

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

SEPTEMBER 2006



# MOECK

The right recorder right from the start



2



## MOECK

Celle · Germany

Tel. +49-5141-8853-0

[www.moeck.com](http://www.moeck.com)

# AULOS

## The Smart Choice!



A203A

A303AI

A303ADB

A103N

### Two-Piece Soprano Recorder

- Ivory color
- Detachable thumb rest
- Single holes for low C & D provide ease of playing in lower register
- Accessories: cloth carrying bag, fingering chart, and cleaning rod

**\$5<sup>00</sup>**

A203A Baroque Fingering  
A202A German Fingering

### Three-Piece Soprano Recorder

- Detachable thumb rest
- Includes C# and D# holes
- Accessories: cloth carrying bag, fingering chart, and cleaning rod

**\$5<sup>25</sup>**

A303AI Ivory Color Baroque Fingering  
A303ADB Dark Brown Baroque Fingering  
A302A Ivory Color German Fingering

### Classic One-Piece Soprano Recorder

- Dark brown with Ivory-colored trim
- Built-in thumb rest places right hand in correct, relaxed position
- Curved windway
- Single holes for low C and D provide ease of playing in lower register
- Accessories: vinyl carrying bag and fingering chart

**\$6<sup>50</sup>**

A103N Baroque Fingering  
A102N German Fingering

### Sweet Pipes Recorder Method Books



#### Recorder Time, Book 1 by Gerald and Sonya Burakoff

A completely sequenced step-by-step soprano method book for young beginners (3rd & 4th grade) with musical and technical suggestions for teacher and student. Note sequence: B A G C' D' F# E D. Includes 37 appealing tunes, lyrics, dexterity exercises, fingering diagrams, and fingering chart. For group or individual instruction. 32 pages. CD accompaniment available.

SP2308 Recorder Time, Book 1 .....\$3.50  
SP2308CD Recorder Time CD .....\$12.95



#### Hands On Recorder by Gerald and Sonya Burakoff

A completely sequenced beginning soprano method book for the 3rd and 4th grade instructional level, with musical and technical suggestions for the student and teacher. Has a pentatonic note sequence: B A G E D C' D' F#, music representing many cultures and styles, traditional and original lyrics, 46 delightful selections, fingering diagrams, and fingering chart. For group or individual instruction. 32 pages. CD accompaniment available.

SP2358 Hands On Recorder Book .....\$3.50  
SP2358CD Hands On Recorder CD .....\$12.95

### Big Savings on Aulos & Sweet Pipes Packages

#### RBA103 Package . . . \$7.15

Includes Aulos® A203A Two-piece Soprano Recorder and SP2308 Recorder Time Book by Gerald and Sonya Burakoff.

#### RBA101 Package . . . \$7.40

Includes Aulos® A303A Three-piece Soprano Recorder and SP2308 Recorder Time Book by Gerald and Sonya Burakoff.  
(Specify Ivory or Dark Brown Color Recorder)

#### RBA102 Package . . . \$9.00

Includes Aulos® A103N One-piece Soprano Recorder and SP2308 Recorder Time Book by Gerald and Sonya Burakoff.

#### RBA103H Package . . . \$7.15

Includes Aulos® A203A Two-piece Soprano Recorder and SP2358 Hands-On Recorder Book by Gerald and Sonya Burakoff.

#### RBA101H Package . . . \$7.40

Includes Aulos® A303A Three-piece Soprano Recorder and SP2358 Hands-On Recorder Book by Gerald and Sonya Burakoff.  
(Specify Ivory or Dark Brown Color Recorder)

#### RBA102H Package . . . \$9.00

Includes Aulos® A103N One-piece Soprano Recorder and SP2358 Hands-On Recorder Book by Gerald and Sonya Burakoff.

**FREE SHIPPING!**  
On 100 or more recorders!

**RBI** RHYTHM BAND  
INSTRUMENTS

P.O. Box 126, Fort Worth, TX 76101

ORDER: Toll Free Ph. 800-424-4724 • Fax 800-784-9401 • 24 Hours

E-mail sales@rhythmband.com • www.rhythmband.com

Call or write for a complete color catalog listing all our fine Aulos recorders and other musical products. Aulos has them all - Sopranos, Altos, Tenors, Bass, Soprano, Garklein, Panflute, Baroque Flutes

## NEW WEDDING MUSIC FROM *WILL AYTON*



### Music for My Lady's Wedding:

A delightful collection of tunes for weddings that Will Ayton has played over the years.

**Volume 1** includes: \*Pavan - from Champion's Squires' Masque (1623), \*Come Ashore - from Phalese's Lowener Tanzbuch (1571), \*Deerest, All Faire - Lawes (1602 - 1645), \*Dances Suite - from Attaingant's Dance Prints, \*Man Was For Woman Made - Playford, \*To The Old, Long Life and Treasure - from Johnson's Gypsie Metamorphose (1621).

**Volume 2** includes: \*Pavan, Gathering Peascods - Playford tune, \*Excuse Me - Playford tune, \*Shows and Nightly Revels - Lupo tune, \*Dance Suite -

Gervaise, \*The Wedding Night - Playford tune, \*Bobbing Joe - Playford tune. Scored for soprano recorder or treble viol, alto recorder or tenor viol, and bass viol, with optional keyboard and alternate bass recorder.

**AWP0004 Volume 1 \$24.95**

**AWP0005 Volume 2 \$25.95**

### NEW FROM LONDON PRO MUSICA

**LPMEM27 Coprario: Eight 5-Part Consorts - ScP - NSATB \$14.00**

John Cooper (c.1570 - 1626), also known as Giovanni Coprario or Coperario, was an English composer, viol player and lutenist. He was a gifted composer, capable at times of being inventive in quite a radical way.

**LPMIM20 3 Troilo: Canzoni - ScP - SSATB \$12.50**

Little is known about Antonio Troilo beyond the fact that he came from Verona, and worked at nearby Vicenza. Troilo's *Il Primo Libro delle Canzoni* is unusual in including five-part pieces which are rare in the *canzon da sonar* repertoire. Includes separate parts for wind and string instruments.

### NEW BACK TO SCHOOL MUSIC

**SP02304 Hands On Recorder Method, Book 2 - S \$3.50**

**SP02303 Seeds of Discovery: Introducing alto recorder to recorder and Orff ensembles - SA, Orff. \$8.95** In this collection, alto parts are written with a limited pitch set, allowing beginning alto players to be successful in their first recorder consort experiences. In contrast, the soprano part is more challenging and are for more experienced students.

### NEW ADVANCED RECORDER METHODS

**ST09761 ADVANCED RECORDER TECHNIQUE The Art of Playing the Recorder Volume 1: Finger and Tongue Technique \$17.95** This technical volume is addressed to advanced alto recorder players looking for repertoire that is suited for consistent work on the foundations of their instrumental and musical abilities.

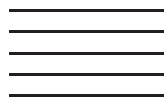
**ST09762 ADVANCED RECORDER TECHNIQUE The Art of Playing the Recorder Volume 2: Breathing and Sound \$17.95** Issues covered: physical awareness, conscious breathing, the diaphragm, breathing exercises, breath support, sound production, vibrato, phrasing, note shaping. For the alto recorder.

# *Magnamusic Distributors, Inc.*

PO Box 338, Sharon CT 06069-0338 US Toll Free: (888) 665-2721 Email: [magnamusic@magnamusic.com](mailto:magnamusic@magnamusic.com)

[www.magnamusic.com](http://www.magnamusic.com)

# EDITOR'S NOTE



Ladies and gentlemen: the story you are about to hear is true."

I couldn't resist recalling those opening words to each episode of the TV show *Dragnet*, which predates today's "reality" shows by nearly 40 years—except that, in the stories printed in this issue, no names have been changed to protect the innocent (as the show's opening went on). These stories (page 19) reflect real experiences. Perhaps you'll see some of yourself in their writings; and perhaps you'll realize, as they have, that learning the recorder may teach us more than we thought it would.

In an expanded **Opening Measures** column, **Frances Blaker** prefaces the stories with her advice on how to get the most out of your recorder playing.

Other stories in this issue describe how the recorder is being used in **social activism** (page 6), to bring positive experiences to children affected by HIV/AIDS.

A completely different type of story documents the end of the years of work required to achieve an advanced degree in music—congratulations to **Thiemo Wind** (page 8).

A greeting similar to *Dragnet's* opening words has long been associated with the circus—"Ladies and gentlemen, boys and girls, and children of all ages!" Those words still invite us to watch feats of amazement—but this time the amazing feats happened during this summer's **Berkeley Festival** (page 11), as described by a dedicated team of volunteer writers.

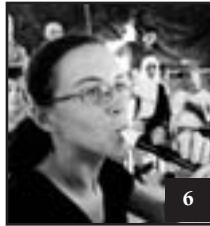
Two special individuals received ARS awards during the Berkeley Festival—**Constance Primus**, the **Presidential Special Honor Award** recipient, gives her time to this publication as its **Music Reviews** editor, keeping a steady stream of information flowing to members about music available for purchase (page 40). **Distinguished Achievement Awardee Marion Verbruggen's** activities often make the news in these pages—and, in fact, her advice appears as part of Carolyn Peskin's **Q&A** examination of the pros and cons of thumbrests (page 30). Thank you both, for all you do to make our personal stories have happy endings!

Gail Nickless

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

Volume XLVII, Number 4

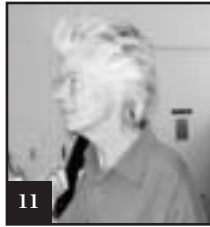
September 2006



6

## FEATURES

**Living La Vida Musica** ..... 19  
*An expanded Opening Measures by Frances Blaker introduces life lessons gained while learning the recorder*



11

## DEPARTMENTS

Advertiser Index ..... 48  
Book Reviews ..... 32  
Chapters & Consorts ..... 34  
Classified ..... 48  
Compact Disc Reviews ..... 46  
Music Reviews ..... 40  
On the Cutting Edge ..... 39  
President's Message ..... 3  
Q&A ..... 30  
Tidings ..... 4



19

*Thiemo Wind's "promotion"; Recorder Music Center update; recorder activism; the Recorder at the 2006 Berkeley Festival; Play-the-Recorder Month activities; competition news*

**ON THE COVER:**  
**Musical Bubbles**  
Oil pastel by  
artist/illustrator  
**Bonnie Diane**  
**Gummow**  
©2006

GAIL NICKLESS, Editor

### Contributing Editors

FRANCES BLAKER, Beginners; JOHN H. BURKHALTER III, Book Reviews  
THOMAS CIRTIN, Compact Disc Reviews; JODY L. MILLER, Education  
CONSTANCE M. PRIMUS, Music Reviews; CAROLYN PESKIN, Q & A  
TIMOTHY BROEGE, 20th-Century Performance  
LISA SCHMIDT, Design Consultant

### Advisory Board

Martha Bixler • Valerie Horst • David Lasocki  
Bob Marvin • Thomas Prescott • Catherine Turocy  
Kenneth Wollitz

Copyright © 2006 American Recorder Society, Inc.

Visit AR On-Line at <[www.recorderonline.org](http://www.recorderonline.org)>

American Recorder (ISSN: 0003-0724), 1129 Ruth Dr., St. Louis, MO 63122-1019, is published bimonthly (January, March, May, September, and November) for its members by the American Recorder Society, Inc. \$20 of the annual \$40 U.S. membership dues in the American Recorder Society is for a subscription to *American Recorder*. Articles, reviews and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS. Submission of articles and photographs is welcomed. Articles may be typed or submitted on PC discs (Word for Windows 95, or RTF preferred), or as an attachment to or text in an e-mail message. They should be for the exclusive consideration of AR, unless otherwise noted. Photos may be sent as color or black-and-white prints, or 300dpi TIF files. Advertisements may be sent in PDF or EPS format, with fonts embedded.

Editorial office: Gail Nickless, Editor, *American Recorder*, 7770 South High St., Centennial, CO 80122; 303-794-0114 (phone & fax); <[editor@recorderonline.org](mailto:editor@recorderonline.org)>. Deadlines for editorial material: November 15 (January), January 15 (March), March 15 (May), July 15 (September), and September 15 (November). Books for review: Editorial office. Music for review: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444. Recordings for review: Thomas Cirtin, 8128 N. Armstrong Chapel Road, Otterbein, IN 47970. Cutting Edge: Tim Broege, 212 Second Ave., Bradley Beach, NJ 07720-1159. Chapter newsletters and other reports: Editorial office. Advertising: Steve DiLauro, LaRich & Associates, Inc., 15300 Pearl Road, Suite 112, Strongsville, OH 44136-5036; 440-238-5577; 440-572-2976 (fax); <[advertising@recorderonline.org](mailto:advertising@recorderonline.org)>. Advertising Closures: December 1 (January), February 1 (March), April 1 (May), August 1 (September), and October 1 (November). Postmaster: send address changes to American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Periodicals postage paid at St. Louis, MO, and at an additional mailing office.



# AMERICAN RECORDER SOCIETY INC.

Honorary President  
ERICH KATZ (1900-1973)  
Honorary Vice President  
WINIFRED JAEGER

## Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2000, the Society entered its seventh decade of service to its constituents.

## Board of Directors

Alan Karass, *President*  
Sue Roessel, *Vice President*;  
Marilyn Perlmutter, *Secretary*;  
Chair, Chapters & Consorts  
Ann Stickney, *Treasurer*; *Chair, Finance*  
Rebecca Arkenberg, *Chair, Publications*  
Letitia Berlin, *Chair, Membership*  
Amanda Pond, *Chair*,  
*Special Events/Professional Outreach*  
Mark Davenport, *Chair, Education*  
Jerome Kaplan, *Bonnie Kelly*,  
Lisette Kielson, *Leslie Timmons*,  
Mary Halverson Waldo

Nancy Weissman, *Counsel*

## Staff

**Kathy Sherrick, Administrative Director**  
1129 Ruth Drive  
St. Louis, MO 63122-1019 U.S.A.  
800-491-9588 toll free  
314-966-4082 phone  
314-966-4649 fax  
E-mail:

<recorder@AmericanRecorder.org>

Web site: <www.AmericanRecorder.org>

In accordance with the Internal Revenue Service Taxpayer Bill of Rights 2, passed by the United States Congress in 1996, the American Recorder Society makes freely available through its office financial and incorporation documents complying with that regulation.

American Recorder is printed in Canada.

## ARS Chapters

### ALABAMA

Birmingham: Ken Kirby  
(205-822-6252)

### ARIZONA

Phoenix: Linda Rising (602-997-6464)  
Tucson: Scott Mason (520-721-0846)

### ARKANSAS

Aeolus Consort: Don Wold  
(501-666-2787)  
Bella Vista: Barbara McCoy  
(479-855-6477)

### CALIFORNIA

Central Coast:  
Margery Seid (805-474-8538)  
East Bay: Helga Wilking  
(415-472-6367)  
Inland Riverside: Greg Taber  
(951-683-8744)  
Monterey Bay: LouAnn Hofman  
(831-439-0809)  
North Coast: Kathleen Kinkela-Love  
(707-822-8835)  
Orange County: Matthew Ross  
(949-854-6022)  
Redding: Kay Hettich  
(530-241-8107)  
Sacramento: Dorothy Orolin  
(916-451-7614 and Billie Hamilton  
(916-451-7614)  
San Diego County:  
Harvey Winokur (619-334-1993)  
San Francisco: Dana Vinicoff  
(415-908-3258)  
Sonoma County: Dale Jewell  
(707-874-9524)  
South Bay: Liz Brownell  
(408-358-0878)  
Southern California: Charles Jackson  
(714-377-6011)

### COLORADO

Boulder: Rose Marie Terada  
(303-666-4307)  
Colorado Springs: Nadine Gilman  
(719-262-6661)  
Denver: Keith Emerson  
(303-750-8460)  
Fort Collins: Roselyn Dailey  
(970-282-1097)  
Early Music Society of Western CO:  
Bev Jackson (970-257-1692)

### CONNECTICUT

Connecticut: Dorothy Vining  
(203-267-6513)  
Eastern Connecticut: Joyce Goldberg  
(860-442-8490)

### DISTRICT OF COLUMBIA

Washington: Myrl Powell  
(301-587-4799) or  
Jane Takeuchi Udelson  
(703-369-3022)

### DELAWARE

Brandywine: Roger Matsumoto  
(302-731-1430)

### FLORIDA

Gainesville:  
Miami: Phyllis Hoar (305-385-5386)  
Palm Beach: Beverly Lomer  
(954-592-2852)  
Sarasota: Lynelle Williams  
(941-493-4322)

### GEORGIA

Atlanta: Phil Hollar  
(770-253-0691)

### HAWAII

Hawaii: Irene Sakimoto  
(808-734-5909)  
Big Island: Roger Baldwin  
(808-935-2306)

### ILLINOIS

Chicago: Larry Johnson  
(773-631-6671)  
Chicago-West Suburban:  
Laura Sanborn Kuhlman  
(630-462-5427)

### LOUISIANA

Baton Rouge: John Waite  
(225-925-0502)  
New Orleans: Chris Alderman  
(410-242-3395)

### MARYLAND

Northern Maryland: Richard Spittel  
(410-732-0367)

### MASSACHUSETTS

Boston: Laura Conrad (617-661-8097)  
Recorders/Early Music Metro-West  
Boston: Sheila Beardslee  
(978-264-0584)  
Worcester Hills: Madeline Browning  
(508-842-5490)

### MICHIGAN

Ann Arbor: David Goings  
(734-663-6247)  
Kalamazoo: Chris Chadderton  
(269-327-7601) and  
Christine Hann (269-343-9573)  
Metropolitan Detroit:  
Claudia Novitzsky (248-548-5668)  
Northwinds Recorder Society:  
Janet Smith (231-347-1056)  
Western Michigan: Jocelyn Shaw  
(231-894-8248)

### MINNESOTA

Twin Cities: Barbara McKernan  
(763-529-2525)

### MISSOURI

St. Louis: Bill Long (636-447-6191)

### NEVADA

Sierra Early Music Society:  
Kay Judson (775-322-3990)

### NEW HAMPSHIRE

Monadnock: Barbara George  
(802-257-1467)  
Upper Valley: Barbara Prescott  
(603-643-6442)

### NEW JERSEY

Bergen County: Mary Comins  
(201-489-5695)  
Highland Park:  
Donna Messer (732-828-7421)  
Navesink: Lori Goldschmidt  
(732-922-2750)  
Princeton: Nancy Kennard  
(216-561-2505)  
Somerset Hills: Keith Bernstein  
(908-722-6572)

### NEW MEXICO

Albuquerque: Dale Taylor  
(505-553-3458)  
Rio Grande: Kathryn Barber  
(505-521-4545)  
Santa Fe: Jane Miller (505-984-0851)

### NEW YORK

Buffalo: Charles Hall (716-835-5573)  
Hudson Mohawk: Darleen Koreman  
(518-482-6023)  
Long Island: Margaret H. Brown  
(516-765-1867)  
Mid-Hudson Valley: Cope Craven  
(845-454-1642)  
New York City: Michael Zumoff  
(212-662-2946)  
Rochester: David Tilley  
(585-259-5583)  
Rockland:  
Westchester: Carol B. Leibman  
(914-241-3381)

### NORTH CAROLINA

Triangle: Mary McKinney  
(919-489-2292)

### OHIO

Greater Cleveland: Edith Yerger  
(440-826-0716)  
Toledo: Marilyn Perlmutter  
(419-531-6259)

### OREGON

Eugene: Lynne Coates (541-345-5235)  
Oregon Coast: Corlu Collier  
(541-265-5910)

### PENNSYLVANIA

Philadelphia: Dody Magaziner  
(215-886-2241) or  
Joanne Ford (215-844-8054)  
Pittsburgh: Helen Thornton  
(412-781-6321)

### RHODE ISLAND

Rhode Island: David Bojar  
(401-944-3395)

### TENNESSEE

Greater Knoxville: Ann Stierli  
(865-637-6179)  
Nashville: Janet Epstein  
(615-297-2546)

### TEXAS

Austin: Katherine Bracher  
(512-459-4904)  
Dallas: Jack Waller (972-669-1209)  
Rio Grande: Kathryn Barber  
(505-521-4545)

### VERMONT

Upper Valley: Barbara Prescott  
(603-643-6442)

### VIRGINIA

Northern Virginia:  
Edward Friedler (703-425-1324)  
Tidewater (Williamsburg):  
Vicki H. Hall (757-565-2773)

### WASHINGTON

Moss Bay: Jill Shupe (206-364-7409)  
Seattle: Joanne Andrus  
(253-838-2045)

### WISCONSIN

Milwaukee: Diane Kuntzelman  
(414-654-6685)  
Southern Wisconsin:

### CANADA

Montréal: Susan van Gelder  
(514-486-3812)  
Toronto: Geoffrey Allen  
(416-778-7777)

Please contact the ARS office  
to update chapter listings.

# PRESIDENT'S MESSAGE

During my past four years as president, I've often mused about what the ARS is doing, and what we should be doing. I've invited everyone, members and non-members alike, to e-mail with ideas and comments. I'm grateful that some folks have e-mailed me with suggestions on everything from membership development and scholarships to chapter relations. It is critical that the Board knows what members feel is important.

The Board often discusses how it can help promote the recorder in schools. Without young recorder players joining the ranks, recorder playing in this country would face a grim future. Teacher training is an essential element of keeping the recorder alive in our schools. We are excited that this summer Amherst Early Music Festival offered "Flutes and Drums around the World," a seminar for classroom recorder teachers taught by Nina Stern and Mauricio Molina. We'd love to see imaginative and inviting programs like this for teachers throughout the country.

Last spring, an ARS member e-mailed me about the impending elimination of Sue Riley's recorder program in the South Windsor (CT) public schools. Sue's program has been a model one. She has

introduced hundreds of students to the recorder, working hard to promote it as a serious instrument (not just a pre-band instrument or a musical toy). Her students have had the opportunity to play in ensembles (including performances during the Boston Early Music Festival), and to learn multiple instruments. The thought of this program's demise because of budget cuts was devastating.

Numerous individuals wrote letters of support to the South Windsor school board. On behalf of the ARS, I also sent a letter to the school board. I explained that Sue's program is a real success story in the recorder community, and a perfect example of how a school system—along with students, parents and teachers—can work together to create a truly successful musical experience in a public school setting.

Athletic programs get support and offer rich experiences for young people; so should music programs.

It was exciting to hear that ultimately the South Windsor school board decided to keep the program intact. I'd love to think that letters from ARS members alone influenced the decision, but I know that, realistically, many factors affect decisions

## ARS as the recorder's advocate

like this. In any event, it is good news—for the recorder world, the South Windsor schools, and current and future students—that the program will remain intact for another year.



## If we don't act, who will?

This experience was an eye-opener for me. I realized that this is one more thing that ARS can do to ensure the future of the recorder in our schools—advocacy. We can write letters, activate local members to raise their voices, and work with teachers to educate school administrators and communities that music is important.

And, moreover, we can let them know that the recorder is a perfect way to do it. If you should hear that the recorder program in your town is in jeopardy, we want to know. The ARS Board would be happy to work with teachers, chapters, and any interested recorder players who see that local recorder programs for youth are at risk.

It's the future of recorder playing that's at stake. If we don't act, who will?

Wishing you a musical fall,

Alan Karass, ARS President  
<akarass@holycross.edu>

## Music that moves the *body* . . . Taught in a way that moves the *soul*.

Orff Schulwerk does much *more* than teach to the National Standards for Arts Education. It introduces children to music in a way that engages more than just their ears. Students learn to *experience* music with mind, body and soul, releasing its power to enhance lives. Orff Schulwerk instructs in the use of singing, instruments, movement and improvisation to make music come alive.

Join a professional organization that teaches music as a moving experience. After all, isn't that the way you *really* feel about it?

**440-543-5366**  
call for more information

PO Box 391089  
Cleveland, OH 44139-8089  
<http://www.aosa.org>; e-mail: [Hdqtrs@aosa.org](mailto:Hdqtrs@aosa.org)

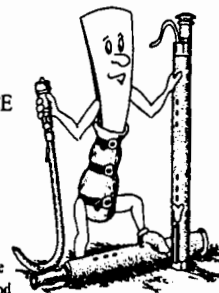


**American Orff-Schulwerk Association**

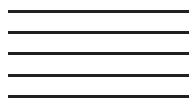


### EARLY DOUBLE REED SERVICE

- manual
- supplies
- reed tools
- custom made reeds
- instrument stands
- instrument builder
- repairs/modifications
- authorized factory service station for Moeck and Wood



Keith E. Loraine 707-763-3981  
787 Liberty Road Petaluma, Ca 94952  
[www.loraine.com](http://www.loraine.com)



*FRQ tours U.S., competitions and concert reports  
the recorder used as an instrument for social change*

## Flanders Recorder Quartet and Susan Hamilton open 2006-07 BEMF Season

The Boston Early Music Festival (BEMF) opens its 2006-2007 season with the return of the **Flanders Recorder Quartet** (FRQ) on November 4. The four players—**Bart Spanhove**, **Han Tol**, **Joris Van Goethem** and **Paul Van Loey**—and their magnificent collection of 150 recorders are joined by Scottish soprano **Susan Hamilton** for a program entitled “The Darke is My Delight: English Consort Songs of the Golden Age,” which explores the ethereal melancholy and melting harmonies of 16th-century English songs by William Byrd, John Dowland and Thomas Morley. A free pre-concert talk with Tol begins at 6:30 p.m. before the Cambridge, MA, event.

See this issue of the *ARS Newsletter* for other U.S. locations where FRQ will play this program. The fall tour with Hamilton provides new insights into 16th-century English song—traditionally associated with lute accompaniments—by presenting works for soprano and recorder consort, whose sweet sound was often compared to the human voice. The songs’ beautiful texts were penned by eminent

poets such as William Shakespeare and Ben Jonson, while the music’s expressive melodies and floating rhythms were written by distinguished court composers such as Byrd—the apple of Queen Elizabeth’s eye.

Elizabeth’s father, Henry VIII, had played an important role in popularizing ensemble music and had been a passionate recorder player himself. Raised in these inspiring surroundings, Elizabeth was (not surprisingly) passionate about music and cultivated the consort song in particular.

The heartrending suffering depicted in some of the works was not fatal in the end, but rather symbolized the ideal of courtly love and showed a longing for refinement among England’s large and wealthy aristocracy, providing some of the most wonderful music ever created in England’s long history.

For nearly two decades, FRQ has astounded international audiences and critics alike with their “blazing speed, the sharpest ensemble precision and rhythm, intensely present sound, flawless intonation, clear and compelling phrasing, and a startling range of dynamics” (*Milwaukee Journal-Sentinel*). Their daring and unique programs have been heard in concert throughout the world and on over a dozen recordings, and the players have been lauded for the “technical perfection and stylish interpretation [which] are the unmistakable trade mark of the Flanders Recorder Quartet’s ensemble playing” (*Deutschland-Radio*).

BEMF 2006-2007 season subscriptions and individual tickets are on sale at <[www.bemf.org](http://www.bemf.org)> or 617-661-1812. Discounted subscription packages, for three concerts up to all seven on the series, are available.

*Restoration, Repair and Maintenance  
of Fine Instruments*

**Collins & Williams  
Historic Woodwinds**

5 White Hollow Road  
Lakeville, CT 06039  
(860) 435-0051  
[www.leccollins.com](http://www.leccollins.com)

Authorized warranty repairs agent for  
Moeck, Mollenhauer, Zen-On, Aura,  
Coolsma, and other leading makers

All work carries a guarantee of  
your satisfaction.

**Amalia Maletta, student of ARS teacher Carole Rogentine, played at the Levine School of Music’s showcase concert at the French Embassy in Washington, D.C., on April 21. Maletta played a Telemann trio sonata with violin and piano (shown in photo below, l to r: Laura Waters, violin, Chigaya Sakai, piano, and Maletta, recorder). She also played J.S. Bach’s fourth Brandenburg Concerto with a string ensemble in a performance at the school last June, and studied with Gwyn Roberts during the Amherst Early Music Festival in July.**





## RECORDER COMPETITION FOR STUDENTS AGES 12-19

**Piffaro, The Renaissance Band**, plans to pique the interest of young recorder players by holding a recorder competition open to middle school and high school students. There have been a number of such opportunities available for university students, but Piffaro aims to build in younger performers an interest in the joys of performing the repertoire of the 15th century through the early 17th century, on recorders as well as other early wind instruments.

The competition is open to students in seventh through twelfth grades (12-19 years of age). Five to six finalists will be chosen by a panel of professional recorder players and teachers, based primarily on a CD submitted of each applicant playing live. These finalists will come to Philadelphia, PA, for a live competition in January 2007.

The winner will have the opportunity to perform with Piffaro in a program featuring the recorder. This program, "Sweet Pipes: The Art of the Recorder," will take place on February 23-25, 2007, in Philadelphia. Piffaro members, plus the winner of the competition, will be joined by recorder players **Daphna Mor**, **Doug Millikan** and **Priscilla Smith** for performances that will feature the full consort of recorders from contra bass (not one, but two!) to soprano. Piffaro's plucked strings, double reeds and brass will be the supporting characters.

The process and the timetable are:

**September 30:** postmark deadline for letter of intent to apply

**November 15:** postmark deadline for CD and supplementary materials

**December 15:** announcement of finalists

**January 20, 2007:** live competition of finalists in Philadelphia, PA

**February 21-25, 2007:** rehearsals and performances with Piffaro in Philadelphia

Travel expenses will be covered for the finalists, and housing as needed will be provided in private homes in the Philadelphia area.

For more information, contact Joan Kimball at <joan@piffaro.com> or call 215-235-8469.

## EMA Announces Medieval/Renaissance Competition Finalists

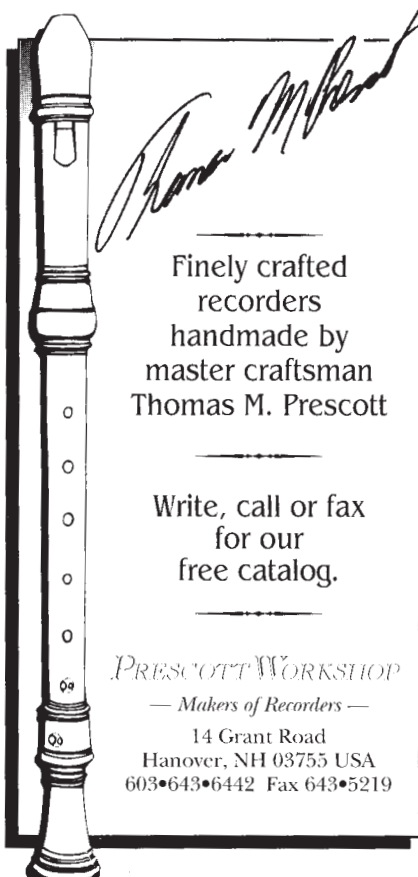
Early Music America (EMA) has announced the five finalists in its second Medieval/Renaissance music competition for North American artists. The finalists will compete in a live concert at Corpus Christi Church in New York City, NY, on the evening of October 11. The winner of the competition will receive the Unicorn Prize, a \$5,000 cash prize, plus a concert performance sponsored by EMA at the Boston Early Music Festival in June 2007.

The purpose of the competition is to encourage the development of emerging artists in the performance of Medieval and Renaissance music. The competition is made possible by the generous support of a private donor.

In alphabetical order, the finalists and their programs are:

- **Ensemble Alkemia** (Dorothea Ventura, Marie-Paule Martel-Reny, Jean-François Daignault, voices; based in Montréal, QC), 14th-century secular music from France
- **Ensemble La Rota** (Sarah Barnes, soprano; Tobie Miller, recorder and hurdy-gurdy; Emilie Brûlè, vielle; Esteban LaRotta, lute; based in Montréal, QC), 13th-century secular music from France and Spain
- **The Queen's Trouble** (Mélanie Corriveau, treble viol; Jivko Georgiev, bass viol; Lucas Harris, bandora, lute, cittern; Madeleine Owen, lute; Aleks Schürmer, flute; David Walker, cittern, bandora; based in Toronto, ON), broken consort music from the 16th century
- **Tarantella** (Sarah Cantor, Héloïse Degrugillier, Justin Godoy, recorders; based in Boston, MA), instrumental versions of 14th-century pieces
- **Trio Eos** (Kathryn Mulvihill, Michele Kennedy, Jenna-Claire Kemper, voices; based in the New York City, NY, area), 12th and 13th century music.

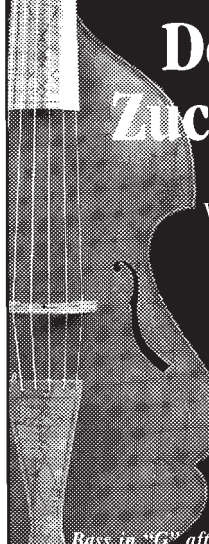
For more information, contact EMA at 206-720-6270 or 888-SACKBUT, or visit <www.earlymusic.org>.



Finely crafted recorders handmade by master craftsman Thomas M. Prescott

Write, call or fax for our free catalog.

*PRESOTT WORKSHOP*  
— Makers of Recorders —  
14 Grant Road  
Hanover, NH 03755 USA  
603•643•6442 Fax 643•5219



## Dominik Zuchowicz

Violas da gamba  
Violins, violas, cellos:  
modern, classical  
and baroque.  
Violones and other  
contrabasses.

Enquiries welcome at:  
35 Kenora Street  
Ottawa, Ontario  
Canada K1Y 3K7  
(613) 729-8956

*Busy in 'G' after Busch*

*The Recorder Magazine*  
we invite you to visit the site  
[www.recordermail.demon.co.uk](http://www.recordermail.demon.co.uk)

**Flip to page 48  
for more Tidings**

# The Recorder takes a Stand: Two Stories



**Daphna Mor plays recorder in a Palestinian village in South Mount Hebron, during a summer camp arranged by a Palestinian-Israeli partnership called Ta'ayush, <[www.taayush.org](http://www.taayush.org)>.**

Over the years I have used the recorder in volunteer work for social justice. As an Israeli, I have raised money and volunteered in a summer camp in Palestine, organized by a Palestinian-Israeli partnership (see photo at left).

I have also volunteered weekly for a year and a half, teaching recorder in a facility, called "The Fountain House," for adults with mental disorders.

Next January, I will travel to South Africa to volunteer in a camp for children. The camp is organized by WorldCamps, a U.S.-based non-profit corporation whose goal is to provide a camp experience for children affected by HIV/AIDS in developing countries, and to change prevailing attitudes and behaviors towards AIDS.

This camp includes children who have family members that are HIV+, as well as children who are HIV+ themselves. At camp, we hope to impart HIV/AIDS awareness and prevention, as well as crucial life skills to the children, who are between 10 and 15 years of age. The three-week camp provides a place for the children to play and relax, and to meet other children in similar situations.

I will teach music at the camp, and my hope is to bring about 200 plastic Yamaha recorders—one for each child to use and then to keep at the end of the camp! I will teach the children the basics of playing the recorder and encourage them to explore their own traditional music, along with teaching them songs from other places in the world.

While it is hard for me to ask for help, I am excited about having this opportunity to make a difference through education and music-making. My local chapters are making donations to this project, and encouraged me to let ARS members know about it.

Each \$5 donation can help buy a recorder for one child! You can make a tax deductible donation directly to "WorldCamps" and send it to: Philip Lilienthal, WorldCamps, 1606 Washington Plaza, Reston, VA 20190. Please mention in an accompanying note or in the memo part on the check that it is "for recorders at Daphna's camp." There is also a Paypal option on the WorldCamps web site, <[www.worldcamps.org](http://www.worldcamps.org)>. If you send money directly to WorldCamps, please let me know so I can follow up.

I will need to find funds for my trip as well. If anyone might have frequent flyer miles they will not use, transferring them to me for my travel would be a great help. To send me travel miles information or donations, please contact me by mail at: Daphna Mor, 250 South 2nd street #2A, Brooklyn NY 11211.

Daphna Mor, Brooklyn, NY, <[daphna@daphnamor.com](mailto:daphna@daphnamor.com)>

Picture a small room, empty of furniture except for two chairs, a worn carpet on the floor. Thin, barefooted children sit in front of my friend and me, quietly waiting to see why these strangers have come here.

I am in Lusaka, Zambia. I have come to Africa with Amy Berman (at my right in photo), the woman who started the Mother Bear Project, a non-profit organization in which people knit bears for children affected by HIV and AIDS. We are here to pass out the hand-knit bears to children who have few, if any, toys. The children live here because AIDS has affected their families—they live together in this small house, cared for by two women whose husbands have died of AIDS. Some of the children are infected with HIV; some have been abused; some have been abandoned by their families.

I have also brought my recorder to Africa, anxious for just such a time as this to play for the children—to play pieces my teacher, Cléa Galhano, and I have chosen.

Amy and I are introduced to the children by a woman who visits the orphanage weekly with her daughter. I start to play *Simple Gifts* and suddenly the kids look at each other—and one child stands up, and then another, and then all of them are up and dancing: bobbing and swaying and smiling and tapping their feet as I play one song after another. I don't want to stop playing, nor do they want to stop dancing, so I improvise, adding notes to some of the pieces and making up my own songs.

The children are so joyful and uninhibited—quite different from the shy, quiet kids we first saw sitting on the floor when we arrived. It was a delight for me to see them smile, laugh and dance. I, who am shy about playing and making mistakes, realize they don't care about anything but hearing the notes coming from this beautiful instrument and feeling the rhythm as their bodies respond to the music. The music connects me to the children as nothing else can, and I know I will take my recorder with me always as I travel, looking for the possibility of connecting with others through the music I play.

For more information and photos, see <[www.motherbearproject.org](http://www.motherbearproject.org)>.



Jody Plummer, Stone Lake, WI

## Bits & Pieces

ARS President **Alan Karass**, a music librarian by profession, attended the fourth International Conference on New Directions in the Humanities held at the University of Carthage in Tunis, Tunisia, July 3-7. The conference web site, <<http://humanitiesconference.com>>, describes the topics covered as “a range of critically important themes in the various fields that make up the humanities today.” In addition to a number of distinguished main speakers, numerous papers, workshops and colloquium presentations were offered by teachers and researchers. Karass’s paper discussed the relationship between different types of information and humanities curricula in higher education, and was titled “Canon, Curriculum and Cultural Memory.”

A new work, *Sonata for Treble Recorder and Harpsichord* by Chicago (IL) composer **Norman D. Rodger**, was presented at Notre Dame University on June 17 during the 2006 annual meeting of the Midwest Historical Keyboard Society. Performing were **Mary Anne Wolff Gardner**, recorder, and **Anita K. Smith**, harpsichord. Also on the program were other new compositions by Rodger: *Prelude and Fugue in C for Harpsichord* and *Death Be Not Proud* (a song for soloist with harpsichord or other keyboard). Rodger can be reached at 312-491-0465.

**Sue Riley** has retired, after about 32 years of leading recorder programs in grades 6-12 in South Windsor, CT. In her retirement, she plans to join the Connecticut Recorder Orchestra, which her retirement allows her the time to do. Riley’s young players have appeared over the years in numerous concerts, including fringe events during the Boston Early Music Festival.

On July 18, the San Francisco Early Music Society (SFEMS) Early Music in Marin series presented “La Dolce Vita dei Flauti,” a program of solo recorder sonatas with harpsichord and Baroque bassoon accompaniment featuring SFEMS Recorder Workshop faculty. The concert took place at Dominican University in San Rafael, CA. Artists were **Annette Bauer**, **Vicki Boeckman**, **Frances Feldon**, **Norbert Kunst** and **Matthias Maute**, recorders; **Katherine Heater**, harpsichord; and Kunst also on bassoon.

**Carolina Baroque**, with music director/recorderist **Dale Higbee**, will focus on music of G. F. Handel for its 19th season of concerts at the Salisbury Bach and Handel Festival in North Carolina. Slated are an October 13 performance, “Handel at the Opera House” (excerpts from *Julius Caesar*, *Almira* and *Orlando*, as well as ballet music); March 16 and 18, 2007, concerts entitled “18th Century Genius: Bach, Handel & Mozart” (featuring the first North Carolina performance of an aria, discovered in 2005, from J. S. Bach’s BWV

1127); and a concluding concert on April 13, 2007, “Handel and Italy” (contrasting works by Tomaso Albinoni and Domenico Scarlatti with vocal works by Handel including the cantata “Delirio amoroso”).

For more information, see <[www.carolinabaroque.org](http://www.carolinabaroque.org)>, where Higbee recently posted an image, *The Recorder Player*, an English early-18th-century oil on canvas that is the property of The Dolmetsch Trust. In the painting, the recorder player holds an ivory and ebony Bressan or Stanesby.

### RECORDERS ON THE RUN

St. Ann & the Holy Trinity Church (in Brooklyn Heights of New York City, NY) is a handsome 19th-century Gothic Revival building with excellent acoustics. It was the site of the May 20 concert titled “Recorders on the Run,” combining the talents of the **Manhattan Recorder Orchestra** (MRO) and **Flutissimo**, a recorder orchestra from Montréal, QC, plus **Duo Caprice**.

This was the second joint concert that the orchestras had played. In September 2004, MRO visited Montréal to offer a concert with Flutissimo as part of the third Montréal Recorder Festival; this was Flutissimo’s turn to visit New York City.

The program consisted of Renaissance, Baroque and contemporary music. Each recorder orchestra played one solo piece. Flutissimo, conducted by **Sophie Larivière**, presented *The Lord’s Masque*, a suite of dances by Thomas Campion. The addition of light percussion enriched the recorder sound and enhanced the dance qualities of the various movements.

MRO offered J.S. Bach’s *Komm, Jesu, Komm*. The performance was dedicated to the memory of the late Henry Zehner, an early member of MRO.

In addition to conductor **Matthias Maute**, himself a composer, MRO is fortunate to have several composers among its members. One is **David Hurd**, who is renowned for his contributions to music for the church and for his compositions for organ.

To demonstrate music produced by another kind of pipe, conductor Maute asked MRO member Gregory Eaton (who is also music director and organist of St. Ann & the Holy Trinity) to play an organ piece by Hurd. Eaton chose Hurd’s *Arioso and Finale*, which afforded ample opportunity to demonstrate the resources of the church’s landmark 1925 E.M. Skinner organ. The piece starts in the very low register, with barely audible notes, and gradually grows in volume until it ends in a riotous roar of sound.

On the quieter end of the volume spectrum was **Duo Caprice**—Larivière and Maute, respectively conductors of Flutissimo and MRO, recorder virtuosi and spouses. They contributed duos by Pete Rose, Maute and Telemann. *It’s Summertime* by Maute was particularly attractive with its hints of the great old George Gershwin tune.

The rest of the program was played by the combined orchestras: music by Viadana, Maute, Miller, Satie and Telemann. *A Sea in the Pond* (2005) by Maute is composed exclusively for low recorders—i.e., tenor, basset, great F bass and great C bass. It is dedicated to MRO orchestra manager **Amanda Pond** (also an ARS Board member), and to her husband **Melvyn** (whose photos often grace the pages of AR). Two ideas animate the piece: fast-moving, short, articulated eighth-note motion contrasts and combines with a slower-moving, long-note figure played legato. The effect is a shimmer of sound, a kind of light and shade contrast that evokes a feeling of mystery.

Glenn Miller’s *In the Mood*, in a Paul Leenhouts arrangement, recalled the bounce and joy of the swing era; Steve Moise (MRO) and Celine Asselin (Flutissimo) were soloists. The concert ended with the *Don Quichotte Suite* by Telemann. Originally composed for strings, the eight movements depict various episodes from the novel, and required a wide range of expressive playing and dexterity from the orchestras.

Anita Randolfi

# Thiemo Wind's "Promotion"

Readers of AR will be familiar with Thiemo Wind as the author of a number of fine articles about Jacob van Eyck's *Der Fluyten Lust-hof*, some of which have appeared regularly in the magazine since 1986 and are also posted at <[www.jacobvaneyck.info/main.htm](http://www.jacobvaneyck.info/main.htm)>.

Thiemo has been telling me for several years that these articles would eventually form part of his doctoral dissertation that he commenced in 1991 at the University of Utrecht in The Netherlands.

As I kept asking him how the dissertation was coming along, he would always say he was working on it but progress was slow. Four years ago, he took a three-month sabbatical from his job as a music journalist for the Dutch newspaper *De Telegraaf*, in order to do more work on the dissertation. Even after that, he was still working and working....

Imagine my surprise last December, when I received a message from Thiemo telling me that the dissertation was finished and he had just submitted it to the university. Shortly afterwards, I heard from Dr. Rudolf Rasch, his dissertation supervisor ("co-promotor"), asking me whether I would like to be an official reader for the dissertation and expressing the hope that I could be present at the *promotie* (literally, promotion) in Utrecht in May. I agreed at once to be a reader, and we worked out a way for the university to pay my travel expenses that involved me also giving a lecture the same day, as money for that could come from a different "fund."

I fondly imagined that the dissertation had been written in English, a major international language of scholarship, especially as Thiemo is fluent in it. But no, Rudolf told me, it was in Dutch, and when it arrived it comprised no fewer than 778 pages—a large chunk to get through in any language.

Now, my "training" in Dutch consists of working through about a third of a basic textbook that I picked up on my first visit to the Netherlands in 1993 for the Utrecht Symposium. I can more or less understand simple Dutch writings, drawing on my knowledge of German and glossing over the detail. Rudolf reassured me that Thiemo the journalist wrote beautiful, clear Dutch. OK, but 778 pages?

I dug in and found my command of the

language improving slowly. Still, it took me a whole month to make it through the entire text. I had been asked in the first place to give a "yes or no" about whether the dissertation was ready to go forward for defense. Clearly, it was ready: a masterly comprehensive treatment of Van Eyck "en de anderen" (and the others), his fellow Dutch composers of solo works for the recorder.

But I also needed to write a report about anything I felt needed clarification. Rudolf told me that I shouldn't have any further contact with the author until the defense, so he would pass on my report to Thiemo and the rest of the committee.

A week before Thiemo's promotion, I received a revised version of his dissertation that took into account the readers' questions and suggestions. It now looked like a book: printed, nicely bound in gatherings, in a smaller font—only 699 pages. While waiting in the Indianapolis airport for a delayed plane, waiting again in Philadelphia, and on the overnight plane to Amsterdam with a distracting movie in the foreground, I re-read the entire dissertation—only 14 hours this time—and scribbled two pages of questions to ask Thiemo.

I arrived in Amsterdam to discover that my suitcase, containing all my spare clothes, had failed to arrive with me. The baggage claim man told me that, because of the delay in Indianapolis, my suitcase hadn't had enough time to make it onto the next plane in Philadelphia's complex airport. No problem, he said: it will come in via Munich, and we'll deliver it to your hotel tomorrow afternoon.

I was dismayed: that would be after the promotion and perhaps not even in time for my lecture. Rudolf, who kindly met me at the airport and drove me to Utrecht, was sympathetic and lent me a jacket.

Appropriately, my hotel was opposite the Janskerkhof (St. John's churchyard), where Van Eyck himself played his "little recorder" in the 17th century.

That afternoon, Thiemo had arranged for me to have a carillon demonstration by Arie Abbenes, who turned out to be the world's greatest living expert on the instrument and its performance. He has just retired after teaching at the Utrecht Conservatory for over 20 years, and is still the carillonner for the city of Utrecht,

just as Van Eyck was in his own day. We went up to the top of the Nicolaïkerk (St. Nicholas's church), where Abbenes plays every Sunday afternoon, and for an hour he gave me an astonishing demonstration of what's possible for a virtuoso on a keyboard played with the fists, a pedal board for the feet, and a series of bells in a tower.

In the evening, Rudolf took me out for dinner and explained a little about how promotions work. Since he has the rank of Senior Docent/Researcher at the university (the equivalent of associate professor at an American university), he is not allowed to be the "promotor" of a dissertation, a task that has to be undertaken by one of the two full professors in the musicology department: in this case, Emile Wennekes. Of course, Rudolf, a specialist expert in 17th-century Dutch music history, was the main supervisor of the dissertation.

On the morning of the event, May 29, I walked from my hotel to the nearby Academic Building of the university and found Thiemo's committee assembling in a back room. It was a distinguished group, including the other musicology professor, Karl Kuegle; Frans de Ruiter, dean of the Faculty of Arts in Leiden and former director of the Utrecht Early Music Festival; Professor Jeroen Stumpel, an art historian; and Professor Louis Peter Grijp, a lutenist and musicologist of note. The presiding officer was Wiljan J. van den Akker, the *decaan* (dean) of the Faculty of Letters, who wasted no time in telling us that we would each have only one question to pose to the candidate.

But what about all my notes? I asked him if I could have two questions, and he said "Yes, if they're short." I was relieved to be given an academic gown to cover up my three-day-old clothes.

My idea of a defense has been molded by the relatively informal process we go through at Indiana University for the "documents" of doctoral performers. The candidate's research committee (the director and three or four other faculty members) gets together with the candidate at an appointed time and place, and one or two interested parties occasionally turn up too. The candidate makes a short presentation, summarizing the document, and then the committee has an hour or so to ask questions and request corrections.

**Thiemo (center) and his wife Mattie (r) are congratulated by Dr. David Lasocki (l) after the ceremony**



Then the candidate goes out, the committee decides whether he or she has passed—invariably “yes,” or the defense would never have been approved in the first place—and the candidate returns and is congratulated. The resulting doctoral diploma is awarded at the end of the semester at graduation.

This promotion, in contrast, was a combination of public defense and award ceremony. At 10:30 a.m. on the dot, the committee was summoned by a gowned bailiff carrying a staff, and we marched into the Senate Room of the university and sat down at one end of the room at a formal desk with individual microphones. At the other end was the audience: no fewer than 120 people. In between, on the right hand side, opposite the door, stood Thiemo at a lectern, with his two *paranimfen* (literally, paranymphs) seated nearby to offer moral support. (He told me later that one of them, Professor Eddie Vetter, read and proofread every word of the dissertation and gave him a mock promotion the week before.) Apart from my little section, all the proceedings were in Dutch.

---

**After 45 minutes, before Professor Kuegle had finished his questioning of Thiemo, the bailiff returned, rapped her staff on the floor and announced that time was up. The committee all trooped out of the room and returned to the back room. Well, had he passed or not?**

---

It was helpful to me that Grijp and De Ruiter were assigned to ask questions before me, as that gave me time to reflect on what they were asking from their type-written pages and to figure out what I was going to say. As I was glancing through my two pages of scribble, a loud voice in my head said: “Remember who you are.” Then I knew what to say: I was invited as a representative of the recorder, and a strong advocate for an instrument that has been calling to me often since my early teens.

So when it was my turn, after I had congratulated Thiemo on summoning up

the “finishing energy” needed to turn in his dissertation after many years of research, I thanked him for taking recorder research seriously. “Although the instrument may not loom large in the great scheme of things, it has been played by professionals, amateurs, and learners from the Middle Ages to the present: an important secondary instrument.”

In my first question, I mentioned the impression I had received from hearing Abbenes play the carillon that the instrument could do anything a recorder could do, except play 32nd notes. Wasn’t Van Eyck’s recorder music, then, really only carillon music without the accompaniment? Thiemo didn’t think so: the carillon style influenced the recorder style, as he had written, but the latter was ultimately more virtuosic, sometimes more ornamental.

In my second question, I wondered why he had concluded that “the others” were on a par with Van Eyck, when he had also complained that Jacob Dix was a poor composer, and the publisher Paulus Matthijsz was frankly an amateur. Thiemo conceded the point but noted that Jacob van Noordt was a fine composer, perhaps even better than Van Eyck, and it’s a pity more recorder music by him hasn’t survived.

After exactly 45 minutes, before Professor Kuegle had finished his questioning of Thiemo, the bailiff returned, rapped her staff on the floor and announced that time was up. The committee all trooped out of the room and returned to the back room. Well, had he passed or not? Of course he had.

The diploma was duly signed by the dean and both promotors, rolled up, and inserted in a large tube. The committee trooped back to the Senate Room.

Thiemo came up with his paranymphs to receive the diploma. Then Rudolf read a 10-minute *laudatio*, a speech in praise of Thiemo. The audience laughed loudly when he said that Thiemo began his dissertation before e-mail existed, as if it were in the Dark Ages.

Afterwards, we all went down to a reception for Thiemo. I had assumed that only the committee and the audience for the promotion would be there, but people streamed in to congratulate him for well over an hour. As a journalist, he’s well known. I had the pleasure of meeting Thiemo’s wife and children as well as

some significant figures in the Dutch early-music world: Guido van Oorschot, the man who organized the STIMU recorder symposium in 1995, now a journalist; Johannes Boer, his successor, who organized the 2003 symposium; Pieter Dirksen, a freelance harpsichord player and expert on Jan Pieterszoon Sweelinck; Jan Bouterse, the greatest authority on Dutch woodwind instruments and their makers; and Saskia Coolen, a fine recorder player, who took part in a splendid mixed-genre CD of Van Eyck’s music a few years ago. Afterwards, Thiemo kindly invited me out to a grand lunch with his family and colleagues.

Just before my afternoon lecture, I checked back at the hotel: my suitcase had arrived. In my own suit and dress shirt, I felt like a new man: no need for a cover-up with academic garb. The lecture, on “Lessons from Inventories and Purchases of Flutes and Recorders, 1630–1800,” was attended by two dozen people gathered around a seminar table: musicology students as well as Rudolf, Thiemo, and several scholars from the promotion. They remained attentive, despite the reams of facts and statistics about all manner of “flutes,” and asked good questions at the end.

Afterwards, Professor Wennekes invited me to dinner with himself and his American wife, Cynthia Wilson, the artistic manager of the Rotterdam Philharmonic Orchestra. She’s writing a book about Menahem Pressler, a faculty member at Indiana University, where I work: small world. A short, intense trip.

Thiemo’s dissertation will be translated into English and published next year. It is a long, intense book that takes our instrument seriously.

When you read it, remember the “promotion.” The book itself should need no promotion.

David Lasocki

## News from the Recorder Music Center

The grand opening of the Recorder Music Center (RMC), at the July 2005 ARS Festival and Conference at Regis University in Colorado, was featured on Denver's Channel 9 News and brought a considerable amount of attention to the RMC. The RMC web site is updated regularly and includes a report on the festival last summer; see <[www.regis.edu/recorder](http://www.regis.edu/recorder)>.

The newest addition to the RMC is the **Martha Bixler Collection**, materials donated by Martha Bixler including music, books, interviews, correspondence, and other papers associated with her involvement with the ARS over the past five decades. Bixler also donated a bass viola da gamba, to be added to the RMC musical instrument collection. Initially, the gamba will be on loan to a very enthusiastic music student.

The entire **Gordon T. Sandford Music Collection** (3,200 scores) has been inventoried and is available in Special Archives. Many boxes of materials continue to be received and inventoried for the **David Goldstein Collection**.

A permanent exhibit case has been installed in the RMC alcove on the third floor of Dayton Memorial Library (*photo above right*) and currently features the RMC recorder instrument collection. In addition to the acquisition of a solid ivory alto recorder, and the large donation of recorders by Martha Sandford, four newly donated recorders were added to the collection. The instruments will be on display and can also be used by students/members in the Regis collegium musicum.



The physical space of the RMC alcove has been completed. Framed copies of the AR covers hang on the walls. The circulating and reference shelves, and research desk in the RMC alcove are now installed. The shelves include a "Reference Materials Non-Circulating" section and a "Circulating Scores" section. To date, reference materials include the Center's collection of books directly relating to the recorder, and a complete bound set of AR and *Recorder and Music*. This past semester the first set of circulating scores was catalogued, bound and shelved.

On the RMC web site, there is a direct link to the library's web site; or if you go to <<http://lumen.regis.edu/search>> and type in "recorder music" for the keyword, you can explore some of the RMC holdings. Note that currently cataloguing (versus inventorying) is only being done for the reference books, periodicals and circulating scores. Cataloguing has not yet started on the thousands of scores in the Special Archives. As duplicate copies of materials continue to be received in the archives (through donations), all materials will eventually be catalogued.

Note also that the library citations include the location of the materials—either on the fourth floor (in the Special Archives) or on the third floor (the RMC alcove) of Dayton Memorial Library. Additional music materials, if not directly related to the RMC, are in the regular stacks.

Students and community patrons are beginning to use RMC materials. Several research projects were conducted last semester utilizing the materials.

Thanks to the generosity of recorder enthusiasts and collectors, donations of music, books and instruments continue to arrive. The RMC also received its first substantial cash gift (\$5,000) to be used to support students who want to conduct music and research projects at the RMC.

Perhaps the most significant development has to do with the restructuring of the library's Technical Services division, which added a permanent staff member to do music cataloguing. Consequently, a significant amount of funds that was anticipated to be spent on outsourcing in this area can instead support other activities, such as sponsoring student research paper competitions, recorder workshops for music educators, and concerts of recorder soloists and ensembles.

Last year the Center sponsored a concert by the Flanders Recorder Consort. This month, RMC and Early Music Colorado will co-sponsor a concert by Texas-based Istanpitta. In January 2007, at the Colorado Music Educators Association Conference in Colorado Springs, the RMC will be among the many exhibitors.

We hope ARS members will take advantage of the services provided by the Recorder Music Center—and we encourage you to continue to think of the RMC if you have donations of recorder music, instruments or other materials relating to the activities and development of the recorder movement.

Mark Davenport, Director  
Recorder Music Center, Regis University  
Department of Fine & Performing Arts  
3333 Regis Blvd., Denver, CO 80221  
<[mdavenport@regis.edu](mailto:mdavenport@regis.edu)>

## SWEETHEART FLUTE CO.

Baroque Flutes: our own  
"Sweetheart" model  
Fifes, Flageolettes  
"Irish" Flutes & Whistles.  
Send for brochure and/or  
antique flute list.

32 South Maple Street  
Enfield, CT 06082  
(860) 749-4494  
[Ralphsweet@aol.com](mailto:Ralphsweet@aol.com)  
[www.sweetheartflute.com](http://www.sweetheartflute.com)

# Ladies and Gentlemen!

## *Circus takes over the 2006 Berkeley Festival*

It was easy to imagine the audience sitting in Rome's Piazza Navona during the extravagant carnival festivities of 1634, rather than in Berkeley's Zellerbach Playhouse in 2006. The acrobats, jugglers, mimes, singers, dancers and *commedia dell'arte* actors of **Le Poème Harmonique: The Baroque Carnival** entertained for a spellbinding uninterrupted 90 minutes or so, accompanied by a seven-musician group playing recorder, bassoon, cornett, strings and percussion.

This ensemble of early instruments and voices directed by Vincent Dumestre, **Le Poème Harmonique**, specializes in the relationship between music, dance, and literature of the 17th and 18th centuries. Their production, "A Carnival in Rome: Circus Arts, Music and Dances of the 17th Century," was a centerpiece of this year's biennial **Berkeley Festival** held June 4-11 in various Bay Area locations in California. In this spectacular production, Dumestre and choreographer Cécile Roussat created the illusion of improvisatory music, theater and dance—a performance appealing to children of all ages, as ripples of laughter were heard from even youngsters in the audience.

The performances by **Le Poème Harmonique** were sponsored by **Cal Performances** as it stepped back into the ring to sponsor events at this year's Berkeley Festival (which was canceled in 2004 due to financial problems). **Cal Performances** was still assisted this year by organizations that coordinated and sponsored some events two years ago.

The week's fringe events, again coordinated by the **San Francisco Early Music Society** (SFEMS), started on June 5 with the **Sitka Trio**—**Frances Blaker**, recorders; **Letitia Berlin**, recorders, ukulele and voice; and **Shira Kammen**, vielle, harp, violin, viola d'amore and voice; with guest artist **Judith Linsenberg**, recorders.

The Sitka Trio came together during a 2006 residency at the Sitka Center for Art and Ecology in Oregon, where Blaker composed and Berlin studied Medieval music. Kammen joined them for about a week of rehearsals during their residency.

The Monday afternoon concert displayed the fruits of that residency in works from the 14th and 15th centuries, plus new works by Blaker and Kammen.

The program opened with *Oscelletto selvaggio* by Jacopo da Bologna, with Kammen playing a slow-moving line on the vielle and the two recorderists entering on soprano Ganassi recorders in a unison

so beautifully together that they sounded like one instrument. That first set featured pieces from the Middle Ages with two high lines moving in rapid, rhythmically complex motion above a slower-moving line.

Blaker's composition *La Bella Iguana*, based on *Pianze la bella Iguana* in a 14th-century manuscript (the title refers not to a "pretty lizard" but to a "pretty nymph"), was written in the same style.

A highlight of the concert was an "Ars Subtilior" piece, *Fumeux fume* by Solage (fl. 1370-90) with its independent lines and strange, nearly random, harmonies. Blaker's second composition on this program, *Wind*, was based on those same harmonies. Linsenberg joined the trio on *Wind*; the ensemble consisted of three bass recorders and a viola d'amore. Those harmonies, when placed in the tessitura of the low recorders, produced the effect of beat tone—the sort of "wah-wah" sound heard when tuning, but here a deliberate artifact of dissonances in the low tessitura. *Wind* also employs the modern equivalent of Medieval rhythmic complexity, here directed by Blaker's feet.

Another Blaker composition, *Cléa and the Sitka Frogs*, was written on April 1. Instrumentation here was Kammen and Berlin playing wooden frog toys, in a rhythm pattern derived from Morse code, plus a jazzy melody on soprano recorder provided by Linsenberg, and a rhythmic bass line from Blaker on bass recorder.

The final set comprised two Scandinavian folk-style waltzes—Kammen playing accordion, Berlin on ukulele, and Blaker on recorders (soprano and tenor). The intimate audience showed their appreciation and brought the ensemble back for an encore—those *Sitka Frogs* again.

(The trio will change its name soon to Rana Aurora. Look for more enjoyable playing under that name in the future.)

By June 8, the activity level had picked up as another key player from 2004, **Early Music America** (EMA), began its conference schedule (see page 13 for a report on sessions of interest to recorder players and of an ARS round table session). While panel discussions and concurrent sessions on "The Early Music Entrepreneur" joined the mix, fringe events continued as **Ensemble Vermillion** performed at noon in the intimate acoustics of Trinity Chapel.

**Ensemble Vermillion** (**Frances Blaker**, recorders; **Barbara Blaker Krumdieck**, Baroque 'cello; **Brent Wis-sick**, gamba; **Katherine Heater**, harpsichord) played a program of 17th-century Italian chamber music—most transcribed from violin music, a practice well within the historical tradition of our instrument.

In Giovanni Battista Bassani's *Sonata Terza, Op. 5* (Bologna, 1683), a work originally for two violins and basso continuo, the two violin lines were divided between recorder (a custom-made Adriana Breukink tenor "Dream Flute" at a=415) and 'cello. Using the wide-bored "Dream Flute" instead of a Ganassi-type soprano (more usually heard in this repertoire) gives a darker, organ-pipe-like sound, and works very well with this combination.

An amazing level of textural variety was presented as Blaker changed among Baroque alto, Terton soprano, Ganassi soprano, and the tenor "Dream Flute"—with the 'cello, viola da gamba and harpsichord combining in varying ways, either with the recorder or on their own, in works of Isabella Leonarda, Giovanni Battista Vitali, Alessandro Stradella, Tomaso Antonio Vitali, Antonio Bononcini, and Tarquino Merula. The Vitali *Sonata No. 12, Op. 4 – Follia* is a set of variations on the familiar "La Follia." Here it was refreshing to hear Follia variations that were not based on the ubiquitous Corelli set. The alto recorder and 'cello tossed the increasingly florid divisions back and forth, over gamba and harpsichord continuo.

---

**Here it was refreshing to hear Follia variations that were not based on the ubiquitous Corelli set.**

---

The final piece on the program was Blaker's arrangement of Merula's *Sonata a 3 in a minor, Op. 17* (Venice, 1651). The music of this period is extremely florid and virtuosic, and everything here was beautifully played. Lines were shaped with deceptive ease. Blaker's seemingly wide dynamic gradations came without distortions of tuning, while still playing expressively—the end of an exciting concert that the audience applauded enthusiastically.



PHOTOS:  
GAIL NICKLESS  
AND CHARLES  
COLDWELL

**Sonja Gruys and Rebekah Ahrendt, in a playful moment after the *Disperata* concert.**



The **University of North Texas** (UNT) collegium musicum's fringe concert later that day focused on music at the Court of Ferrara under Duke Alfonso II. An ensemble of seven singers, continuo (harp-

sichord, organ and two lutes) and a cornetto player—all under the direction of **Lyle Nordstrom**—gave entertaining and ear-opening insight into the extraordinary virtuosic musical life of the late Italian Renaissance.

A special treat for recorder and Renaissance wind players was the performance of Giovanni Bassano's diminutions on Clemens non Papa's *Frais et Galliard* from cornettist **Nicholas Harvey** (above left). The cornetto was the major virtuoso woodwind of the late Renaissance and early Baroque. This was a rare opportunity to hear this piece performed on the instrument for which it was probably intended; Bassano himself was a noted Venetian cornettist.

---

**Because cornetto is difficult to play well, and not commonly heard, it was surprising to have it featured in three separate concerts during the Festival.**

---

Because cornetto is difficult to play well, and not commonly heard, it was surprising to have it featured in three separate concerts during the Festival (the other two performances being by Le Poème Harmonique and The Whole Noyse).

Harvey's effortless performance belied the difficult demands of both the instrument and Bassano's diminutions on the *superius* (soprano part) of the chanson. His clear, direct, centered tone, impeccable intonation, and subtle use of dynamics and varied articulations all contributed to a flowing, "vocal" interpretation. **Julia West** provided solid support on the harpsichord, playing a reduction of the other three unadorned voices of the chanson, playfully adding improvised runs in response to those from the cornetto.

Also an excellent Baroque trumpet player, Harvey received the highest award

in the historic division of the 2005 National Trumpet Competition. His well-developed brass embouchure gives him a command of volume and tone on the cornetto—ranging from the more trumpet-like timbre (clear but not strident) displayed during his solo, to a softer, slightly covered, and more vocal or woodwind quality when playing as part of the ensemble of voices in Marenzio's *Cantate ninfe*. Harvey commented after the performance that, just as the treatises commend, he strives to model his sound and articulation after the voice.

And the remainder of the concert provided excellent examples to emulate, as it featured music composed for the *concerto delle donne*, the most famous vocal ensemble of its time formed around a core of three exceptional women singers. The full vocal ensemble's mesmerizing interpretation of Gesualdo's madrigal, *Io pur respire*, transported listeners to another universe.

The exuberance and performance level of this group is a special treat that should not be missed, rewarding the listeners in the small Festival audience with some rare musical rewards.

A mere few hours later, the fringe concert "Disperata plays *Abacadabra*" picked up where UNT left off with its own exploration of 17th-century virtuosic music. *Disperata* was founded by Dutch recorder virtuosa **Sonja Gruys** and gambist **Rebekah Ahrendt** in 2000, during studies at the Royal Conservatory of The Hague, the Netherlands. They were joined in this concert by organist **Xavier Arreola** and **Alex Jenne** on theorbo, both providing solid and sensitive continuo support.

"*Abacadabra*" are the "magical diminutions, canzone, and sonate" of Frescobaldi, Castello, Bovicelli, Rognoni, and Selma y Salaverde. During the early 17th-century, virtuoso instrumental music expanded from diminutions and variations on chansons to newly-developed genres of canzonas, sonatas and toccatas independent of vocal models.

The majority of their program featured the recorder, except a Frescobaldi organ toccata and Rognoni's diminutions for gamba (with theorbo accompaniment) on Rore's *Anchor che co'l partire*—both played effectively and with verve and virtuosity. Ahrendt was also impressive in *Vestiva i colli* (Palestrina/Salaverde), an exciting *tour de force* as much for the gamba as for recorder.

Gruys's recorder playing exhibited a variety of tone color and shadings, effortless fingering and tonguing of the rapid *passaggi*—plus a command of articulations coupled with her overarching vocal style of phrasing. The virtuosic aspect of these elements were most evident in her exciting performance on soprano recorder of Castello's familiar *Sonata prima* (fluently executing its highly ornamented middle section). Her well-defined interpretation of his *Sonata quarta*—on a full, rich-toned "transitional" G alto (by Stephan Blezinger)—was a highlight of the concert, presenting a wide range of moods building up to a tension-filled final cadence.

Her vocal-centered approach to this music is due in part to her training as a singer, and was especially evident in her performances of diminutions on madrigals and motets. Eschewing the flashier soprano or alto recorder, she performed these works at voice pitch on a cylindrical tenor recorder after Rafi (by Francesco Li Virghi), an exquisite instrument with a luscious tone. This gave the pieces more of an ensemble quality than that of a virtuoso vehicle for solo recorder. While the recorder sound was sometimes lost in the competing sonorities of the organ, in the small St. Joseph of Arimathea Chapel's reverberant acoustics, the overall effect proved well worth that risk.

A wonderfully effective touch in the closing Salaverde was the contrast of the dialogs, between solo recorder paired with theorbo and solo gamba paired with organ, as well as the full *tutti* sections. At the end, the appreciative audience enthusiastically applauded this well-conceived program, excellently presented by this tight ensemble of talented musicians.

The day was not done: the **Albany Consort** performed an ambitious, difficult program of rarely-heard (in live performance) works on Thursday evening. The 16-piece ensemble set up in the middle of the University Lutheran Chapel, with the harpsichord at its center and the rest of the musicians clustered around on three sides. The audience sat on two sides in an "L" shape.



The program opened with Johann David Heinichen's *Concerto in C for four recorders, strings and continuo*, a work not often heard performed live, with soloists **Marion Rubenstein, Carol Panofsky, Herb Myers** and **Annamaria Prati**. The first and last movements are energetic, featuring all four recorder soloists with the string orchestra. The two middle movements, however, are for only a single recorder soloist—Rubenstein here. Possibly a result of where the audience sat in relation to the performers, these two movements were not as effective as the outer ones. (For example, on Marion Verbruggen's recording with Musica Antiqua Köln, the recorder in the Pastorell movement mimics a musette, an effect missing here.)

The second piece on the program was J.S. Bach's *Cantata No. 82*, "Ich habe genug." This was performed in a version other than Bach's February 2, 1727, original—to which he returned in 1745-48 after various changes in scoring. The vocal soloist was soprano **Christa Pfeiffer**, rather than the usual baritone, and the wind obbligato usually heard on oboe was played on traverso by **Greer Ellison**. Both soloists fulfilled their roles beautifully, with lovely tone and wonderfully shaped lines. The opening and closing movements were energetic, although in the center movement, "Schlummert ein," the bass instruments seemed more relentless than one expects in a lullaby—again perhaps the result of the audience configuration or the acoustics of the room itself.

After a brief intermission, the program continued with Johann Friedrich Fasch's *Sonata for flute, two recorders and basso continuo*, one of only six surviving works using both traverso and recorder. It is a mini-concerto, with traverso (Ellison) as soloist and the two recorders (Rubenstein and Panofsky) functioning as *ripieno*. The sonata was very well played, with the balance just right.

Vivaldi's (chamber) *Concerto in g minor for recorder, oboe, violin, bassoon and continuo* closed the concert. Soloists were Rubenstein, recorder, Panofsky, oboe, **Kate Button**, violin, and **Byron Rakitzis**, who offered nice bassoon playing.

Throughout the performance, **Jonathon Salzedo** led from the harpsichord, and the continuo was rounded out by 'cellist **Amy Brodo**, often with help from Rakitzis on bassoon—an enjoyable evening and an audience-pleaser.

Three sessions during the **Berkeley Festival** focused on marketing and audience development. Two of these were part of the Early Music America conference during the festival: **Vicki Allpress's** "Effectively E: Web and E-mail Marketing for Music Organizations"; and **Ann Daly's** "Developing the Audiences You Want." The third was the ARS Professional Recorder Player's Round Table, "Developing Concert Audiences." All three sessions offered a wealth of information on issues critical to music organizations.

Allpress, marketing manager for New Zealand Opera, discussed the three key aspects of effectively marketing via e-mail and the web. The first is to create a web site that works—with a clear purpose, an attractive look and feel, a logical structure, good design and functionality. It must be up-to-date as well as easy to navigate. Visitors should be able to find what they need quickly and leave satisfied. Often, a simpler site is easier to manage.

The second task is to attract people to the web site. This is accomplished by getting high rankings in search engines, trading links to the site from other sites, using e-marketing tools such as 'blogs and online forums, and using off-line promotion.

The third is e-mail. Create a list of e-mail addresses through a "join our e-mail list" button on your web site, through your membership list, and via partnerships with other organizations that offer exchanges of links in e-mails.

It is important to use e-mail sensitively. Reassure your audience that your e-mail list is only used appropriately, consider carefully what you ask people to do via e-mail, and make sure requests for information are within the limits of the law.

It is also essential to keep e-mail lists current and simple to manage. The sign-up and sign-out process for subscribers should be easy, as should the option to update an e-mail address.

Regular e-newsletters are wonderful promotion tools that keep patrons in touch with the organization. An organization's e-newsletter, web site, and e-mails should have a consistent look and feel.

Last, organizations must continually assess all forms of communications to determine what works and what does not.

Daly from ArtsConsulting in Austin, TX, outlined four principles of understanding audience development: identifying what the audience wants, viewing your work from the audience's perspective, building relationships with your audience, and understanding audience

development as a strategic, long-term, and integrated process.

Daly said that audiences want to have an "experience"—a meaningful and memorable, yet convenient, arts encounter that they can talk about and share with like-minded people.

She explained that there are three types of audience development. The first, broadening, is attracting more of the same kind of people you currently attract. The second, diversifying, is attracting different kinds of people to your audience. And last is deepening—increasing the level of involvement of current audience members.

Daly's plan lists five steps to audience development: the organization's mission must be reviewed; its target audience determined; information gathered, informally or formally, from audience members; strategies based on the gathered information implemented; and the entire process assessed and refined.

The ARS round table was led by five panelists who are actively involved in concert presenting: **Frances Feldon, Eileen Hadidian, Meryl Sacks, Marilyn Marquis** (all of California's Bay Area) and **Cécilia Lauenstein-Larivière** (of Montréal, QC). Their suggestions supported many of those made by Allpress and Daly.

They stressed that post-concert receptions are important—to offer audience members an opportunity to mingle, talk to the musicians, and talk amongst themselves. They encouraged those attending the session to communicate effectively via mail, e-mail and in person. Build a mailing list, and encourage friends, family and students to attend concerts and invite others. Panelists urged all to talk to every person they meet about what they do.

Joint ventures with other musicians were thought to be especially fruitful, to broaden the potential audience base for all. Variety and creativity are important.

Bold marketing is critical, in these times when there are many forces vying for audience members. Some of the panelists suggested offering door prizes to audience members, or presenting themed concerts in unique settings. Overall, they agreed that concert development requires long-term involvement on the part of musicians and audiences.

All three sessions offered a wealth of information for musicians and concert organizers. In each case, presenters stressed the value of clear, concise and timely communication, audience involvement, and ongoing assessment.

Alan Karass

Seen in the exhibition (clockwise from right): Kathy Sherrick in the ARS booth; Glen Shannon, bookended by Boulder Early Music Shop proprietors Kim Shrier and Carol Deihl; Susan Richardson discussing a purchase with Tom Prescott (while Tom Bickley browses next door); Eileen Hadidian and Bickley admiring recorders by Ralf Netsch (seated, right front); Gerry Greer chatting with Marion Verbruggen; Kirby Leong, demonstrating the type of electric viol played on Frances Feldon's jazz event.



(Leah Norwood, Linda Fisher, Ellen Johnsen, Britt Ascher and Susan Richardson), appropriately playing Ludwig Senfl's *Tandernac II*; Helga Wilking, playing *Meditation* by Hirose; Sabine Djernaes, offering a Telemann fantasie; and Rebecca Molinari, playing part of a Hotteterre suite.

Verbruggen's advice was always tailored to the playing level demonstrated. Sometimes it was musical in nature—to the group, "the bass player can't be shy"; all parts are important and each may need to use different starting consonants to produce an articulation matching the other voices. Or to Wilking: "enjoy the notes," while mentioning that it was fine to play the "hurricane" notes slower, rather than too fast, in order to be able to play all of the notes, and to allow the piece to build and evoke the musical idea of a shakuhachi.

At two times during the master class, she made a practical observation that a player should not duck the head (a common problem if the player doesn't have glasses for playing music!). Ducking the head constricts the throat and affects tone. She suggested rolling the head down (as if a string were pulling up on the back of the neck), allowing more space in the mouth.

The three hours zoomed by: "I don't believe it," Verbruggen said when given the last five-minute warning.

The evening's diversions were twin performances by **Flauti Diversi** (Frances Feldon, recorders and traverso; Karen Clark, contralto; Rob Diggins, violin; Ken Berman, piano; Dan Reiter, 'cello; Roy Whelden, electric viol and viola da gamba; Micah McCain, drum set)—certainly among the most unusual and interesting events on the festival fringe. Performing at 5:30 p.m. at the Berkeley Jazzschool, then repeating the program

at 6:30 p.m., the ensemble presented "Counterpoint: Bach and the Beatles."

The Jazzschool performance space is intimate, set up in cabaret fashion with chairs clustered around tables. Coffee, light entrees and desserts are available.

The program opened with a very straightforward and historically-informed playing of the *Contrapunctus I* from J.S. Bach's *Die Kunst der Fuge*. The pianist then began an improvisation on Rogers and Hart's *My Funny Valentine*, leading



June 9 offered morning time to visit the exhibition, sponsored by EMA, then an afternoon master class with **Marion Verbruggen** across the street in the live acoustics of the Berkeley City Club ballroom. About 35 observers listened intently as Verbruggen worked with one group and three soloists: the quintet **T'Andernac**



**Frances Feldon (r) is congratulated by audience members at the Jazzschool concert.**

into Feldon's ensemble version of that American standard ballad. Using violin, bassett recorder, electric viol, piano, 'cello, and trap set to back Clark's lovely vocal rendition, Feldon had crafted a velvet curtain of sound to support the vocal line. The arrangement opened up to improvised solos by violin, 'cello and soprano recorder.

The next set consisted of the violin and 'cello playing Bach's *Contrapunctus 14 (Canon per Augmentation in Contrarium Motu)*, again in fine early music style. Then followed Feldon's arrangement of George Harrison's *Here Comes the Sun* (from the Beatles' *Abbey Road* album). The drummer set a rock beat, and Clark sang again with a lush accompaniment from the group.

The last set began with another of the *Art of the Fugue Contrapuncti*—here *Number 13, Rectus Inversus*—Feldon on traveso, with violin and gamba. Two more fine Feldon arrangements rounded out the hour—Lennon and McCartney's *Michelle* and *Norwegian Wood*. This eclectic program showed off the tremendous versatility of the artists as fine exponents of historical style and as utterly convincing jazz/pop stylists. Feldon's arrangements exhibited a mastery of jazz writing—a real understanding of bass lines and harmony, and of how to write accompaniments that support yet don't get in the way.

The busiest day for recorder players was undoubtedly Saturday, June 10, starting in Trinity Chapel with the morning's **ARS 14th Annual Great Recorder Relay**. The short concerts exhibited much variety—being played by established and emerging recorder performers alike, from the U.S. and Canada, and employing repertoire from the 14th to 21st centuries.

**Tom Bickley** took the early shift, waking up the crowd's ears with four pieces written in the last 30 years—beginning and ending on pieces where he was joined by keyboardist **Maryliz Smith**. Bickley always takes command of modern music in a way that eludes other perform-

ers who attempt that literature; every note sounds right and is placed with care. A climax of his portion was his own 2003 piece, *Repose for solo alto in g*, performed in memory of his friend and former teacher Scott Reiss—he mentioned the connection between the improvisation ideas used in modern music and in early and folk music. This minimalist work ended meditatively, like rain stopping, a sole note its last drop.

**Rebecca Molinari** chose a program geared to show “what the recorder could do back then and now,” with the “now” represented by two pieces written by Matthias Maute. In his *Dynamics* (1990), her nicely-executed chiffs and pitch bends gave way to a section with quasi-Baroque cadences. Hans-Martin Linde's *Music for a Bird* (1968) required her to add to her techniques sputato, flutter-tonguing and singing while playing—all done smoothly.

Music of the great Irish harper Turlough O'Carolan, plus other traditional Scottish melodies, made up the “Celtic Spirit” program offered by **Eileen Hadidian** with harpist **Natalie Cox**. The playing put the “focus on beautiful melodies,” especially in selections like the spirited *Rocky Road to Dublin* and the familiar haunting *Skye Boat Song*. Having played together for years, the duo combines their instruments (at times, recorder or Baroque flute from Hadidian) so effectively that unison doublings often sound like only a change in timbre.

A long journey from Montréal, QC (where Molinari also now studies with Maute), brought **Cäcilia Lauenstein-Larivière** to Berkeley to close the Relay's offerings. She invited the audience to journey back with her in time, starting with *J'aime la fleur* by Guillaume de Machaut—ending it with sung notes as she changed instruments, seamlessly leading into Robert Heppener's **Toonladder**. She was very relaxed as she played at extremes of range, sang while playing



**After the Recorder Relay: (left) audience members Cléa Galhano (l) and the “Franci”—Frances Blaker (c) and Frances Feldon (r); (below) Relay participants Tom Bickley and Rebecca Molinari;**

**(bottom right) Relay participant Cäcilia Lauenstein-Larivière visits with Charles Coldwell; (below) Gail Nickless of AR and Ben Dunham of Early Music America catch up on magazine editor business.**





and executed pitch bends. Two works by her teacher Maute ended the segment—with the jazzier **Once there was a child** offering its punctuated stinger as the conclusion of the Relay event.

After enough time to grab lunch, recorder players assembled for an hour-long play-in led by **Frances Blaker** and **Cécilia Lauenstein-Larivière** at St. Mark's Episcopal Church parish hall, with most remaining for the ARS town hall meeting that followed. Moderated by ARS president **Alan Karass**, the lively discussion included topics such as meeting players of other instruments to form ensembles and how ARS can better market itself. The latter topic elicited various ideas, including that ARS could serve as a “switchboard” to connect recorder players with other musicians. A question from the floor asked if ARS could explore the possibility of helping chapters with liability insurance (in the way that the SFEMS does with its affiliates); this led to a discussion of what the relationship of the central ARS organization is to its local chapters.

Another relevant topic was that of trying to find ways to bring back beginning recorder classes to local adult education or recreation programs. The meeting concluded with a discussion of what individual members can do for the organization, and how to train members to support their home communities.

It was a busy day for non-musicians as well, with daylong ambient noise from the nearby campus (hosting a Special Olympics event—“This is the second call for the 2 p.m. 200m run”) heard during musical events and while walking uphill to the International House. There, young musicians were featured in “Early Music for Families.” Participants included a gamba consort sponsored by the Viola da Gamba Society Pacifica Chapter, Junior Recorder Society students, Junior Bach Festival young musicians, Piedmont Bagpipe Band players, and children from the SFEMS Music Discovery Workshop. Audience members were able to hear, touch and try out early music instruments.

A dozen or so remained at St. Mark's Episcopal Church after the town hall meeting for a round table discussion (see the separate report earlier in this coverage).

Others walked around the corner, back to Trinity Chapel, for **Baroque Etcetera's** “Pallas Nordica: A Swedish Queen in Rome.” Known as Pallas Nordica (after Greek goddess of wisdom and the arts Pallas Athena), Queen Christina of Sweden (1626-1689) cut a colorful figure in 17th-century Europe. She abdicated her throne in 1655, converted to Catholicism, and moved to Rome, where she established herself and her two Academies to bring together painters, poets, musicians and others. In her first Academy, each meeting ended with a concert; in her second, each opened with an instrumental work and closed with a vocal one. Christina's Academies contributed greatly to development of the cantata, trio sonata and concerto.

The musical lives of the composers presented by Baroque Etcetera—Lonati, Stradella, Alessandro Scarlatti, Corelli and Pasquini—were intertwined; they performed with each other, belonged to the same musical institutions and occasionally composed together. An enthusiastic crowd of 30 heard pieces written by them, performed by an ensemble of 11—singers, strings, a very busy harpsichordist **Dawn Kooyumjian** (playing well on every piece), and recorderists **Glen Shannon** and **Rebecca Molinari** (*l and r, above left*). A highlight of the concert's first half was the combined efforts of the two recorder players on the chamber cantata “Augellin vago e canoro” by Alessandro Scarlatti. Their pastoral thirds, with nicely planned ornaments thrown in, contributed to a good ensemble effort with the soprano soloist and basso continuo.

Shannon was later in the spotlight in another Scarlatti piece, *Concerto IX for recorder, two violins and continuo*. Not a “concerto” in the modern sense, this was more an exploration in five movements of sonorities available to a small ensemble. For instance, the Largo uses the violins in unison as a duet partner with the recorder, and also as a bass line. Shannon's accurate fingerwork in the Allegro last movement brought the concert to a joyful close.

**Musica Pacifica** (MP) crafted a 5 p.m. program at Hertz Hall to fit in with the prevailing circus idea: “A Venetian Carnival” evoked the carnival season associated with Venice through chamber concerti by Vivaldi (*La Tempesta di Mare* and *La Notte*) plus incidental music from Italian carnival operas and the *commedia dell'arte*. Of

particular note was Marco Uccellini's *Sonata Decima Ottava* (from *Sonate, correnti et arie*, Op. 4, Venice, 1645), where **Judith Linsenberg's** soprano recorder playing contrasted beautifully in duets with **Elizabeth Blumenstock's** violin.

The second half brought a surprise visit by Baroque dancers **Linda Tomko** and **Melinda Sullivan**, whom audiences might remember from last year's Boston Early Music Festival opera production. The arrival of the costumed dancers during André Campra's *Suite from Les Festes Vénitienes* was met with feigned wonderment from the full six-member ensemble (audience members had been wondering, in a different way, why MP had moved to “stage right” during intermission: to make space for dancing).

The large crowd of about 500 came to hear the excellent ensemble playing that one expects from MP—for instance, in the way that jigsaw puzzle arpeggios fit together between Linsenberg and oboist **Gonzalo Ruiz** in a set of works by Giovanni Battista Vitali after the intermission—and they were not disappointed. The program ended with part of the audience in a standing ovation, but performance times were tight: no encore.

Immediately after the MP concert, two ARS awards were presented on the Hertz Hall patio: to **Marion Verbruggen**, the Distinguished Achievement Award; and to **Constance Primus**, the Presidential Special Honor Award. Well-wishers had traveled from all over the world to fête these two women—Verbruggen, whose numerous recordings are held up as the epitome of recorder-playing worldwide; and Primus, whose creative leadership within the ARS has been felt for many years and continues in her contributions to music reviews in AR. (See the March 2006 AR for more detailed information on their accomplishments.)

Both thanked the many recorder players who had enriched their lives over the decades.

Verbruggen remembered first coming to perform in the U.S., now many years ago, in the winter—and immediately being taken to eat ice cream! Her longtime friend and occasional ensemble co-performer Cléa Galhano also spoke of the wide influence that Verbruggen has had on recorder playing in North America.

In heartfelt remarks, Primus listed a number of people who had encouraged her over the years, ranging from those who started her on the recorder to those who served with her on the ARS Board.



ARS gave special awards during the Berkeley Festival to two deserving individuals: Constance Primus, shown at left, being read the text of her Presidential Special Honor Award by ARS President Alan Karass; below left, she is congratulated by another former ARS President, Gene Murrow. Marion Verbruggen was awarded the ARS Distinguished Achievement Award;

at bottom left, Cléa Galhano tells the audience why, as Karass looks on; bottom right, Verbruggen with Galhano; and at left, Marion with her greatest supporter, Marjo.



Even before the reception ended, another concert had started inside. “Ornament and Splendor” brought together for the first time the violins of the **King’s Noyse** with the wind band, the **Whole Noyse**. Both emulate set ensembles, popular in the 16th and 17th centuries, that

served similar purposes—playing for dances, public functions and church.

The Noyse2 program reflected the variety of repertory found in 17th-century Germany—ranging from dances to hymns and motets, with canzonas, fuges and variation sets in between, all by Franck, Hammerschmidt, Haussmann, Praetorius, Scheidt, Sweelinck and Widmann.

---

### **And what a “Noyse” they made!**

---

And what a “Noyse” they made, with four strings (combinations of violins, violas and ‘cello) and four winds (cornetto, two sackbuts and dulcian)! The

concert’s opening *Ecce Dominus veniet* by Praetorius literally set the tone. From the solo cornetto motive to the final double-choir chord, the two groups established that their combined forces (too many names to enumerate here) could produce a lush, homogenous choral-like sound.

After that, instrumentation alternated between pieces performed by each ensemble alone, or both combined—and some with musicians drawn from each to form various combinations (with the versatile **Herb Myers** switching between dulcian and viola, as a fifth string player for some five-part works).

The Praetorius hymns, which generally featured the full ensemble, provided some highlights of the concert, including a few of the composer’s own examples of written-out ornamentation from his *Syntagma*

*musicum*. A sensitively-played *bicinium* (solo duet) verse in Praetorius’ *Von Himmel hoch* featured violinist **David Douglass** and cornettist **Stephen Escher**.

Throughout the concert, Escher’s cornetto playing demonstrated shades of tone color and dynamics, as he altered his sound according to the necessities of the piece. When playing a solo or lead, his tone assumed a trumpet-like timbre; he employed a more vocal-like quality of tone and line shaping—soft, almost woodwind in nature—when his part was in the background. In Melchior Franck’s *Pavanne*, his mellow tone blended with the more somber sound of the sackbuts, contributing to a homophonic, quasi-choral sound.

Also noteworthy were keyboardist **Mahan Esfahani**’s rousing, *tour de force* harpsichord solo of Sweelinck’s variations



on *Mein junges Leben hat ein End*, and his interpretation of (or possibly his own improvisations on) Scheidt's *Toccata super*

*In te, Domine, speravi* on chamber organ. With no music and facing the audience, his over-the-top, relish-the-dissonances performance brought the house down.

Incredibly, the day still wasn't over for recorder players: **Philharmonia Chamber Players** offered its late-night "Viva Vivaldi" concert at 10:30 p.m. at First Congregational Church. Amidst the glow of candlelight, principal players of the Philharmonia Baroque Orchestra offered familiar selections that almost anyone would know and love—the violins rotating through the solo parts of the *Four Seasons*, with other solo concerti interspersed. A highlight featured recorderist **Hanneke van Proosdij** (above left)—the only soloist to be recalled for a second bow during the concert. Her rapid soprano fingerwork, in the outer movements of the *Concerto in C major for Recorder and Strings, RV444*, sandwiched the lovely Largo movement, making the string players smile. Lutenist **David Tayler** and 'cellist **Tanya Tomkins** also gave vigorous performances of their solos. No one would have fallen asleep in this concert.

There was more to hear on June 11. "A Musical Tapestry," a program of Renaissance and traditional music from the British Isles, was offered in the early afternoon by soprano **Susan Rode Morris**; **Eileen Hadidian** playing recorder, harp and flute; **Shira Kammen**, violin and viola; and viola da gamba players **Julie Jeffrey** and **David Morris**. Kammen and Morris displayed versatility by also singing. The opening invitation—"Good people, we crave your attention" from the *Calling-on Song*—pulled in the audience.

Especially appreciated by the crowd was *Joan quoth John*, a song of seduction by Richard Nicholson from 1595, and the *Cry of London*—based on street vendors hawking wares such as mackerel, salt or oranges, and ending with a "jolly wassail!" The latter came from the group's performance at a Twelfth Night celebration, and playfully closed the program with a wonderful touch of humor.

There were still overlapping concerts, even on a day when many had started to leave the Festival for home.

Parents, family, friends and music fans filled the International House auditorium to hear three recorder choirs from the **East Bay Junior Recorder Society**—23 young people from grades 3-12, and spanning ages 8-18, who charmed the crowd with music from Renaissance through modern, including a Native American tune. Impressively, even some of the youngest players switched as needed from C to F instruments. The high school choir played *Dynamo*, the 2006 Play-the-Recorder Month composition by Pete Rose, at a lively tempo. The concert was part of the **RECORDERFUN** program, taught by **Louise Carslake, Hanneke van Proosdij** and **Annette Bauer**.

With crowds dwindling, back in Hertz Hall the final Festival concert of the main program was "The Itinerant Virtuosi" by **Capriccio Stravagante Trio** (**Julien Martin**, recorder; **Josh Cheatham**, viola da gamba; **Skip Sempé**, harpsichord).

Opening with a *Tocata* by Francisco Maria Bassani, the harpsichord and gamba were joined by Martin playing a Ganassi-type soprano recorder for Bartolomeo de Selma y Salaverde's *Canzona a 2, soprano e basso*. Martin, a former student of both Walter van Hauwe and Pedro Memelsdorf, is indeed a virtuoso—with a bright clear tone, fast accurate fingers, and expressive articulation.

Throughout the entire program—which included mostly 16th- and 17th-century works by such composers as Diego Ortiz, Giulio Caccini, Nicholas Lanier, Cipriano de Rore, Byrd, Dowland and Van Eyck—Martin and his colleagues maintained a high level of virtuosity. Divisions were played with seeming ease.

One of three 18th-century compositions on the program was Arcangelo Corelli's *La Follia, Op. 5. No. 12*, which Martin and Cheatham both played with grand flair, bouncing the increasingly fast and difficult variations back and forth with abandon—an exciting end to the concert's first half. After intermission, Sempé and Cheatham played Marin Marais's *Suite de pièces de violes, Livre 5*, giving another spotlight to this fine gambist.

Sempé and Cheatham again collaborated on the Ortiz *Recercada tercera*, then began a set made up of selections from *Der Fluyten Lust-hof*—Van Eyck's versions with divisions, plus Byrd, Dowland and Morley versions. Sempé finally took a solo turn in this set, playing a Byrd galliard. Playing Van Eyck's versions together with their sources, and using original madrigal harmonization under the recorder varia-

tions, proved an inspired idea. This treatment of *Now, O now I needs must part (The Frog Galliard)* made an exciting finale. The small but obviously knowledgeable audience gave the trio a standing ovation.

But there was still more, as the **King's Trumpetts & Shalmes** gave a fringe concert that evening, reprising the whole Festival's circus theme in "Cirque de Schalmey." What they called the "liveliness of the space" at Trinity Chapel was taken into account by their use of oriental rugs—allowing the shawms' volume to be tolerated while bringing out the recorders.

Advertised as "Amazing feats for Shawm Band performed *without a net*," the evening was filled with a tongue-in-cheek circus theme. It began by listing Annette de l'Anche as bass shawm player. Annette's *persona* was featured on the program cover, sitting on a tight-rope, holding an immense bass shawm. Regretfully, the evening's performance was performed *without* (the imaginary) *Annette!*

The program consisted largely of French and German music of Du Fay, Isaac, Lourdoy, Desprès and others from around 1500. The performance featured shawms, sackbut, recorders and crumhorns played by founding director **David Hogan Smith, Robert Cronin, Jim Kafka** and **Alan Paul**.

Playing upon the circus theme, Paul as narrator even juggled—and, after intermission, Kafka and Paul came out with colorful jester hats, which were then used to "keep the recorders warm!"

The group played several recorder pieces by one of their favorite composers, Johannes Ockeghem. Keeping with the tongue-in-cheek circus idea, Paul suggested that history hints of the Ockeghem family's involvement in a traveling circus, whose slogan was, "we travel from the lowlands to the highlands." The fun Ockeghem works contrasted with a lovely *cantus firmus* played by Smith in a Credo of Jacob Obrecht's *Missa Fortuna desperata*.

Continuing the circus idea, when it came time to speculate on the origin of the crumhorn, Paul suggested that the shape and sound were inspired by a familiar circus animal, the elephant.

The concert's spectacular finale, Gardell Simons's *Atlantic Zephyrs*, was arranged for shawms by Smith. Imagine a calliope of shawm sound: a fitting end for such a circus, and for the end of the 2006 Berkeley Festival.

*Gail Nickless, with contributions from Charles Coldwell, Gerry Greer, Alan Karass, Constance Primus and Kathy Sherrick*

by Frances Blaker

It can be a little surprising and even discouraging to take up music later in life, or to begin learning a new musical instrument.

As adults we feel a need to be competent at everything we try—right from the start, even if it is something totally unlike anything we have tried before. We are ashamed to show lack of ability. We are embarrassed by mistakes. We ask perfection of ourselves before we even have down the rudiments.

As adults we have expectations of how quickly we ought to be able to acquire a skill. We do not remember, or were never aware of, the great amount of practice it took to learn all of our other skills—speech, walking, using a fork and knife. The practicing we did for those long-ago acquired skills consisted of continual attempts do the thing at hand: missing, falling, failing time and again on the way to becoming good at the skill. As we grew older, we received help acquiring skills like learning to read and write.

But the habit of trying over and over to do something seems to diminish as we go through life. By adulthood, we expect to be able to do a thing with only a few attempts to guide us. Perhaps this is because, in daily life, skills build on skills. When you learned to write, you already knew how to hold a pencil. When you learned to play basketball, you already knew how to run and jump.

But when you try music for the first time—or turn back to music as an adult—you don't have the myriad skills upon which to build, or they have grown very rusty. Although it can seem like an insurmountable task to gain all the abilities that go into making a good recorder player, it can also be thought of as a fresh new world to explore.

I hear time and again, from players of all levels, that music holds a very special place in life, and that the quest to play music is an almost spiritual pursuit. For some, it truly is a spiritual activity; for others, perhaps a window into that side of themselves. For yet others, it's just the love of music, and the fun of playing music. Whatever your viewpoint, I think you will recognize this very special place that music holds for us.

In the personal stories that follow, you will find the two main threads of the joy and rewards of music—plus both the spiritual and the mundane, and the pleasures, frustrations and discoveries of learning something new as an adult.

I hope these stories will inspire you, strike a chord with you, show you a new perspective. I hope you will think about your own musical story—as it began, and is still unfolding.

# Living La Vida Musica: Stories of How Learning the Recorder can teach us Much More than Music

## **Practicing and Taking Recorder Lessons**

The pursuit of excellence is one of the most satisfying areas of life. Perhaps it should just be said that pursuit is what people seem to thrive on: witness people as they search for the perfect golf swing, a new personal best time for running a 5K race, a line of research to find a cure for a form of cancer, the solution for a mystery. Look around and you will notice people everywhere striving for something.

Recorder players strive too—at first just to learn the fingerings, to read music, and so on. But as playing improves, each of us begins to sense the vast world of possibility for musical expression and flashy playing! It is more fun to play better, but how do you get there?

One way is through practice. Each skill you need in your recorder playing—fingering patterns, blowing, breathing, tonguing, reading music, rhythm, knowledge of musical styles—is acquired and polished through lots and lots of practice in your day-to-day efforts to play music.

As you try and try to come to a good way of doing a particular thing—whether it's holding the recorder without pain, or playing very quickly, or anything else—you may discover that, when given helpful tips and feedback from a good recorder player, your playing improves more quickly and easily. You get out of your rut and learn faster.

A good teacher can make all the difference for you. Not only will your teacher help you with specific technical advice and instruction, but she or he will also help keep you motivated and offer encouragement when you doubt yourself.

Taking recorder lessons can be so much fun, so absorbing, nearly addictive. Imagine being the sole center of someone's attention for a whole hour each week—as an adult, this can be rare and is very satisfying in itself.

And then you get to make sudden discoveries and have “Aha!” moments. You learn tips and tricks for mastering this

technique, or that difficult passage. You will be exposed to music you did not know before—new pieces, new styles, new sounds.

You have someone right there rooting for you to do something you never thought possible. And when you play on a student recital, although you may be quaking in your boots, you also will see the proud smile on your teacher's face afterward. You also get to meet a whole flock of other people pursuing the art of recorder playing.

The pleasures can be endless, but there is also a more serious side to recorder lessons. You and your teacher will make a plan for your musical development. Your teacher will keep you on the right track, nagging you to do the right thing: “Did you practice your long tones?” Well, no.... After a while, you will begin to hear the difference in your tone, and notice how much more pleasing and beguiling it has become since you began.

---

***Imagine being the sole  
center of someone's  
attention for a whole hour  
each week—as an adult,  
this can be rare and is  
very satisfying in itself.***

---

Your finger-work will become more smooth and flowing, the claw-like hand position gradually relaxing into the likeness of Michelangelo's famous painting of the hand of Adam. Your finger speed will increase. Articulation—a mystery in the beginning—will become second nature to you, and your playing will sparkle with nuances only made possible through refined tonguing.

All of these promises can only come true, however, if you take lessons with a good teacher—and if you *practice*. You must practice regularly if you are to make improvement. Everybody who strives for something must practice; look at those kids with their skateboards, trying their tricks over and over no matter how foolish they look when they fail.

You need to establish a place to practice where you will not feel too self-conscious, a place where you can concentrate and focus your mind on yourself. As a teenager, my favorite practice place was the kitchen during dinner preparation; I didn't like to miss anything while shut away in my practice room. Later, my favorite type of practice place became a spot near a window, so I could look out while doing long tones and other exercises.

I like a quiet place. I like to be free of interruptions, so I do not answer the telephone when practicing. I like best to practice early in the day, before my mind fills with thoughts of errands and chores. I prefer a long uninterrupted practice session, but some prefer to practice in several shorter segments throughout the day.

What do you like best? You must find your own way to practice.

It is more important to practice consistently day-to-day than it is to practice for long periods on few days: 10 minutes a day for six days is more useful than 60 minutes of practice on one day. Part of what happens during practice is learning physical movement patterns—ingraining them, making them second nature.

Another part is training your ear, and yet another is learning your pieces of music. All of these things require repeated practice. It's not like doing math homework, in which you're finished when the problems are answered. It is a continuous process.

If you are a busy person, it might be most helpful to choose a specific time for your practice sessions and stick to it. Choose a time of day when you are not too tired. I like to keep one day a week free (usually), or at least keep it a light practice or sight-reading day. Otherwise I find myself rebelling.

If you have time to brush your teeth, you have time to practice. Perhaps you can take a recorder to work and practice on a break. Practice by a computer while you're waiting for software code to compile. Find an empty meeting room, a stairwell, an exercise room. I know you can find a spot and a time to practice.

To find a teacher, ask other recorder players about teachers in your area. Check bulletin boards at music stores. Look in the *ARS Directory*, which includes a list of recorder teachers around the world.

Try a teacher for a few lessons to see if you hit it off and work well together (but be considerate and tell the teacher that this is your plan). You should think a bit about what you want before searching for a teacher. Perhaps you know that you want to learn about Renaissance music, or how to play faster, or how to play all sizes of recorder, or how to do jazz improvisation, etc. Don't be afraid to say what you are looking for.

If you do not know what you want, say so. The teacher will help you uncover your secret musical desires.

I know that many of you live in areas where there are no recorder teachers. In your case, you can start yourself off by going step-by-step through a method book to learn the notes and the rudiments of music. You can keep yourself going using the *ARS Personal Study Program in Thirteen Stages*, and the *Guidebook* for this program. These are really useful resources.

You can also prepare to take the ARS exams for Levels I, II or III. Even if you don't take an exam, following the steps of preparation will teach you a lot and make sure you have no gaping lacunae in your abilities.

Read back issues of this column for advice on working with various techniques.

Try to find other recorder players in your area and start a group. Playing in a group does not take the place of lessons, but it does keep you playing, and you can learn tips and tricks from the other players. Besides, it's lots of fun.

Go to workshops as soon as you have some playing facility. There you will have a chance to immerse yourself in recorder playing for a day, a weekend or a week. You will get technique pointers and enjoy many group playing sessions. You may even be able to arrange a private lesson with one of the instructors.

Another option for those living in an area devoid of recorder teachers is to ask a teacher of some other instrument to give you general music lessons. A flute teacher, for example, can teach you a lot about playing sonatas, breathing, and learning passagework. You and the teacher must simply stay aware that you will need to learn about specific recorder techniques and repertoire somewhere else.

## **The Great Unknown:**

### **The First Lesson**

You should go to your first lesson prepared to play something so that the teacher can evaluate your current level. I tell prospective students to bring a piece of music that they can play well and feel comfortable with. I want to put the student at ease while listening to what she/he can do. We discuss strengths and weaknesses and make a plan. Then I assign homework!

For a completely new recorder player who can't play a note, I start out with a method book. We go through it together over the course of time, but I also include tone and blowing work—a nice sound makes *Merrily We Row Along* much more pleasing—as well as ear-training, playing by ear, improvising, etc.

Here are some guidelines of conduct for music lessons:

- Come to your lesson on time, neither late nor early. Unpacking and packing up your instrument is to be done during the lesson (the quicker you are, the more lesson you get), or in your car. (Beware: if you live in a cold climate, don't carry a bare wooden recorder from a warm car through icy air and into a warm house. Keep it in the case.)
- Do not over-stay. Leave when the lesson is over. A brief chat is fine, if the teacher seems relaxed, but be sensitive. If you are being shepherded toward the door, it is a sign that your teacher needs to get on with other things. If another student is waiting, make a quick exit.

---

**... 10 minutes a day for six days is more useful than 60 minutes of practice on one day.**

---

- On the other hand, if your time is up, but your teacher keeps on going, keep paying attention. Your teacher is aware of time, and is giving you extra time on purpose. Accept it as a gift—unless you have to get to another appointment.
- Come well-prepared to your lesson. Practice your music between lessons. However, if you have not been able to practice well, do not cancel the lesson. It is much better to keep momentum going by having a lesson than to wait until you (perhaps) have practiced enough.



- Please practice what your teacher asks you to prepare. As a teacher, I too am striving for excellence; it is frustrating when a line of improvement cannot be followed because a student wants to “flit” from piece to piece and topic to topic. If you do not like the line being followed, discuss this with your teacher. Of course, you may always do sight-reading in addition to practicing the requested material, thus satisfying your desire to “flit.”
- Please be prompt in payment. Your teacher may be dependent on the income earned through teaching, and a late or missing payment can make a sad impact.
- Be gracious about time and money. If your teacher routinely gives you extra time without charging extra, be understanding when occasionally your teacher asks to end a lesson a couple of minutes early.
- Give your teacher as much advance warning as possible when you must cancel a lesson. Cheerfully pay for lessons that you cancel at the last minute—your teacher cannot make up for lost income without some lead time. Check your teacher’s cancellation policy.

### Etiquette for Teachers Too

(I know you already know all this, but a new teacher might like some pointers, and students should know that teachers follow etiquette too.)

- Be ready at lesson time. Don’t keep students waiting.
- Remember to enter lesson times in your calendar, and then look at the calendar. One day, when moving furniture across a fifth-floor landing from one apartment to another, just at the moment when every spot was nearly impassible, one of my students arrived for a lesson. I had to put her in a nearby armchair and ask her to please wait until we could get past this crucial moment of moving. I had forgotten to check the day’s appointments. Fortunately, she was a very forgiving person.
- Develop an awareness of time so that you can include everything planned in the allotted lesson time. If you go over time, you must be aware of it.
- Remember to offer encouragement, even when your student’s progress seems slowest—that is when the student needs it most. We so often focus only on the negative (as do the

students themselves). This gets awfully grim, and all enjoyment in playing can be lost.

- Give only honest compliments. Students can see right through us when we say, “Really, that wasn’t so bad.” Sometimes I acknowledge poor playing, cheerfully saying, “Well, that was horrible! But if you just do such and such, you will be able to play much better.” I only do this when I am pretty certain that the student realizes she/he has just played horribly, and I always offer a way to make immediate improvement.
- Make your payment and cancellation policy clear, and present it in a written form at the beginning of each year and when starting off with a new student. This will avoid unpleasant misunderstandings, and will help you ask for payment when a student has canceled a lesson at the very last moment.
- Focus on your student during the entire lesson. Do not check e-mail or answer phone calls (unless emergency), or daydream—even if your student is just playing scales. Your student needs feedback, even for routine exercises.

## The Gift of a Recorder...

means even more when accompanied by a gift membership in the American Recorder Society.

This coming year, make certain your gift of music is enjoyed to the fullest by sending along a membership that entitles your friend, spouse, parent, or child to receive five issues of *American Recorder*, a *Directory* of recorder players throughout the U.S. and all over the world; discounts on CDs, music, and some summer workshops; mailings about events and products of special interest, and much more.

Include name, address, and phone number of both recipient and donor along with your check for U.S. \$40 (U.S./Canadian membership) made out to “ARS” and send to:

**ARS Gift Membership, 1129 Ruth Drive, St. Louis, MO 63122-1019.**

A signed card will accompany your gift.



## Lost in Time Press

### New works and arrangements for recorder ensemble

Sextet by Frances Blaker:  
Yaquina River S.A.A.T.B,  
Bass VdG/Cello or  
Contrabass recorder

Plus works by Paul Ashford  
and others

### Please inquire about forthcoming pieces.

Corlu Collier  
PMB 309  
130-A NW 19<sup>th</sup> St.  
Newport, Oregon 97365  
corlu@actionnet.net



### **Beginner's Mind**

I have always felt somewhat uncomfortable with the performer-centric nature of many concerts, and spent years searching for a deeper, more balanced way of practicing. The cancer diagnosis has helped me explore that

practice and find my center. Since the diagnosis, my activities as a teacher and performer have been moving away more and more from an ego-directed activity, and towards a spiritual practice.

This involves experiencing these activities as process, and letting go of the attachment to product and outcome. By honoring the experiences that life has given me, I am realizing how fortunate I am in many ways with the richness of my life. Music has become a special gift to be shared with people in a way that uplifts, and brings joy and healing, to their lives and mine. Healing does not happen alone; since we are not separate beings, but are intricately connected, healing happens when we come together, listen to our life stories being told and heard, and share our music.

---

***One of the most powerful ways to experience playing and teaching music without striving toward perfection is to become a beginner again.***

---

One of the most powerful ways to experience playing and teaching music without striving toward perfection is to become a beginner again on a new instrument. By becoming a student, I can better understand my own students' frustrations with learning to play an instrument.

Adult students in particular experience a discrepancy between what they intellectually understand about music and what they can actually do. They have a certain sophistication, certain ideas about how a piece should sound, just from having listened to music for years, yet their bodies—breath, tongue, fingers—can't immediately reproduce what they would like to hear. Learning to play a musical instrument as an adult is an exercise in patience: giving the body time to learn new skills and to slowly catch up with what the mind can understand.

Part of my journey with cancer is giving myself opportunities to be a learner again—to experience beginner's mind and to use music more directly for my own healing.

The radiation to my neck has done damage to the vocal cords, and I have lost resonance in both speaking and singing. Voice lessons with a singing teacher who incorporates Feldenkrais body awareness into her teaching will hopefully help restore some of that resonance.

We start with simple three-note warm-ups, being aware to keep the breath going, and trying to make the notes as smooth and equal in timbre as possible. My voice doesn't cooperate: some notes are resonant, others sound raspy or breathy. Some days I can achieve a good sound, others it feels like there is a haystack in my throat.

Sometimes the warm-ups go beautifully, but when I start to sing a simple chant, I can't reproduce a full resonance. I need to remind myself to let the breath carry me through, accept whatever comes out, and let go of the attachment to outcome. Maybe as I relax into this non-striving, the resonance and consistency will follow.

I have always wanted to play the lap harp. Other than a one-week workshop, I have been entirely self-taught, with no consistent technique. Now I wish to acquire some fundamentals of good technique, and to let go of bad habits. A harpist friend has agreed to give me occasional lessons.

We start with holding the harp so it will cause minimal stress to the body, working on the angle of the hands, positioning the fingers on the strings in such a way as to get maximum fluidity and resonance. I begin by practicing intervals with two fingers—going up and down the harp, listening for consistency of sound, watching the fingers as they move on the strings.

We then go on to three-finger combinations. The smaller intervals are easy; as

they get larger, the fingers feel like putty, sticking to the strings or bouncing off them when they shouldn't, definitely not moving together. My eyes and ears know exactly what they want to experience, yet my fingers can't "do" it yet. A humbling experience, if I buy into the "should" model: as a professional musician, I should be able to do this easily; if I practice long enough I should be able to get it right, and then move on to some real repertoire.

However, if the exercises are experienced as a form of meditation—breathing in and out through the fumbings, embracing the "wrong" notes as part of the process—then practice becomes relaxing and joyful. I let myself observe as the fingers—in the slow, patient way of all natural things—gradually learn the patterns and are eventually able to play the intervals, and then simple pieces, smoothly and consistently.

I let go of abstract expectations of having to achieve a goal by a certain time, and remember why I am taking lessons: for the joy of it. I am not preparing for a performance, don't have a deadline for achieving certain skills. I am exploring this dimension of music for my own healing—and in life, healing happens slowly and consistently, if it follows its natural course.

This beginner's mind in singing and playing the harp is also a metaphor for my own healing. Deep down I feel like a very healthy person; even though I have metastatic cancer, the cancer is not me, is not my essence. It is very strange to read the medical literature that describes metastatic cancer, the run-away division of aberrant cells that have lost the signal to die when they should, and to apply the disease to myself.

The healing that is happening is only somewhat related to the ongoing treatments, which are helping keep the cancer in check—"stable," in medical terms. The true healing is happening with my alternative therapies, engaging the body, spirit and mind to work together: taking herbs that support and strengthen the immune system, learning to acknowledge and release fear, doing yoga and using guided imagery to move and diffuse pain, talking to the cancer and trying to understand why it is in my body. This process is what is ultimately healing, not the "goal" of eliminating the cancer.

I need to trust my intuition, to trust my innate ability to heal as much as my friends see and trust that ability in me. Every day I learn to approach the healing

***I let go of abstract expectations of having to achieve a goal by a certain time, and remember why I am taking lessons: for the joy of it.***

process with beginner's mind, without preconceived notions of what I should achieve.

Some days the pain is worse, in spite of everything I do. The energy goes up and down, and I can't always accomplish what I would like. A new addition to my healing, hypnotherapy, cuts through the pain loop and gives me relief for several days, something I haven't experienced since the relapse. Being without pain, and going off pain medication, is elating and empowering, yet I know the importance of approaching it as process and of practicing the techniques regularly—much like meditation, understanding that the road will be bumpy at times.

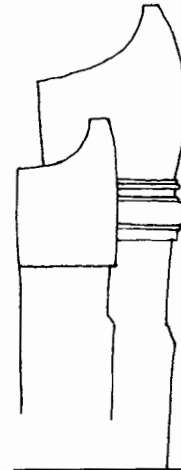
This practice is what I have, what I

can count on: "My actions are my only true belongings. My actions are the ground on which I stand." (The full quote is from Thich Nhat Hanh, *Plum Village Chanting Book*: "I am of a nature to grow old. I am of a nature to have ill health. I am of a nature to die. All that I have will be separated from me. My actions are my only true belongings. My actions are the ground on which I stand.")

*Eileen Hadidian is a recorder and flute teacher in the Bay Area (CA). Her diagnosis of breast cancer in 1994, and the metastasis of cancer to the spine in 1997, have served as opportunities to look at her life and see how she can live it more mindfully and authentically. She underwent spine surgery on July 3 to remedy deterioration to the spine and nerve compression resulting from the cancer relapse over eight years ago. She reports that many friends have either come by to sit with her or to bring food. "My goal [has been] to take a walk every day to our neighborhood main street with two canes and a companion by my side. It is wonderful to be able to walk again and every day I feel a bit stronger." She will resume teaching and playing with Healing Muses in September, and will resume concerts and workshops in 2007. E-mail Eileen at <ehmuse@comcast.net>.*



**STEPHAN BLEZINGER  
RECORDER MAKER**



**FINEST  
HANDMADE  
RECORDERS  
AFTER**

- ❖ BRESSAN
- ❖ DENNER
- ❖ STEENBERGEN
- ❖ STANESBY
- ❖ WYNE
- ❖ GANASSI
- ❖ KYNSEKER

**ASK FOR  
DETAILED  
INFORMATION!**

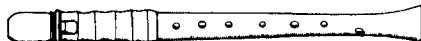
SCHILLERSTRASSE 11  
D-99817 EISENACH  
GERMANY

+49-3691-212346  
FAX +49-3691-212348

e-mail: [info@blezinger.de](mailto:info@blezinger.de)  
<http://www.blezinger.de>

## Kynseker-Renaissance

nach Hieronymus F. Kynseker, 1636 - 1686 in Nürnberg.  
Drechsler, Fagott- und Flötenmacher in der Periode unmittelbar vor der Schaffenszeit von  
Johann Christoph Denner



  
**Mollenhauer**  
Handmade recorders

**Please write for our catalog and a list of dealers.**  
**Conrad Mollenhauer GmbH, P.O. Box 709, D-36007 Fulda/Germany**  
<http://www.mollenhauer.com> e-mail: [info@mollenhauer.com](mailto:info@mollenhauer.com)

# Experiences from two students of Eileen Hadidian



## What I Learned About Teaching Writing From Taking Music Lessons

As many teachers know, learning is not easy when you come to the task scarred. Learning requires that we open both our hearts and our minds—that we take risks, that we have the resilience to try again in the face of repeated failures. But it's difficult to be resilient when you're trying to learn something at which you've failed in the past.

In such cases, every attempt unleashes the tragic Greek chorus. If you're trying to learn to play a musical instrument, that chorus reminds you that you're not *musical*. It tells you you're *tone deaf*, despite the fact that you've been distinguishing all kinds of sounds for your entire life. It reminds you that musicians are born, not made—and that there's no use in trying anyway, since you're bound to fail.

Because I'm a teacher with many students who come to my classes with what they perceive as a history of failure, observing my defensiveness during my music lessons has been instructive. Music lessons have taught me what it feels like to enter a learning situation crippled by fear.

The irony, of course, is that it's impossible to learn anything without failing many times. Learning requires experimentation. You find out what works partly because you've discovered what doesn't work. If you blow into a recorder, for example—expecting something sweet and pastoral—and instead the instrument squawks back, the sour note can be as instructive as a sweet one.

The open learner wonders why that

particular note sounded. Was the thumbhole too open? Was the breath pressure too high? In contrast, a learner burdened by a fear of failure is likely to put the instrument away.

Several years ago, when I unpacked my recorders and decided to take music lessons again, I was certainly aware that I wasn't moving into safe territory. My first lesson with my new teacher arrived, and I found myself sitting on a very hard chair. My palms were sticky, and my blood pressure had gone up. My recorder teacher smiled. "Why don't you play through an F Major scale," she said. "Your first piece is in F Major, and it's a good idea to warm up with a scale in the same key."

What my teacher didn't realize was that she was dealing with a musical illiterate. Somehow I'd managed to pass through the hands of three or four music teachers without learning the basics. I'd learned sophisticated information about Baroque and Renaissance performance practice, yet I didn't know what the key of F Major was.

In the hope that my teacher would let me off the hook, I must have mumbled that I didn't know how to play an F Major scale. She smiled and told me to begin with low F. I started up the scale and faltered after two or three notes. "Listen to what you're playing," my teacher said. "Does that sound right to you?" Well, no, it didn't.

Amazingly, none of my other music teachers had ever told me to listen. They'd done the listening for me—and my impression was that most of what they heard was wrong.

After a few attempts, I made it up and down the F Major scale. I was a little shaken, but proud. I'd discovered that my ears knew the tonal relationships of a major scale, even if my fingers weren't accustomed to playing one. That was quite an accomplishment for someone who is *tone deaf*.

I worked just as hard during the rest of the lesson. My teacher clearly had a

plan. I was aware that she wasn't giving me all the bad news, but was concentrating on the principles that she felt I needed most to learn.

She continued to force me into an active role. For example, she wouldn't put breath marks in a piece until I had first tried to do so myself.

That first lesson and subsequent ones weren't easy. I often found my ears shutting off. When criticized, I felt so panicky that I couldn't hear what my teacher was saying. Once I realized what I was doing, I learned to breathe slowly and to listen with greater care.

I also found I had another typical behavior. When I was asked to correct a mistake, my tendency was not to try very hard. After all, if I didn't try, failure wouldn't have the same sting. Again, I learned not to allow myself to take such an easy out. I became more accepting of the fact that I often couldn't correct problems during a lesson.

As I became a better musician, I was surprised to discover the load of assumptions I'd been carrying around about my musical ability. I was like the students in my writing classes, who hand me an in-class essay of several pages on the first day and tell me that they can't write. I assumed that I wasn't musical because I lacked the basic skills good musicians have. It had never occurred to me that the problem was that I'd never been taught.

By now, this story should sound familiar to writing teachers. Often we have students who have been passed through the system without having learned the basics. Such students may be able to perform some fairly sophisticated writing tasks, but they are crippled by their ignorance of the fundamentals.

And I suspect that many of these students have reached the same conclusion I had about my musical ability. They assume they can't learn to write well because they've taken a lot of English classes and haven't learned. They enter our classrooms with nervous stomachs, and their minds cramp when they face a blank page.

My music lessons have reminded me of my students' vulnerability. At the beginning of my teaching career, I felt that my role was to protect my students from failure. I saw their defensiveness, knew that much of it came from destructive learning experiences, and wanted to help them feel

better about themselves. I rarely gave a low grade because I was afraid of traumatizing the student. I hedged rather than tell a student in class that he'd given the wrong answer.

My teaching method was undoubtedly more effective than those of what one of my students aptly dubbed "unkind" teachers, but it had some liabilities. Since we learn partly from negative feedback, to try to protect a student from failure is to impede the learning process. What is necessary is not to protect students from failure, but to teach them a more positive attitude toward failure.

Perhaps the most important thing is that the student be treated with respect. My music teacher hasn't made me feel like another hopeless amateur. She's held me to a high standard, but—no matter how many times I've been corrected—I've always felt that she thought I was capable of learning the task at hand.

My teacher also has a sound knowledge of her craft. She hasn't taught

---

**What is necessary  
is not to protect students  
from failure, but to teach  
them a more positive  
attitude toward failure.**

---

me pieces of information to which I couldn't relate. She's taught principles that I could apply in many situations. In the past, I'd learned to play pieces of music, but I hadn't learned principles that I could apply to all the music I play.

My teacher recognized as well that I knew more than I thought I did. Virtually anyone raised in a Western society will know the tonal relationships of a major scale, for example, and we all have a sense of rhythm.

Similarly, writing students have language as their common inheritance. The task of the teacher in both cases is to

make the knowledge the student already has more accessible.

Thus my experience as a music student has affirmed my approach as a writing teacher. I've known for some time that even students whose skills are low learn faster when they are treated as fellow writers and taught the principles of the craft. I've also recognized that students often know more about the language than they realize, and I've tried to use teaching techniques that draw forth the knowledge the student already has.

Now I understand better the emotional value for the student in this approach. There is nothing more demoralizing than being treated like a dummy, especially when a part of you is already convinced that you are one. To be treated as a fellow practitioner of a craft is far more productive. Failures can be tolerated if they're part of a process that leads to greater skill. They're intolerable when viewed as yet another sign of one's hopelessness.

*Betty Wheelwright, Point Reyes Station, CA*

### **Yoga and Music**

I have always loved music, but didn't express that love during much of my life. Yoga has helped me to realize and to express the many loves of my life, including music.

When I was young, I played recorder with my mother at home and took a few piano lessons. Music at school introduced me to new instruments and repertoire. Alas, I did not include music when I established my own family. Several decades later, I noticed a lack of joy in my life, although I didn't remember or return to music then. Instead, I turned to yoga.

Ruth, my first teacher, was in her 80s. She had marvelous strength, flexibility and joy. In addition to the basic yoga postures, I learned from her to look for the joy that is at hand in every moment. I think of her still when I reach for the reassurance that joy is possible.

When Ruth retired from teaching, I found Cynthia, who helped me to learn how to refocus my attention away from my thoughts and toward my physical and emotional feelings, helping me to enlarge the space in which to look for joy.

Eventually I graduated into regular yoga classes, where I'm still learning non-competition. Through the years, yoga has greatly improved my mental and physical health and has led me to a clearer understanding of what is needed to make my life joyful. It was at a yoga retreat that I met my partner, through whom music finally returned to my life.

I find that the practice of yoga enhances many aspects of my life, including the ability to play music. Readers of this publication are familiar with music, so let me introduce yoga and explain how it enhances music for me.

The word yoga means "union" and applies to the reunion of that which has been separated. Hatha, or forceful, yoga is the most familiar form of yoga in the West. Although it is usually studied here as a singular, physical discipline, it was traditionally intended to prepare the body to sit steadily during meditation, the goal of which is to reunite the separated parts of the self.

The postures of Hatha yoga are like the scales on the recorder in preparation for playing music. Specifically, the torso, hand and arm strength developed in yoga enabled me to play the recorder comfortably. Control of the breath, another skill practiced in conjunction with Hatha yoga, is used to focus and channel energy in yoga postures. Awareness and control of inhalation and exhalation helps me to vary the volume, velocity and direction of the breath from note to note, which greatly improves my playing.

Yoga teachers often remind their students to breathe deeply and naturally while practicing postures. Music also comes much more easily when supported by deep and natural breathing.

In yoga, when the body can sit steadily and the breath is controlled, then attention can be directed to meditation. Concentration and sense withdrawal—the practice of limiting arousal from sensory data—are other forms of yoga that help to direct the attention. These skills also help in the study of music. For example, when I started playing again, I ignored cramping fingers and focused on relearning fingerings and how to read musical notation. As I improve these skills, I explore musical literature and concentrate on learning my favorites.

Eventually, I will be able to play some music freely, from the soul, without conscious attention to notation, fingerings or breathing. This joyful union of my playing and the music is the great reward I look for in music.

*Sarah Peterson, Berkeley, CA*



### **How the Recorder Saved my Life**

Several years ago I was in Los Angeles, CA, to play with two different early music groups and was staying with my long-time friend and ARS member, Lia Levin.

Before I dashed off to a rehearsal, Lia and I were watching the local news and a story came on about three teenagers getting arrested for armed robbery. After the segment Lia said, "I bet not one of those boys plays the recorder."

I'm sure she was right. Her remark started me thinking of my own childhood and teenage years, and how getting involved in music probably kept me from early and unwanted publicity. I avoided being led to a police car in handcuffs, with a television news crew recording it all for broadcast and posterity. How would I have explained such a thing to my family?

Recently members of the Seattle (WA) arts community met with a county councilman for our district. I asked the councilman to consider arts education as crime prevention, and then proceeded to tell my story.

I come from a musical family. My mother studied piano and voice in her youth. My brothers and sisters all played musical instruments at some point in their lives. One of my brothers was an accomplished jazz musician. Classical and jazz music were the two main types of music I heard growing up. Any musical endeavors I made were encouraged and supported: violin in fourth grade, guitar in sixth grade, and clarinet in seventh grade.

I was enchanted by the recorder when I heard it on a Windex commercial in the late 1960s. I started playing it a few years later, once I found out that you could actually buy one of these wonderful sounding instruments. (Later, at a Berkeley Festival in the late 1990s, I met Martha Bixler. We determined she was one of the players in the Windex commercial that had such an impact on my musical development.)

I'm not sure what it was about the music in the commercial that caused me to abandon Steppenwolf, Iron Butterfly and Blue Oyster Cult. Perhaps it was the clarity and precision, or maybe just the sound of the instruments. Whatever it was, recorders and early music had lodged themselves in my consciousness and were there to stay.

Recorder was fun, but for "serious" music making I played the clarinet in junior high and my first year of high school. But something happened that first year in high school that changed the way I felt about music.

I wanted to play in the symphonic band. But to do that, I had to first play in the marching band. To be in the marching band, boys had to cut their hair short, and girls had to tie their hair up. My hair was as long as most girls' hair, and I was not allowed to tie it up. I refused to cut my hair.

I was disappointed to not play in the symphonic band, but there was no way I was going to cut my hair and wear a band uniform. Playing the recorder allowed me to keep my hair and still enjoy music.

I soon discovered playing the recorder could be as serious and intellectually stimulating as anything for the clarinet. If J.S. Bach played music with long hair, even if it was a wig, then I could play music with long hair too.

---

***By the time I was 12 years old, I had seen the wrong side of a jail's holding area, the inner workings of juvenile hall, and had many encounters with local police....***

***By age 16...getting shot at was something I could add to my list of childhood experiences.***

---

My life with a loving family, however, was not all Charlie Parker, Lily Pons, and the Trapp Family recorder book. By the time I was 12 years old, I had seen the wrong side of a jail's holding area, the inner workings of juvenile hall, and had many encounters with local police and the county sheriff—even, on one frightening occasion, the FBI.

By age 16, because of my insistence in hanging out with the "wrong crowd"—to my mother's dismay—getting shot at was something I could add to my list of childhood experiences. On the plus side, I had learned to run better, and to evade conversations with the police, among other talents. Why I felt the need to risk damaging my loving environment is something that only teenagers can rationalize or try to



***"Flutes in the 'Hood" photo by Margaret Dunn***

understand. But fortunately, by that time, the seed planted by the Windex commercial and the Trapp family had sprouted, pushing the subversive behavior to the side. Soon my evenings were filled with playing music.

Music was much more interesting than talking to the police; my need to hang out with the "wrong crowd" to indulge in illegal activities went away. I had a new way to be a rebellious, reclusive teenager.

In 1975, not many teenagers in Los Angeles were listening to Hans-Martin Linde's recording of the Handel sonatas, trying diligently to copy his ornamentation. Playing the recorder and listening to recordings provided intellectual stimulation that no doubt kept me from finishing at the bottom of my high school class.

A life in high school that included playing the recorder, however, was not without teasing. I became a glutton for punishment—because, in addition to the recorder, I mentioned to my non-musical (OK, clueless) friends that I wanted to learn how to play the Baroque flute. This led to comments such as, "You want to play a broke flute? Why not get a good one?" However, this treatment was a lot better than what would have been in store for me, had I not been drawn to the recorder.

My unusual odyssey of becoming a professional recorder player enables me to look at everyone I meet with an open mind. I wish it worked both ways. I am 6'4" tall and fall into the "burly" category. I've been told that I look more like a piano mover than a professional musician. Some might say a sight gag ensues when I walk on stage with a soprano recorder.

These days, when I ride the bus into downtown Seattle, I often get strange looks from people, and rarely does anyone

sit next to me. Maybe the strange looks and distance are because they know I've got a recorder and I'm not afraid to use it.

Kim Pineda has performed on recorder and transverse flutes throughout the U.S. and Canada, in Israel, and on NPR. Music director of Baroque Northwest, he plays regularly with leading early music ensembles in the U.S. He has performed at the Boston, Berkeley, Long Beach Bach, and Bloomington early music festivals plus Seattle's Bumbershoot Festival, and has recorded for Focus and Centaur. He has taught at Indiana University and the University of Southern California; at workshops of the San Francisco and San Diego early music societies and of the Seattle Recorder Society; and directs the Baroque Flute Boot Camp in Seattle. Other interests include the culinary, martial and healing arts, cycling, backpacking, zymurgy, helping his wife in the garden, and the pursuit of the ultimate cadence.

**The Recorder Shop/Loux Music  
Dovehouse Editions**  
Music\*Instruments\*Accessories  
2 Hawley Lane  
Hannacroix, NY 12087-0034  
Tel. & Fax +1 (518) 756-2273  
<http://www.recordershop.com>

## St. Louis Ocarinas

**When you can't  
take your recorder,  
take an  
ocarina!**

For more information  
please visit  
[www.stlocarina.com](http://www.stlocarina.com)  
1-866-487-3814



### Driven to Play the Recorder

To start off, let me tell you a little about myself. I'm a 38-year-old male city bus



driver with little musical knowledge. My music preference is heavy metal/hard rock. Since starting to study with the Suzuki method for recorder, I have come to appreciate classical and folk music.

About 10 years ago, I heard the recorder and fell in love with its smooth deep sound. When I heard it again a few years ago, I decided to just jump into the new experience of being taught an instrument. Little did I know I would have the great fortune of falling in with the world-class musician and superb instructor, Cléa Galhano.

The Suzuki method helped me calm down at work, especially on my brakes, and I'm a much friendlier person toward passengers. When I play, my aggressions seem to disappear and I feel that I'm contributing something nice to any passengers who might be waiting for my departure time. After I play, I've had numerous compliments, which make me

**When I play ...  
I feel that I'm  
contributing  
something nice to  
any passengers who  
might be waiting  
for my departure time.**

feel good, and I pass that on to other people. Playing gives me a much better outlook on life.

Personally, I like the idea of the CD that accompanies the Suzuki method book. It lets me listen to the music over and over again, making it much easier to learn. I've even played it on my boat at different marinas, where I draw a small crowd of people who seem to enjoy something different besides the blaring sound systems. One year I took it with me to Cozumel in Mexico, so I wouldn't stop practicing.

At work I've met drivers I would never have talked with. When I go into the bathroom to clean my recorder, some drivers ask what it is or how long I have been playing. Since having these conversations, I have found that one driver is learning bagpipes, one carries a mandolin, and another has a wife who plays the harp professionally. Just leaving my Suzuki book out gives people the opening they want to ask questions and introduce themselves. It has been a great conversation starter.

In the last half-dozen years, my self-esteem has risen due to the fact I can do something musical. If it weren't for such a wonderful way to learn, I would more than likely have given up a long time ago. I don't stick with projects very long, though this one has done the best in keeping my interest.

Hopefully, anyone else who is fortunate enough to begin a musical instrument for the first time with the Suzuki method will have as many positive advancements as I have.

*Jerome Newquist of Plymouth, MN, drove a bus for over 14 years and recently filed for disability due to health issues. He still tries to practice as much as possible, "to bring up my spirits."*

## I PLAYED IT BETTER AT HOME

Why does an adult person, apparently of sound mind, decide in middle age to take recorder lessons? What rewards, difficulties, discouragements await him? Fifteen years later, what observations would he make, what conclusions would he draw, how would he describe his experience?

More importantly, perhaps: what has he learned, beyond a slender ability to play a wonderful and challenging musical instrument?

For me, and no doubt for others, these are not idle musings. At a time when my two children were learning to play recorders at school, my interest in the instrument grew to a point where I found a teacher and began to take lessons. I had often picked up my children's recorders just to enjoy their compact simplicity and potential. Then, I heard Michala Petri playing Vivaldi on CBC radio. It was an epiphany; I had never imagined a recorder could make the kind of music I was hearing.

Like many adults, I had long envied those people who played musical instruments—but, I had somehow managed to make my way through many years of school without acquiring any musical skills. Apart from years of pleasurable and eclectic listening, I was the proverbial *tabla rasa* when I attended my first lesson.

Playing *Hot Cross Buns* like my children and blowing long, sustained notes on my new alto recorder, however, seemed too modest a beginning. I was discouraged.

I have been fortunate, from the beginning, to find good teachers; they have supported my efforts with grace, humor, partnership and encouragement. However, I was plagued by self-doubt. Initially, for many months, I would write the letter for each note above the staff, certain that I would never master the knack of reading that intricate pattern of notes, lines and spaces.

As adults, we often come to new learning with an acknowledged background as experts in another field. How do we deal with the inevitable feelings of frustration and failure as we attempt something completely different?

Unlike the areas of study I was already familiar with, I discovered that music lessons offer no place to hide. I had sat through many classes, seminars and department meetings, fielding questions to which I had no ready answers; but, it was possible to think on my feet, to make a contribution—and even, at times, to sound somewhat erudite.

I now found myself in a learning environment where none of this worked. Ultimately, I had to take instrument in hand and play the assigned piece. It is hard to hide when you are the only person playing, the only voice heard.

As an adult, I discovered a number of differences between my experience and that of a child. I learned that my fingers would not move with the same agility and lack of self-consciousness as a child's; mine needed more patience and training.

I found that I could bring to my lessons insights, gained over time, into the ways I best learned new skills. My life experience and academic background had given me some capacity to order information and to construct out of its parts a logical framework. I could formulate the questions I needed to ask in order to better understand a topic.

I have been lucky to have teachers who are prepared to respect these processes, but who are also able to challenge an adult student to let go of established practices and take risks: "Play the piece at speed. Your fingers will learn."

I discovered that making music is harder than I had imagined. I had viewed it as just playing notes; I had no idea that the possibilities of interpretation were so broad, the range of decision-making so vast. What did I know of tempo, articulation, dynamics? I struggled with a terrible habit of stopping every time I made a mistake, going back each time to the beginning to start again. There was nothing else in my life that I did perfectly; why was I so hard on myself musically?

My daily practice sessions were not always encouraged as my family pursued other interests in our relatively small home. Rather than someone checking that I put in my mandatory half-hour, I would hear comments like, "How much longer are you going to do that?" or, particularly when I played my sopranino, "Is that the highest note that thing will play?" Admittedly, it was a note best appreciated by the family dog!

Always, I was aware that I was paying significant amounts of money for this musical education. No benevolent and hopeful parent with a vision of a son or daughter someday performing at Carnegie Hall paid for the lessons. I paid because I was "hooked." More and more I loved the



sounds I was able to make. The music engaged and challenged me in new ways; I was making it happen rather than listening to others make it happen.

Eventually, whatever meager talent one has accumulated is exposed in a recital.

I recall all too clearly the first time I played in front of an audience. I had practiced hard and felt that I was ready to perform. What I wanted was a modest success, not stardom—to get to the end of the piece without making a fool of myself, to finish at approximately the same time as the piano.

The accompaniment began and suddenly I could not breathe. While the pianist played, I produced a series of tortured gasps and grunts as I tried to overcome my nervousness and make my lungs work. It was a disaster. I had played so much better at home!

The next time I played in front of an audience, I was determined not to repeat my previous humiliation. I studied every book I could find on recorder technique and breath control. I did all the exercises they suggested to ensure that my breathing was relaxed and easy. Although it was never an easy process, my brain and my diaphragm got to know one another intimately.

Again, I felt ready. This time, there was no problem with breathing—but my fingers turned to putty and would not do what I wanted them, and desperately needed them, to do. Another disaster!

I persevered and, slowly, things got easier. As a child, I had never been able to sing *Row, Row, Row Your Boat* without



getting distracted and joining in with each new group beginning its part of the round. Mysteriously, one Saturday morning in the ensemble I played with, I discovered that I could sometimes listen to the other players and understand how my part connected with theirs without losing my place and courting chaos. I felt occasionally that I was making music, not just playing notes. These moments were, and remain, infrequent; but they are a habit-forming drug.

I no longer stop when I make a mistake—not a bad lesson to learn in life as well as in music! I can no longer listen to music without a sense of awe at the skills of so many wonderful players, players I will never equal.

***I can now control the terror of public performance and get through it—not as comfortably as I would like, but certainly far better than my first two efforts.***

I can now control the terror of public performance and get through it—not as comfortably as I would like, but certainly far better than my first two efforts. Yes, I still feel the terror mount when I see those four bars of sixteenth notes coming closer and closer as I read down the page!

After these 15 years of playing the recorder, that activity has become one of the great pleasures of my life. How sad it would be, not to have discovered its delights, particularly those of ensemble playing.

Recorder playing offers a rich experience of lifetime learning. Old challenges are simply replaced by new ones; old pleasures by new.

Occasionally, I allow myself to think that I am becoming part of a tradition of recorder players that reaches back through the centuries and will happily extend into the future. At those times, I feel privileged.

Harry Howie is a longtime student of Scott Paterson and a participant in the recorder ensemble program at the Royal Conservatory of Music in Toronto, ON.

## Provincetown Bookshop Editions

### “GO FOR NEO-BAROQUE!”

**Andrew Charlton: Partita Piccola. For 4 Recorders (SATB)**  
[Prelude; Allemande; Courante; Musette—  
a neo-baroque epitome!] (Score & Parts, PBE-25) . . . . . \$7.95

**Andrew Charlton: Suite Moderne. For 3 Recorders (ATB)**  
[Baroque shapes but Hindemithian harmony]  
(3 Playing-Scores, PBE-44) . . . . . \$9.95

**Southwest of Baroque. David Goldstein’s “baroque Suite”  
on Cowboy Songs. For 2 Recorders (SA) (PBE-2) . . . . . \$3.50**

***A good source for Recorder & Viol Music of all publishers.***

The Provincetown Bookshop, Inc.

246 Commercial Street, Provincetown, MA 02657 Tel. (508)487-0964

**Great  
Gift Idea!**

## Tools to Improve Your Playing

### Dance at a Glance

*All you need to know about Baroque dance in one convenient package.*

Just turn the dial of the wheel guide to the dance you are studying to learn its meter, tempo, rhythm and affect. This package includes:

- Handy wheel guide
- Informative booklet
- CD with music examples



Visit our website at [www.katastrophemusic.com](http://www.katastrophemusic.com)

To order *postpaid*, send checks (*Dance at a Glance*: \$39.95. *DiscContinuo* series: \$34.95 each) plus shipping and handling charges (\$3.50 for first item; \$1.50 each additional item) to KATASTROPHE, 6389 Florio Street, Oakland, CA 94618. California residents add 8.725% sales tax. For information call (510) 601-9631.

### Baroque Chamber Music Play-Along CDs!

*Hours of playing enjoyment with early music specialists.*

THREE to choose from with music and performance guides for recorder players. Visit our website for complete contents.

**PRE★DISCONTINUO**  
*Early Intermediate*

**THE DISCONTINUO**  
*Intermediate*

**DISCONTINUO II**  
*Advanced Intermediate*



## MUSIC THAT WORKS!

[www.beatinpathpublications.com](http://www.beatinpathpublications.com)  
[beatinpath@mac.com](mailto:beatinpath@mac.com)  
540-478-4833

Music for Recorder Consorts  
by  
Michael Nichols, Rob Amchin, and Brent Holl

FEATURING!

**Christian Harmony** by Michael Nichols

A collection of hymn and psalm tunes, odes, and anthems written in the seven-shape style of notation, arranged for SATB consort.

# Q & A

**Q**uestion: I am a new ARS member. I recently bought an alto recorder and am wondering whether I should get a thumbrest for it. If so, what kind should I get? What is the best way to attach it to the instrument, and how can I determine where to put it?—G. D., Brunswick, OH

**A**nswer from Carolyn Peskin: There are various schools of thought on the use of thumbrests. Some professional players and teachers recommend using them. Others discourage their use. Still others have mixed feelings, citing both advantages and disadvantages.

Kenneth Wollitz, author of *The Recorder Book*, advocates attaching a thumbrest to every recorder of alto or larger size to provide a more secure hold on the instrument, allowing the fingers to move freely without having to hold up the instrument at the same time.

Dr. Brian Blood, managing director of Dolmetsch Musical Instruments, also recommends using a thumbrest. The main purpose of a thumbrest, he believes, is to make sure the right hand returns to the exact same position on the recorder each time right-hand fingers are used. This allows the bottom holes and/or keys to be reached much more easily.

Recorderists who oppose the use of thumbrests cite various reasons. (1) Thumbrests are not historically

authentic for playing early music. They were not mentioned in Renaissance or Baroque treatises, and no evidence of their use has been found on surviving instruments from those periods. (2) A thumbrest interferes with flexible right-hand wrist motion, making certain finger movements, such as low G to low A<sup>b</sup> on the alto, difficult. (3) A thumbrest encourages holding the recorder in a vertical position, which interferes with proper breath control and causes much of the sound to be directed towards the music stand and floor instead of outward towards the audience. (4) The player becomes a slave to his/her own thumbrest and cannot comfortably play a recorder that has the thumbrest in a different position.

Many professional players who have been trained in Europe avoid using a thumbrest to support the recorder. Instead, some of them use the right-hand little finger as a “buttress.” Others find the use of either a thumbrest or a buttress finger unnatural and constraining. They claim that such supports are unnecessary if the recorder is held in a more nearly horizontal position.

Marion Verbruggen advises placing the thumbrest in a position where it will not be used during playing, but will merely act as a “safety net” in case the instrument begins to slide. Most American amateur players, however, prefer having thumb-

## *Pros and cons of thumbrests, and curved vs. straight windways*

rests on at least some of their recorders, and actually do use them while playing. Thus, many instrument dealers sell various kinds of thumbrests.

The least expensive and most readily available options are plastic slip-on types. These can be easily positioned on a three-piece recorder by slipping them over the small end of the middle joint and sliding them into place. Aulos rests, made by the Toyama Manufacturing Company, come in three different sizes, designed to fit plastic soprano, alto, and tenor recorders. Rests made by the Kelischek Workshop—designed for soprano, soprano, alto and tenor recorders—come in seven different sizes and will, therefore, fit most plastic and wooden recorders.

For fine wooden alto and tenor recorders, moderately priced self-adhering wooden thumbrests made in Holland are available from a number of dealers. Four kinds of wood are offered (boxwood, rosewood, pearwood and grenadilla), enabling players to match their thumbrests to their recorders.

More expensive metal thumbrests, designed to be glued on for a more permanent attachment, are available from the Von Huene Workshop and the Prescott Workshop. Von Huene’s rests are made of either brass or silver and come with instructions for attaching them with five-minute epoxy glue. Contact cement is the preferred adhesive for Prescott’s brass rests. (In case the thumbrest needs to be removed later, the above-mentioned adhesives should be used, not stronger-bonding types such as Krazy Glue or Super Glue.)

Before installing a thumbrest with glue, make sure that it is comfortably positioned. Start out with a temporary attachment with some kind of adhesive tape. Then play the recorder with the tape in place for a week or so. If you feel any strain in your fingers or hand, move the thumbrest and repeat the above procedure. When you feel confident that the rest has been correctly positioned, glue it in place.

Screw-on thumbrests are still another option. These are mainly for bass recorders, but a few dealers also carry plastic or metal screw-on rests designed

## EARLY Music A M E R I C A



*Early Music America Magazine* is the quarterly publication for the Early Music Community in North America: Professionals, Students, and Audience members.

Articles on performance practice, trends in the field, recording reviews, and a new book reviews department.

Call 888-722-5288 or email [info@earlymusic.org](mailto:info@earlymusic.org) for a FREE sample issue.

## There are various schools of thought on the use of thumbrests.

for smaller recorders. If you buy one, have a professional repairman install it, for screw holes penetrating the bore can cause air leakage and ruin the recorder's tone. If the rest is later removed, the holes will have to be plugged with beeswax.

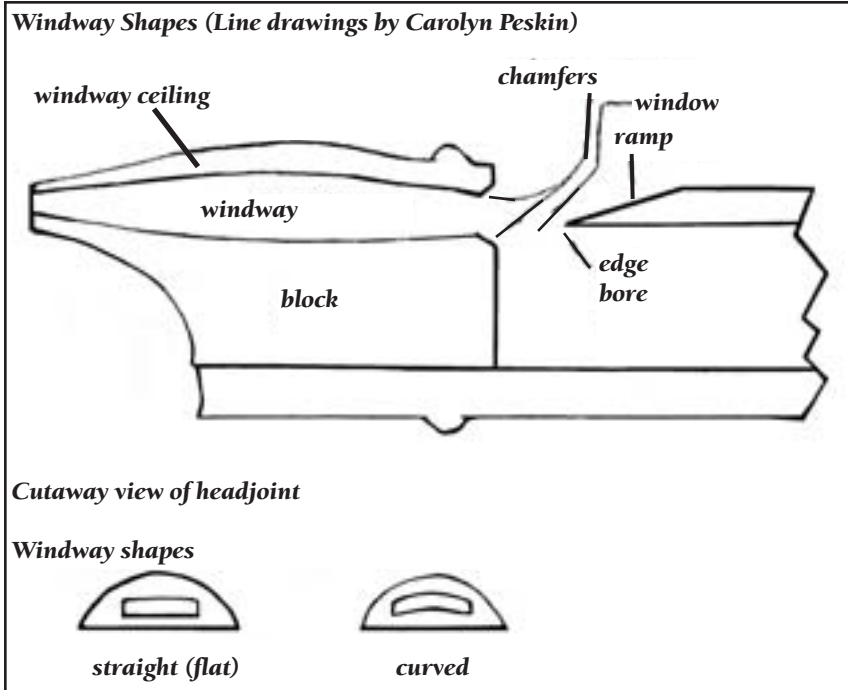
Makeshift thumbrests can be fashioned from a variety of materials including erasers, rubber bands, rubber chair leg supports, rubber washers, and wine corks tied, taped, or glued in place. Another possibility is Plasticine, which can be molded to fit the contour of the instrument and is easy to move if incorrectly positioned.

A possible alternative to a thumbrest, suggested by Nicholas Lander, is a thumb sling made from a piece of thin leather thonging fastened to the recorder's foot joint and looped around the player's thumb. The length of the sling can be easily adjusted by twisting it. Such an arrangement should feel secure and comfortable but will, of course, make rapid page turns impossible with that hand.

The usual position for the bottom of the thumbrest is somewhere between tone holes 4 and 5, *i.e.*, between the first and second fingers of the right hand, so that the player's thumb is perpendicular to the shaft of the instrument. Some people, however, prefer a higher or lower position. You will need to experiment to find the placement most comfortable for your hand. If the thumbrest hurts your thumb, try cushioning the bottom of it with a soft, springy material like cork or foam rubber.

### REFERENCES CONSULTED

- Blood, Brian. Dolmetsch Online—Thumbrests, <[www.dolmetsch.com/recorderthumbrest.htm](http://www.dolmetsch.com/recorderthumbrest.htm)>.
- Dunham, Benjamin S. "Q&A." *American Recorder*. Vol. XLI, no. 3 (May 2000), pp. 34-35.
- Paterson, Scott. *Recorder Care* (ARS Information Packet No. 1).
- Wollitz, Kenneth. *The Recorder Book*. New York: Alfred A. Knopf, 1982, pp. 15-16.
- Wollitz, Kenneth and Martha Bixler. "An Interview with Paul Leenhouts and Han Tol." *American Recorder*. Vol. XXVIII, no. 2 (May 1987), p. 54.
- Further information was obtained from the web sites of instrument dealers and recorder makers.



**Question:** *I have heard that recorders with curved windways sound better than those with straight windways. Is that really true? If so, can someone explain to me how and why the curvature affects the sound?—H.F., Columbia, SC*

**Answer from Dr. Brian Blood:** Windway curvature is irrelevant to the way the recorder works in terms of physics. Whatever effect the curvature appears to have arises almost wholly from other characteristics of the instrument.

Recorders with curved windways are usually made to lie at the expensive end of the maker's recorder-making program. For this reason, these recorders receive far more attention during manufacture and so tend to be better quality instruments.

Curved windways are often hand-voiced because cutting the ceiling chamfer on a curved ceiling is more difficult than on a flat one. Matching the curvatures of the ceiling, edge, and block floor also takes some care and is important if the recorder is to behave optimally.

Combined with curved windways, you may also find deeply undercut tone holes and narrow, longer window ramps. These latter two features, coupled with the hand-voicing, will be the major reasons why the result gives a better instrument than one made almost wholly by machine and made down to the lowest price.

Curved windways probably arose from the instrument maker's desire to design edges that did not sink. The curved edge is like the arch of a bridge. On mobile woods

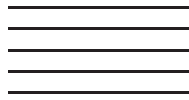
like European boxwood, there is a tendency over time for flat edges to sink (*i.e.*, drop in the center), which spoils the sound and is generally impossible to reverse. When using modern hardwoods (rosewood, blackwood, satinwood) or impregnated softwoods, which are much more stable than European boxwood, dropping edges are very rare and so, from a mechanical standpoint, curvature is no longer important to the stability of the voicing, at least as far as the edge is concerned.

However—and this is a very important caveat—there are plenty of fine, professional quality recorders with flat ceilings/windways/edges that are easy to play and made to the very highest standards. That is why it is always more important to play a recorder to determine its suitability than to check whether the windway is curved or flat.

*Dr. Brian Blood, a physicist, physiologist, recorder player, recorder designer, and author of online resources for musicians, is managing director of Dolmetsch Musical Instruments in Haslemere, Surrey, England. The above answer was his response to a similar question posted on the Yahoo! Groups recorder mailing list, <<http://launch.groups.yahoo.com/group/recorder/>>.*

Send questions to Carolyn Peskin, Q&A Editor,  
3559 Strathavon Road, Shaker Heights, OH 44120;  
<[carolynpeskin@stratos.net](mailto:carolynpeskin@stratos.net)>.

# BOOK REVIEWS



## *Advice on finding, and actually getting, grants*

**THE COMPLETE IDIOT'S GUIDE TO GRANT WRITING**, BY **WADDY THOMPSON**. Alpha/Penguin Group, Inc. (USA), 2003. 328 pp. Paperback, \$15. ISBN 1592571514.

Waddy Thompson was executive director of the ARS from 1982 to 1988. He went on to become Director of External Affairs at the New York Foundation for the Arts, and a successful grant writer at organizations including Poets & Writers, Inc., Second Stage Theatre, Whitney Museum of American Art, and American Music Center. (For more on Thompson and his activities, see <[www.grantadviser.com](http://www.grantadviser.com)>.)

At the time of printing, he had raised over \$30 million during his career. His bio mentions that this book “is the only thing he has written in the last 20 years not asking someone for money.”

Grant writing is not rocket science. In some ways it is far more complex, and Thompson's book presents an in-depth guide to the mysterious world of foundations (grant makers) and funding for non-profit organizations.

The front matter—table of contents, and introduction—is carefully presented, and the process is divided into six manageable and entertaining sections: “Getting Started”; “Where the Money Is”; “Research, or Just How Nosy Are You”; “Strategies for Success”; “Writing the Proposal”; and “Post Application.”

Within each section are helpful features that define terms (“Grant Talk”), friendly advice (“Words to the Wise”), and information about the non-profit world (“Philanthropy Facts”).

Thompson uses many real-life examples of proposals, letters, budgets, and strategies for approaching a granting institution. Whether cash was awarded or not, the most valuable advice in the entire book is the coaching about what to do before, during, and after the grant cycle process. Included as “Elements of a Grant Proposal” is a checklist for the entire process; this is valuable information to retain as a *Cliff's Notes* for the entire book.

A CD-ROM is included, which

contains many examples of request letters, forms and budgets used in the book. It also includes hot links to many resource organizations in the U.S. and Canada. Tips on how to find new organizations, or those with web sites that have changed since the book's printing, provide many web-savvy suggestions for finding good matches for project needs and for finding the best funders to approach.

Every non-profit organization—whether centered on arts, health, education or social welfare—should have a copy of Thompson's book. It is a marvelous how-to—both for the novice and also for the experienced grant writer and board member of any organization.

[Update: A second edition, ISBN 1592575897, is set to be released in early 2007, and will contain 352 pages. According to Thompson, in addition to updating

information throughout the book, it includes a new chapter for individual grant seekers. The CD-ROM has also been revised, with a new feature to help construct the proposal narrative. It also includes a link to a free trial offer at <[www.GrantStation.com](http://www.GrantStation.com)>, a funder database site, exclusively for readers of the book.

*Nancy VanBrundt has written and contributed to grant requests for non-profits in the arts, humanities and social service organizations since the 1970s. She served on the ARS Board from 1992 to 1996, and has been a member of several Chicago (IL) area music boards, including Bach Week Festival in Evanston and Friends of the Newberry Consort. She was an officer of the Chicago Chapter for six years, including serving as its president.*

**B Boulder Early Music Shop**  
PO Box 900 • 960 Main Street • Ouray, CO 81427 • USA

Secure online ordering: [www.bems.com](http://www.bems.com)  
email: [info@bems.com](mailto:info@bems.com)  
tollfree: 1.800.499.1301  
fax: 970.325.4185

**Music, Methods  
Facsimiles, Books...**  
recorder  
viola da gamba  
violin, viola, cello  
lute, early guitar  
voice  
early flute  
keyboard  
percussion  
krummhorn

**Instruments...**  
recorders  
violas da gamba  
bows  
gut strings  
percussion  
kits  
gently used instruments

**Accessories...**  
cork grease, thumbrests, &c.  
rosin, peg dope, &c.  
music stands  
instrument stands  
instrument cases  
tuners, metronomes  
CD recordings  
gifts

Ms. Carol Dehl &  
Mr. Kim Shrier,  
proprietors

Medieval, Renaissance, Baroque

# Order your recorder discs through the ARS CD Club!

The ARS CD Club makes hard-to-find or limited release CDs by ARS members available to ARS members at the special price listed (non-members slightly higher). All CDs are \$15 ARS members/\$17 Others unless marked otherwise. Add Shipping and Handling: \$2 for one CD, \$1 for each additional CD.

An updated listing of all available CDs may be found at the ARS web site: <[www.americanrecorder.org](http://www.americanrecorder.org)>.

## NEW!

**A MEDIEVAL PILGRIMAGE - A MUSICAL TOUR OF THE MIDDLE AGES** American Recorder Orchestra of the West 2004. Experience the excitement of rustic peasant dances, songs of the troubades, troubadours & minnesingers, the ethereal beauty of plainsong, charming melodies of the Cantigas de Santa Maria, the intricate polyphony of the English Dunstable The French Machaut & Josquin des Pres, and the songs of the composer kings and much more.

**SACRED AND SECULAR MUSIC FROM RENAISSANCE GERMANY** Ciaramella, including Adam and Rotem Gilbert, Doug Millikan, Debra Nagy, recorders, with other wind instruments, shawm and sackbut plus organ. Medieval and Renaissance music combining sacred music with reconstructions of folksongs and arrangements based on contemporary improvisation.

## IN STOCK (Partial listing)

**ARLECCHINO: SONATAS AND BALLETTI OF J. H. SCHMELZER** Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, gamba; Maria Grossman, harpsichord. Works by Schmelzer, Muffat, Vitali. Antes Ed.

**BACH: MUSIC TO CHALLENGE THE INTELLECT AND TOUCH THE HEART** Carolina Baroque, Dale Higbee, recorders. *Cantata No. 21, Part One; Cantata No. 182.*

**BAROQUE RECORDER CONCERTI HESPERUS** Scott Reiss and a Baroque chamber ensemble play works by Vivaldi, Telemann, Graupner, Naudot & Babel. All recorder, all of the time. Hesperus's first CD (1988/reissued 1999, Koch).

**CONCERTI DI NAPOLI** Matthias Maute, recorders, and REBEL. Sonatas by Mancini, Roberto Valentini, A. Scarlatti.

**A. CORELLI** Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, viola da gamba; Maria Grossman, claviorganum. Works by Corelli & Kuhnau. Antes Edition.

**EARLY AMERICAN ROOTS** Scott Reiss, recorders, hammered dulcimer & flageolet; Tina Chancey, viol & Baroque violin; Mark Cudek, cittern & Baroque guitar. Lively instrumental music from America's past—country dance tunes, cotillions, marches, divisions, common tunes, etc. Alto recorder solo on Daniel Purcell's *Ground*, recorder trios on shape-note hymns. Maggie's Music.

**FOLIAS FESTIVAS** Cléa Galhano, recorders; Belladonna. 16-17th-century music by Falconieri, de Tafalla, Merula, others.

**THE FOOD OF LOVE HESPERUS** Early instrumental music of the British Isles, with works by Byrd, Gibbons & Simpson through Dowland, Playford & Coperario.

**FOR NO GOOD REASON AT ALL** Scott Reiss, Bruce Hutton and Tina Chancey sing and play over 30 early and traditional instruments. Hesperus's first crossover CD, fusing Medieval & Renaissance music with Appalachian, blues, Cajun, vaudeville, swing. Recorder heard as jug, blues harmonica, pan pipes—and, of course, recorder.

**GATHERING: HUI!** folk melodies from China and 17th-century Europe, with crossover collaborations among Cléa Galhano, recorder, Belladonna Baroque Quartet, and guest Gao Hong,

Chinese pipa. Ten Thousand Lakes.

**HANDEL: THE ITALIAN YEARS** Elissa Berardi, recorder & Baroque flute; Philomel Baroque Orchestra. *Nel dolce dell'oblio & Tra le fiamme*, two important pieces for obbligato recorder & soprano; Telemann, *Trio in F; Vivaldi, All'ombra di sospetto.*

**LES SEPT SAUTS:** Baroque Chamber Music at the Stuttgart Court. Matthias Maute & Sophie Larivière, recorders & traverso; Ensemble Caprice. Charming repertoire by Schwartzkopf, Bodino, Detri. Atma Classique.

**LOS ANGELES RECORDER ORCHESTRA** Thomas Axworthy, conductor. Debut of 32 members playing recorders from contra bass to soprano, repertoire from Renaissance to Contemporary.

**MANCINI: CONCERTI DI CAMERA** Judith Linsenberg, recorders. Musica Pacifica plays Marais's complete works for 2 treble lines and bass with varied instrumentation and orchestrations. 2CD set. EMI Records/Virgin Classics. \$30.

**MIDNIGHT SUN** Alison Melville & Colin Savage, recorders; Ensemble Polaris. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000.

**MY THING IS MY OWN: BAWDY MUSIC OF THOMAS D URFEY** Tina Chancey, Grant Herreid & Scott Reiss, recorders & other early instruments; Rosa Lamoreaux, soprano. Improvisations on tunes of love, sex & seduction in 18th-century England.

**RECORDER JAZZ** Warren Kime, recorder. Original jazz charts with a great groove.

**REFLECTIONS**, Music to Soothe and Uplift the Spirit. Eileen Hadidian, recorder & Baroque flute, with Celtic harp and 'cello. Celtic, traditional, Renaissance & Medieval melodies. Healing Muses.

**RENOVATA BY ERWILIAN** Jordan Buetow, recorders et al. Recorder from the Garklein to Bass lead an ensemble of exotic and unique stringed instruments on a journey through both energetic and expressive melodies. A purely organic, acoustic experience, Erwilian shapes their unique sonic blend traditional melodies with distinctly modern influences. Wood, Wind & Wire.

**SAMMARTINI: SONATAS & CONCERTOS FOR FLUTE** Ensemble Caprice & Rebel. Matthias Maute & Sophie Larivière, recorders & traverso. Extended concertos and sonatas by Sammartini & Maute. Atma Classique.

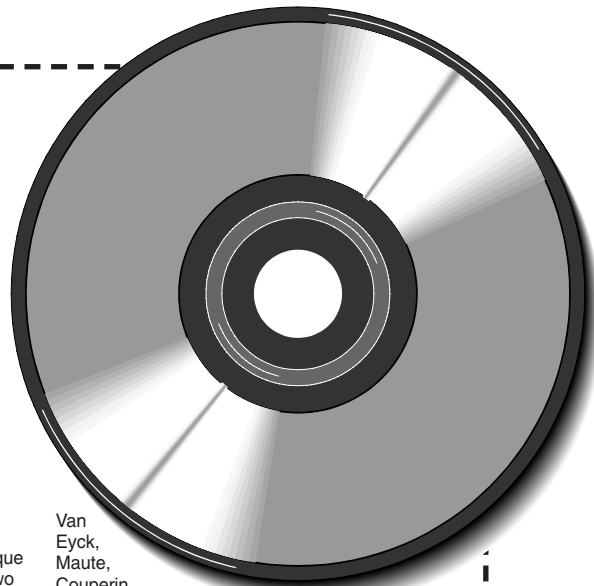
**SCARLATTI: CONCERTI DI CAMERA** Musica Pacifica. Seven sonatas for various instrumentations, "no poor relations to the composer's much more widely-known vocal output.... All recorder players should certainly have this...!"—*Early Music Review.*

**SENFL (LUDWIG)** Farallon Recorder Quartet (Lettitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij). 23 lieder, motets and instrumental works of the German Renaissance.

**SOLO, DOUBLE & TRIPLE CONCERTOS OF BACH & TELEMANN** Carolina Baroque, Dale Higbee, recorders. 2-CD set, recorded live. \$24 ARS/\$28 others.

**SONGS IN THE GROUND** Cléa Galhano, recorder, Vivian Montgomery, harpsichord. Songs based on grounds by Pandolfi, Belanzanni, Vitali, Bach, others. 10,000 Lakes.

**SWEET FOLLIA, THE RECORDER ON TWO CONTINENTS** Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders. Purcell, Morley,



Van Eyck, Maute, Couperin, others.

Atma Classique.

**TASTE OF PORTIQUE** L'Ensemble Portique. Features a selection of early and contemporary chamber music, recorded and performed by L'Ensemble Portique in its inaugural 2002-2003 season. Bach, Telemann Boismortier and others.

**TELEMANN ALLA POLACCA REBEL** Matthias Maute, recorders & traverso—play concerti and suites by G.P. Telemann.

**TELEMANN CANONS AND DUOS** L'Ensemble Portique. A double disc set of music for two recorders, *Canons mélodieux* and *Sonatas sans basse*, by G. P. Telemann featuring Lisette Kielson and Patrick O'Malley. \$30. LEP Records.

**TELEMANN CHAMBER CANTATAS** Musica Pacifica Five cantatas from Harmonischer Gottesdienst, plus two io sonatas from *Sonatas Corellisantes*. 2003 Chamber Music America/WQXR Record Award for best chamber music recordings of the year.

**TELEMANN: DUOS POUR FLUTES**, Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders & transverse flute, Alexander Weimann, clavichord. Six Telemann duos & sonatas alternate with five fantasies for clavichord by Maute.

**TRIO ATLANTICA** Lisette Kielson, recorders. Works by Bach, Telemann, Montéclair, Leclair.

**VIVALDI: LA NOTTE** Concerti per strumenti diversi. Judith Linsenberg, recorder; Musica Pacifica. Award-winning CD, featuring five Vivaldi concerti, two sonatas.

**VIVALDI: SHADES OF RED: CONCERTOS & SONATAS FOR RECORDER & STRINGS** Matthias Maute & REBEL. Stylish, high octave readings of some of Vivaldi's most beloved pieces, including the popular and raucous *Concerto alla Rustica*, stunningly colorful *Sonata on La Follia*, and four exuberant recorder concerti. Bridge.

**VON PARIS NACH WIEN** Duo Caprice Stuttgart. Matthias Maute, recorder & Michael Spengler, gamba. Works from Paris to Vienna by Rameau, Satie, Maute, J. Haydn, Chopin, others.

Please indicate above the CDs you wish to order, and print clearly the following:

Name \_\_\_\_\_

Daytime phone: (\_\_\_\_) \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Check enclosed for

\_\_\_\_\_ single CDs x \$ \_\_\_\_\_ = \$ \_\_\_\_\_

\_\_\_\_\_ 2-CD sets x \$ \_\_\_\_\_ = \$ \_\_\_\_\_ TOTAL

\$ \_\_\_\_\_

Please charge the above amount to my

MasterCard, Visa or AmEx:

# \_\_\_\_\_

Exp. Date: \_\_\_\_\_

Cardholder's signature: \_\_\_\_\_

Mail to:

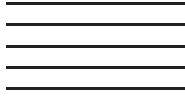
ARS, 1129 Ruth Dr., St. Louis, MO 63122-1019 U.S.

You may fax your credit card order to

314-966-4649.



# CHAPTERS & CONSORTS



## A very busy Play-the-Recorder Month

Once again, March was observed by many recorder players as **Play-the-Recorder Month** (PtRM). Many chapters and individuals representing all parts of the world participated in the event—by performing for others, demonstrating the recorder, sponsoring workshops, or otherwise just generally publicizing our instrument. Those who submitted reports for the contest, which is sponsored and judged each year by the ARS Chapters & Consorts Committee, showed imagination and versatility. All entries deserve congratulations.

Prizes, all donated by ARS Business Members, are given for the most imaginative event and for the largest percentage increase in chapter membership.

The two top winners this year were the **Birmingham (AL) Chapter** and **St. Louis (MO) Recorder Society** (SLURS).

Birmingham extended themselves in many ways—including playing in two different states, Alabama and Mississippi. They involved a total of 86 children and

18 adults. Two adults and 18 of the children were beginner/novice performers.

The Mississippi event was a program entitled "Roman de Silence," a Medieval adventure in story and song. An outreach event in Oxford sponsored by the University of Mississippi Department of Women's Studies, it was presented by **PanHarmonium** trio from the Birmingham chapter. PanHarmonium, in collaboration with storyteller **Dolores Hydock**, produced several performances of "Sir Gawain and the Green Knight" and "Silence" during March. Both productions are storyteller adaptations of epic Medieval poems of the same name, and combine musical accompaniment with the storyteller's art to create a theatrical experience. Three performances of "Gawain" and one of "Silence" were given at four high schools around the state of Alabama. The "Gawain" performances were sponsored by a grant from the Alabama State Council on the Arts/Arts in Education/Rural Schools Touring Program.


Other events in Alabama were in three different cities. In Rogersville, participants were children from fourth to sixth grades involved in an after-school program. In

Birmingham, university students in music education were presented a program involving a quick historical overview of music for recorders from Medieval through Renaissance, then Baroque and contemporary. A newly-formed consort based in Florence put on a recorder demonstration there for about 80 students in grades five through eight (*two consort members shown with the students in photo at upper left: l to r, Charlotte Manis and MaryLyn Jackson*). This demonstration incorporated a dozen or so children who played recorders on a piece entitled *Out in the Garden*. Then they went back in time travel to about 1100, and worked forward with tunes arranged for recorders from *Southern Harmony*, the Romantic and Classical eras, and in celebration of Mozart's 250th birthday. From the Baroque era, a Telemann fantasia written for recorders was demonstrated, as was a Bach piece. The Florence consort was joined by the children in an encore, *Hot Cross Buns*, successfully ending the event.

The chapter received 15 brightly colored Yamaha plastic soprano recorders donated by the **Von Huene Workshop/Early Music Workshop of New England** in Brookline, MA.

St. Louis had a total of 10 events in March, plus two that couldn't fit into the month because of scheduling. These comprised two each of meetings, school events and church events, plus a dancing session, concert, TV appearance featuring SLURS, arts appreciation day in an elementary school, and a marathon event (the recorderists played music while the runners ran!). There was a grand total of 82 performers involved—as well as additional singers and country dancers, and players of other instruments such as crumhorn, cornamuse, flute, harpsichord, viola da gamba, and more.

The unique marathon event involved players stationed along Mile 13 and Mile 20 (a loop) of the St. Louis Marathon. Many runners offered positive comments as they passed the musicians, who had such a good time playing notes of encouragement that they're ready to do it again.



**VON HUENE WORKSHOP, INC.**  
The Early Music Shop of New England

**A**T the von Huene Workshop, Inc., we are dedicated to providing the best possible instruments & service at the best possible price.

**R**EPAIRS: We guarantee one week turnaround on most repairs including revoicing, recorking & crack repair.

**S**ALES: We stock recorders at all price levels, from high quality plastics to the finest handmade instruments and an extensive selection of music and books.

65 Boylston Street, Brookline MA 02445 USA  
tel. (617) 277-8690 fax (617) 277-7217  
<http://www.vonhuene.com> [sales@vonhuene.com](mailto:sales@vonhuene.com)



**John Eisenhauer (standing) leads Highland Park Recorder Society members at the New Jersey Veterans' Home (l to r): Elizabeth Falconer-Salkeld, Donna Messer (partially hidden), Peter Guarnaccia, Russ Condon; Lynn Gumert and David Brookes are hidden.**

On RecorderDay!, unseasonably warm weather in St. Louis inspired a flash mob of six recorder players to play outside the St. Louis Art Museum for two hours. Early in the month of March, a flash duo roamed the University of Missouri—St. Louis campus playing a set of three Morley canzonets in a variety of locations and publicizing their upcoming concert set for about three weeks later. [Editor's note: For those not in cities where flash mobs have been taking place, in these events a group assembles suddenly in a public place—generally with no political or social agenda—and does something unusual for a brief period of time, then quickly disperses. Flash mobs are often organized with the help of the Internet or other electronic media. Playing music, especially on instruments that are relatively portable like recorders, seems to lend itself well to the flash mob trend—which also involves such activities as showing up wearing a certain color, having a pillow fight, eating chocolate chip cookies, etc. To see examples, search online for the term “flash mob”; a number of event sites will be listed.]

The SLURS spring concert was highly publicized on a variety of media. The concert involved 26 players, including nine from outside the chapter. As their prize, SLURS received a gift certificate from **Lazar's Early Music** in Sunnyvale, CA.

Other prize winners include the **East Bay (CA) Recorder Society (EBRS)**, the **Highland Park (NJ) Recorder Society (HPRS)**, and **South Bay (CA) Recorder Society (SBRS)**.

EBRS had five different events, including a performance by their Junior Recorder Society; a workshop conducted by Adam Gilbert; a concert in music store **A Cheerful Noyse**, where Pete Rose's *Dynamo* was such a hit that it was played three times for the crowd of 20 to 30 adults and children; passing pedestrians also came in to listen. EBRS also held its annual members' recital, and a solo recital of contemporary music was played by **Helga Wilking**, EBRS president. The chapter's efforts were recognized with a gift certificate from **Honeysuckle Music** in St. Paul, MN.

HPRS had two events in March plus one on April 2. One took place in an elementary school in Elizabeth, NJ; another in the New Jersey Veteran's Home in Edison, NJ; and a third in a church in New Brunswick, NJ. For all these events, the total number of audience members plus artists was 1,025, including more than 650 children in the audiences.

The HPRS events are supported in part by a grant from the Middlesex County Cultural and Heritage Commission and its Board of Chosen Freeholders. Their prize was a gift certificate from **PRB Productions** in Albany, CA.

Five events plus members' night filled the SBRS schedule. These took place in a church (two different times), schools (two times), a senior community center, and a regular chapter meeting. They had a few beginners participate, plus one child who

*fine editions of early & contemporary music*  
**PRB PRODUCTIONS**  
 963 Peralta Avenue, Albany, CA 94706  
 Phone: 510-526-0722 Fax: 510-527-4763  
 E-mail: PRBPrdns@aol.com  
 Web: www.prbmusic.com



## Honeysuckle Music

*Recorders & accessories*

*Music for recorders & viols*

Jean Allison Olson  
 1604 Portland Ave.  
 St. Paul, MN 55104  
 651.644.8545  
 jean@honeysucklemusic.com

# RECORDERS Viols & Early Winds Sheet Music & Accessories

**Kung Moeck Mollenhauer Paetzold Yamaha  
 Aesthe Dolmetsch Ehlert K&M**

*Competitive Prices  
 Sent on Approval  
 Personalized Service & Advice*



## Lazar's Early Music

1377 Bluebird Ct., Sunnyvale, CA 94087  
 (866) 511-2981

Bill@LazarsEarlyMusic.com  
 www.LazarsEarlyMusic.com



performed with the beginners. **Magnamusic Distributors, Inc.**, in Sharon, CT, provided their prize, a selection of recorder music.

A gift certificate from **A Cheerful Noyse** in Albany, CA, was won by **Kay Hettich** and will be used by the newly-formed **Redding (CA) Chapter**, of which she is a member. The

award was for the **most imaginative event** during PtRM. On RecorderDay!, she set up in a gym, site of a church rummage sale. Between 8 a.m. and 2 p.m., with a lunch break, she entertained over 300 people. The acoustics were good, as well as the volume level in the large space. People chatted with her, and one enthusiastic woman decided to learn the recorder and join the Redding group. The staff at the rummage sale check-out also got involved by telling everyone about RecorderDay! To end her day, Hettich played recorder in the evening as the prelude for the Saturday church service—the end of a fruitful and busy day!

**Courtly Music Unlimited** donated a woodgrain set of Yamaha soprano and alto recorders that was awarded to **Olde Pipes** in Charleston, SC, for the largest percentage increase in membership during PtRM. This once-small group was started by Hillyer Rudisill in 2002 and became a small chapter of the ARS in early 2005. The group comprises mainly senior citizens and has meetings at Lowcountry Senior Center.



## *Courtly Music Unlimited*

800-2-RICHIE  
(800 274-2443)

[www.courtlymusic.com](http://www.courtlymusic.com)

"Everything for the recorder enthusiast, or those who would like to be."

Fine wood and plastic recorders, sheet music, method books, play-along CDs, accessories, workshops.

Many other groups and people reported activities to the ARS, and they deserve mention for the energy and time that went into planning and executing these events.

A **Boulder (CO) Chapter** quartet called **Fipple Folk** performed in an elementary school. The much larger **Colorado Recorder Orchestra**—players from Boulder, Denver and Fort Collins chapters—performed concerts in Fort Collins and, on RecorderDay!, at St. James Episcopal Church of Boulder. An annual fund-raising concert was held, with the members of the Boulder chapter as featured performers, along with a silent auction to raise money for scholarships and operating funds.

The **Greater Cleveland (OH) Chapter** scored with its PtRM events by offering two activities: a two-hour informal concert at the Cuyahoga County Public Library's Beachwood Branch; and a workshop directed by **Lisette Kielson** and attended by 21 players from Ohio, Michigan and Pennsylvania..

The concert was promoted via flyers distributed to other library system branches, plus through various media—and was rewarded by an appreciative audience in attendance. Four novices joined the ARS after hearing the concert, and two of them later audited the workshop. Two other novices, who saw the workshop notice in the newspaper, asked to receive the chapter newsletter.

Since the members of the **Jasmin Recorder Consort** in Greenville, SC, could not get together on RecorderDay!, member **Sharon Howell** took her soprano recorder along on her hike in Caesar's Head State Park near her home. After hiking an area called Dismal Trail (with a 1,200-foot drop in 1.5 miles), and practicing beside Matthew's Creek and over it (suspended on cable), she reported that she was, indeed, a "human dynamo" at a few minutes before 3 p.m., when she stopped to join others around the world in playing Rose's *Dynamo*.

Also in March, **Vicki Boeckman** and **David Ohanessian** (in photo by William Stickney at upper left) performed an all-recorder concert at The Bloedel Reserve, Bainbridge Island, WA. The program went from Medieval to Matthias Maute and back again, with quite a variety of both music and instruments. Both Boeckman and Ohanessian played at least a dozen recorders, ranging from Medieval sopranos to contra bass—instruments in F, C, D and G pitched at 415 and 440 as appropriate to the music; many of the instruments were built by Ohanessian. The concert was an eye-opener for the audience, which was not the typical early music crowd—some having only a vague awareness at all of recorders. Audience members were impressed by both the haunting sound of the early flutes as well as the pyrotechnic playing on some pieces.

Nearby in Kirkland, 20 members of the **Moss Bay (WA) Recorder Society** (MBRS) gathered for music, conversation and treats on March 18. The group welcomed 10 visitors, including several children, who came and went over the course of the 2.5-hour session directed by **Wini Jaeger**, MBRS music director and ARS Honorary Vice President. She presented music by composers of the 14th through 20th centuries—some of which was suitable for beginners, while other pieces presented more challenges.

**Sarasota (FL) Chapter** members held their annual workshop on March 11, with Valerie Horst as guest clinician (photo below by Charles Schwartz). Horst selected music from many centuries—and, because the group had gathered on "the designated day," they learned *Dynamo* by Rose. After careful rehearsal, they were able to play the exciting piece up to tempo at exactly 3 p.m.—and reported that it was a fun experience to know that hundreds of recorder players from around the world were joining them in performing the special piece at that very moment.







Nine residents of the Otterbein-Lebanon Retirement Community are the members of the **Otterbein-Lebanon (OH) Recorder Choir**. The group performs a wide variety of traditional and classical music, plus sacred hymns, in their monthly performance for their community's United Methodist Church service. On RecorderDay!, they played a short concert of Renaissance dances for residents of the community, and culminated with the playing of *Dynamo* at 3 p.m. Historical and other background information was provided by their director, as well as information about the ARS and RecorderDay!. The audience was invited to play along with the group on their own, or on supplied, recorders.

The **Southern California Recorder Society** teamed up with the **Orange County Recorder Society** to give a performance at the Torrance Community Center in Los Angeles, honoring four well-known members of their community—**Gloria Ramsey, Elizabeth Zuehlke, Shirley Robbins** and **Lia Starer Levin** (who regrettably were incorrectly identified in the photo printed in the May AR—but are shown in the same photo at the top of this page, 1 to r). Nearly 90 performers were involved.

Participants in a workshop sponsored by the **Triangle (NC) Recorder Society** were able to take classes from Marilyn Boenau, Larry Lipnik, Stewart Carter, Michelle Oswell, Patricia Petersen and Kathy Schenley. Fifty recorder players and early music enthusiasts took advantage of this opportunity offered in March, and it was reported that the “variety and intriguing subjects of the sessions made them

wish they could be at least two people for the day, and sample twice as many offerings.”

Last, but not least, **Utah's** seven members (who unfortunately have no chapter, but nonetheless stay busy on their own) reported a number of interesting recorder events, including **Mary Johnson** playing with Celtic dance band **Ballydoolin** for nursing home residents as part of the “Heart and Soul” project; and with two other recorder players at services at All Saints Episcopal Church in Salt Lake City. Eight recorderists played Renaissance and dance music with a variety of other



*In Utah, Zephyrus accompanied a Shakespeare play: (l to r) Bitsy Schultz, Penny Gardner, Marta Adair, Wen-Di Adair, Carol Gardner, Doug Gardner, Brittany Gonzales, Marci Harris.*

instrumentalists from several states in conjunction with the Society for Creative Anachronism, which scheduled a “kingdom-wide” event on RecorderDay! The SCA also hosted a local event later in March, in which five recorder players participated.

**Sara Carlock** played alto recorder on a part written for bamboo flute in eight performances of *Aida*. Five members of **Zephyrus**, an open group meeting in the Utah Valley, accompanied a Shakespeare play in an elementary school, as well as giving an historical overview performance entitled “700 Years in Half an Hour” at two other elementary schools.

Not quite making it into March, **Musica Antiqua of Utah** gave performances in April in Provo and Salt Lake City; and the **Early Music Ensemble of the University of Utah** presented a program of Renaissance music and dance.

What a wonderful variety of ways there are to enjoy our instrument and share the pleasure of it with others! Now is

the time to begin your plans for Play-the-Recorder Month in 2007—and don't be afraid to adapt some of the ideas here to your own location.

Marilyn Perlmutter

---

**See the next page for more Play-the-Recorder Month news.**

---



*Eastern Connecticut Recorder Society members played Pete Rose's Dynamo at the meeting house in Middletown on RecorderDay! (l to r, row 1: Joyce Goldberg, Betty Monahan and Peggy Kaylin; row 2: Betsy Goldberg and Joan Bloom. (Photo by S. E. McCombs Thompson)*

### Chicago Chapter plays Music by Contest Winners

On March 19, with a brisk sunny day promising spring, the **Chicago (IL) ARS Chapter** celebrated the winners of the **2005 Recorder Composition Contest** with food, conversation and musicmaking. We gathered first at a local restaurant, where the composers present were given a chance to get to know each other: **Nancy Bloomer Deussen** from California, who placed first; **Suan Guess-Hanson** from downstate Illinois, who shared third prize with **Karl Stetson**, based in Connecticut (and unable to attend); **Patricia Morehead**, with Chicago stories to tell (her list of compositions is daunting); and me. (See the March 2006 AR for the official announcement about this year's winners and more information about the biennial contest, initiated 18 years ago by an idea from chapter member **Hilde Staniulis**.)

The playing session was held in St. Luke Evangelical Lutheran Church on the north side of Chicago, site of chapter meetings for the last 10 years. All told, there were 35 people in attendance: 20 players and 15 guests. The session focused on the winning four—rather than the usual three, since two shared the third prize—plus an opening item identified as *Noted German Entry* by Dietrich Schnabel.

In 1994, Schnabel formed the Dortmund Recorder Consort, a group currently made up of some 50 players of all ages in Germany. Because of time constraints, we heard only a selection of three from a set of 12 pieces called *The Girls*: “Sylvia,” “Carla” and “Allyson” (SATB). All were played by The Music Institute of Chicago Recorder Ensemble coached by **Patrick O'Malley** (who himself had been the first prize winner in the original 1988 competition). Schnabel's pieces were fairly short and, to the point, and ideally suited for both small and large groups.

The 2005 third prize was shared between previous Chicago contest winners, Stetson and Guess-Hanson. Two-time winner Stetson submitted an engaging set called *Impressions of Three Latin-American Dances* (AATB), with jaunty syncopes, a variety of tempos—rumba, tango, mambo—and some nice licks for the bass. Our conductor, **Laura Sanborn-Kuhlman**, made Guess-Hanson's *Treasures* (SATB) really swing when played by the large group, to fine effect. This is Guess-Hanson's third time to win in our chapter's composition competitions.

Second prize was awarded to *Sonatine a 4* for SATB by **Will Ayton**, played by the **Ridgeway Consort**. *Sonatine* offered nice variety in the progression of the movements—a waltz, then a fugetta with a strong sense of counterpoint.

First prize went to **Nancy Bloomer Deussen's** *Impressions around G* (SATB). Her track record as a composer is the strongest of those who entered this year, and it showed in the variety she could draw upon for melodies, harmonic color, rhythmic effects, strong unisons, changes in meter, and relationship of the tune to the accompanying parts. For more information about her, see [www.nancybloomerdeussen.com](http://www.nancybloomerdeussen.com).

Sanborn-Kuhlman, as conductor for the large-group playing, pulled the pieces together, energized them and showed them off. This meeting showed that pieces that can make a large group sound good on a first-reading are real winners!

Arlene Ghiron



(l to r) **Susan Ross, Karen Crotty, Nancy VanBrundt and Esther Schechter of the Dearborn Winds Quartet, with Nancy Bloomer Deussen, first prize winner**

### CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication in *American Recorder* to :

AR, 7770 South High St.,  
Centennial, CO 80122-3122,

by e-mail [editor@recorderonline.org](mailto:editor@recorderonline.org).

Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files.

Please send chapter newsletters to the AR address above, and to the following addresses:

ARS Office, 1129 Ruth Drive,  
St. Louis, MO 63122-1019,

by e-mail

[recorder@AmericanRecorder.org](mailto:recorder@AmericanRecorder.org);

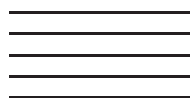
Marilyn Perlmutter, Chair,  
Chapters & Consorts Committee,  
2847 Westowne Court, Toledo OH 43615-1919,  
[mperlmu@bgnet.bgsu.edu](mailto:mperlmu@bgnet.bgsu.edu).

In March, the Twin Cities (MN) Recorder Guild and North Star Viols shared a joint workshop with Jack Ashworth (standing with soprano recorder). He presented dance music (and taught the actual related dance styles), and directed double choir music.

(Photo by Mary Halverson Waldo)



# ON THE CUTTING EDGE



“Recorder in Jazz,” continued (again),  
and recorder with clavichord

I continue to be gratified by the number of responses from readers to my January 2006 column about recorders in jazz. Evidently this is a topic dear to the hearts of many recorder players, as it is dear to mine.

Nicholas Lander, from Perth, Australia, wrote to say he is the webmaster of the Recorder Home Page, <[www.recorderhomepage.net](http://www.recorderhomepage.net)>. On that site is an extensive database containing information on over 5300 LPs, cassettes and CDs featuring the recorder. Searching the keyword “jazz” yields 155 recordings, and a similar search on “blues” produces 50 recordings.

---

**On that site is an extensive database containing information on over 5300 LPs, cassettes and CDs featuring the recorder. Searching the keyword “jazz” yields 155 recordings, and a similar search on “blues” produces 50 recordings.**

---

Lander has kindly consented to share his personal selection of a few of the most worthwhile recordings, as follows.

- **Charles Fambrough** (U.S.), *Keeper of the Spirit* album
- **Keith Jarrett** (U.S.), *Spirits, Birth, Survivor’s Suite*, and *The Mourning of a Star*—albums on which Jarrett himself plays recorder
- **Jugularity** (Australia), *Jugularity* album on which Tony Bannister and Ernie Gruner play recorder
- **Rahassan Roland Kirk** (the great U.S. jazzman), *The Man Who Cried Fire* album on which Jon Clarke plays recorder; *Here Comes the Whistle Man* album on which Phil Lehle plays recorder. [N.B. Lander points out that Kirk himself played recorder. A basset

recorder owned by Kirk is in the Instrument Collection of the Institute of Jazz Studies at Rutgers University in Newark, NJ, U.S.]

- **Eddie Marshall** (U.S.), *Holy Mischief*, on which Marshall himself plays recorder; see Frances Feldon’s interview with him in the January 2005 AR
- **Lazy Ade Monsborough** (Australia), *Recorder in Ragtime* album featuring the jazz saxophonist, vocalist and recorder player
- **Jean-Francois Rousson** (France), *Spinnaker*
- **Respectable Groove** (U.K.), *Respectable Groove* album with recorder players Andrew Collis, Katrina Koski, Barbara Law and Evelyn Nallen; also *Mysterious Barracudas* album with recorder player Nallen
- **Nadja Schubert** (Germany), *Recorder and Bass*, *Nadja*, *Changing*, and *We Will Meet Again* albums
- **Rodney Waterman** (Australia), *Agua e Vinho* (I have a copy of this fine CD in my collection and can attest to its pleasures)
- **Wooden O** (U.K.), *Wooden O* and *A Handful of Pleasant Delites* albums, with recorder players James Harpham and Christopher Taylor.

Many thanks to Lander for winnowing through the database and sharing this list with us. The complete database is accessible at <[www.recorderhomepage.net/records.html](http://www.recorderhomepage.net/records.html)>.

Another database I recently discovered contains information and recordings that include the recorder accompanied by clavichord. For a long time, the clavichord was considered too soft to work effectively as a continuo instrument. As a clavichordist (and recorderist) myself, however, I often wondered why clavichord couldn’t work with the softer recorders, such as tenor or bass. My clavichord, a five-octave late-18th-century German-style instrument, generates enough sound to be effective in a small concert space. Has anyone performed and/or recorded with the recorder and clavichord combination?

Lo and behold, on the web site of the excellent Boston Clavichord Society—

<[www.bostonclavichord.org](http://www.bostonclavichord.org)>—you can access a newly revised discography of clavichord CDs as well as audio clips from recent Boston-area recitals featuring the clavichord. Click on the “audio” link on the home page, and a list of recordings played on the clavichord will appear.

All of these are worthwhile, but I want to draw special attention to the audio clips from the April 17, 2005, recital of Henry Lebedinsky, clavichord, and Roy Sansom, recorder. The first three tracks are a *Sonata in G Major* by Carl Heinrich Graun (1704-1759). No, the music is not “cutting edge,” but the ensemble of recorder and clavichord surely is.

It takes a minute or two for the ear to adjust to the balance between the instruments. At first the recorder—it sounds like a tenor to me—predominates. But after a little while, the clavichord comes into better focus, and one realizes that the keyboard part is clearly audible. The recorder is never covered, of course, and I find the balance quite pleasing.

Take a listen to this interesting live performance and see what you think. If you have any clavichord-playing friends, try playing through some of your favorite sonatas with them.

And don’t forget to investigate some of the jazz recordings in Nicholas Lander’s list.

Tim Broege <[timbroege@aol.com](mailto:timbroege@aol.com)>

**RECORDERS**  
MOECH Mollenhauer  
& others

E-Mail:  
[wbic@wichitaband.com](mailto:wbic@wichitaband.com)

Visit our website:  
[www.wichitaband.com](http://www.wichitaband.com)

\*\*\*Since 1953!\*\*\*

2525 E. Douglas • Wichita, KS 67211  
Orders: (800) 835-3006  
Info: (316) 684-0291 • Fax: (316) 684-6858

**Wichita Band  
Instrument Co., Inc.**

# MUSIC REVIEWS

---

---

---

---

---

**CORRECTION: *IL PRIMO...*, BY GIOVANNI GASTOLDI**, reviewed in the March 2006 issue of *American Recorder*, contains pieces by Vecchi, Rogniono, Cima and others, as well as those by Gastoldi. The title is misleading and caused misinterpretation of the review by the editor. AR regrets any confusion.

**THE TWO CUCKOOS**, BY DAVID MATTHEWS. Peacock Press PJT 037 (Magnamusic), 2004. S. Sc 2 pp. \$9.25.

**LIZARD: VARIANTS FOR SOLO TREBLE RECORDER**, BY ALUN HODDINOTT. Peacock Press PJT 043 (Magnamusic), 2005. S. Sc 7 pp. \$10.25.

**FIPPLE-BAGUETTE: THREE ENCORES FOR SOLO RECORDER, OP. 76**, BY DAVID ELLIS. Peacock Press PJT 032 (Magnamusic), 2005. S and S'o solos. Sc 7 pp. \$11.50.

These latest installments in John Turner's "The Contemporary Recorder" series focus on short unaccompanied pieces. David Matthews (b. 1943), one of the most noted British composers of his generation, was an assistant to and student of Benjamin Britten, as well of Nicholas Maw and Peter Sculthorpe. He is known for his chamber and orchestral music, which is widely performed throughout the world. His collaboration with musicologist Deryck Cooke to create a performing version of Mahler's incomplete tenth symphony is widely known.

*The Two Cuckoos* bears the subtitle "Beethoven in Nimbin" and was written as a 90th birthday gift to the British musicologist Wilfrid Mellers. It is a very small scherzo, based on the song of the Australian cuckoo (which Matthews heard on a trip in Nimbin, New South Wales). A small quotation from Beethoven's sixth symphony connects this work to the cuckoo sounds in that piece. Matthews's scherzo is of moderate difficulty and would be most suitable as an encore, given its brief duration and fleeting character.

With the untimely death of composer William Mathias (1934-1992), Alun Hoddinott (b. 1929) was left unquestionably as the leading Welsh composer of his

generation. He has served for many years as professor of music at Cardiff University.

Hoddinott's *Lizard* is a short set of variations in seven brief sections. It is inspired by a light-hearted poem of Gwyn Thomas (on the subject of a lizard) that has apparently also inspired numerous other works by Hoddinott. The piece contains some difficult passages (although an *ossia* measure is provided in one spot for those who wish to avoid upper register flutter-tonguing). The short sections of varied character will also present interpretative challenges. Like many of Hoddinott's works, the melodic material is not particularly memorable, but the dramatic shapes have appeal and interest.

---

## These latest installments in John Turner's "The Contemporary Recorder" series focus on short unaccompanied pieces.

---

British composer David Ellis (b. 1933) is noted mostly for his orchestral music. During his active career, he worked primarily for the BBC throughout England and served finally as Head of Music for the BBC North. He has served as composer-in-residence with numerous ensembles and has composed works for many significant performers.

*Fipple-Baguette* is a set of three light-hearted "encore" movements that could be performed individually or as a suite. The first, "Round Dance," is bright and lively—with arabesque figures dancing through the instrument's upper register. For the second movement, "Sarabande with Doubles," the composer takes a slow and stately theme, and subjects it to a few short variations and decorations before returning to the opening mood.

The last movement, "End-Piece," humorously recalls the previous movements before ending in a "repeated vamp" figuration. This movement is

*Lizards and cuckoos, duos and more,  
folk music of many countries, music for church playing*

marked "if used as an encore, the player could exit whilst playing the repeated bars." The outer movements are difficult, particularly if played at the marked tempo, but the middle movement is only moderately difficult.

Carson P. Cooman

**THREE CONTRAPUNTI SOPRA IL CANTO FERMO FOR SIX INSTRUMENTS**, BY COSTANZO FESTA. London Pro Musica LPM IM22 (Magnamusic), 2004. SATTB. Sc 11 pp, 6 pts + 6 pts transposed + 3 in alto clef, 1 p ea. \$7.

The selections included in this edition are the only six-part pieces from a collection of 157 settings of the same *cantus firmus* that is preserved in the MS C36 of the Civico Museo Bibliografico Musicale in Bologna, Italy. According to the introductory notes by the editor, Bernard Thomas, these pieces were once mistakenly attributed to Giovanni Maria Nanino (1543-1607).

However, Thomas has concluded that they are the work of Costanzo Festa (1490-1545) because of their early-16th-century style and due to the known fact that Festa composed numerous settings of this particular *cantus firmus* (similar to the common *bassadanza La spagna*). Festa was a forerunner of Palestrina and one of the first native Italian madrigalists.

Due to the extremely low pitch range of *Contrapunto 119*, the edition includes both an original and transposed version (up a fourth) in the score and parts. Additional parts in the alto clef for three instruments are included for all three pieces. Therefore the parts, which are printed on both sides, are a bit confusing to sort out at first, but give welcome options for recorder and viol players.

The clarity of style of these three *Contrapunti* resembles that of Palestrina. They are melodically pleasing and of moderate difficulty for players experienced in performance of Renaissance music. They are suited both to recorders and to mixed consorts.

The edition is easy to read from both score and parts. Though the barlines are

helpful to modern musicians who are accustomed to them, especially in the score, they do tend to sometimes obscure the rhythmic divisions of this music. A possible alternative might be to write the parts without them, using rehearsal letters at cadences instead.

Finally, one small matter that detracts a bit from the perfection of this otherwise very good edition concerns several typographical errors—one in the notes, and the other in the inconsistent spelling of the composer's name.

*Beverly Lomer is an adjunct instructor in humanities at Nova Southeastern University in Ft. Lauderdale, FL, and a recorder player with a special interest in original notations. She received her M.A. in Music and Ph.D. in Comparative Studies, with a concentration in gender and music, from Florida Atlantic University in Boca Raton. She is the author of the entry on Hildegard of Bingen in the Encyclopedia of Religion and Nature (Continuum, 2005) and has presented papers on early women musicians at Amherst Early Music Festival, the Thinking Gender Conference at UCLA, and the International Alliance of Women in Music Congress. She has produced several concerts of music by women composers, including a premiere U.S. appearance of two members of the English ensemble, Musica Secreta, which is dedicated to performance of this repertory. She is currently president of the Palm Beach Recorder and Early Music Society and is an active member of the Miami ARS chapter. She divides her time between Lighthouse Point, FL, and Pocono Summit, PA.*

**LE PHÉNIX, BY MICHEL CORRETTE, ARR. ULRICH HERRMAN.** Noetzel N 3825 (C. F. Peters), 2003. AAAT or AAT. Sc 9 pp, pts 3-4 pp ea. \$14.95.

**DON QUICHOTTE-SUITE, BY GEORG PHILIPP TELEMANN, ARR. ULRICH HERRMAN.** Noetzel N 3826 (C. F. Peters), 2002. SATB. Sc 14 pp, pts 6 pp ea. \$22.

Michel Corrette (1709-1795) is best known for his instrumental method books that are valued for their insight into historical performance practices. His performance works were often derivative, and *Grove Dictionary of Music and Musicians* characterizes them as “conventional and thematically uninspired.”

Judging from the relative availability of modern recordings, *Le Phénix* seems to be the most enduringly popular of his works. It is a Baroque concerto in three movements, originally set for four bass-clef instruments. This arrangement for four recorders is at intermediate level techni-

cally, though occasionally requiring advanced intermediate ensemble skills.

The edition preface advises that the third part may be omitted, as noted in the original manuscript. That part combines extensive rests with doubling one or more of the other parts, but it does enhance the harmonies.

All four parts play in complete unison in nearly a fourth of the first Allegro movement of *Le Phénix*. Accurate unison on the fast-moving but regular rhythms is feasible for intermediate groups, but intonation will require skillful ensemble handling. Several Alto I and Tenor duets, though, are quite pleasing.

The second movement, Adagio, is essentially an Alto I solo with Tenor accompaniment. A player adept at Baroque ornamentation would be best for the solo, even though the ornamentation is written out. The middle parts play only at the beginning and end, the same six-measure phrase, but they do add lovely moving harmonies in those spots.

The final movement, another Allegro, again includes much two-, three- or four-part unison playing, but is more interesting harmonically than the first Allegro.

Telemann's *Don Quichotte-Suite* is programmatic, with seven short descriptive movements following a lengthier French overture—all light music intended to be played with exaggeration and humor. Don Quixote's attack on the windmills, of course, is depicted, along with Dulcinea's remoteness, and Sancho Pansa's cheerful bemusement.

This arrangement of the suite is primarily intermediate, but it does present technical challenges. The windmill attack (think Telemann *qua* Vivaldi), if truly performed *tres vite*, would benefit from double-tonguing and may be considered advanced intermediate. The glissandi in the Sancho Pansa movement could slow down the tempo inappropriately if not played really quickly. Frequent scoring in unison increases the difficulty for no good musical reason—especially in the overture, which rightly retains the bass

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name. Please submit music for review to: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444.

contrary motion in the runs, but which would be better with less than all three upper parts playing in unison.

The awakening of Don Quixote, the first programmatic movement, has a pleasant melody, like bird song. It is more trio than quartet, with much duplication in the accompanying parts. In the Dulcinea movement, the overwrought sighs can be truly sappy. Finally, in Don Quixote's nighttime repose, underlying snores are paired with agitated upper-part dreams.

The *Don Quichotte-Suite* was originally an orchestral work, scored for strings, and perhaps could be better adapted to the different character of recorders—or perhaps recorders are not the optimal instrument for a work meant to be a raucous jest. Nevertheless, some recorder ensembles may have fun with it!

*Sally S. Harwood and the Namenlos Early Music Consort, Lansing, MI: Elmore Eltzroth, John Gauger, Amy Oeseberg, Ann Slowins and Harwood. The group has been playing together since 1990—primarily for their own enjoyment, although they perform occasionally at early music festivals, art fairs, and other community and social events.*

**COUNTRY LIFE: FOUR SCENES, BY RONALD AUTENRIETH.** Moeck ZFS #782 (Magnamusic), 2004. SS or TT. 2 sc, 4 pp ea. \$7.

Ronald Autenrieth is a contemporary composer and arranger living in Germany. He has created these four short vignettes for two equal C instruments as a set of scenes evocative of a day in the country. Descriptions of each of the scenes are included, but the composer encourages the players to use their own interpretations if they wish. The music is well-laid-out, with each scene filling a single page.

These pieces can be approached on many levels and are appropriate for intermediate through advanced players. Although Autenrieth recommends them for younger players, they are equally delightful for adults and provide unique little challenges that keep them interesting for players well beyond the elementary level. There are a few small technical challenges for less-skilled players, including a number of accidentals—and, for the top line player, a high C near the end of the final scene. Also, one piece is in 5/4 time.

The first scene describes a house sitting on open farmland. The music is a flowing little melody, set mostly in parallel thirds. The first ending terminates on a minor

seventh, then the entire piece is repeated, closing this time with a diminished fifth (the very dissonant tritone interval) resolving to a fourth. One can almost see that isolated house and feel the loneliness, and the haunting sound of the final open fourth drives us to turn the page to the next scene.

The second scene is simply named “Mystery.” The composer’s description tells of discovery and adventure in a dark hayloft—intriguing but a bit spooky. The music is meant to represent the players’ hearts beating fast in anticipation as they explore the old barn. There is a challenge to make those heartbeats sound both excited and mysterious, as well as precisely coordinated.

“Old Time Dance” is a favorite of ours. Here the player is asked to render the music “softly, zestfully, like a minuet.” This may be a challenge for some, as it is in 5/4, going back and forth between 3+2 and 2+3 groupings. Frequently the top line has rising patterns of four notes while the lower one is playing 3+2. It’s a challenge to make it sound like a minuet with the five- and 10-beat phrases!

“Day of Jubilee” starts with a fanfare in which both voices play in unison for a measure, then in major seconds, then a third apart, shifting finally to a sixth. This sets the stage for a lively little dance that ends brightly, but all too quickly.

This set of four short duets is well worth playing for pleasure or performance. The music quickly sweeps the players and audience into its vortex of charm. We will be looking for other works by this composer.

**CHANTS AND REFLECTIONS FOR RECORDER**, BY MARIE AND ROBERT CONSTAS. Mel Bay MB99644, 2003. Duos for various sizes of recorders. Sc 71 pp. \$10.95. (Download available at <www.MelBay.com>, \$6.50.)

This is a set of pieces composed by Marie and Robert Constas for two recorders, mostly alto with tenor or soprano with tenor. The composers live in Arizona and have produced some books of Indian chants, an influence obvious in their compositions here by the frequent use of pentatonic scales.

---

***This certainly is a generous amount of music appropriate for a quiet meditative setting.***

---

These pieces are intended for church performance, as indicated by the cover featuring the Ascension Lutheran Church in Scottsdale, AZ, which was designed by Frank Lloyd Wright’s Taliesin Institute.

There are 24 pieces of varying length. The shortest is two pages long; the longest goes on for five pages.

The first piece in the book is representative of the collection; it is quietly moving with some interesting motifs that are engaging. An especially interesting piece is the poignant “His Sorrow,” which the composers suggest for the Lenten season.

All but two of the pieces are newly-composed. Of those based on existing tunes, one that seemed to work fairly well was “Of the Father’s Love Begotten,” an 18th-century plainsong piece normally found in the Advent section of hymnals. Another is the familiar “Oh Come, Oh Come, Emmanuel,” also an Advent piece. In this arrangement, changing key signatures provide variations in the repeats of the melody.

In general, these duets are not difficult, and are appropriate for intermediate players. The simplicity of the music requires special attention to phrasing and interpretation, with careful concentration on intonation.

Instrument selection is sometimes problematic, with parts that are low for the tenor range, so some pieces sound better with a bass playing the lower part. Also, some suggested instrument changes within a piece seem fussy and may detract from the performance, and the routes (repeats and codas) often have to be worked out in advance, as they are not always obvious.

The music is clearly printed and easy to read. However, there are awkward page turns; copies would certainly be required for performance. In addition, pages started to come free from the binding during the playing of the music for this review.

That said, this certainly is a generous amount of music appropriate for a quiet meditative setting, such as in a church or other place of worship.

*Jean Hopkins and Barbara Duey*

**QUARTETT SPIELBUCH**, ARR. ULRICH HERRMANN. Noetzel N 3964 (C. F. Peters), 2001. SATB. Sc 47pp. \$13.50.

**QUARTETT SPIELBUCH II**, ARR. ULRICH HERRMANN. Noetzel N3962 3964 (C. F. Peters), 2004. Sc 47pp. \$22.

**QUINTETT SPIELBUCH**, ARR. ULRICH HERRMANN. Noetzel N3965, 2002. SAATB. Sc 34 pp. \$12.95.

These two quartet collections contain arrangements of music from the 16th century through the 20th century—the Renaissance, Baroque, Classical, Romantic and Modern periods. Two original works by Herrmann are also featured.

The quintet book has 16 pieces ranging from the 16th century to the 18th century. Included is one work that, according to Herrmann, was actually composed for recorders by Antonio Bertali (1605-1669).

Most of the pieces are for SATB and SAATB, but a few omit the soprano, and some would be better using “alto up” on the top voice instead of the listed soprano.

“Der Elephant” in the first book is an arrangement from *Carnival of the Animals* by Camille Saint-Saëns. This is a real challenge for any bass player, who must play from low F# to high F#. High F# would sound better in measure 26, if one can get it (13 / 1234 fingering works on my contra bass). Then there are all of those accidentals in between! I have attempted playing this on our contra bass recorder, and feel that this is the way to go for any consort lucky enough to have one.

Other pieces range in difficulty from easy to difficult. Herrmann has craftily avoided page turns in the longer works by employing fold-out pages. We found only a few minor mistakes: one on page 12 of the quintet book, in measure 13, where the second tenor part should be playing a C rather than the written A; in *Spielbuch II*, the Frescobaldi “Canzon” on page 2 lists soprano as the top voice, where it should be alto unless one enjoys playing high E and F on soprano.

Only the quintet book provides any comment from Herrmann. In this he tells



**Duets for One**

A series of play-along recordings of the baroque recorder duet repertoire.

**Currently available:**  
Duets by Telemann and Boismortier.

[www.owenmorse-brown.com/duets](http://www.owenmorse-brown.com/duets)

us that he has put these pieces together so that they may be quickly accessible for playing as worship preludes or as encores. I have been unable to find any bio information on Herrmann, except that he resides in Verden, Germany, and has produced many other recorder arrangements and compositions.

There is something for everyone in these three collections. Some may feel that arrangements from the Classical and Romantic periods are inappropriate for recorders. In these periods, bass parts can be uninteresting, with most of the melodic interest in the soprano, but Herrmann has made many of his arrangements work fairly well. And recorder players do need exposure to these important periods of music.

Any or all of these books would prove to be valuable additions to the libraries of intermediate through advanced consorts.

Bill Rees

**EASY DUETS FOR SOPRANO RECORDER**, ED. COSTEL PUSCOIU. Mel Bay Publications MB898964, 2004. SS. Sc 39 pp. \$9.95.

This lovely collection of 37 soprano duets was chosen by Costel Puscoiu, who composed some of them—but since there was no foreword in this volume, little can be written about him.

A classroom teacher of fourth- to sixth-graders would find this book ideal to supplement first- and second-year players who show advanced musical ability. A private instructor who provides group study in a studio could also utilize these pieces.

Duple, triple and quadruple meters make these songs very playable; however, one song employs a 5/4 meter and another 7/8. Key signatures do not vary from C, F and G major and their related minors (A, D and E). The range goes from low C to A above the staff.

Seven of Puscoiu's own compositions are spaced throughout the book. They are simple and repetitive, yet interesting and entertaining. However, the collection is dominated by 16 folk songs representing 12 different countries. This unusual sampling of music from South America, Europe, Central Europe and Greece/Macedonia would be a great addition to International Day celebrations at schools.

In addition, 13 pieces are compositions by the music masters from the French and German Baroque, Classical and Romantic periods. All in all, this duet volume is a welcome addition to soprano duet performance. Enjoy!



## ARS Membership Enrollment and Renewal

I am a new member

I am or have been a member

### U.S./Canadian Memberships

- \$40 One Year  
 \$70 Sustaining (Receive *Hotteterre Hands* pin)  
 \$75 Two Years

### Student Membership

- (Enclose proof of full time enrollment)  
 \$20 U.S./Canadian One Year  
 \$40 U.S./Canadian Two Years  
 \$25 Foreign One Year  
 \$50 Foreign Two Years

### Foreign Memberships

- \$50 One Year  
 \$95 Two Years

- \$60 One Year **Workshop Membership**  
 \$120 One Year **Business Membership**

- Do not list my name in the ARS Directory  
 Do not release my name for recorder related mailings  
 Do not contact me via e-mail.

My address, phone and email address are the same as last time.

Name \_\_\_\_\_ Phone Number \_\_\_\_\_

Address/City/State/Postal Code \_\_\_\_\_ E-mail Address \_\_\_\_\_

**Please charge to: (Circle one)** VISA MasterCard AMEX Discover

CC#: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature of cardholder: \_\_\_\_\_

**Clearly Print Name** as it appears on Card: \_\_\_\_\_

**Credit Card renewals may be faxed to 314/966-4649. Call 800/491-9588 to renew by phone**

### Demographic Information

(optional information collected only to enhance ARS services and provide statistics to grant makers):

**All information on members' activities in the ARS files is strictly confidential and only used internally.**

I am a member of ARS Chapter \_\_\_\_\_  I am the Chapter Contact  
 I am a member of ARS Consort \_\_\_\_\_  I am the Consort Contact

Your age:  Under 21  (21-30)  (31-40)  (41-50)  (51-60)  (61-70)  (71+)

### Please check all that apply:

(Since your recorder activities may change from year to year, please update this information with each renewal):

- I am a Professional Recorder Performer.  
 I wish to be included in the list of **Recorder Teachers** in the ARS *Directory* and web site.

### I Teach: (circle your choices)

Children	High School Youth	College Students	Adults
Beginner	Intermediate	Advanced	Pre-Professional
Individuals	Children's Classes	Adult Classes	Ensembles
Suzuki	Orff	JRS Leader	Kodaly

### Where I Teach:

Music Studio \_\_\_\_\_ Public or private school \_\_\_\_\_ Community Music School \_\_\_\_\_  
 College \_\_\_\_\_ Other: \_\_\_\_\_

- I am an ARS Certified Teacher who passed ARS exams administered until 1976 (5)  
 I am an ARS Certified Level II Teacher\* (8)  
 I am an ARS Certified Level III Teacher\* (7)

\* I passed the special teacher exam(s). Not to be confused with the Level II and Level III exams taken by players.

**American Recorder Society**  
**1129 Ruth Dr.**  
**St. Louis MO 63122-1019**

**Phone: 314-966-4082**  
**Fax: 314-966-4649**  
**Toll-Free: 800-491-9588**  
**recorder@americanrecorder.org**  
**www.americanrecorder.org**

## ARS PUBLICATIONS

### Erich Katz Contemporary Music Series

	Members	Non-Members
<b>A Short Tale for Two Basses</b> Suzanne M. Angevine (Level II) (2 scores)	\$5	\$8
<b>Dialogue and Dance</b> Cecil Effinger (SATB)(Level II-III) (score & parts)	\$10	\$18
<b>Dorian Mood</b> Sally Price (SATB) (Level II) (score & parts)	\$10	\$18
<b>Double Quartet for Recorders</b> Peter Ballinger (Level II-III) (score & parts)	\$10	\$18
<b>Entrevista</b> Frederic Palmer (SATB) (Level II) (2 scores & 4 recorder parts)	\$8	\$14
<b>Kyrie and Vocalise for Soprano Voice &amp; Recorders</b> Stanley W. Osborn (SATB) (Level II) (2 scores & 4 recorder parts)	\$8	\$14
<b>Picnic Music</b> Jeffrey Quick (SATB) (Level II) (score & parts)	\$5	\$8
<b>Six Short Pieces for Three Recorders</b> edited by Alan Drake (3 scores) Vaclav Nelhybel (AA/TT) (Level II)	\$8	\$14
<b>Sonatina for Alto Recorder and Piano</b> Anthony Burgess (Level II) (2 scores)	\$7	\$12
<b>Sonatine for Three Altos</b> Lee Gannon (Level III) (score & parts)	\$14	\$26
<b>Suite of Jewish Folk Tunes</b> Erich Katz (S S/A8 A/T) (Level II) (three scores)	\$10	\$18

### Musical Editions from the Members' Library:

ARS members: 1 copy-\$3, 2 copies-\$4.50, 3-\$6, 4-\$7.50, 5-\$10, 6-\$11.50  
 Non-members (editions over 2 years old): 1 copy-\$5, 2 copies-\$8.50, 3-\$12, 4-\$15, 5-\$19.50, 6-\$23  
 The ARS is happy to provide photocopied enlargements of any Members' Library edition at the same prices.  
 Please specify "Members' Library Enlargement."

**Arioso and Jazzy Rondo** (AB) Carolyn Peskin  
**Bruckner's Ave Maria** (SSATBB)  
 Jennifer W. Lehmann, arr.  
**Canon for 4 Basses** (BBBB) David P. Ruhl  
**Dancers** (AT) Richard Eastman  
**Different Quips** (AATB) Stephan Chandler  
**Elegy for Recorder Quartet** (SATB) Carolyn Peskin  
**Elizabethan Delights** (SAA/TT)  
 Jennifer W. Lehmann, arr.  
**Gloria in Excelsis** (TTTT) Robert Cowper  
**Imitations** (AA) Laurie G. Alberts  
**In Memory of Andrew** (ATB) David Goldstein  
**Lay Your Shadow on the Sundials** (TbGb)  
 Terry Winter Owens  
**Little Girl Skipping and Alouette et al** (SATBCb)  
 Timothy R. Walsh  
**Los Pastores** (S/AAA/T + perc) Virginia N. Ebinger, arr.  
**New Rounds on Old Rhymes** (4, var.) Erich Katz  
**Other Quips** (ATBB) Stephan Chandler

**Poinciana Rag** (SATB) Laurie G. Alberts  
**Santa Barbara Suite** (SS/AA/T) Erich Katz  
**Sentimental Songs** (SATB) David Goldstein, arr.  
**Serie for Two Alto Recorders** (AA) Frederic Palmer  
**Slow Dance with Doubles** (2 x SATB) Colin Sterne  
**Sonata da Chiesa** (SATB) Ann McKinley  
**S-O-S** (SATB) Anthony St. Pierre  
**Three Bantam Ballads** (TB) Ann McKinley  
**Three Cleveland Scenes** (SAT) Carolyn Peskin  
**Tracings in the Snow in Central Park** (SAT)  
 Robert W. Butts  
**Trios for Recorders (var.)** George T. Bachmann  
**Triptych** (AAT/B) Peter A. Ramsey  
**Two Bach Trios** (SAB) William Long, arr.  
**Two Brahms Lieder** (SATB) Thomas E. Van Dahm, arr.  
**Variations on "Drmes"** (SATB) Martha Bishop  
**Vintage Burgundy** (S/AS/ATT)  
 Jennifer W. Lehmann, arr.

### ARS Information Booklets:

ARS members: 1 booklet-\$13, 2 booklets-\$23, 3-\$28, 4-\$35, 5-\$41, 6-\$47, 7-\$52  
 Non-members: 1 booklet-\$18, 2 booklets-\$33, 3-\$44, 4-\$55, 5-\$66, 6-\$76, 7-\$86

**Adding Percussion to Medieval and Renaissance Music** (Peggy Monroe)  
**American Recorder Music** (Constance Primus)  
**The Burgundian Court and Its Music**  
 (Judith Whaley, coord.)

**Improve Your Consort Skills** (Susan Carduelis)  
**Music for Mixed Ensembles** (Jennifer W. Lehmann)  
**Playing Music for the Dance** (Louise Austin)  
**Recorder Care** (Scott Paterson)

### Education Publications

**The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing** (1996).  
 First copy free to ARS Members (mailed to new members as they join); replacement copies, \$3.  
**Guidebook to the ARS Personal Study Program** (1996). Material formerly published in the Study Guide and Study Guide Handbook, plus additional resources. Members, \$11; non-members, \$20.  
**ARS Music Lists (2002 with 2003 Supplement)**. Graded list of solos, ensembles, and method books.  
 Members \$9; non-members, \$15.  
**Package Deal** available only to ARS members: Guidebook and Music Lists/Supplement ordered together, \$16.  
**Junior Recorder Society Leader's Resource Notebook**.  
 ARS members, \$20; non-members, \$40 (updates at reduced rates after initial purchase).  
 \$5 Dues for each JRS student member sponsored by an ARS member, (\$4 each for groups of 10+).

### Other Publications

**Chapter Handbook**. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20 (updates free after initial purchase). One free copy sent to each ARS chapter with 10 members or more.  
**Consort Handbook**. Resource on consort topics such as group interaction, rehearsing, repertoire, performing.  
 ARS member prices: CD, \$10; hard copy, \$20; combo price of CD and hard copy ordered together, \$25.  
**Recorder Power**. Educational video from the ARS and recorder virtuoso John Tyson. An exciting resource about teaching recorder to young students. ARS members may borrow a copy for one month by sending \$5 to the ARS office along with the address to which the tape should be shipped.  
**Discography of the Recorder, Vol. I (1989)**. Compiled by Scott Paterson and David Lasocki.  
**Discography of the Recorder, Vol. II (1990-1994)**. Compiled by Scott Paterson.  
 Either single volume: ARS members \$23; non-members, \$28.  
 Both Discography volumes together: ARS members only, \$40.  
**American Recorder: Cumulative Index for Vols. I-XXXX**. ARS members, \$20; non-members, \$32.  
**Index Supplement, Vol. XXXIV-XXXX**. ARS members, \$8; non-members, \$14.

### Shipping & Handling Fees:

Under \$10 - add \$3; \$10-19.99 - add \$4; \$20-29.99 - add \$5; \$30-39.99 - add \$6; \$40-49.99 - add \$7.  
 All prices are in U.S. dollars. For Canadian or foreign postage, pay by credit card and the actual postage will be charged.



Please make checks payable to the ARS. VISA/MC/AMEX/Disc also accepted.  
**American Recorder Society**  
 1129 Ruth Drive, St. Louis, MO 63122 U.S.A.  
 800-491-9588

**GREENSLEEVES: IRISH, SCOTTISH AND ENGLISH FOLKLORE FOR 2 RECORDERS**, BY SIEGLINDE HEILIG AND UWE HEGGER. Noetzel N4535 (C. F. Peters), 2005. AT. Sc 27 pp. \$12.95.

Here is a beautiful duet collection of folk music from the United Kingdom for alto and tenor recorders. The alto/tenor sonority is a unique sound and an oft-sought-after combination. However, that instrumentation is not common in the classroom setting—but perhaps it should be used more often!

These pieces are not difficult, appropriate for advanced beginners to intermediate players. Of the 25 selections, approximately half are those we commonly play and enjoy. The remaining pieces are less familiar, and therefore fun to explore.

Duple, triple and quadruple meter are standard here; key signatures are C, F, D and G major and related minors. Both parts require the instrument's full range.

All musical notations are in English. However, the tempo markings are in German.

You will enjoy the music in this volume as well as its attractive cover design and packaging.

Margaret Peterson

**THE EAST IS RED AND LIUYANG RIVER (TWO TRADITIONAL CHINESE MELODIES)**, ARR. LANCE ECCLES. Orpheus OMP 118, 2004. SATB. Sc 4 pp, pts 2 pp. Abt. \$13 U.S. + P&H. (Download available at <www.orpheusmusic.com.au>, Abt. \$10.30 U.S.)

**FOUR KOREAN FOLKSONGS**, ARR. LANCE ECCLES. Orpheus Music OMP 095, 2002. SATB. Sc 9 pp, pts 4 pp. Abt. \$14.50 U.S. + P&H. (Download available, Abt. \$11.50 U.S.)

**FOUR REVOLUTIONARY SONGS FROM NORTHWEST CHINA**, ARR. LANCE ECCLES. Orpheus Music OMP 140, 2005. SATB. Sc 9 pp, pts 4 pp. Abt. \$16 U.S. + P&H. (Download available, Abt. \$13 U.S.)

**TIAN HEI HEI AND OTHER PIECES ABOUT TAIWANESE FOLKS [SIC] SONGS**, ARR. PHILIPP TENTA. Doblinger 04 482. SATB. Sc 7 pp, pts 2 pp. Abt. \$13 U.S. + P&H.

Three of these collections were arranged by Lance Eccles, an Australian university lecturer in Chinese who also plays the recorder. The two Chinese collections (*The East is Red and Liuyang River* and *Four Revolutionary Songs From Northwest China*) comprise songs widely sung during the Cultural Revolution.



“The East is Red” was the most popular patriotic song during that time, with “Three Rules of Discipline and Eight Points for Attention” in the *Four Revolutionary Songs* a close second. Although these two songs, plus “Army and People Together,” sound martial, others—such as “Red Bloom the Mountain Lilies” and “Embroidering Words of Gold”—are much more lyrical and flowing.

To create his arrangements, Eccles has taken these pentatonic Chinese tunes and arranged them with Western harmonies, a practice common in China itself starting in the 20th century.

Because the songs are short, he has used several devices to create longer pieces. Examples of these devices are: putting the melody in a different part, creating more complex harmony parts on repeats of the melody, introducing more rhythmic complexity, changing the texture by dropping a part for one repeat of the tune, creating canons, and temporarily changing the mode. With these techniques, he successfully maintains interest through multiple variations.

He uses the same techniques to arrange the tunes in *Four Korean Folksongs*, which includes “Arirang,” the most famous of all Korean folk songs.

The Kalamazoo Recorder Players found the arrangements in all three collections interesting, tuneful, and worth playing. Although the publisher designated these arrangements as “moderate” in difficulty, there are rhythmic and high-range issues with some of the pieces. Eccles’s web site lists the *Four Korean Folksongs* as being for the more advanced intermediate consort, which seems an apt description for the other two collections as well.

A few changes would have made these arrangements even more useful. Although one can find information about some of the songs on the Internet, it would have been helpful if the publications had included facts about the sources and the historical context of the songs. Since these are vocal pieces and words were not included, it would also have been helpful if breath marks had been provided for phrasing. When I listened to two of the pieces on the Internet, I found that my best guesses were not always good enough.

Philipp Tenta, a German artist and teacher who lives part of the time in Taiwan, is the arranger of *Tian Hei Hei and Other Pieces about Taiwanese Folksongs*, a collection of four songs from Taiwan. Although the edition does not tell us too

much about the individual songs, information about the successive waves of migration into Taiwan and about the place of each song within those migrations is included.

The cover states that these are “easy arrangements.” This is reasonably true of the first two pieces, “Tian Hei Hei” and “Tao-Hua,” but the other two are a bit more problematic. The soprano player must spend much of the time in the upper range of the instrument on “Neujahrslied,” while interesting (but not necessarily easy) modern techniques are called for in “Ein Kinderlied.” Grace notes, finger vibrato, falling glissandos, and flutter-tonguing are expected. Since only one of these playing techniques is featured in each part, working on the piece becomes a very accessible way to first experience such techniques.

When one conquers the techniques, one can experience a representation of the music of an ancient people of Taiwan. All of these pieces are appealing and evocative of music from the area.

Judy Whaley  
and the Kalamazoo Recorder Players

**FLYING KITES, BY SASHA JOHNSON MANNING.** Peacock Press PJT 028 (Magnamusic), 2004. A pf. Sc 7 pp, pt 2 pp. \$4.75.

A largely self-taught composer, Sasha Manning demonstrates great craft in this relatively short work. Its return form, as well as thematic unity overall, holds the work together as a whole, while its ever-changing modal/tonal areas and expressive writing keep the listeners and performers attached to the piece at an emotional level. The harmonic language is beautiful and free, disregarding many common practice “rules” while keeping much consonance.

Technically, the piece poses few challenges. There are short, somewhat awkward, passages that may throw off a more inexperienced player when first learning the piece, but overall it is a very playable and free-flowing work. The piano part holds even fewer moments of difficulty: I was able to play through it, though imperfectly, at sight, and I am by no means a pianist.

This work captures rather well the free flights of an airborne kite with its rising and falling rhapsodic passages. Moments are reminiscent of Erik Satie, with performance instructions such as “freely, as the kite comes down to rest.”

**TWO SHORT RECORDER PIECES: ENCORE V (HEXADVENTION) AND KARUMI, BY RICHARD LEIGH HARRIS.** Peacock Press PJT 033 (Magnamusic), 2004. A+opt. pno (1st work), S’o solo (2nd work). 5 pp. \$5.

These are two short (two pages each) and exciting works that fit rather nicely in the modern world of music. The first, *Encore V (Hexadvention)*, makes particularly interesting use of the resonant capacity of the piano: the recorder player plays into the open, undampened strings, causing an interesting array of sympathetic vibrations to come forth, centering mainly on the six primary pitches in the work that are part of the basis of its title.

Though the page may look at times sparse (as if there is a great deal of silence in it), the resonating piano fills many of those gaps by linking the sonorities, and by sustaining pitches from the recorder that are rather brief, creating a unique harmonic progression.

The second work of the set, *Karumi*, whose title is a Japanese word roughly translating to “lightness of being,” takes a slightly different and more “post-modern” direction. In various ways, *Karumi* evokes the music of the shakuhachi flute: the unmetered opening and closing sections are very characteristic of its repertoire, as is the 7/16 time signature of the rest of the work.

As he does in *Encore V*, Harris uses a rather limited palette of pitches—in the beginning centering largely on B, B $\flat$ , A and E. This pitch selection creates many advantages for him, by playing with various fourths, fifths and the tritone—and making the moment he deviates from these four pitches somewhat climactic.

I highly recommend both of these pieces. Their brevity makes them extremely useful, in that they are interesting, unique pieces that can fill gaps in a relatively full concert program. Though at times somewhat difficult, they are rewarding works, and great pieces for a recorder player to use to develop an ear and the technique required to tackle much of the music of modernism.

Jacob Mashak is a composer, conductor and early musician from upstate New York. His works have been performed by several regional orchestras, choirs, and chamber ensembles, often under his baton. He holds a degree in composition from the Crane School of Music, studying composition with David Heinick, Paul Steinberg and Paul Siskind, and conducting and recorder with Christopher Lanz.

# COMPACT DISC REVIEWS

---

---

---

---

---

The four discs reviewed in this column provide an entertaining and substantive tour of the repertory of the recorder from the 15th century to the present. Each release stands on its own. For a refreshing listening experience, I recommend placing all four in a CD changer and letting the CD player select the sequence of tracks. You'll enjoy over four hours of music in which mainstream Baroque repertory converses with earlier and later works, leading you to notice surprising similarities and differences.



**OFF-LIMITS, SUSANNA BORSCH, RECORDERS WITH ELECTRONICS.** Karnatic Labs Records KLR 007, 1 CD, 69:09, Abt. \$19, <[www.karnaticlabrecords.com/](http://www.karnaticlabrecords.com/)>.

Dutch musician Susanna Borsch studied at the Amsterdam Sweelinck Conservatory with Walter van Hauwe. Recorder with electronics was the focus of her graduate study there. Her significant musicianship has attracted a number of composers to create works for her (played, presumably, on recorders made by her husband, recorder maker Adrian Brown).

This very appealing disc presents three unaccompanied pieces for recorder (including a traditional Chinese piece), and six works for recorder and electronics. The design of the disc—sequence of pieces, graphic elements, and physical layout—catches the eye as well as the ear. The approach is colorful in a rather cute, post-modern fashion.

The title *off-limits* reminds us that, even in Europe, the recorder lives primarily in the early music world. A gift to early music

---

## **Borsch's rightly playful**

### **approach to these**

### **new works invites**

### **us to listen with**

### **smiling ears.**

---

recorder players that this disc calls to mind is that we can both respect our art and not take ourselves too seriously. Borsch's rightly playful approach to these new works invites us to listen with smiling ears.

A particularly impressive piece is *Workshop* by Ned McGowan, a flutist and composer who studied in the U.S. and the Netherlands. McGowan creates a wonderful environment of machine and construction "noises," placed in timbral and rhythmic interplay with rapid, flashy recorder lines that travel into quieter sections and end exuberantly.

Sustained tones and glissandi followed by intensely articulated notes characterize *Winter in/m April* by Merlijn Twaalfhoven. That work (using LiSa software from STEIM, the Studio for Electro-Instrumental Music, in Amsterdam) and *Contours* by English composer Sohrab Uduman, strike me as worthy of entry into the core of new music for recorder.

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

## *Shuffle play*

Welcome also is Keyla Orozco's *Mani Eléctrico*. Her composition creates a light-hearted *perpetuum mobile* from a Cuban peanut vendor's song.

The humor and variety of sounds in all of the pieces on *off-limits* can serve as a pleasurable introduction to genuinely new recorder works for many listeners. See <[www.susannaborsch.com](http://www.susannaborsch.com)> for more information.

**RECORDERS RECORDED, SASKIA COOLEN, RECORDER, PIETER-JAN BELDER, HARPSICHORD AND RECORDER, DAVID VAN OOIJEN, ARCH LUTE.** Globe GLO 5209, 1 CD, 66:00, Abt. \$15.99-\$19.

**GEORGE PHILIPP TELEMANN: THE SEVEN SONATAS FOR RECORDER, SASKIA COOLEN, RECORDER, MARGRIET TINDEMANS, VIOLA DA GAMBA, PETER WATCHORN, HARPSICHORD.** Globe GLO 5211, 1 CD, 55:00, Abt. \$15.99-\$19.

As the disc *off-limits* tours the present-day compositional and instrumental scene of the Netherlands, *Recorders recorded* does the same for the 18th century. Saskia Coolen uses 17 (of the 32) 18th-century recorders from the Gemeentemuseum in The Hague. She draws repertory from music appropriate to those instruments.

The resulting disc presents a remarkable experience of slightly softer timbres and a range of pitch standards from a=408 to 422 Hz. The list of composers on this disc (Van Eyck, Van Noordt, Nozeman, De Fesch, Schickhardt, Bronnenmüller, Piccart, Corelli, Fiocco and Van Wassenaer) happily include both familiar and less familiar names. This affords us a chance to hear more of the musical environment in which these instruments were employed.

I will recommend this disc to my students for the model Coolen provides of articulation and phrasing, and the very effective use of a light continuo. This is a delightful project: well-realized and accompanied by helpful commentary.

No less exciting is the Coolen/Tindemans/Watchorn recording of the

Telemann recorder sonatas. It seems odd to describe any Telemann recorder music as “less well-known,” but given the prominence of the *Sonata in F major*, the *Sonata in F minor* may qualify as such. In the well-known sonatas, Coolen and company bring vitality and musical sensitivity. The less over-played pieces feel almost like new discoveries.

All three performers play with great energy, and marvelous phrasing and articulation. The musicians do not push the interpretive edge with this recording. They approach this music with respect and pleasure, and the result is a clean, charming product. As in *Recorders Recorded* this CD can serve pedagogical purposes—but more valuable is the joy in hearing Coolen, Tindemans and Watchorn’s treatment of this central repertory.



**WER ICH EYN FALCK: SACRED AND SECULAR MUSIC FROM RENAISSANCE GERMANY, CIARAMELLA INSTRUMENTAL AND VOCAL ENSEMBLE.** Naxos 8.557627, 1 CD, Abt. \$ 8.99, 65:34, <[www.naxos.com/catalogue/](http://www.naxos.com/catalogue/)>.

Adam Gilbert and Rotem Gilbert direct Ciaramella, an 11-member early music ensemble that focuses on the shawm and related music of other instruments in the 15th century. In January 2006, I had the pleasure of hearing their concert on the San Francisco Early Music Society series. Their performance was stunningly good, and this CD lives up to the reputation they have earned as live performers.

Ciaramella entertains across 27 tracks, with 10 tracks performed by shawms and sackbuts, voices, and bagpipes; eight played on the organ; and eight in which we hear recorders alone or in combination with voices (and, in one case, sackbuts). The variety of repertory demonstrates the

***This is a model of consort playing for all to notice.***

contrasts between high (loud) consorts and low (soft) ones. They play with an appropriately robust energy throughout.

Recorder players Adam Gilbert, Rotem Gilbert, Doug Milliken and Debra Nagy also play shawm and bagpipes. The pieces played on recorder (including the title piece, some Heinrich Isaac mass movements, motets and a secular work) contrast subtly with the organ intabulations played by Mahan Esfahani. The repertoires for the organ and for polyphonic instrumental consort vary, in that the latter has greater independence of line. Their lively and thoughtful playing brings out that difference.

The recorder consort (playing Renaissance recorders by Bob Marvin) achieves elegant swells in the lines, maintaining superb intonation and finesse of articulation. This is a model of consort playing for all to notice.

Ciaramella offers many delights in shawm, bagpipe, trumpet and sackbut playing as well. The recording provides a good stereo image of the ensemble’s clean sound, and the CD booklet includes excellent commentary by Adam Gilbert, with both original texts and English translations. For more information, take a look at <[www.ciaramella.org](http://www.ciaramella.org)>.

Tom Bickley

*Voicing*  
and repairs

**Let your instrument sound its best**

David Ohannesian  
Maker of fine recorders

Over 30 years experience  
Outstanding service  
Reasonable rates

[davidohan@earthlink.net](mailto:davidohan@earthlink.net)  
106 NW 104<sup>th</sup> St.  
Seattle, WA 98177  
**(206) 781-8517**

**NOW AVAILABLE - THE ARS CONSORT HANDBOOK**  
Binder \$20 • CD-ROM \$10 • Binder & CD-ROM together \$25  
26 chapters of useful information for consorts, including positive group interaction, rehearsal strategies, adding variety to your consort, and getting gigs!

American Recorder Society • 1129 Ruth Drive • St. Louis, MO 63122-1019  
1-800-491-9588 • [recorder@AmericanRecorder.org](mailto:recorder@AmericanRecorder.org)

## MUSICA SONORA IN ARIZONA

On May 20, vocal group **Musica Sonora** presented a concert of Spanish music at Grace St. Paul's Episcopal Church in Tucson, AZ, entitled "El Bravo León: Music from the Spanish Reconquista." Directed by Christina Jarvis, the 17 singers were accompanied by **Barbara Else**, soprano recorder, and by vielle, guitar, two violins, a 'cello, percussion and harpsichord. The music ranged from Alfonso X "el Sabio" of the 13th century to an 18th-century anonymous mass from Spain, to music found in recent decades hidden away in trunks in the cathedrals of Mexico, Peru and Bolivia.

Jarvis's extensive program notes emphasized how, in the time of el Rey Alfonso, "Christians, Muslims and Jews lived together in mutual understanding." Later, "Spain had many great composers, famous throughout the Western world," such as Francisco de la Torre, Cristobal de Morales, Juan del Encina and Mateo Flecha the Elder, all part of this program.

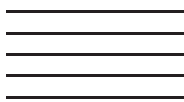
"Some of these trained musicians went to the New World and started music programs in the cathedrals of the conquered territories, teaching indigenous musicians how to compose in the European way...The Inca civilization had a high degree of musical sophistication, and the people took readily to learning to make and play new instruments and sing in the Spanish style." But cultural influence worked both ways. In 1631, Franciscan priest Juan Perez Bocanegra wrote the New world's "oldest example of printed polyphony," *Hanachpachap cussicuinin*, with text in the Inca language, Quechua. By then, "locally trained composers became chapelmasters at the many wealthy cathedrals throughout South and Central America. Despite attempts by Spanish-trained musicians to maintain purity of style, other elements crept into the music...African cross-rhythms combine with European polyphony to great effect."

Musica Sonora handled this music beautifully, respecting its style as they added recorder and other instruments. Thanks to the Pima Arts Council, they played the program again, at no charge, on May 30 at Santa Cruz Church in the largely Hispanic neighborhood of South Tucson—to the knowledge of Fr. Fernando Pinto, only the third concert held in the church's wonderful acoustics. He hopes there will many more like it.

For more information, see <[www.musicasonora.org](http://www.musicasonora.org)>.

Caroline Villa

## CLASSIFIED



*Where the haves  
and have-nots  
of the recorder world  
can find each other*

**FOR SALE:** Affordable low pitch (A=415) alto recorders with excellent tone quality, response and intonation. Introductory price \$250 ea. See <http://home.earthlink.net/~lowpitchrecorders/> e-mail: [lowpitchrecorders@earthlink.net](mailto:lowpitchrecorders@earthlink.net). Ph: 505-466-3709.

**CRA** - Creative Recorder Arrangements by Robert C. Walshe at [www.sibeliusmusic.com](http://www.sibeliusmusic.com) and keyword WALSHE. [cwalshe@charter.net](mailto:cwalshe@charter.net).

**THE AMERICAN RECORDER TEACHERS' ASSOCIATION (ARTA)** invites you to view our web site at <[www.arta-recorder.org](http://www.arta-recorder.org)>. For further information, contact <[SueGroskreutz@earthlink.net](mailto:SueGroskreutz@earthlink.net)>.

**COMPOSERS AND ARRANGERS** of recorder music may submit works to appear in the Composers/Arrangers series in *American Recorder*. Contact Stan McDaniel, series editor, at <[Stanmcd2@sbcglobal.net](mailto:Stanmcd2@sbcglobal.net)>.

**AMERICAN RECORDER** seeks articles on recorder: history, performance practice, artists and repertoire, education, instrument building, etc. Also, photographs and reports of news events. Will consider artwork, poetry, riddles, puzzles. Modest honoraria by special arrangement. Send inquiries to: American Recorder Editor, 7770 South High St., Centennial, CO 80122 U.S.; <[editor@recorderonline.org](mailto:editor@recorderonline.org)>.

**SEND IDEAS** for articles on education topics to education department editor Jody Miller at <[Recorder96@aol.com](mailto:Recorder96@aol.com)>.

**MUSIC REVIEWERS** for *AR* needed. Reviews must be submitted by e-mail or on disk. Please send a brief bio with a list of the types of music you are interested in reviewing to Connie Primus, PO Box 608, 1097 Main Street, Georgetown, CO 80444, or <[CMPrimus@att.net](mailto:CMPrimus@att.net)>.

Classified rate for *American Recorder*: 60¢ per word, ten-word minimum. "FOR SALE" and "WANTED" may be included in the copy without counting. Zip code is one word; phone, e-mail, or web page is two. **Payment must accompany copy. Deadlines are one month before issue date. Send copy with payment to: ARS, 1129 Ruth Drive, St. Louis, MO 63122.**

CONSIDER ADVERTISING IN

## A M E R I C A N RECORDER

Full page .....	\$565
2/3 page .....	\$420
1/2 page .....	\$345
1/3 page .....	\$270
1/4 page .....	\$210
1/6 page .....	\$165
1/8 page .....	\$120
1/12 page .....	\$ 90
1 column inch .....	\$ 55

Prices include web site/e-mail link directly from your ad in *AR On-line*, <[www.recorderonline.org](http://www.recorderonline.org)>.

Circulation: Includes the membership of the American Recorder Society, libraries, and music organizations.

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

Reservation Deadlines: December 1, February 1, April 1, August 1, October 1.

Rates good through November 2006. Please inquire about discounts on multiple-issue contracts, inserts, or other special requests. Extra charges for typesetting, layout, halftones, and size alterations. 133-line screen recommended. Advertising subject to acceptance by magazine. First-time advertisers must include payment with order.

For more information, contact  
Steve DiLauro, Adv. Mgr.  
LaRich & Associates, Inc.  
15300 Pearl Road, Suite 112  
Strongsville, OH 44136-5036  
440-238-5577; Fax: 440-572-2976  
E-mail: <[advertising@recorderonline.org](mailto:advertising@recorderonline.org)>

## ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN. ....	3
AMERICAN RECORDER SOCIETY .....	21, 33, 43, 44, 47
BEATIN' PATH PUBLICATIONS .....	29
STEPHAN BLEZINGER .....	23
BOULDER EARLY MUSIC SHOP .....	32
COLLINS & WILLIAMS .....	4
COURTLY MUSIC UNLIMITED .....	36
EARLY MUSIC AMERICA .....	30
HONEYSUCKLE MUSIC .....	35
KATASTROPHE RECORDS .....	29
BILL LAZAR'S EARLY MUSIC .....	35
KEITH E. LORAIN EARLY DOUBLE REED SERVICE .....	3
LOST IN TIME PRESS .....	21
MAGNAMUSIC DISTRIBUTORS .....	BC
MOECK VERLAG .....	IFC
MOLLENHAUER RECORDERS .....	23
OWEN MORSE-BROWN .....	42
DAVID OHANESSIAN .....	47
PRB PRODUCTIONS .....	35
PRESCOTT WORKSHOP .....	5
PROVINCETOWN BOOKSHOP .....	29
THE RECORDER MAGAZINE .....	5
THE RECORDER SHOP .....	27
RHYTHM BAND INC./AULOS .....	IBC
ST. LOUIS OCARINAS .....	27
SWEETHEART FLUTE CO. ....	10
VON HUENE WORKSHOP, INC. ....	34
WICHITA BAND INSTRUMENT CO. ....	39
DOMINIK ZUCHOWICZ .....	5