor or soprano, *Pinocchio Swing*, for my taste, works much better as a tenor solo. The work has a number of features that put it in the upper-intermediate range: flutter-tonguing in several ranges, humming a note while playing, a number of key changes (A, D and G majors) and extended passages in 5/4—all in a suggested tempo of $\text{♩} = 80$. The easy swing with which the piece begins is difficult (but possible) to sustain throughout.

Happy Pinocchio is a pleasant romp for soprano and is probably the simplest of the up-tempo pieces. The keys are uncomplicated and the range is not extreme. Only the quick tempo might cause the piece to fall into the upper-intermediate level.

KEY: rec=recorder; S \circ =sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= forward; 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.

Im Bauch des Walfisches (In the Belly of the Whale) is set's oddest piece. If one can remember the Disney version of *Pinocchio*, Monstro was a really big fish; in my opinion the recorder part represents the gurgling of the whale's stomach as it tries to come to grips with that strange thing in its middle.

To me, doing this on alto misses the point; in fact, a properly amplified contra bass would be an ideal choice. The interesting feature of this piece is the requirement for a strong diaphragm vibrato throughout. The piano part is a steady stream of 16th notes.

This is a set of pieces that I can recommend for anyone looking for something different in the way of recital pieces. All the pieces have their little quirks; the piano parts are not difficult, although my accompanist notes that they are not the type that could be sight-read at a performance.

MARIONETTEN (PUPPETS),

BY THOMAS EHRLICH. Moeck 796 (www.magnamusic.com), 2005. A, pf. Sc 5 pp, pt 3 pp. \$7.

FINK UND FROSCH (FINCH AND FROG), BY BERNHARD

GORTHEIL. Moeck 2144, (www.magnamusic.com), 2008. S, B^b clar. (bassoon or cello opt.). 2 sc (one for rec/clar., one for rec/bass clef inst.), 5 pp ea. \$15.

Marionetten's five movements are Introduction, Dance, March, Sad Scene, and Pirouettes. The composer writes that the work is designed to introduce players to free tonal music in an "entertaining and playful manner." He has succeeded in creating a work of moderate difficulty in which all movements are in a key, but in what music theorists describe as non-functional harmony (music that may not ever strongly establish one key).

Recorder ranges are not extensive, but a fluent command of the full chromatic range is necessary. Of some interest are two special techniques: flutter-tonguing in movement 4 and "key slaps" in the final movement.

The work impresses this reviewer as an intriguing and recommended way to introduce players to another facet of modern recorder repertory.

Fink und Frosch is a single-movement work for instruments and narration. The performers, or an individual reader, recite a poem by Wilhelm Busch about (no surprise) a bird and a frog. The poem is not translated, which somewhat limits its usefulness.

The recorder represents the finch and does mainly bird-like things: trills, tremolos, chirping sounds. The lower instrument—the frog—has a much more involved part. Neither part is extremely complex, and the composer has graded the work as medium difficulty. If a useful translation of the text can be obtained, this work could be a wonderfully different encore piece.

John Nelson is a longtime member of the Atlanta (GA) ARS chapter. He served on the ARS Board, in his last term as President.

... UND SCHNITT! (... AND CUT!) ZEHN STÜCKE FÜR SOPRAN-BLOCKFLÖTE FÜR KLEINE UND GROSSE FILMLIEBHABER (TEN PIECES FOR SOPRANO RECORDER FOR YOUNG AND OLD FILM LOVERS), BY ALMUT WERNER. Zimmermann 35590 (www.editionpeters.com), 2007. S, pf. Sc 23 pp. \$21.

Werner has not used real film scores, but rather been inspired by film and TV "subjects"—horror, Western or nature—to create "atmospheric, witty and varied modern pieces appealing primarily to children and young people, but also to interest adults." Her purpose is to teach modern playing techniques as well as introduce the world of modern music to a student.

There is even a suggested way to turn the entire book into a performance with an announcer sharing the "mini-film" while the recorder performer wears a costume suggestive of

the type of film that the short piece of music might accompany.

While recorder teachers are always looking for new and creative ways to teach concepts, especially to children, and while this is certainly creative, I felt Werner was working too hard at this idea. There are good exercises in modern music techniques, but I had trouble imagining these pieces as satisfying to learn for a recital. There are a few too many "gimmicks," though maybe some students would find these captivating.

For example, in the animal film piece, within 27 measures, the student is supposed to hum while playing a note, then add in a glissando while still humming; take off the recorder head; open and close the sound hole of the head followed by other techniques with the sound hole; and finally assemble the recorder again—all to make animal sounds for the supposed "animal film." Also, while most of the German is translated, there are places where, in addition to the above techniques, the student is supposed to speak, but it is not translated into English.

This book could be useful to teach modern recorder techniques, but I'm not sold on the idea of performing it as a whole programmatic work.

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.

A GALLERY OF CATS: A CONCERTINO FOR RECORDER & STRING ORCHESTRA (OR PIANO), BY PHILIP SPRATLEY. Peacock Press PJT126 (www.magnamusic.com), 2008. S^o/S/A/T one player, pf (orch. mat. avail. from publ.). Sc 24 pp, pt 11 pp. \$23.

Despite the evocative title, this piece is a suite of seven movements: Alla Giga, Alla Pavana, Corante, Lamentoso, Ostinato, Alla Valse, and

Rigadoun, to be played continuously as the recorder player switches instruments from movement to movement. It was inspired, apparently, by several felines of Spratley's acquaintance—and, although the cats do not make an obvious appearance, there is plenty of character in each section. In fact, the piece as a whole, which lasts about 13 minutes, contains a wide range of color.

Spratley (b. 1942) was Director of Music at Bourne Abbey for 20 years and has a special interest in English folk song. His style here is very much in the English pastoral tradition with an occasional extra degree of dissonance, an approach perhaps familiar to recorder players from the works of Gordon Jacob. The technical demands of the music are relatively modest and

the majority of the work would be within the capabilities of an upper intermediate player. The greatest difficulties are some off-kilter rhythms and short sections of quick passagework.

The particular challenge of the piece lies in making the most of the music's changing moods, though here too Spratley's writing is quite graceful. He has composed idiomatically for the recorder, especially by making good use of the different sizes, and the accompaniment is well-balanced with the solo line. In each movement the character is established quickly and surely.

The music is nicely printed and difficult page turns are avoided in the recorder part. For those who appreciate the conservative English recorder style, so ably advocated by John Turner (who edited this work for The Contemporary Recorder series, and who recorded it with strings on Toccata TOCC0088), this is a delightful addition to the repertoire.

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

PUSSYCAT IN PARADISE, BY LANCE ECCLES. Orpheus Music OMP227 (www.orpheusmusic.com.au), 2010. S, pf. Sc 7 pp, pt 3 pp. Abt. \$18.

This contains three short mildly contemporary pieces, presumably meant for children's recitals. The first piece, "The Pussycat," is a playful tune featuring constant movement in the recorder part; included are descending scales, ascending minor sevenths, and a brief chromatic passage. The piano part adds lots of spice with on-beat dissonances and interesting countermelodies against the recorder's scales.

The second piece, "The Nightingales of Paradise," is a charming, calm modal melody (E Phrygian) in 3/4 time with an occasional 3/2 measure.

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The only thing I don't like about this piece is that the rich chords found in the piano part often play in octaves with the recorder. I would rather hear this pleasant recorder melody independent of its accompaniment, but this may have been done purposely to support a less experienced recorderist.

"The Little Antichinus," the final piece, is more difficult in both parts than the first two pieces. The title refers to a little animal, resembling a hedgehog, indigenous to Australia. It must be a busy little animal, as Eccles's music is close to a perpetual motion of eighths.

This is a satisfying group of three pieces, playable by an advanced beginner or lower intermediate student.

POPS UND DROPS, BY HANS JOACHIM TESCHNER. Moeck 2142, (www.magnamusic.com), 2008. SATB. Sc 13 pp, pts 4 pp ea. \$39.

Hans Joachim Teschner was born in 1945. He studied economics and social sciences as well as music in Hamburg and Bremen, Germany. He is a guitarist, a composer, and a performer in rock bands and a jazz big band. He has also worked for music theater.

Many of Teschner's other works for recorder can be viewed at www.magnamusic.com. In addition to original compositions, he has written textbooks for guitar. More information about the composer is available at www.hansjoachimteschner.de.

This publication consists of five original contemporary pieces, connected by their style to form a suite: "... the tonal musical language that is based on formal and harmonic elements of pop music as well as its rhythmic properties," to quote from the preface.

Because I tend to search for the connection between titles and the music, I thought I'd also quote the following information from the preface: "With regard to the titles one should

not look too hard for musical equivalents. All pieces are related to the idea of an elixir of life and it is no coincidence that they are all characterized by a constant pulsating rhythm that never breaks off. Therefore the titles should not be understood as a programme. They refer in an illustrative manner to the characteristic formal means."

"Fizzy Lemonades," the first piece, is in ABA form. There are no sharps or flats in the key signature, but plenty of

accidentals, leading to travels on the edge of tonality. In both A sections, the melody is played in parallel octaves in soprano and bass with minimalistic repetitive figures in the inner voices. The B section is humorously rhythmic; the rests speak as loudly as the notes.

The second piece, "Pops und Drops," is again in ABA form. It might appear to open in the key of C major, as we hear four measures of solo soprano playing repeated Cs. When



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the other voices enter in measure five, they present chords that descend chromatically. The B section is more contrapuntal and imitative—in Teschner's words, a "polyphonic insert."

The third piece, "Uisce Beatha" (Irish for whiskey), is the most tonally traditional of the songs and also my favorite. It begins and ends on B minor chords and the piece actually is in that key (two sharps). The tenor and bass open the piece with a perfect fifth as a drone against an Irish-sounding melody tossed between the soprano and alto parts.

"Summer Flavours," the fourth piece, was my least favorite upon a first hearing, but even this piece is growing on me. With all voices in constant motion (as in all the pieces), this one is more relaxed and easy-going, easy to play with a key signature of one sharp and fewer accidentals than the previous three pieces.

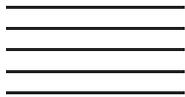
"Tanz der Wassertrinker" (Dance of the Water Drunkard), the final piece, alternates between more homophonic rhythms and polyphonic inserts. It has a relentlessly driving rhythm—except in two measures where all players come together on half notes in a tone cluster. The suite ends with all voices descending on the whole-tone scale.

Players must have a taste for the mildly contemporary (no extended techniques) to enjoy this suite. It will require a really tight performance; as the composer stated, the rhythm never breaks off. Be prepared to set aside a good deal of rehearsal time.

I believe this is best for advanced intermediate groups at minimum.

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

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS



*It's beginning to look a lot like ...
workshop season*

S'Cool Sounds Comes to C'ville

Shenandoah Recorder Society (SRS), based in Charlottesville, VA, celebrated its 10th anniversary by sponsoring a workshop for area elementary school music teachers who teach recorder and percussion in their classrooms. The workshop, "S'Cool Sounds Comes to C'ville," featured **Nina Stern** on recorder and **Shane Shanahan** on percussion (*shown in photo at right, courtesy of The Daily Progress/Andrew Shurtleff*) and was made possible by funding received from the ARS and the BAMA Works Fund of Dave Matthews Band in the Charlottesville Area Community Foundation, with Piedmont Council of the Arts acting as fiscal sponsor.

On November 4, approximately 30 teachers from the public and private schools in Charlottesville and surrounding counties gathered at a local high school to attend the workshop as part of a professional development in-service day. Stern, who uses her program, "S'Cool Sounds," to teach music to children all over the world, geared her instruction to teachers whose classrooms comprise third- to fifth-graders studying recorder for the first time. She and Shanahan provided exciting, practical and innovative strategies for recorder and frame drum. The teachers left the day-long workshop exhilarated, inspired and ready to impart their newly-acquired knowledge to their recorder students.

Comments from the participating teachers were overwhelmingly positive: "*What a terrific workshop! I was surprised (and delighted) to learn about an*

actual embouchure for playing recorder. What a great collaborative, musical and invigorating day for us all." (Donna R.)

"These sessions with Nina and Shane were wonderful...fun, engaging and incredibly useful." (Erin O.)

Stern's two-volume set of books with CD entitled *Recorders Without Borders* was presented to each teacher attending the session, thanks to the generosity of ARS.

With a strong tradition of mentoring school teachers by presenting programs in their classrooms, SRS, under the direction of Margaret Newcomb,

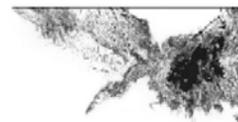
Michigan's **Northwinds Chapter** loves to play—and, from its 16 members, can almost always round up five to eight players. Most of group's "gigs" are for fund-raisers, as background music or the main event.

In May Northwinds played for a Great Lakes Chamber Orchestra gourmet dinner/fund-raiser at an historic home. Last summer they played at Ravenshill Nature Center's fund-raiser and at an early morning service at First Congregational Church of Charlevoix, under the Michigan Beach Pavilion. In August, a costumed group played at the Norfolk Festival fund-raiser in Boyne City; others played again at Congregational Church, where they also played in November for a church holiday cookie walk. Also in the fall was music for a luncheon for the Northern Michigan Retired School Employees.



could think of no better way to honor its 10-year relationship with ARS than to fulfill its mission of educational outreach by offering "S'Cool Sounds Comes to C'ville."

Another school workshop report starts on [page 46](#) of this issue.



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Cold Weather Doesn't Deter Workshop and Concerts

By Vivien Bosley

The frigid north winds have been blowing cold, cold, cold, but the **Edmonton (AB) Recorder Society (ERS)** has been blowing hot, hot, hot. In early November, distinguished Swiss recorder player **Maurice Steger** was guest artist with the Edmonton Symphony Orchestra. He gave an ERS workshop—on the stage of the impressive Winspear Center, no less. Part directed sight-reading, part master class, the workshop gave the chapter an evening to remember. Several ERS members played (including *Sophia Schoen*, photo by D.T. Baker, *Edmonton Symphony Orchestra*) as soloists or in

groups; Steger gave a helpful critique of each. He seemed to have at his fingertips the whole recorder repertoire, and played snatches of all the music on offer from memory.

His main point was that recorder players should use their whole bodies when playing—and the audience saw him put his advice into practice at the concert later in the week. His performances of Telemann's *Overture in A minor "Les Plaisirs"* and of concertos by Leo and Geminiani brought the



audience to its feet as one, and he charmed them all as he had charmed the recorderists.

In early December, on the coldest day of a very cold winter (-38°C that evening), 10 ERS members played in the bright acoustics of the Alberta Legislative Building as part of the provincial music celebration of the season.

The group's sound echoed 'round the vast rotunda, almost like it would at St. Mark's in Venice. The group played a variety of Christmas music (14th-century Catalan carols, plus works by Corelli, Bach, Desportes) in various combinations, some with guitar accompaniment. The ERS efforts were warmly applauded by the brave souls in attendance.

On December 15, **Merrie Pipers** recorder orchestra and Alleluia Ringers handbell choir held their sixth annual "Bells and Whistles" Christmas concert in the First United Church, Kelowna, BC. Each year the audience has increased—over the past three years, growing from a full church (capacity about 300) to adding extra seating to overflowing this year (unfortunately forcing the groups to turn away patrons). For next year two performances are being considered.

In addition to recorders and bells playing both separately and together, this concert included a professional singer with piano accompaniment. Also, a great crowd-pleaser has been an audience sing-along of one or more well-known carols accompanied by recorders, bells, piano and pipe organ—quite a sound!

The secret of the event's success seems to be to provide an experience that meets the audience's expectations for an enjoyable, participative, family Christmas event. They don't expect a virtuoso musical performance, but do appreciate joining in a festive occasion with a unique musical program.

Income from the event pays for various expenses such as renting the venue and refreshments afterwards. Any net income after that goes to the music groups, towards music, equipment and workshops.



On the Legislative Building steps: (back row, l to r) Michaela Safriuk, Margriet Haagsma, Vince Kelly, David Brown, Alena Vysocil; (front, l to r) Judith Johnson, Vivien Bosley, Donna Mae Mohrmann, Linda Jacklin, Lori Klingbeil (Courtesy of Alberta Province)

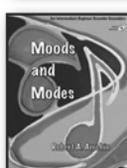


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Leenhouts Leads MPRO Winter Workshop

By Anne-Marie Wiggers and Greta Haug-Hryciw



Workshop season has officially begun in Northern California, which has an embarrassment of riches when it comes to recorder playing opportunities. The **Mid-Peninsula Recorder Orchestra** (MPRO) tantalized local players with its 2014 winter workshop offering on January 25—led by **Paul Leenhouts**, Director of Early Music Studies at the University of North Texas, internationally-known musician, composer, teacher and founding member of the world-renowned Amsterdam Loeki Stardust Quart. For this workshop, titled “Dutch Masters: Six Centuries of Early Music from the Netherlands and Early Flanders,” Leenhouts led the 45+ participants through a romp of rhythms and tonalities which challenged some and thrilled all.

Each piece was played in both high and low registers, having as many low recorders as possible (with tenor being the top voice, down to contra bass at the bottom). This was colored by a smaller group of recorders in the higher register to give a little “esprit” to the music. Leenhouts emphasized

that the low register is actually where voices sing; SATB recorders play an octave above that.

Starting with two Renaissance pieces, *Vergene bella* by Guillaume Dufay, with its complex counterpoint, and *Douce Mémoire* by Jacob Buus, with its dense, imitative structure, Leenhouts underscored the need to grasp the character and the function of each note in a chord with respect to the whole phrase, teaching the participants to savor and shape the long, sustained tones while other voices moved above or below. With quite a few deep-voiced instruments available, each line was doubled in octaves, creating a rich, full and mellow sound.

Cornelis Schuyt’s swiny, Italian-style *Canzon La Barca* was the first of two early 17th-century pieces. The title, “Boat Canzon,” is a pun on the composer’s last name, which also means “boat.” Leenhouts demonstrated vocally how he wanted the music to sound: “da-ba-da-ba-da-be-da-ba-doo”—that is, very fluid and almost jazzy. For proper balance, he said the low instruments should play softly, the middle instruments steadily and harmoniously, with the high voices just floating easily above the others. Next was his own arrangement of three variations on the well-known meditative tune by Jan Pieterzoon Sweelinck, *Von der Fortuna werd’ ich getrieben*, a melody that has become traditional at royal funerals in The Netherlands.

In an exercise for playing accurately, he explained precision of finger movement by almost snapping them into place simultaneously, creating a crisp and timely start to each note at the moment of articulation. This precision was needed for the 18th-century *Concerto Armonico No.1* by Unico Willem Graaf van Wassenaer, with its leaping quarter and eighth note figures in 12/8 time.

To close the workshop, Leenhouts brought his own arrangement for five voices of the popular Dutch song *Tulpen aus Amsterdam* by the 20th-century composer Ralf Arnie. It mimics the old hand-cranked barrel organs sporting mechanical drummer boys, dancing ladies and clashing cymbals that one might have encountered in Dutch street scenes in earlier days. Each voice had a different role in the piece, from the lilting melody to the low, chuffy organ notes huffed out at the end by the contra bass.

Leenhouts’s expertise in the field of early music as well as his love of the recorder gave the participants fresh enthusiasm for the repertoire plus new understanding and appreciation of good recorder technique. His teaching is warm and personal, always laced with humor and graciousness.

Now in its 51st year, the *Mid-Peninsula Recorder Orchestra* is the oldest recorder orchestra in North America. It has been under the direction of Fredric Palmer for 26 of those years.

www.mpro-online.org/

CHAPTER NEWS

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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 & Recorder Orchestras, bonniekellyars@gmail.com, 45 Shawsheen Rd. #16, Bedford, MA 01730.

Welcome to the World of SUPER RECORDER SATURDAY IV

By Peggy Turner, Ft. Worth, TX

Super Recorder Saturday (SRS) completed its fourth annual recorder workshop for young students in Ft. Worth, TX, last February. How is Ft. Worth I.S.D. (FWISD), a large urban school district with all the well-known budget concerns of any district of its size and nature, able to provide a one-of-a-kind event like this for elementary school music students?

The answer to that tells the story of SRS and how it works in Ft. Worth. My hope is that people who love the recorder can see how SRS could become a reality in their own community. The following FAQs will explain SRS and offer a template that could be used to create a similar event.

What is Super Recorder Saturday?

It is an all-day workshop for fourth- and fifth-grade students focusing on recorder education. It is given on a Saturday from 9 a.m.- 2:30 p.m. at a local school in Ft. Worth.

How did it get started?

For several years, FWISD has sponsored a series of Super Saturdays, usually involving Math or Science—Saturdays filled with extra activities in these subjects for selected students from all Ft. Worth schools. As an elementary level music teacher, I felt it was time for a Fine Arts Super Saturday. And given that playing and teaching recorder is my passion, and since recorder pedagogy is a big part of the FWISD elementary music curriculum I thought an SRS would be perfect.

I wrote down an outline of such a project, based on the template of the many weekend workshops I had attended, and decided that, before

pitching the idea to my director of elementary music, I needed to have some financial support to back up this proposal. I approached the ARS with my idea and got a positive response.

Luckily, it turned out that ARS had already been talking about a grant program to cover projects and events similar to what I suggested.

I also talked to a locally-based business, a supplier of music education materials and got a pledge of financial aid. Armed with this I went to my director and the FWISD Music Department gave it a “yes.”

Who plans it and does all the work?

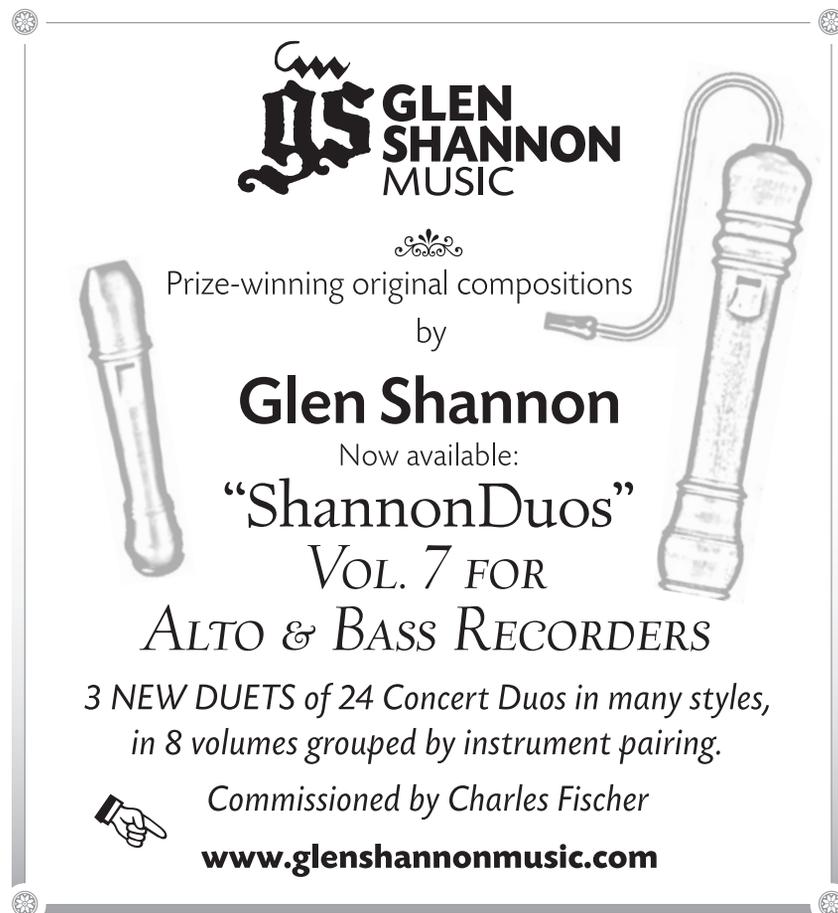
It takes a team to make this event work. I immediately asked other FWISD music teachers for help and the SRS Teacher Steering Committee was formed. The committee created all the necessary forms, searched for and found volunteers and other donors in the community. The number of members on this committee has ranged from four to eight over the years. Without this group's work and dedication, the planning and preparation would not be possible.

Who are the students who attend?

Because this event is sponsored by FWISD those attending must be music students in a FWISD school. They are all fourth- or fifth-grade students who have been chosen by their music teachers to participate.

Do the students have to audition?

Each school's music teacher decides which students will participate and how they will choose the participants. The music teachers then provide us with information about each particular student's playing level. We keep it very simple – students who play and read only *BAG* and students who have gone at least one or two pitches beyond that.



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Do the students pay anything?

No, participation in the workshop is absolutely free to each student. They also receive a recorder, a music book, a T-shirt and lunch for no charge. Our donors make this possible.

Who are the donors? How do the donations work?

- ARS – a grant from the Educational Grant program
- Rhythm Band, Inc. – a locally-based business that supplies music education materials worldwide. They donate a recorder for every student.
- Sweet Pipes – another locally-based business that supplies mostly recorder education materials. They donate a music book for every student.
- Sigma Alpha Iota – a music fraternity with a very active branch in Ft. Worth. They give a financial donation, as well as provide the majority of the volunteers who help register students and help with lunch.
- CiCi's Pizza – a pizzeria restaurant that donates a terrific and most-welcome lunch to the students.
- West Music – a nationally-based music education business that has also helped supply recorders to students.
- FWISD – the use of the school where the event is held is donated by the school district; the custodial and security costs are absorbed by the district.

What happens at the workshop?

The students arrive at 9 a.m. and finish at 2:30 p.m. They attend four classes, eat lunch, and have a group rehearsal. The public arrives at 2 p.m., when students perform for their parents and others some of the music they have learned.

What are the classes that are offered? How do they work?

The committee chooses the class content. We try to present quality activities and repertoire that engage the students and also reflect the fact that they are beginners. The recorder/music education world has given us many books, web sites, magazines and collections of fun material to choose from.

The students are already registered into one of two groups by playing level, and we then further divide each group into four separate ones so our class sizes will be small enough for each child to get some individual attention. This gives us eight small groups of students. Each group then cycles through four classes designed for their level.

Here are some examples of classes offered:

- *Fun with B A G* – songs that only incorporate pitches B A G. There are several collections of such songs for the beginner
- *Beyond B A G* – songs that use B A G and also E, D, c', d'
- *Rockin' Out with Recorders* - songs that have accompaniment, usually a CD track or MP3 file to play along with
- *On the Spot* – improvisation games



Who are the teachers?

The teachers at the workshop are the teachers on the Steering Committee plus any other Ft. Worth music teacher who would like to teach a class at SRS.

How many students attend?

We have had an enrollment count ranging from 70-110 students. Each class or group has about 10-14 students in it.

How do the students get to Super Recorder Saturday?

Since this is held on a Saturday, parents must provide transportation. Parents receive an information packet, developed by the committee, to explain about the event.

What is in this information packet? How does it get to parents?

The packet is sent to every music teacher via e-mail. The teacher prints it out and sends it home with students. It includes a letter that describes the event, its times and location, a map and directions, a permission slip to be signed by the parents that includes questions about medical conditions and parental contact information, and pertinent district forms. The committee makes sure we are following all district policies concerning the students.

The parents return the permission form to their child's music teacher, who faxes it to the committee along with a single page form on which the teacher tells us names and playing levels of students who will attend from that school.

Does every single music teacher attend SRS?

No, they are not required to come. Some teachers choose to come to the small performance at the end of the day to see

their students. FWISD music administrators also often come to see the students perform.

Are teachers required to send students?

No, this is a completely voluntary event for everyone involved.

Can children outside of FWISD attend?

No, not at this time.

Could this type of event be done without a school system as its sponsor?

We believe it could. In Ft. Worth, we are very proud that the entire FWISD supports this and gives the opportunity to its students. We hope to see other music teachers encourage their school districts to do the same, but we see possibilities in all sorts of community sponsorship. Some examples might include an ARS chapter, a homeschool group, or a group of private schools.

How do I get started?

- Contact ARS to apply for an Educational Grant, as a first step. The grant application process helps you to organize your intentions and ideas.
- Find colleagues to help organize the details.
- Think about donors in your community who might want to support this event. They are out there and you will probably find, as we have, that all it takes is for you to ask. They can't help you if they don't know about it.

- Don't try to start too large unless you have plenty of experience with this type of event. Set a limit on the number of students you want to serve and you won't be overwhelmed—you will only be successful.

- Make sure you involve the community as much as possible. Community is the key—this event would have never gotten out of the idea stage without it.

We hope that this information gives you ideas and that you can see that it is possible. SRS has had four successful years because FWISD believes itself to be and acts as an integral part of its community; the Ft. Worth community believes itself to be a partner in the job of educating the students who are part of the FWISD school system. The SRS story is a story

of the community of supporters of fine arts in general, and music in particular, within FWISD, within the city of Ft. Worth, and within the larger community of the world of recorder players, represented by the ARS.

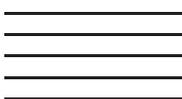
The students and teachers of Super Recorder Saturday thank all of you in our community for making it possible.

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ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN.	8
AMERICAN RECORDER SOC. ... 1, 12, 13, 33, 41, 42, 48	
AMHERST EARLY MUSIC	16
BEATIN' PATH PUBLICATIONS.	IBC
BERKELEY FESTIVAL	37
STEPHAN BLEZINGER RECORDER WORKSHOP.	26
DIE BLOCKFLÖTE RECORDER CENTRE.	16, 26
JEAN-LUC BOUDREAU	40
MARK DAVENPORT, RECORDER PLAYER.	23
EARLY MUSIC AMERICA.	33
HONEYSUCKLE MUSIC	9, 21
INTERLOCHEN EARLY MUSIC WORKSHOP.	30
KELISCHEK WORKSHOP	14
LISETTE KIELSON, RECORDER PLAYER	12
BILL LAZAR'S EARLY MUSIC	3
KEITH E. LORRAINE EARLY DOUBLE REED SERVICE.	43
LOST IN TIME PRESS	24
LUTE SOCIETY	11
MADISON EARLY MUSIC FESTIVAL	28
MAGNAMUSIC DISTRIBUTORS	IFC
MOECK VERLAG	OBC
MOLLENHAUER RECORDERS.	20
BERLIN BAROQUE PERFORMANCE INSTITUTE.	3
PRESCOTT WORKSHOP.	30
THE RECORDER SHOP	37
RHYTHM BAND/AULOS	19
SAN FRANCISCO EARLY MUSIC SOCIETY	46
GLEN SHANNON MUSIC	18
SUZUKI ASSOCIATION OF THE AMERICAS CONF.	31
SWEETHEART FLUTE CO.	15
TEXAS TOOT SUMMER EDITION	24, 31
VERY GOOD RECORDER TRANSCR.	40
VON HUENE WORKSHOP, INC.	

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