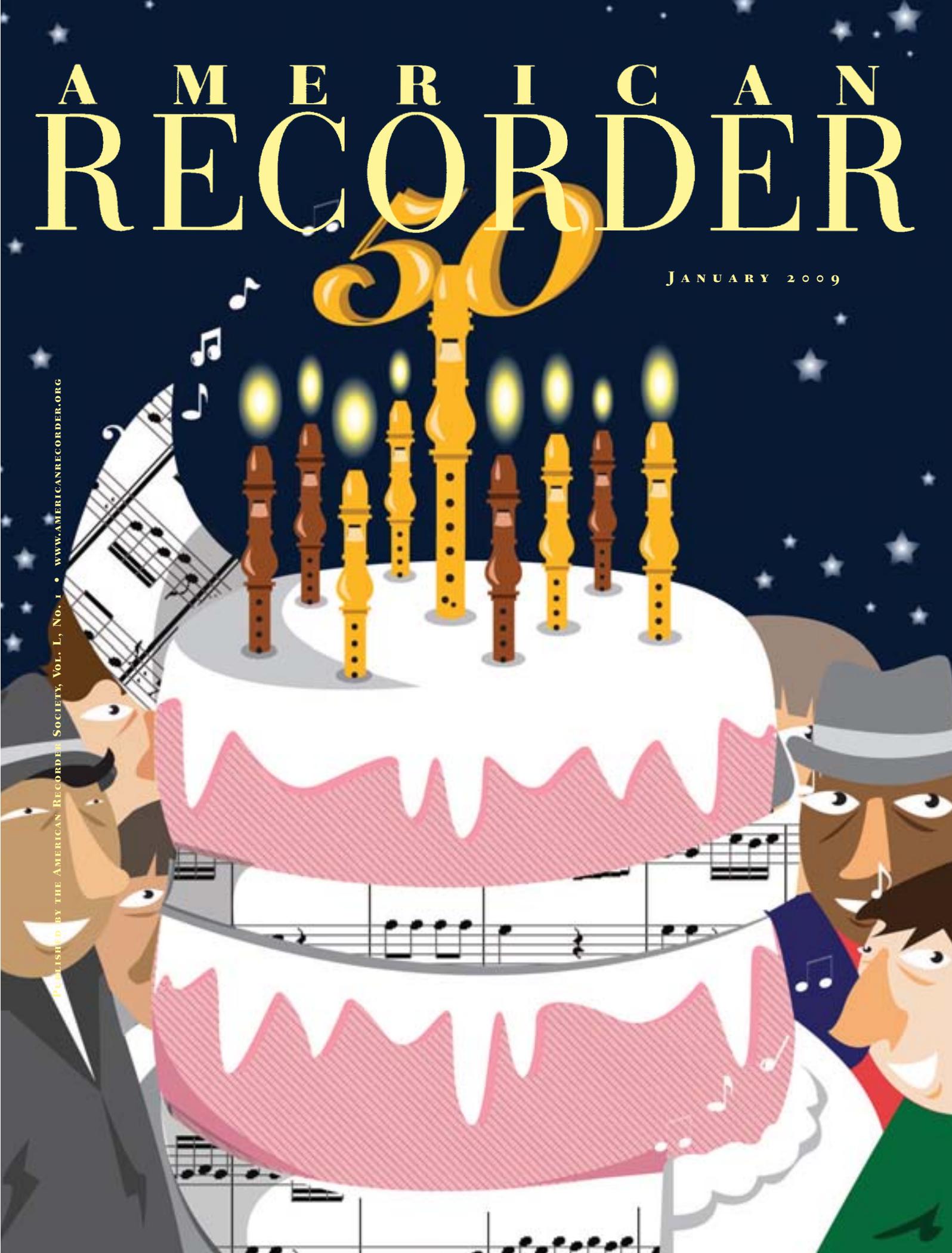


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JANUARY 2009

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NOTEWORTHY NEWS

from your friends at Magnamusic Distributors

Guillemant: Six Sonatas, (1746)

For 2 Alto Recorders

Benoit Guillemant is one of a long list of composers of the eighteenth century French flute school, which included the likes of J.B. Boismortier,

M. de la Barre, M. Blavet and M. Corrette. Very little is known of his life, but he was active in Paris between 1746 and 1757. The present work was printed in 1746.

Works of this nature were readily transposed during this period to accommodate the recorder's tessitura.

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For solo alto recorder

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For solo alto recorder

Item # **DOL0514**, \$5.50



Boismortier: Six Conertos, Op 38 (1732)

For 2 Alto Recorders

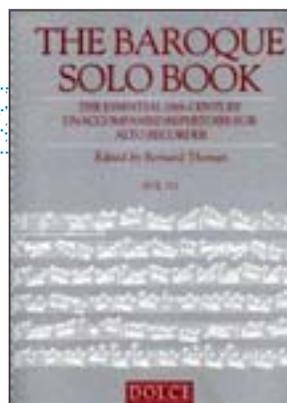
Joseph Bodin de Boismortier (1689-1755) was probably the first freelance composer in history. He started life as a duty collector for the régie royale des tabacs in Perpignan. During this time he published two drinking songs. With increasing recognition of his music, he moved to Paris where he received his first royal permission to publish music in 1724.

During his lifetime he was criticized as being too "commercial", and profiting from the tastes of the day for music which was technically undemanding and graceful, and was playable by amateurs. With an excess of 100 opus numbers to his credit, Boismortier's reply to his critics was "I make money"

Boismortier was responsible for introducing the Italian term Concerto into French music. As this collection shows, the music is very Italianate, with the composer abandoning the heavily ornamented French style of the period.

Item Number **DOL0708**.

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For solo alto recorder

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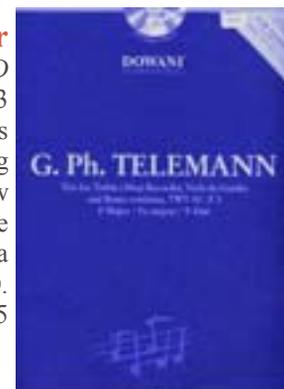


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EDITOR'S NOTE

It's a year observing two milestones: the ARS is 70, and this is Volume 50 of AR.

You may notice that this page has changed since the last issue: a different font is used, with more white space; and there is more descriptive and pictorial information about the issue's contents. This "new look," aimed first at readability, carries through the entire issue. We invite you to tell us what you like or don't like, as it evolves this year.

Readability is also the goal of **Dr. Bill Long's** revised 1992 opus, advising us on choosing eyeglasses for reading music (page 7). Throughout 2009, in *AR@50*, past pieces will receive a reprise.

All recorder players can be part of the ARS's 70th birthday celebration during Play-the-Recorder Month, by playing the special music composed by **Carolyn Peskin** (page 12). **Rebecca Arkenberg** offers a lesson plan (page 24) using a familiar Korean folk song to involve young players.

Young and young-at-heart will enjoy the account of a young recorder consort's tour of Germany, as told by their teacher **Deborah Southard** (page 15). Perhaps an unexpected side of Germany's recorder scene is revealed in the words of jazz performer **Tobias Reisige** (page 19). (While not part of the series by Frances Feldon, this piece reminds me that her interviews will continue this year; stay tuned—and please send us feedback on AR's new look as well as your favorite articles from the past.)

Gail Nickless

A M E R I C A N RECORDER

VOLUME L, NUMBER 1

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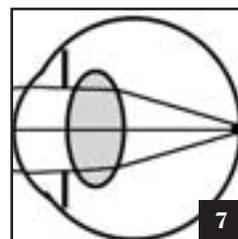
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies,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

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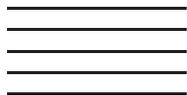
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PRESIDENT'S MESSAGE



Hello, hello! That is how my sister Hprefaces phone conversations (or messages on the answering machine) to the family. I have sometimes found myself adopting her greeting, and I borrow it here in my first letter to you.

I think of family a lot, and I'm blessed with a remarkably healthy one! I think of the ARS as a family (in the very best sense of the word), an extended family—where there is a foundation providing a source of strength, and a system where expectations can be established and met; where there is opportunity to reach out and maintain deep connections and life-long friendships; where there is opportunity to offer support (financial and emotional), guidance and compassion; where there exists a true presumption that, no matter about disagreements, lines of communication remain open.

In some societies and cultures, the extended family plays a paramount role in, and is directly related to, the survival and success of the community. In contrast, the American ideal revels in, and rewards, independence and individualism.

Of course, there is intrinsic strength in this, but perhaps also a flaw—when it is considered a weakness to ask for help (and to receive it). As ARS President, I will indeed ask for help from you, members of this extended family of recorder lovers. I will sometimes ask for your financial support during all-important fund drives. At other times, I might seek your insight and

Greetings from Lisette Kielson, ARS President
LKielson@LEnsemblePortique.com



Birthdays are to be recognized, honored and celebrated like there's no tomorrow.

I am excited that this year the ARS celebrates its 70th birthday.

feedback regarding issues that affect our community.

As ARS President, I will strive to foster a deep and satisfying sense of connection, and an open and direct means of communication. I greatly admire and am grateful to the 2300 members of this family, for your individual personalities and the unique gifts that each of you brings to the community. I am interested in your questions and suggestions. I will address your needs and encourage the

Board to continually evaluate, develop and provide resources that are informative and helpful, that inspire you and others to expand this extended family.

In my family, birthdays are the most important holidays of the year. Birthdays are to be recognized, honored and celebrated like there's no tomorrow. I am excited that this year the ARS celebrates its 70th birthday. Of course, we are holding a huge party in the form of the **Festival and Conference in St. Louis, MO, July 30–August 2.**

But since it's a "biggie," let's draw out this party all year long. Let's celebrate the recorder, our relationship to it, and our bond with each other. Let's celebrate our extended family—the ARS!

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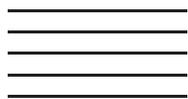
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ARS honors Ken Wollitz, Corlu Collier
and the Oregon Coast Recorder Society

ARS Names DAA and PSHA Recipients

by Mark Davenport

Ken Wollitz will be recognized by the American Recorder Society with its **Distinguished Achievement Award**, to be presented at a reception held during the Boston Early Music Festival (BEMF) set for June 8-14. The award is in recognition of his many years of service and activity in the recorder world, as a teacher, performer and author.

Wollitz served as ARS president from 1968-1975, and has authored or co-authored 12 articles in *AR* on such diverse topics as Baroque ornamentation, ensemble playing, practicing, and

interviews of important people in the recorder world. He serves on the *AR* Editorial Board.

Born in Spokane, WA, Wollitz started playing the recorder as a student at the University of California at Berkeley. From 1963-64, he studied early music on a Fulbright Scholarship in Amsterdam, where he worked with Kees Otten and Frans Brüggem.

He has taught at the University of California, the Brearley School in New York City, NY, and privately for more than 40 years. Wollitz is also well known as a faculty member of recorder workshops from Montréal to Mexico, from the east to the west coast of the



Ken Wollitz in the late 1960s, while he was president of the ARS

U.S., and internationally in Siena, Amsterdam and England. As director of the ARS summer workshop at Goddard College in the 1960s, he was instrumental in developing the system used by many recorder and early music workshops now—that of having a theme for the whole week.

As a performer, Wollitz was a New York Pro Musica member in the mid-1960s, including playing on its ground-breaking Soviet Union tour.

Wollitz is internationally recognized among recorder players and enthusiasts as the author of *The Recorder Book*. First published in 1966, with a revision in 1982 (Knopf), and most recently reissued in 2007 by Peacock Press, *The Recorder Book* has introduced literally thousands of people to the recorder and has become one of the most widely read and popular guides to playing the instrument. Wollitz will be available to sign copies of his landmark book during BEMF.

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by *Letitia Berlin, Past President, ARS*

The **2009 ARS Presidential Special Honor Award** (PSHA) will be presented to **Corlu Collier** of Newport, OR, and to the **Oregon Coast Recorder Society** (OCRS).

The PSHA is given at the ARS President's discretion to honor persons who have had a significant influence in the recorder world in North America over a long time. It honors people who have made significant contributions that have had a ripple effect from their own community to the larger community. The award must be approved by the ARS Board.

Collier has been instrumental in fostering the recorder on the West Coast during her 80+ years. After helping to start recorder groups at Reed College in Portland, OR, and the West Coast Recorder Guild in Seattle, WA, she moved to California where she worked with the San Francisco Recorder Guild and then with Amichi Musica in the Bay Area.

In 1984 Collier moved to Newport and started working with the local recorder players. She always intended that this small group should develop into an ARS chapter—which it did, after several years of persistent effort. The OCRS immediately began sponsoring the Winds and Waves recorder workshop, starting with 17 participants. For the last several years, For the last several years, it has filled to capacity.

The workshop soon moved to the Sitka Center for Art and Ecology near the Cascade Headlands. The center provides residency space and assistance to artists, so OCRS began raising funds to create a recorder residency there; in 2003 the first recorder residents arrived at Sitka. Since then, professional recorder players from North America and Europe have enjoyed the profound

experience of working without interruption in one of the most beautiful spots in the world.

In 2005 the ARS Board started a Professional Development Fund. The OCRS seeded this fund, which provides a \$500 grant to help offset living costs during the Sitka residency.

The OCRS meets weekly with Collier, rehearsing for concerts in the Lincoln City area. Under her patient guidance, players of all levels work toward a cohesive sound, pursuing excellence in playing recorder, viol, gemshorn and other instruments.

Collier has also started a publishing venture to make more recent music for the recorder available.

All of these activities enrich the lives of amateur and professional recorder players both in North America and abroad. They would be remarkable coming from any source, but they are especially so, given the size of the chapter, and the ages and physical limitations of many of its members. While Collier inspires and leads the chapter and its activities, about 16 members work as a team to pull it all off: fundraising, workshop details, concert organizing and year-round chapter activities are all done by a core group within the chapter.

The Winds and Waves workshop draws people from the Northwest and farther afield. The Sitka residency helps raise OCRS standards, and contributes to strengthening programs of the ARS. Because of Collier's vision, professionalism and musicianship, the Oregon Coast has become a center for recorder players.

For these reasons and more, I was proud to nominate Corlu Collier and the Oregon Coast Recorder Society for the next PSHA. The award will be presented at the **ARS Festival and Conference** in St. Louis, MO, on August 1. Please join us as we toast Corlu and the OCRS!



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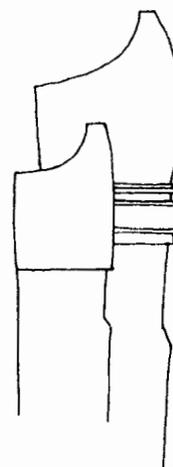
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Recorder-Powered Ensembles play in New York City

Last October 5, Corpus Christi Church was the venue for an all-Vivaldi program played by **Marion Verbruggen**, recorder, and the **Philharmonia Baroque Orchestra**: Elizabeth Blumenstock, violin; Gonzalo Ruiz, oboe; Danny Bond, bassoon; Phoebe Carrai, 'cello; Charles Sherman, harpsichord. They offered the 'cello sonata, RV42, plus seven concertos featuring Verbruggen's beautiful alto recorder playing. These highly skilled instrumentalists possess knowledge of style, musical intelligence and refined technique. Despite such individual virtuosity, the impression given is of an ensemble of equals. This made for satisfying listening.

Trinity Church's October 30 lunchtime concert presented **Red Priest**, another ensemble powered by its recorder player, **Piers Adams**. His collaborators are David Greenberg, violin; Angela East, 'cello; Howard Beach, harpsichord. They offered "Nightmare in Venice"—a pre-Halloween extravaganza complete with devil costumes, lighting changes, and grotesque leaping-about. It is as much showbiz as concert, and Red Priest does have a lot to show.

The mostly-Baroque program offered variety in composers, styles and forms: an early-17th-century *Sonata a3* by Cima; a set of airs by Leclair; a delightful rendition of Van Eyck's *English Nightingale* to which Adams brought a sense of the implied counterpoint embedded in this famous soprano recorder solo. I particularly liked the Vivaldi *Concerto "La Notte," RV439*, and *Dance of the Blessed Spirits* from Gluck's *Orfeo*. Leaping and menacing accompanied the Vivaldi, but could not obscure the vivid dynamic contrasts and exciting tempi of Red Priest's playing. Adams played the Gluck at a slow, reflective tempo with a breathtaking feeling for its rhythmic subdivisions—and ... no jumping.

They ended with *Fantasy on Corelli's La Folia*, a 1997 piece credited to Red Priest as a group. *Fantasy* is based on the Folia ground and melodic borrowings from Corelli's famous *Folia Variations*. Red Priest's version accented the exotic, the grotesque and the virtuoso. The players/composers obviously enjoyed the work's musical and athletic demands. *Fantasy* is musically entertaining—but, at the risk of seeming grouchy, I could have done without the theatrics. Red Priest has great musical gifts, but their antics are distracting or even silly. However, judging by the Wall Street audience's response, the show was much admired.

Anita Randolfi

Bits & Pieces

For the third time, the **Boston Early Music Festival (BEMF)** has earned a Grammy nomination for Best Opera Recording. Final Grammy award winners will be announced in February.

The nomination was made for BEMF's production of Jean-Baptiste Lully's *Psyché*—staged during the 2007 biennial BEMF, then recorded in a three-CD set released in 2008.

The nomination follows two earlier Grammy nominations—in 2005, for J. G. Conradi's *Ariadne*; and in 2007, for *Thésée*, also by Lully. Both were opera highlights of BEMF events, in 2003 and 2001 respectively.

Brazilian recorder player **Cléa Galhano**, who resides in the U.S., has won a Cultural Partner Grant with the Schubert Club from the Minnesota State Arts Board, to perform a recital in St. Paul and at New York's Carnegie Hall/Weill Hall in October. She will perform with Brazilian harpsichordist **Rosana Lanzelotte**.

Early Music America has announced a **February 1** deadline to submit a letter of intent to apply for its **Early Music Outreach Award**, which recognizes and promotes excellence in outreach and/or educational projects for children or adults by ensembles and individual artists. The winner receives a \$1000 cash prize to support its endeavors. Application materials are due **April 1**, with the winner to be announced in June.

For information on how to apply, visit www.earlymusic.org/early-music-america-outreach-award.

EARLY Music

A M E R I C A



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Recorder with Glasses Obligato

by William F. Long, Ph.D., O.D.

William Long recently retired from the University of Missouri—St. Louis College of Optometry, where he taught optics and clinical optometry. He plays recorders, keyboards and guitar, and performs with several ensembles in the greater St. Louis area.

He has served as president of The Saint Louis Recorder Society and is perennial webmaster for that group.

His web site URL is www.drdrbill.com/.

During 2009—Volume 50 of American Recorder—it seems appropriate to revisit some past articles that still have relevance for today's ARS members.

This article first ran in the June 1992 AR (Vol. XXXIII:2). The author updated it to reflect the availability of specific optical products, but the basics have not changed—and may be relevant to a fresh crop of ARS members trying to see their music.

Do you have a favorite article from years past in AR? E-mail that information to Gail Nickless, editor@americanrecorder.org.

Sometime after age 40, everyone experiences a phenomenon I call the “optical trombone effect” (or “optical sackbut effect” for the early music crowd). Like a trombonist reaching for sixth position, folks have to push things farther and farther away to see them clearly. And it's worse with fine print or in dim light.

What it's called is *presbyopia*, an impressive and impolite Latin word meaning “old sight” or, in politically correct terms, proximally challenged. The remedy is simple—reading glasses or bifocals. But the glasses that work fine for sitting in the rocker and reading *American Recorder* may not be so good for playing music. Fortunately there are a variety of solutions for musicians nowadays.

But before we go into that, let's take a minute to get a better idea of what's going on here.

Presbyopia

In an eye examination, the optometrist's first concern is finding the lens that lets the patient see details of things that are far away. That's why he has you reading gibberish like **APEOTF, TZEVCL** and **OHPNTZ** on the eye chart at the end of the room while he changes lenses and intones “which is better, one or two?” Believe it or not, the lenses that let you clearly see that chart 20 feet away will also let you see a street sign, the Good Year blimp, or the moon. And if you're young enough, you can probably read with them, too.

But reading with distance glasses requires the eye to make an internal adjustment called *accommodation*. To see how that works we need to know a

little—just a little—atomy. Figure 1 shows schematically the optical components of the human eye. The rest of the eye exists solely to conduct light to the retina, a structure at the back of the eye equipped with light receptors and neural networks to send information on to the brain.

Light rays from an object are bent to form a retinal image by the *cornea*, the hard transparent tissue at the front of the eye, and the *crystalline lens*, a transparent structure inside the eye. (A cataract is formed when the crystalline lens turn cloudy, as it often does with age. The appearance of the white lens of an advanced cataract reminded somebody of rushing water, hence the name.) Just in front of the crystalline lens is the *iris*, the structure that determines whether eyes are brown, blue or hazel. Most of the rest of the eye is filled with fluid—the *aqueous humor* in front of the iris and the jelly-like *vitreous humor* behind it.

Now suppose an individual, who sees things far away just fine, wants to look at something close up. As shown in Figure 2a, the eye, being focused for distance, will form the image of the near object behind the retina, so the retina only receives a blurred image.

The eye focuses this image by constricting a sphincter muscle called the *ciliary body* just behind the iris. That permits the crystalline lens to bulge. The extra curvature of the lens brings the image to crisp focus on the retina, as shown in figure 2b. That whole process is called *accommodation*.

With age, the crystalline lens becomes harder and harder, and loses its ability to change shape. The hardening process progresses through most of life, but only becomes critical

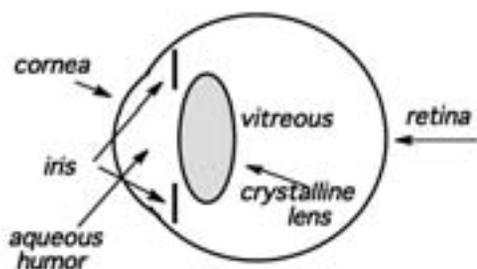


Figure 1. Basic ocular anatomy.

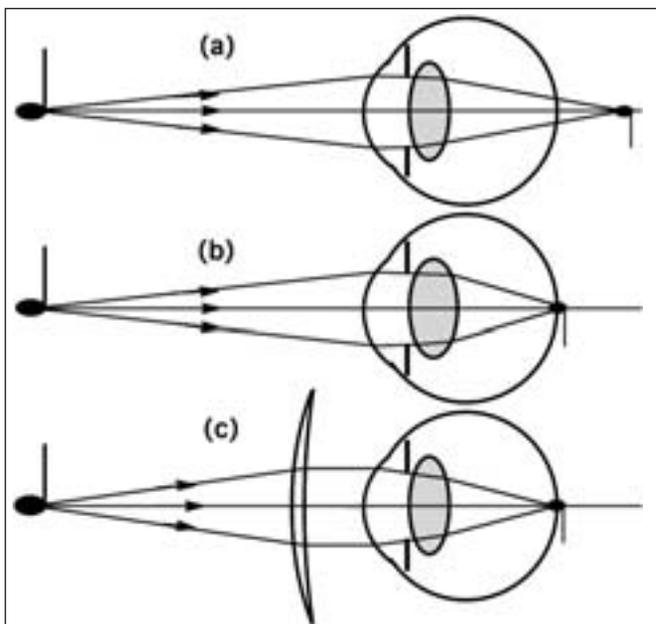


Figure 2.

- a) Images of near objects are formed behind the eye, with corresponding retinal blur**
- b) Young eyes can focus the image of a near object by accommodating, which causes the crystalline lens to bulge**
- c) In older eyes, the accommodation can be done by a spectacle lens.**

around age 40. By the late 50s, the crystalline lens has become completely rigid and accommodation is no longer possible.

It's all part of nature's plan to remind us that in primitive times—*i.e.*, before college tuition rose so high—folks over 40 were pretty much expendable.

Optometrists compensate for the diminished focusing capacity of the crystalline lens by placing a converging lens in front of the eye, as shown in figure 2c. That lens may be given as simple **single vision** reading glasses; as **bifocals** that incorporate both the near and distance spectacle prescriptions; or as **multifocals** that incorporate near, distance and intermediate distance prescriptions. The style and optical power of the spectacles prescribed depends on the needs of the patient.

Most presbyopes need a distance prescription for driving,

concerts and the like; and they need lenses to read reading matter held about 40 centimeters (16 inches) from the eye. And usually they want to be able to change from distance to near tasks without changing glasses.

The most common solution is a bifocal of some sort (Figure 3). But that might not work out so well for a musician for a couple of reasons. First, a bifocal is usually prescribed for the 40 centimeter (16 inch) reading distance, but the working distance for a musician is arm's length, about 65 centimeters (25 inches). Optically, there is more difference between reading distance and arm's length than between a billboard and

Alpha Centauri, so a musician, especially one over 45, may find that music is clear through neither the top nor the bottom of his bifocal.

Second, bifocals are prescribed on the assumption that reading material can be held a bit below the usual line of sight. But music stands and harpsichord racks are usually placed straight ahead. As result, a bifocal user may get a stiff neck from tilting his head back to see his music.

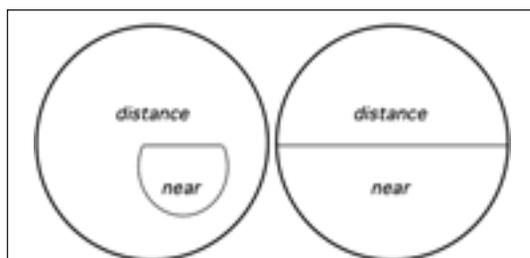


Figure 3. Bifocals are classified according to the shape of the near portion of the lens or "segment." Two kinds of bifocals are shown here: the straight top (l) and Executive (r).

Solutions

The easiest solution to the musical glasses problem is **single vision** music glasses. These are reading glasses with the optical power chosen for a 65 centimeter (25 inch) working distance—arm's length. Your optometrist can order these by simply adding +1.50 diopters power to your distance prescription. (Don't worry; he or she will know how to do this.)

You won't be able to see distant objects clearly with these glasses, and if you're over 50 it may be tough to read fine print with them. But you'll see your music fine and the keyboard as well, if you're a harpsichordist—even though you won't see the conductor or the audience too well. Clearly these are special purpose vocational (or avocational) glasses, and you'll still need a bifocal for most non-musical activities. But the single vision lenses are relatively inexpensive.

A few happy myopes with prescriptions of about 1.50 diopters power can even get the same optical effect as music glasses by simply removing their spectacles and playing with no glasses at all.

Conventional **bifocals** (Figure 3) may work fine for recorder playing if you're in your early 40s and still have a low-powered reading correction. You'll have to keep your music stand low, though, so you're not twisting your neck to look through the segment.

If you are in your 50s or late 40s, chances are your bifocal is too strong to see music at arm's length. Try using a pair of your old glasses. If you get on well with them, ask your optometrist to make up a special pair of glasses with a +1.50 diopter add in the bifocal. You won't be able to read fine print with them, but if you don't get a stiff neck you can play music and see the conductor with the same glasses.

Figure 4. Two kinds of trifocals: the straight top (l) and Executive (r).



Some doctors like to prescribe **trifocals** (Figure 4) for presbyopic patients who want one pair of glasses to do everything. The trifocal has a narrow strip of optics designed for intermediate distances, below which is the usual bifocal. There are a couple of problems with this approach.

First, the intermediate band of conventional trifocals is quite narrow, so the head has to be held just right. This can be especially difficult if, as is often the case, the optical dispenser sets the trifocal too low. Second, the optical power of most intermediates actually corresponds to a working distance of about one meter (one yard), about 35 centimeters (14 inches) *beyond* arm's length. That's too far away for a musician. Avoid trifocals for playing music.

For most presbyopic patients, I recommend a *progressive addition lens* (PAL) (Figure 5). These are sometimes called "no line bifocals." The best-known brand name is Varilux, but there are around 30 other manufacturers in the market nowadays. They all work pretty well if they are carefully dispensed.

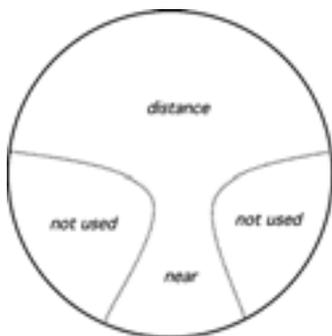
Progressive addition lenses are marketed chiefly for their appearance (one Varilux ad coyly asked, "Who needs more lines?"), but they are optically useful because they provide an intermediate viewing distance. In fact they provide a continuously varying intermediate distance along a corridor connecting the distance part of the lens to the near part (Figure 5), hence the name "progressive add" or PAL. The price of this optical magic is a relatively small reading area on the lens compared to conventional bifocals, and a couple of optically unusable lens areas crammed at the bottom and outside of the lenses.

Progressive addition lenses are expensive and may take a bit of getting used to, but are the ideal solution for most presbyopes. I wear them—but not to make music. The problem is that the intermediate is just too narrow. To read music on a music stand or rack, the head must be held just so, which gets pretty tiring.

As it happens, the optical problem of the presbyopic musician is essentially identical to that of the microcomputer user. Both have to see something at about arm's length. The increasing ubiquity of the microcomputer in the last half dozen years has led to development of lenses especially designed for the presbyope who uses visual display terminals.

A couple of designs currently available are the Zeiss "Gradal RD" and the Shamir "Office" lens. Technically these are progressive addition lenses—but with a difference. The computer lenses have a large intermediate portion covering most of the center of the lens, with a small reading portion at the bottom and a small distance portion at the top. That means that, with these

Figure 5. The layout of a progressive addition lens (PAL). The dotted lines in the diagram above indicate the different regions of the lens, but are not actually visible on the lens.



glasses, a musician can read music without getting a stiff neck, can see the conductor and audience fairly clearly when looking up, and can even read those little footnotes with the fingering for high C.

Like single vision music glasses, these are

Computer lenses are the best solution available for the musician.

special purpose glasses. In particular, you can't drive with them. Some adaptation is required when you first get the lenses, but less than with most other bifocals, trifocals or progressive lenses.

In my opinion, computer lenses are the best solution available for the musician. Mine live in my case with my recorders so I won't forget them on the way to a music session.

One final hint: if you get special purpose music glasses, make sure they're in a frame significantly different from your regular glasses. I once squinted through my music glasses during an entire hockey game because I grabbed the wrong pair.

Conclusion

The final choice of music glasses is an individual thing that you should work out with your optometrist. Choose a doctor who's willing to spend a bit of time with you and make sure he or she understands your problem. You might even want to take an instrument, stand and some music to your appointment. Once you have a good pair of music spectacles you can ban that optical trombonist from your broken consort forever!

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Arirang: An Introduction to Korean Music and Culture

Lesson Plan by Rebecca Arkenberg

This lesson plan may be used by music, global studies or social studies teachers, or an interdisciplinary team, or by volunteers demonstrating recorders in the classroom.

Ask students to think of songs that remind them of a particular country or part of the world. These may be songs connected with a country, a town or state, or a culture. Students might even interview relatives to find songs from their own cultural backgrounds.

They may find folk songs like *Danny Boy* or *Yankee Doodle*, popular songs like *Oklahoma* or *New York, New York*, melodies by classical composers like Antonín Dvořák, Jean Sibelius or Bedrich Smetana, or national anthems. Ask students to report on one of these songs and explain how it represents a national, civic or cultural identity.

Discuss the emotions that a song may evoke—pride, homesickness, etc.

Objectives:

- To discover music that is associated with a particular country or part of the world
- To identify and play a pentatonic scale
- To learn about Korean music and musical instruments
- To learn a Korean folk song and devise a simple accompaniment using appropriate instruments

Vocabulary:

- pentatonic

Which is more important, the tune or the lyrics? What do the lyrics describe—a time of year, a natural feature, a national hero?

Introduce *Arirang*, probably the most popular and evocative folk song in Korea. Visit the New York Philharmonic web site, <http://nyphil.org/about/virtualTours/0708/korea/index.cfm>, to watch the slide shows of the orchestra's groundbreaking visit to North Korea in 2007. If a DVD of the orchestra's performance is available, watch a clip of the orchestra playing *Arirang*. Why did the orchestra choose to play this piece? What was the response from the Korean audience?

Discuss the structure of the folk song *Arirang*. How many different notes are there? Introduce the concept of the pentatonic scale. What is the time signature? Find patterns in the music—is there an A and a B section (two contrasting sections in the music)? What note or rhythmic pattern occurs more than once?

To facilitate a discussion, see resources at the end of this article for information about *Arirang* and pentatonic scales, as well as Korean music and musical instruments. Have students practice the pentatonic scale D E G A B, then learn *Arirang* on recorder (see music on next page). They can also experiment with making their own tunes with these five notes.

Ask students which Korean instruments they might choose to accompany *Arirang*. Provide Orff-Schulwerk instruments, lap dulcimers, and soft percussion instruments for students to devise

different accompaniment patterns and drones for the song. Guitar and piano accompaniments may be used if these instruments are available.

Background information:

Much of what we know about early Korean music comes from historical Chinese accounts that describe “merry farmers’ songs and dances,” and from images of musicians and instruments in Korean tomb furnishings and wall paintings of the Three Kingdoms Period (57 B.C.–668 A.D.).

Korean traditional music can be divided into three categories: court music, music composed for Buddhist or shamanistic ceremonies, and folk music. Folk music is generally freer in style and in mood, and varies by region. It also may be part of dance performances, games or storytelling.

The music of Korea shares many characteristics with the music of China and Japan. While Chinese or Japanese music favors duple meter, Korean music includes three-quarter time, of which the tunes *Arirang* and *Doraji* (see resource list) are good examples.

Like musical instruments of China and Japan, Korean instruments are classified by primary material: stone, skin, metal, silk, earth (pottery), bamboo and wood. There are about 60 different kinds of instruments, including flutes, drums, gongs, bells, and plucked and bowed string instruments. Read about some of these instruments in *The Arts of Korea: A Resource for Educators*, including the *kayagum*, a plucked zither that is classified as a “silk” instrument

Arirang



because of its silk strings; the *changgo* and *sogo*, drums classified as “skin”; the *t’aep’yongso*, or oboe (wood); the *pak* or *clapper* (wood); *ching* and *kkwaenggwari*, gongs (metal); and the *teukgyeong* (stone). The *teukgyeong* is sculptural, with carved and colorfully-painted auspicious symbols.

Downloadable images of the musical instruments can be found in a

PDF file (see below) or on The Metropolitan Museum’s web site:

Kayagum: www.metmuseum.org/works_of_art/collection_database/musical_instruments/kim_kwang_ju/objectview.aspx?page=12&sort=5&sortdir=asc&keyword=&fp=9&dd1=18&dd2=39&vw=1&collID=39&OID=180014974&vT=2

Teukgyeong: www.metmuseum.org/works_of_art/collection_database/musical_instruments/objectview.aspx?page=12&sort=5&sortdir=asc&keyword=&fp=9&dd1=18&dd2=39&vw=1&collID=39&OID=180014976&vT=2

Resources:

Hammer, Elizabeth. *The Arts of Korea: A Resource for Educators* (2001). Retrieved from The Metropolitan Museum of Art web site:

www.metmuseum.org/explore/publications/korea.htm.

Schmidt-Jones, C. *Two Traditional Korean Songs* (2005). Retrieved from the Connexions web site:

<http://cnx.org/content/m11632/1.7/>. *Arirang* and

Doraji, with suggestions for performance, pronunciation notes.

Links to a pentatonic scale activity for the classroom.

The Recorder Goes to School

By Mark Davenport, Co-Chair, ARS Education Committee

In 2007, the ARS Education Committee conducted an online survey targeting recorder players and ensembles (amateur and professional) that perform in schools and/or for educational venues. The goal of the survey was to compile a list of active groups that work in the field of music education and, specifically, that introduce the recorder, as well as its history and repertoire, to students. Forty respondents completed the survey, which included 21 core questions related to groups or individuals who offer educational presentations. The information compiled from the survey respondents is meant to support their activities by making contact information available to schools and colleges, ARS members, and music teachers who are looking for educational performances and presentations.

The Education Committee has completed its review of the survey results, which will soon be available on the ARS web site. We hope the information will provide a valuable service to recorder groups and school educators/administrators alike. By logging onto www.americanrecorder.org/index.htm, and clicking “Find Educational Programs” under the “Resources” drop-down menu, you can find information about groups that offer educational programs, including contact information, geographic areas, programs offered, and fee structures. Some facts from the survey results include:

- Group size varies from one person to more than 25. The majority of groups are small (one to five members). Most members, if not all, play recorder as well as teach recorder privately, direct group recorder classes or teach recorder workshops. A majority (69%) say they (or members of their group) are qualified to teach music educators.
- Most ensembles average about four presentations a year, although some offer more than a dozen each year. The average number of participants is 20-40 with a few larger-sized groups of over 200.
- Most presentations take place on a local level and for K-12 audiences, with others in colleges and universities or recorder workshops. Most groups (82%) offer highly interactive programs involving teachers, students or participants—“Q & A,” students playing music (or singing, clapping or using body percussion, or dancing), rhythmic and vocal call and response, and tonguing games.
- 63% of groups charge a fee, with fee structures and guidelines varying widely and often negotiable.

Thank You, ARS, for Recorder Day!

by Carolyn Peskin

Last summer my husband celebrated his 80th birthday, and our daughter threw a surprise party for him. During the festivities, I sang and accompanied on the piano a song I had written for the occasion.

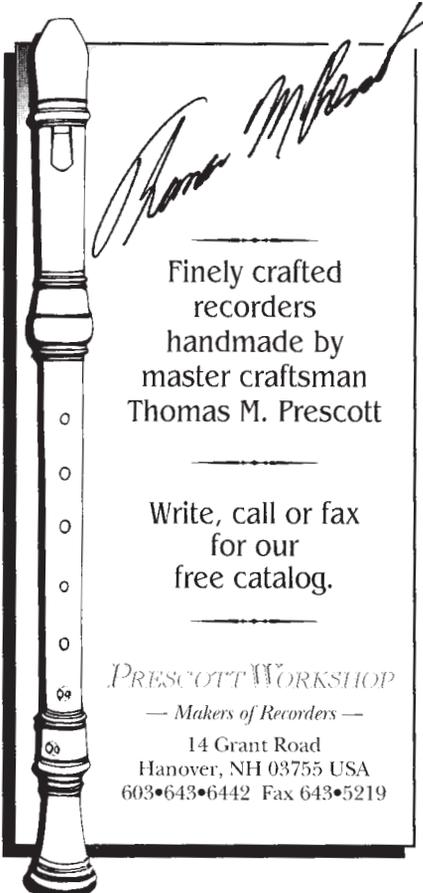
It later occurred to me that the song might also sound good on recorders, so I arranged it for recorder quartet and wrote a new set of words commemorating the 70th anniversary of the American Recorder Society—

and thanking the ARS for so many years of service to recorder players. I feel honored that the ARS Board has chosen my song for this year's Play-the-Recorder Month.

Since the ranges are narrow, the piece can be played with either SATB recorders, as indicated on the score, or ATTB with the top line played up an octave. An alto on the top line will bring out the melody by placing it in the high part of the instrument's range.

To reinforce the joyful mood of the text, play the piece at a brisk tempo and be sure to “swing” the eighth-note pairs, *i.e.*, play them like triplets with the first note of each pair held twice as long as the second.

👉 **Not sure how to
“swing” the eighths?
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Play-the-Recorder Month

March is **Play-the-Recorder Month** (PtRM), and Saturday, **March 21**, has been designated **Recorder Day!** Recorder players and ARS chapters have observed PtRM for years by finding creative, fun ways to raise the profile of the recorder in their communities. The ARS will again award prizes for Most Creative Activity, and two prizes targeting increased chapter membership.

A **special dues price of \$35** is once again available during March for new ARS members, or for former members returning after an absence of longer than two years. This is the perfect time for chapters to increase ARS membership. Prizes will be awarded to the chapter that increases its membership by the **largest percentage** as well as the chapter that gains the **most new members** in terms of actual numbers.

Start planning now for your own creative activities to be held during March, and submit an event report by **April 28** to the ARS office in order to be eligible for the chapter membership prizes, or the Most Creative Activity contest, or most Creative Use of the Recorder Day! music.

This year's piece is *Thank you, ARS* by longtime ARS member and former Board member **Carolyn Peskin**. It is especially fitting since 2009 is the 70th birthday of the ARS (and coincidentally appropriate, as Recorder Day! is also Carolyn's birthday). Another former ARS Board member, **Rebecca Arkenberg**, contributed a lesson plan for a special Education column in this issue, which may be used to help encourage young students to join in the celebration.

The ARS has celebrated the recorder for 70 years, and we hope you will keep celebrating it however and whenever you can—but especially in March! Finally, remember to plan something special for March 21. Recorder players from all over the country—perhaps the world—will join in musical spirit with friends, colleagues and fellow recorder enthusiasts to observe Recorder Day!

Thank you, ARS

Carolyn Peskin

swinging eighth-note pairs, ♩ = 96

Soprano Recorder
Alto Recorder
Tenor Recorder
Bass Recorder

Hap - py sev-en, Sev - en dec-ades; Thank you, A R S.

S. Rec.
A. Rec.
T. Rec.
B. Rec.

Time for cel - e - bra-tion; Time for ju - bi - la-tion.

Fine

S. Rec.
A. Rec.
T. Rec.
B. Rec.

Grat - i - tude we now ex - press. Since nine-teen thir - ty - nine, In

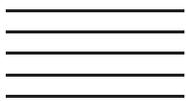
S. Rec.
A. Rec.
T. Rec.
B. Rec.

rain as well as shine, You've brought re - cord - er play - ers lots of hap-pi - ness.

D.C. al Fine
(2nd ending only)

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ON THE CUTTING EDGE



by Tim Broege, timbroege@aol.com

As the wintry weather arrives here in New Jersey, I am glad to be warmed by pleasant news from friends in Europe. They found much musical pleasure, including some fine new music, at the **Woodhouse Recorder Week** that took place August 4-8 in Holmbury St. Mary, Surrey, England.

Recorder Week opened on August 4 with a concert by **Bardos Band**, performing a program titled “A Song of Nothing” in St. Mary’s Church. The band is a group of Medieval music specialists, and their program took its inspiration from the travels of “the first Troubadour,” Duke William IX of Aquitaine. What he may have heard on his travels—exotic Castilian music, unusual Turkish instruments, songs of Eros and Bacchus from the wandering Goliards—made up the entertaining musical selections. Creative improvisation and sure knowledge of the past were used to illuminate the drama of monophonic song.

Formed in 2005, Bardos Band consists of **Rebecca Austen-Brown** on recorders, flutes, fiddle and psaltery; **Sophia Brumfitt**, voice; **Arngéir Hauksson**, hurdy-gurdy and gittern; **Corrina Silvester**, percussion; and **Leah Stuttard**, harp. The group has released a CD, *Dreamsongs*.

On August 5, Recorder Week continued with a concert featuring the ensemble **Passacaglia**, with special guest **Dan Laurin**, one of the world’s leading recorder players. The program included the ensemble’s own arrangement of “Spring” from Vivaldi’s *The Four Seasons*, trio sonatas

by Handel and Telemann, and a recent work by British composer Peter McGarr called *The Buried Dreams of Our Lives*. McGarr was born in Manchester, studied music and dance at Mather College and is self-taught in composition. Such major ensembles as the London Sinfonietta, the BBC Philharmonic and the Brodsky Quartet have performed his music.

The Buried Dreams of Our Lives calls for three recorders, gamba and harpsichord. Essentially romantic, the music is well-scored and highly expressive. He has also composed a series of “Nocturnes” for any melodic instrument with pre-recorded backing track. Recorder players seeking fresh repertoire may find these interesting.

August 6 saw Laurin and harpsichordist Robin Bigwood in a special lunchtime recital of music of three centuries—from Baroque composers Blavet and Veracini to contemporary Japanese composer Ryohei Hirose. Laurin’s CD of Japanese solo recorder music on the Bis label is justly acclaimed. The CD includes Hirose’s works *Meditation* and *Hymn*—modern classics of the first order.

The Passacaglia Ensemble and Laurin concerts took place in the concert hall at Woodhouse Copse. This excellent chamber music hall, which doubles as an art gallery, is located alongside an historical Arts and Crafts movement house, in gardens laid out by Gertrude Jekyll. Woodhouse Copse lies just north of the village of Holmbury St. Mary.

For the event on August 7, the series returned to St. Mary’s Church for a performance by the all-women **Fontanella Recorder Quintet**.

Summer Pleasures

Acclaimed in concert all over Britain, the group’s wide repertoire stretches from Medieval to contemporary. For Recorder Week, they introduced a specially commissioned set of Renaissance consort recorders made by the Amsterdam-based recorder maker **Adrian Brown**. The music they played—all from English composers—was by John Wilbye, Christopher Tye, William Byrd and Thomas Tomkins, as well as the world premiere of a new work by Kate Pearson. Pearson is a composer and pianist who has worked with performers from Opera North, the Royal Opera House and Northern Ballet Theater. Her children’s opera, *The Pied Piper*, was premiered by Opera North Education in 2006.

Woodhouse Recorder Week concluded with a candlelit late-evening recital on August 8 in the Woodhouse Copse Concert Hall. Bigwood played Bach’s *Goldberg Variations* on a lovely French double-manual harpsichord.

The concerts are really only “the icing on the cake.” Recorder Week is actually a unique international summer school held in the lovely Surrey Hills. The week-long course is designed for recorder players ages 16 to 25 who wish to pursue their studies to the highest levels. Master classes, workshops and other activities with international instructors take place daily. For younger players, a Junior Day is held, including mini-master classes, ensemble playing, and a final concert for parents and friends.

Inspiration, great music beautifully performed, ideal settings in the English countryside and recorders: who could ask for more?

Take Your Recorders and Hit the Autobahn

Last October, I packed up 26 girls, 5 chaperones, 80 recorders (from bass to garklein), 14 music stands, 3 hand drums and 1 krummhorn for a 10-day recorder consort performance tour in Germany. Our goal was to perform music in the places where it was composed.

I have directed an early music ensemble at Hathaway Brown School in Shaker Heights, OH, for the last 11 years, but this opportunity to lead a group of young eighth- and ninth-grade musicians through a cultural exchange in Germany was a dream come true. It took two years to plan the trip, but all our effort was worthwhile as we experienced memories enough for a lifetime.

Our first stop was in Hamburg at a regular German school in a little town called Ahrensburg, reknowned in the region for its excellent music program. The school boasts three levels of orchestra under the direction of Michael Klaue. Herr Klaue and I chose to collaborate on a performance of G. P. Telemann's *Suite for Alto Recorder*.

Telemann was the music master in five of the main churches in Hamburg for over 47 years. How perfect it was to play Telemann in this setting, with the

contrasts of our recorders and the modern string orchestra.

The Telemann suite featured one of our young musicians who has been studying the recorder for six years with David Pierce, a well-respected recorder performer and dedicated teacher in the Cleveland area. The student body called our soloist back for three bows after her performance in Ahrensburg.

The German students were intrigued by the sound of the recorder consort. They had never heard such an ensemble nor seen recorders of such varying sizes. By performing in Germany, I felt we were returning to the source of early music, only to discover that the contemporary "source" has forgotten about it. I didn't expect to have the honor of bringing the recorder consort back into the musical consciousness of the German people, who are such avid music lovers.

In addition to performing, the girls had a chance to see St. Michaels Church where Telemann conducted every Sunday. We also enjoyed the bustling port of Hamburg on the River Elbe.

The girls spent two nights in the homes of the German school orchestra members, which was a highlight of the trip. To have an opportunity to share

By Deborah Dressell Southard

Photos by Sharon Baker and Bridgette Nadzam-Kasubick



Deborah Dressell Southard is the Middle School Performing Arts Chair at Hathaway Brown School in Shaker Heights, OH, where she teaches classes in music, recorder, guitar and chorus, and directs an annual musical production. She earned her Bachelor of Music degree from Western Michigan University, and her Master of Music degree from Michigan State University.

She previously taught in Muskegon, MI, and also the Munich International School in Germany.

An active member in the ARS, American Orff Schulwerk Association, and MENC: The National Association for Music Education, she finds teaching children and teaching music to be a profoundly fulfilling way to spend a life.

Southard lives in University Heights, OH, with her husband, soulmate and colleague Don, and with her two amazing children, Emma and Luke. Contact her at debsouthard@hb.edu.



On the balcony of Dresden's Zwinger Palace, a sign proclaims the start of the Recorder Consort Tour

with students from another country, talk about music and see what their home life was like was a true cultural exchange the girls will never forget.

Cruising the Autobahn on our Autokraft bus, we arrived in Leipzig, the home of J.S. Bach. We were able to hear the famous St. Thomas Boys Choir perform a Bach cantata in the very space where Bach would have conducted. It was a stunning experience to hear such singing! After the performance, we gathered to play around the statue of J. S. Bach outside of the church.

Although we had 10 performances in eight days, each performance had its own unique framework. It simply felt different to play a piece of Bach while standing on the very cobblestones where Bach himself may have tread. There is a special power when you perform music at its origin of inspiration.

Leipzig was a lovely city and the impetus for the first protests to tear down the Berlin Wall and reunite Germany. This was so important in my lifetime, but proved to be ancient history to these young girls who weren't even born when the wall came down in 1989.

Dresden proved to be everyone's favorite city. An absolute jewel box,



The author at the statue of J.S.Bach in Leipzig: "There is a special power when you perform music at its site of inspiration."

completely restored after the bombings and firestorms during World War II, Dresden had a stunning "Old World" charm. There were musicians performing on every street corner: a Russian vocal quintet here, an accordion player there, even a

12-foot concert grand piano sitting on a street corner!

We performed inside the Zwinger Palace, which is a masterpiece of German Baroque architecture. Today it houses many galleries and art collections. Both Bach and Michael Praetorius performed and conducted in this lovely city. We were thrilled that our music called so many passersby to stop and enjoy.

There was so much to see in the city of Berlin that we were simply tourists there. We visited the New Palace, which is deceptively old and regal. The many contrasts of the city included the abundance of new construction coupled with the reconstruction of old Baroque buildings and the dull facades of the Communist Block architecture.

We had the opportunity to meet with the American Ambassador and tour the new U.S. Embassy that just opened last May. It is constructed on what used to be "no man's land" between the two barrier walls separating East and West Germany. The new embassy stands majestic and modern next to the dominating Brandenburg Gate.

We dined at a local Turkish restaurant. Since there are over 250,000 Turks living in Berlin alone,

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we felt this was an opportunity to see Germany as an immigrant nation, not so different from the U.S.

After Berlin, we traveled into the Thuringian Forest to the city of Weimar and the very somber concentration camp of Buchenwald. This was an important part of our journey, a part of Germany's past that we can't ignore. Buchenwald was one of the largest Nazi concentration camps on German soil. The camp was established as a forced labor camp where an estimated 56,000 people met their deaths.

During those terrible years, one oak tree was left to flourish in the midst of misery. Legend has it that Johann Wolfgang von Goethe used to walk through this forest a hundred years before this date, and would often sit beneath this tree to compose his poetry. The prisoners have recounted that the oak tree gave them hope—one thing that could still live in all of this agony.

Sometime after the liberation in 1945, Goethe's oak died, and nothing remains but a stump. It was around this stump that our ensemble gathered to play one piece of traditional Jewish music.

On the day we performed there, it was extremely foggy. You couldn't see where you were going or from where you had come. What a perfect "weather metaphor" for what these unfortunate prisoners experienced. As we played, we could see the shadows of other visitors walking toward us to listen to our music, but they never got close enough for us to distinguish their faces—they remained as shadows in the fog. When we had finished playing, the shadowy figures turned and disappeared into the fog.

It was as if we had conjured the spirits of all those who had perished in this place—a poignant moment for the power of music.

*The gate reads:
To each his own*



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Performing for UNICEF on Marienplatz in front of the Rathaus in Munich

After our unforgettable experience in Buchenwald, we headed south for Bavaria, through the fields of hops and barley to the city of Munich. The city had just celebrated its 850th anniversary last summer, and was freshly adorned with flowers. We watched the famous glockenspiel play on the city hall of Munich, which celebrates the people of the city surviving the Black Plague.

We were sponsored by UNICEF to perform following the glockenspiel. We raised money for UNICEF by playing in the city center, and met so many interested people who stopped to

listen to our music, ask questions, and talk to the girls.

Since this was the day after the U.S. election, we had many Germans congratulate us on our new President-Elect Barack Obama. Our election had been the cover story on every newspaper all week.

The girls had a chance to tour this beautiful city of Munich, have lunch at the famous Hofbrauhaus, and get some serious shopping done, in addition to giving two performances on the streets of the city.

After staying in a lovely youth hostel directly on Lake Starnberg, south of Munich, we headed into the foothills of the Bavarian Alps toward Neuschwanstein, the beautiful neo-gothic castle built by Mad King Ludwig II of Bavaria. It is said that this castle was the inspiration for Walt Disney's Cinderella castle in Disneyland.

Neuschwanstein held the charm and mystery everyone dreams of seeing in a castle. It was a beautiful Bavarian blue-skied day; as we performed in the courtyard, we were surrounded by stunning views of the castle and the sheer rock of the Alps, which

carried the sound of our music down the mountainside to visitors as they approached the castle gate. I think it was our best performance, and was certainly among the most dramatic settings!

The last performance of our tour was in the tiny village of Kloster Andechs—home to the best beer in Bavaria, and also of the tomb of Carl Orff. Orff-Schulwerk is the teaching philosophy we follow at Hathaway Brown for our music curriculum, from

***“The recorder rocks,
and I got to play it
all the way to Germany!”***

which this early music ensemble arose. It was like a pilgrimage to have our finale performance be a piece of recorder music by Orff and his colleague, Gunild Keetman, at Orff's gravesite.

We boarded our bus for the last time at 3 a.m. to head back to Frankfurt for our return flight to Cleveland. We spent hours reliving our favorite moments, and sharing what we had learned and what meant the most to each of us.

One thing we all agreed on was that it did feel different to perform a piece of music in the place where it was composed—when you perform at the source. We felt honored to have the opportunity to breathe new life into this ancient music on the soil of its creators. The people, the places, the ideas we learned will stay with us for a lifetime.

And if anyone thinks that the recorder is just a plastic toy or the first step toward learning a “real instrument”—think again. As one of my students so proudly says, “The recorder rocks and I got to play it all the way to Germany!”

***Hathaway Brown Recorder
Consort members in
front of Carl Orff's grave***



Tobias Reisinger: Performer of Jazz, Pop, Rock and Reggae on the Recorder

Interview by Janine Terhoff

Translated by Klaus Alt

He is the first and so far only graduate of a college in Germany with a degree in jazz recorder performance. In addition to jazz standards from the Real Book (an all-purpose “fake book” used by many jazz musicians, published in several editions by Hal Leonard), he creates rock and pop sounds from the instrument that the trio Wildes Holz uses in well-known tunes, such as Final Countdown or Born to be Wild. (See the ARS CD Club for CDs by Wildes Holz)

Janine Terhoff talked with Tobias Reisinger about his current and planned projects and about his extraordinary talent for showing off the recorder in music for entertainment in a convincing and serious manner.

This interview first appeared in German in Windkanal (2007-4) and is reprinted here with kind permission.

JT: Tobias, how did you study recorder?

TR: First, I went to college in Essen, with a major in recorder, and graduated with a degree in Music Education. Then I also obtained an advanced degree in Recorder Performance.

The Folkwang Hochschule here in Essen has a jazz section, and I was eager to study jazz: five semesters of advanced study in jazz towards a graduate degree in jazz recorder performance. I kept pestering them, until they gave me an audition as an entrance exam for jazz performance, but specifically on the recorder.

I believe that I am the first graduate with that degree, because there is no established course of study with such a major. I had the unique experience of studying under a special

permit. However, I had to agree in advance that I would accept an assignment to study with anybody, given that nobody taught this specifically. But I did not care, because they did not need to show me the fingering, but I needed them to show me how to play jazz on the recorder.

I had one saxophone instructor (Matthias Nadolny), who was particularly helpful. He told me how he thought it should sound, he demonstrated it on the saxophone, and then I attempted to replicate that sound on the recorder. That approach helped

me find out what was possible and what did not work. That was a creative approach to learning.

JT: What literature did you play in college?

TR: Basically, there are the standard pieces from the *Real Book*, namely those tunes always played in jam sessions. The first issue is: which recorder is best suited to play the melody? I check out the melody and figure out which recorder would sound best—most often, that is the alto.





Photo from the cover of *Wildes Holz – hin und weg*

music to improvising? How do you teach improvisation?

TR: That essentially starts with improvised dances from the Renaissance, or with improvised preludes or with the ornamentation of slow movements. This will often simply be limited by your own inhibitions. I have played the saxophone since I was 16, and that helped me to learn improvisation.

When I teach a jazz recorder workshop at a conservatory, I often teach musicians who have only played music by reading what is written on the printed page. The biggest step is certainly to abandon the written page and to make up your own sounds, in order to overcome the ever-present fear of making a mistake.

[Improvisation] essentially starts with improvised dances from the Renaissance, or with improvised preludes or with the ornamentation of slow movements.

JT: How useful is literature in this process, such as the book on improvisation by Matthias Maute?

TR: Anything in this direction can be of help. Much of what is currently available, including this book, is a first introduction. This book describes various types of improvisation, from the Middle Ages to the Renaissance and so on. That is fascinating. And it ends with improvisation in pop music and jazz.

But it is merely an introduction, and how do you move on from there?! The next steps involved a lot of work for me. After all, when I want to improvise in more complex settings, I have to be fluent in all tonalities. And that is not true for the traditional recorder repertoire. Most pieces are set

in C major, F major, G major, maybe occasionally in F minor. But F# major or E major are unusual and are not easy to play ... I had to practice scales to make this feasible. I suppose this sounds like an odd approach to jazz, but it helped me.

JT: You are also planning a teaching manual ...

TR: Well, yes, that is a long-term goal. After all, I hold workshops, where I gain a lot of experience from which I can form my teaching plans. All of that should eventually end up in a tutorial.

The one thing that we have done so far is a play-along CD on which you can eliminate the recorder track; this CD presents pieces by **Wildes Holz**, with a songbook including chords and melodies. It has the same title as our CD: *Wildes Holz – vor der Hütte*, and it will be released early next year by Tre Fontane in Münster. [Editor's note: the songbook is now available; see end of this article for more information.] This will give the listener the chance to try out various options in the privacy of his/her own home, which I see as vital.

The songbook does give some hints on improvisation and guides on which scale to use for the improvisation. Even so, it is not intended as a tutorial and does not really teach improvisation, but only serves to let the listener play along. Such a tutorial would be the next step, but that is a truly broad field. We do have a number of ideas for a first volume as an introduction.

JT: So is improvisation on the recorder an unfilled market niche?

TR: Yes. I can imagine that Nadja Schubert or others will begin to market something like that. After all, Matthias Maute is also active in this way. As far as I know, he does a lot of free improvisation in a group in his workshops.

It is also important to get close to more modern jazz tunes. In some instances, these will have a wider range. The older tunes often came from musicals that were sung—that means that the range is based on the range of the human voice, which the recorder can cover quite nicely.

Sometimes you have to transpose a little, but more often you can play it easily an octave up or down. That is more difficult in the modern pieces. You have to check what fits and whether the pieces will be modified excessively, if you change something.

JT: So you have to make an arrangement and rewrite the piece?

TR: Exactly. And then I need to deal with improvisation, which was the core of my studies. But I also had to learn the other parameters that define jazz: rhythm, phrasing and dynamic range, where the recorder player can learn much from the saxophone or other wind instruments. But then, the saxophone has a totally different attack, more pressure. The recorder is more limiting here at times, so I had to use amplification in ensemble playing, for example.

JT: On that topic of "improvisation on the recorder" – how do you move from reading

In order to play jazz, it is also important to master the modern playing techniques to make the solo playing as interesting as possible. I also hold workshops for children. Once they have mastered the C major scale, you can start improvising with them. It is a wonderful moment when you see that some children “get it.” Then you can play question-and-answer games and have a musical conversation.

Then I can also tell the adults that all notes in the C major scale are correct at any time. That gives a good deal of assurance.

JT: You teach the recorder on a freelance basis. Could you imagine teaching jazz recorder at a college?

TR: It would be a dream come true—if there only were such a position!

JT: What feedback do you get, when you play jazz or popular music on such a historic instrument as the recorder?

TR: I perform most often with the trio **Wildes Holz**. We get good reviews, without exception. Crowds other than regular recorder players are surprised by this music and this ensemble—but regular recorder players, well, that’s a good question. We have not performed much for crowds of regular recorder players. It may be that our performances are dismissed there as pop and entertainment music. We play jazz, but not exclusively; we also do rock, pop, klezmer and our own compositions. But seen from a jazz vantage point, these are all “easy listening” pieces that anybody can enjoy.

I intend to record a solo CD in the next few years. I would love to try out various combinations there, just as I had the opportunity to play in various ensembles while in college. Back then, both I and the ensembles had to find a way to integrate me and my recorder.

JT: Do you see a future for the recorder in pop music?



Wildes Holz (Wild Wood): Tobias Reisiĝe, recorder; Markus Conrads, bass; Anto Karaula, guitar

TR: There is already such a trend. The *Titanic* theme used a wooden recorder. Gary Barlow also has used a low recorder. So did Brian Adams. There are various pop songs that use the recorder sound. Of course, they often merely want to give the suggestion of the Celtic or Irish sound.

JT: The Beatles and Hendrix used the recorder, but that trend did not extend further.

TR: The question does come up about whether the recorder was not merely a joke in those songs. We do want to move away from this feeling of “Oh, how cute, a recorder.” Of course, there is the element of surprise. But then what? Is there more? Is it only

strange and cute, or is there a real sound of interest to listeners?

JT: You want to be treated as a serious musician ...

TR: Precisely, and not just as a clown.

JT: Wildes Holz has been in existence for a long time. What is the secret of this ensemble’s success?

TR: **Wildes Holz** is a group of friends, which is probably why it has been so successful for so long. We have been together for nine years now. It all started over a beer, when we were on tour with a larger ensemble in which I played saxophone. We wanted to make quiet music in our hotel room late at night. I had my recorder along, and we played as a trio with string bass and

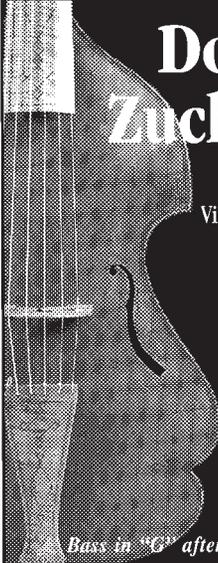


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Bass in “G” after Busch

guitar. That gave rise to the idea, and the first concert was six months later.

JT: Where do you perform mainly?

TR: We are still just a local group. 90% of our performances are here in the Ruhrgebiet [an urban area in Germany's industrial heartland, just north of Cologne along the Rhine]. But then we performed on the TV program "TV Total" with Stefan Raab in December 2006. That performance on the Pro 7 network was broadcast throughout Germany, Austria and Switzerland. Thus, we assume that two million people now know what a bent neck bass recorder looks like. Our homepage registered many hits after that broadcast. We count that as a success...

JT: What recorders do you use?

TR: In that respect, I am very much a traditionalist and I use only normal recorders. When I play on a

It may also be more effective for the audience to see a normal recorder in use on the stage—just like the recorder that everybody played as a child—rather than a modern instrument with added keys.

[Mollenhauer] Helder recorder with keys and additional mechanisms, I wonder whether it does not reduce the effect by a certain amount. It may give the player more options for sound, but I would much rather do all that on a regular recorder. I do not feel enough of a limitation to need something new.

It may also be more effective for the audience to see a normal recorder in use on the stage—just like the recorder that everybody played as a child—rather than a modern

instrument with added keys. I don't know.

Sure, much research goes into modern production methods for recorders, and that is all good and well; after all, the recorder has lagged far behind the advances made for the modern flute. I keep an eye on that and try out such instruments occasionally. But then, I sometimes hear less of the sound of the wooden recorder in these modern instruments than I am used to hearing. A Modern Alto recorder does have a different sound. I do not know how to explain it, but there is something different. Even if I do overblow the recorder, I have a sound in mind that is based on the classical recorder body.

JT: What do you use for amplification in your concerts?

TR: I tried out many options, but settled on a head set for singers that is hooked on the ear. However, I reverse

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it, so that it is closer to the windway. And I can still mimic dynamics by moving the recorder, and I am more flexible when it comes to changing instruments. If I were to fasten a microphone on the recorder, I would have to unhook each time. With a wireless unit, I am free to move around the stage. Such a microphone also does not destroy the original sound.

In college, I had played selections with electronics, with a loop or a long delay. Back then I also tested a very simple multi-sound-effect unit for the guitar, one of those units on the floor next to the guitar player with a hundred different sounds and a pedal. I could use it to modify the sound, which can be great fun.

But I do not use that now for playing with **Wildes Holz**. There I restrict myself to creating unique sounds only by unusual playing techniques. We look for different ways of using the classical instruments.

A sound effect unit would rather diminish the range of effects that we have worked out. But that is something that I do want to try when doing solo work or in other ensembles. Boss has a loop unit to record up to five minutes, which means I could record all four voices myself and still improvise in addition. What a deal!

JT: Where is the recorder headed in the 21st century?

TR: I imagine in a number of

directions, particularly directions that we already know. Classical music will continue to flourish. Surely there will be new ensembles that may find new approaches to the old standards. And then, of course, there is modern music, where I hope for more popularization, such that the music will be more accessible to wider audiences without abandoning its musical quality level.

That also applies to the recorder in jazz, rock or pop. The recorder can do it all and does not need to hide. I had a chance to demonstrate that while in college, even in a large ensemble with trombone, trumpet, saxophone and recorder/amplified. There is a place in every kind of music group for the recorder's good sound!

Wildes Holz on CD

**Wildes Holz* (2000)

Wildes Holz live im Glashauss (2002)

Wildes Holz – vor der Hütte (2004)

**Wildes Holz – hin und weg* (2008)

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COMPACT DISC REVIEWS

ONE FELL SWOOP, RARA AVIS (Terri Hron, recorder, melodica, electronics; Robbert van Hulzen, drums, etc., electronics. Karnatic Lab, 2008, 1 CD, 41:48. Abt. \$19 U.S. <http://karnaticlabrecords.com/cds.php?id=109> and www.raraavis.ca.)

Reviewed by Tom Bickley

Here's a recording that connects several trajectories that I sense are in present practice among recorder players: the influence of non-Western music traditions, collaboration with percussionists, and employment of electronics. I think, happily, that **Rara Avis** (Latin for "rare birds") may not be as rare now as it was a few years ago. Having noted those connections, let me add that this recording shows the best of trajectories. I've had the opportunity to meet both Terry Hron and Robbert van Hulzen, hear them perform live, and perform with them. The musicianship, engaging humor and creativity they bring to live venues shines in the CD *One Fell Swoop*.

From Edmonton, AB, Canada, Hron studied recorder with Saskia Coolen, Paul Leenhouts, Walter van Hauwe and Han Tol, composition with Theo Verbey, and South Indian music with B.C. Manjunath. She holds a master's degree in contemporary music from the Amsterdam Conservatory. Hron performs early music with Karolina Bäter and Eric Bosgraaf in the trio **Forbidden Fruit**. She has recently completed a tour of North America with composer/performer Juan Parra Cancino with

the "Bird on a Wire" project of new works for recorder and electronics.

Robbert van Hulzen, percussion, works in various traditions of improvised and composed music. His graduate degrees are in ethnomusicology (University of Amsterdam) and contemporary music (Amsterdam Conservatory). He performs with the theater group **De Maan**, rock group **Most Unpleasant Men**, jazz with the **Bastiaan Woltjer Quartet**, modern gamelan ensemble **Gending**, and with composer Merlijn Twaalfhoven.

The music on *One Fell Swoop* works in part because both performers work and play exceptionally well with tone color. The percussion playing conveys a strong sense of melodic contour. Using a range of instruments, from C bass to soprano, the recorder playing creates a rich timbral palette.

Of the 13 tracks on this CD, two are transformations of early European music. These (*Preston Masala* and *birds?*) appeal particularly to lovers of Renaissance music. Sixteenth-century Thomas Preston's and Nathaniel Giles's material find loving embrace in shimmering percussion and gentle electronic processing. Carnatic music from India anchors the opening *Varnam in raga kalyani* (melody by 18th/19th-century composer Tyagaraja) and also *Scattered Flurries*.

Other works draw on collaborations with musicians active today: recorder player Karolina Bäter, composer/computer musician Juan Parra Cancino, and trumpeter Hans Leeuw. The melodica appears (*Minute Study #5* and *Scattered Flurries*) at just

Rare birds indeed

Both performers work and play exceptionally well with tone color.

the right occasional moments for appropriate shifts of mood.

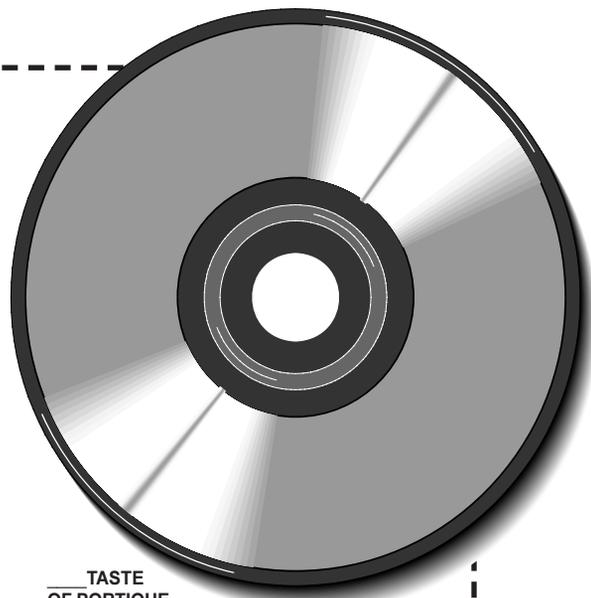
Recording engineer Daniel Kaminski and editor/mix engineer Marko Ciciliani deserve accolades as well. The sound is present, with a good stereo image and very well done multi-tracking. The product of thoughtful work in a recording studio, this disc is as musically satisfying as a recording of a live performance.

This disc's varied elements will appeal to recorder players as well as fans of world music and jazz. I can hear this fitting into the eclectic music mixes of free-form college radio, and alternatively helping to open the ears of many in early music. The Banff Centre, Thuiskopiefonds and Karnatic Labs invested well in this project.

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

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NEW!

WILDES HOLZ Tobias Reisinge, recorder; Anto Karaula, acoustic guitar; Markus Conrads, double bass. Tunes by Charlie Parker, Cole Porter, George Gershwin, Herbie Mann, Stevie Wonder, more—12 tunes in all. Holz Records, 2000.

WILDES HOLZ – HIN UND WEG Tobias Reisinge, recorder; Anto Karaula, acoustic guitar; Markus Conrads, double bass. *Walk On The Wild Side*, 17 tunes in all. (See YouTube for *Billie's Bounce* and *Walk On The Wild Side*, also www.wildes-holz.de/audiovideo_eng.html.)

Freiheit für die Blockflöte (Freedom for the Recorder) is a goal of Wildes Holz (Wild Wood), one of Germany's finest acoustic music trios that puts the recorder in unusual musical contexts—

Swing, Bebop, Calypso, Rock. Holz Records, 2008.

CANÇONIÈR Annette Bauer, recorder; multi-instrumentalist Tim Rayborn; Shira Kammen, strings; Phoebe Jevticov, voice, in a new early music group devoted to repertoire from the 12th–15th centuries, as well as traditional music from related regions (the Balkans, Scandinavia, Middle East). Medieval instrumental music played on a variety of instruments, including strings, recorders, and percussion. Medieval dances and motets bring to life the rich world of ancient European music-making.

BACH & TELEMANN SONATAS, PRELUDES & FANTASIAS Voices of Music (Hanneke van Proosdij, Joanna Blendulf, Rodney Gehrke, William Skeen, David Tayler) Beautiful chamber music by Bach and Telemann.

ALSO FEATURING VOICES OF MUSIC

AN EVENING WITH BACH Voices of Music: Hanneke van Proosdij, Louis Carlsale, Dan Laurin, recorders; Joanna Blendulf, Elizabeth Blumenstock, Rodney Gehrke, Lisa Grodin, Katherine Kyme, Jennifer Lane, Victoria Gunn Pich, Susanne Ryden, William Skeen, David Tayler. Renaissance and Baroque music centers on fine singing. Instantly recognizable *Air on a G String*, Bach's *Prelude in G Major* (solo theorbo for cello), plus litting vocal performances—Ryden's weightless soprano on *Bist du bei mir*, Lane's rich alto on *Es is vollbracht*.

IN STOCK (Partial listing)

ALLA TURCA: FUX CALDARA BADIA Matthias Maute & Sophie Larivière, recorders; Monika Mauch, soprano. Vocal music of the church accompanied by Ensemble Caprice, plus sonatas and other instrumental pieces. Analekta.

CORELLI, ARCANGELO: CONCERTI GROSSI OPUS 6 John Daniels, Sonja Lindblad, recorders; Peter Sykes, harpsichord. Trio sonata arrangement by Johann Christian Schickhard.

DISTRIBUTION OF FLOWERS Cléa Galhano, recorder; Tony Hauser, guitar. Latin CD featuring works by Argentinian accordion virtuoso Astor Piazzolla, *The History of Tango*, & Brazilian composers including Villa Lobos, Pixinguinha, Hermeto Paschoal, Waldir Azevedo. Ten Thousand Lakes.

DOLCE MUSICA—A CONTEMPLATIVE

JOURNEY Eileen Hadidian, flutes, recorders; Natalie Cox, harps. Celtic, Renaissance and Medieval melodies for recorder and flute with Celtic harp. Healing Muses, 2005.

EAST OF THE RIVER Daphna Mor, Nina Stern, recorders; Omer Avital, bass & oud; Uri Sariin, accordion; Tomer Tzur, percussion. Haunting melodies and exhilarating rhythms from Armenia and the Balkans. East of the River Music.

FIRE BENEATH MY FINGERS Judith Linsenberger, recorder; Musica Pacifica. Showcases three legendary composers who were also virtuoso performers. Vivaldi, *Concerto in F major*, after RV 98/570 "La Tempesta di Mare"; *Sonata in A minor*, RV86; *Concerto in G minor*, RV106; *Concerto in B major*, RV503; Sammartini, *Concerto in F major*; Tartini, *Concerto in A major*, D91. Dorian.

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.

LES AMIS DU BAROQUE Paul Nauta, recorder & Baroque flute; Koen Dieltiens, recorder. Music by Bassani, Corelli, Vivaldi, etc. Highlight Intl.

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.

MANCINI: CONCERTI DI CAMERA Judith Linsenberger, recorders, with Musica Pacifica. Seven sonatas by Francesco Mancini, plus one work each from his contemporaries Francesco Durante & Domenico Scarlatti. "Highly recommended" citation from the 2000 Vivaldi Prize for Recordings of Italian Early Music—Giorgio Cini Foundation. Dorian.

PARTY OF FIVE: A FEAST OF VIVALDI AND TELEMANN Cléa Galhano, recorder; Blue Baroque Band: Daria Adams, Kathryn Greenbank, Layton James, Charles Ullery. Old sounds of recorder & harpsichord juxtaposed with modern oboe, bassoon & violin. Telemann: *Concerto in am*, TWV43:a3; *Trio Sonata in am*, TWV42:a4. Vivaldi: *Concerto in DM*, RV94; *Concerto in gm*, RV107; *Concerto in gm*, RV103. Ten Thousand Lakes, 2006.

SACRED AND SECULAR MUSIC FROM RENAISSANCE GERMANY Ciaramella-Adam & Rotem Gilbert, Doug Millikan, Debra Nagy, recorders, with other winds, shawm, sackbut & organ. Medieval & Renaissance sacred music with reconstructions of folksongs & arrangements based on contemporary improvisation.

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STOLEN JEWELS Ensemble Vermillion: Frances Blaker, recorders; Barbara Blaker Krumdieck, Elisabeth Reed, Katherine Heater. 17th-century German music adapted by Blaker: "I love violin music... so I steal the music and rearrange it for my own instrument." Buxtehude Op. 1, Biber, Rosenmuller, Krieger, JM Bach. Fafarella Recordings.

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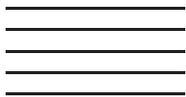
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CHAPTERS & CONSORTS



*Report from a new recorder orchestra,
and groups support community events*



The **Recorder Orchestra of the Midwest (ROM)** reports that, after two rehearsals (in September and October), 25 people from age 15 to about 75 bring enthusiasm to the new group. Those at the high end of that range

contribute to ROM their wisdom and considerable experience, while two high school and two Indiana University students offer youth and skill. Some hail from Bloomington, IN, where ROM meets, while others

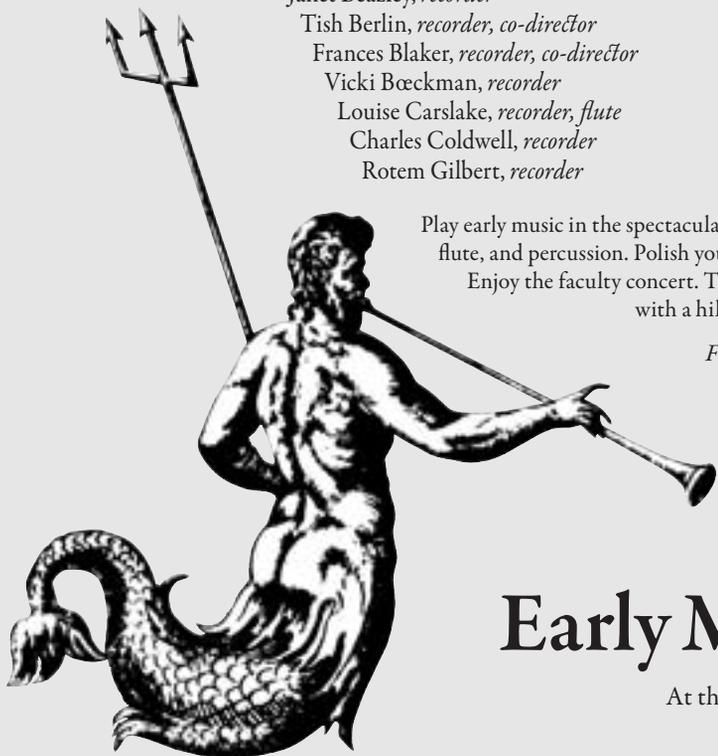
travel from some 20 stops in Indiana, Illinois, Kentucky, Ohio and Wisconsin—and director **Cléa Galhano** (*at left*) travels from St. Paul, MN.

ROM's inaugural performance will take place in Bloomington on April 18 at 4 p.m. in the Great Hall of Trinity Episcopal Church, where the group also rehearses. Galhano plans a 7:30 p.m. benefit recital there on April 17 with harpsichordist and Indiana University music faculty member **Elisabeth Wright**.

Sacramento (CA) Recorder Society's Sine Nomine Consort was honored to support the new Elk Grove Library by playing for its December 6

grand opening. The consort played early music to popular carols, plus selections from the *ARS Members' Library*. Sine Nomine's players are **Gail Crawford, Robert Foster, Patty Johnston, Doris Loughner, Elsa Morrison, Crystal Olsen, Mark Schiffer** and **Steve Sherman**.

Rio Grande Recorders—about 20 people from both El Paso, TX, and Las Cruces, NM—started a productive fall 2008 with its annual participation in the Las Cruces Renaissance Faire. Then they did a quick turn-around, presenting a concert on two evenings in the auditorium of The Good Samaritan Retirement Home in



<p>Rebecca Ahrendt, <i>viol</i> Janet Beazley, <i>recorder</i> Tish Berlin, <i>recorder, co-director</i> Frances Blaker, <i>recorder, co-director</i> Vicki Bøeckman, <i>recorder</i> Louise Carslake, <i>recorder, flute</i> Charles Coldwell, <i>recorder</i> Rotem Gilbert, <i>recorder</i></p>	<p>Julie Jeffrey, <i>viol</i> Shira Kammen, <i>vielle</i> Peter Maund, <i>percussion</i> Kim Pineda, <i>recorder</i> Ellen Seibert, <i>viol</i> Peter Seibert, <i>recorder, choir</i> Margriet Tindemans, <i>viol, vielle</i> Brent Wissick, <i>viol</i></p>
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Las Cruces, where the group practices. The turnout was good, and the audience warmly receptive.

Many Rio Grande members attended a one-day workshop led by professional recorder player and

Robert Wiemken, co-artistic director of **Piffaro**, led the annual workshop of the Philadelphia Recorder Society on October 18. Twenty players participated in the event held in the high-ceilinged performance hall of Cathedral Village Retirement Center in Philadelphia, PA. To support his theme of “Famous French Chansons and Dances,” Wiemken brought five titles—nine chansons—arranged by various composers for two-six voices. For example, *Toutes les nuictz* comprised a four-part chanson by Claudin de Sermisy, Thomas Crecquillon’s three-part chanson, and a five-part chanson by Orlande de Lassus. Other composers were Des Prez, Susato and Sermisy; other titles were *Mille Regretz*, *Tant que vivray*, *Content Desir* and *Basies Moy*.

Wiemken offered many pointers. For instance, Renaissance music is all about groups of two and three in the notation—and also in the numerical ratio of the perfect fifth, which is two to three. The constant duple/triple interchange is reminiscent of jazz. To practice Renaissance rhythms, clap one knee in duple time while clapping the other in triple time, three against two—speed it up, and then reverse hands!

Janice Arrowsmith

teacher **Eileen Hadidian**, Over 20 participants came from surrounding states.

In Honolulu, HI, **Skylark** continued the tradition of playing for community Grief Workshops, held by St. Francis Hospice on October 18. The recently

expanded group (*above*), now a sextet, played a variety of music—Josquin’s *Ave Maria* to Byrd’s *Ave Verum*, and on to *Colonel Bogey’s March*, plus a few folk songs. As usual, ukelele playing by Alan Teraoka and Irene Sakimoto

brought appreciative murmurs from the crowd. Ukelele and recorders were used to good effect in Andre Pop’s *Song for Anna*, Franck’s *Panis Angelicus*, Vivaldi’s *Largo in D Major* and the Bach/Gounod *Ave Maria*. (They encourage recorder groups to seek out ukelele players, as the sound combination is a delight to the ear.)

On November 14, **Skylark** also played for St. Francis Hospice’s “A Rose for Remembrance” ceremony. The ensemble and individual players provided music for various World AIDS Day events on December 1.

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 45 Shawsheen Rd. #16, Bedford MA 01730, **bksharp@aol.com**

MUSIC REVIEWS

EASY BLUE RECORDER, BY
GEOFFRY RUSSELL-SMITH. Universal
Editions UE 21 354, 2006. S, pf.
Sc 24 pp, pt 11 pp. Abt. \$18 U.S.

JAZZY RECORDER DUETS, BY
JAMES RAE. Universal Editions UE
21 395, 2006. AA. Sc 11 pp. \$14.95.

STRASSENMUSIK A 2, BY UWE
HEGER. Noetzel Edition N 4470,
2006. AA or AT. Sc 48 pp. \$12.95.

Strassenmusik is another in a series of works by Uwe Heger under the generic title of "Street Music." This particular collection contains 22 duets grouped into sets of (generally) four pieces. The sets often consist of a blues duo, some sort of Latin dance (tango, samba and salsa are all represented), and a klezmer piece (the least successful, in my opinion). The blues carry out the standard 12-bar blues progression, with a slightly varied second half.

Not one of the duets presents any serious technical challenges, and any would give players of modest ability a departure from "traditional" fare.

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*Jazz pieces for recorder,
and music for worship services, especially Easter*

James Rae's "Jazzy" duets are part of a series of simpler duets for a variety of instruments. The composer states in his introduction, "This book of original pieces has been composed to give recorder players who are usually more familiar with classical music the opportunity to play jazz oriented material in duet form."

All five pieces require a firm command of the full chromatic range of the instrument. To my taste, these duets do not capture the jazz feeling as well as the Geoffrey Russell-Smith opus discussed below. Still, advanced players seeking something out of the ordinary, to spice up their repertoire, should look into these.

Of the three works under consideration here, Russell-Smith's *Easy Blue Recorder* is much my favorite. One should, however, consider the "blue" of the title rather loosely; neither the chord sequence nor the variation process is completely carried out. The composer states in his introduction that the works illustrate a variety of "blues, traditional jazz and swing."

The recorder part is relatively uncomplicated; the range is not extensive, but does require solid low notes and a basic knowledge of chromatics. The piano part is moderately complex and carries much of the "jazz" feel of the duets. When I've had occasion to perform the works, I find that the slower numbers, in particular, are better suited for tenor than soprano, which sometime gets a bit strident.

John Nelson received his Bachelor and Master degrees in music from the University of Nebraska and Ph.D. in

Easy Blue Recorder is much my favorite.

music theory from the University of Iowa. He taught music theory at Arkansas Tech College in Russellville for six years before moving to Atlanta, where he retired in 2000 after 30 years as professor of theory at Georgia State University. He has been active in the Atlanta Recorder Society holding offices including president. He joined the ARS Board in 1999, serving as ARS president from 2001-02.

WE HASTEN WITH EAGER BUT FALTERING FOOTSTEPS (DUET FROM CANTATA 78),

BY J. S. BACH, ARR. R. D. TENNENT.
Avondale Press AvP81 (Magnamusic), 2006. AT, kbd (B *ad lib*).
Sc 6 pp, 3 pts, 2 pp ea. \$12.

Bach wrote this cantata for the 14th Sunday after Trinity, when the lesson from *Galatians 5:16-24* talks about walking in the Spirit, and the lesson from the *Gospel of Luke 17:11-19* about the healing of the 10 lepers. This movement "walks," even dances, the whole way through.

Originally composed as a duet for alto and soprano voices with organ and violone accompaniment, this arrangement is for two recorders, moved to the key of B \flat from the original in F. The keyboard part allows a bass recorder to function as the basso continuo instrument. The keyboard needs to be either a harpsichord or soft organ stop, as a piano too easily overwhelms the lovely duet between the alto and tenor recorders.

The bass recorder part isn't too interesting, but the alto and tenor recorders have lyrical lines that interweave with each other and trade melodic motives back and forth. The keyboard part is just plain fun.

While the notes themselves are not always difficult, it is the articulation and phrasing that is the challenge, as with all of Bach's music. Achieving a delicate dancelike touch in the keyboard part and singing lines in the recorders takes the most practice. The bass recorder must work to fit measure after measure of staccato quarters consistently into a "walking" motive.

Except for the nasty page turn in the individual parts, this is a wonderful arrangement. I highly recommend it.

SELECTION [SIC] FROM CANTATA NO. 4 CHRIST LAG IN TODESBANDEN, BY J. S. BACH, ARR. R. D. TENNENT. Avondale Press AvP79 (Magnamusic), 2006. SAATB. Sc 11 pp, 4 pts, 2-4 pp ea. \$12.

This cantata is believed to be one of Bach's earliest, composed when he was 22 years old. Bach wrote it for Easter Day, possibly in 1707 for performance in Mühlhausen. It could have been his audition piece, as in July 1707 he was appointed organist there.

The text is Luther's hymn spread among all the movements; the music for each verse is based on the German hymn *Christ ist erstanden*, derived by Luther from a plainsong sequence *Victimae Paschali laudes*. Bach slightly modified the original Dorian mode.

In this arrangement, the tenor and bass recorders play all the included movements, while the soprano and two altos are *tacit* for some movements. The movements Tennent has arranged are the Sinfonia, Versus 2, Versus 4, Versus 6, and Versus 7 (the chorale).

This is a fine arrangement of a very difficult work—a worthy challenge for a more advanced group.



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HYMNS AND HEARSEs, by LANCE ECCLES. Orpheus Music OMP172, 2007. SATB. Sc 10 pp, 4 pts, 5 pp ea, Abt. \$17.50 U.S.

In this delightful collection, Lance Eccles—a member of the Reluctant Consort (Sydney, Australia) and a recently retired senior lecturer in Chinese at Macquarie University—has arranged five hymns in interesting but very church-useable ways. The five hymn tunes are: *Praise to the Living God* to the tune *Leoni/Yigdal* (which many of us on this side of the pond sing to *The God of Abraham Praise*), *Monksgate* (traditional English), *Lourdes* (19th-century French), *Dies Irae* (Gregorian melody, modally altered—from the Latin Requiem mass), and *Cwm Rhondda* (the rousing Welsh tune to which many of us sing *God of Grace and God of Glory*).

While the arrangements are pretty straightforward, *Monksgate* has multiple meters (4/4 to 5/4 to 2/4 to 4/4), and all of them except *Lourdes* modulate in the middle and then return to the original key. They are accessible, but not necessarily sight-readable.

I plan for the Trinity Consort to play these in church services, especially the *Leoni/Yigdal* and *Cwm Rhondda* settings.

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

KEY: rec=recorder; S'o=soprano; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpichord; P&H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name. Please submit music for review to: AR, 7770 S. High St., Centennial CO 80122-3122 U.S.

Q & A

Question: I noticed that some of the music publications reviewed in a recent issue of *American Recorder* included ISMNs as well as publishers' edition numbers. What exactly is an ISMN and what is its purpose? Is it similar to the ISBN found on the copyright page of books? And what exactly is an ISBN?—R. W., Smithville, SD

Answer from Carolyn Peskin: Yes, ISMNs and ISBNs are closely related. I will discuss ISBNs first because they have been in existence longer and are more familiar to most people.

"ISBN" is an acronym for International Standard Book Number. According to information obtained from the U.S. ISBN Agency's web site, the ISBN is a number that "uniquely identifies books and book-like products published internationally." Its purpose is "to establish and identify one title or one edition of a title from one specific publisher, allowing for more efficient marketing of products by booksellers, libraries, universities, wholesalers, and distributors."

The 10-digit ISBN format was developed in 1970 by the International Organization for Standardization, and was in use until 2007. A 10-digit ISBN consists of four parts of variable length separated by hyphens:

- Group identifier (which designates a national or geographic grouping of publishers)
- Publisher identifier
- Title identifier
- Check digit (a computer-generated digit that validates the number mathematically)

Although ISMNs have existed in Europe since 1993, they were not introduced in the U.S. market until 2002.

As an example, let's consider a book from my own personal library, *A History of Western Music*, Third Edition, by Donald Jay Grout. In its ISBN, 0-393-95136-7, the first digit, "0," indicates that the book was published in the U.S.. The next group, "393," identifies the publisher, W.W. Norton. The next five digits, "95136," identify the title and the specific edition. (Earlier and later editions of the same book have different title identifiers.) The last digit, "7," is used to check whether any errors occurred in writing or typing the number. (That digit is also different in earlier and later editions.)

As of January 1, 2007, a 13-digit format replaced the 10-digit one. Thirteen-digit ISBNs begin with "978," and existing 10-digit numbers are converted to 13-digit ones by prefixing those three digits. Thirteen-digit ISBNs are easily translatable into the type of bar code now used worldwide for marking retail goods. (The 13-digit ISBN for the above book is 978-0-393-95136-7.)

There are many agencies around the world that assign ISBNs to publishers. They are centrally coordinated by the International ISBN

*Send questions to Carolyn Peskin, Q&A Editor,
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44120; carolynpeskin@stratos.net*

ISBNs and ISMNs

Agency in Berlin, Germany. The U.S. ISBN Agency is R.R. Bowker, based in New Providence, NJ.

"ISMN" is an acronym for International Standard Music Number. According to information obtained from the U.S. ISMN Agency's web site, ISMNs are used "to identify all international music publications, whether available for sale, hire, or free." The purpose of the ISMN is "to establish and identify a particular title of a particular edition from one specific publisher, allowing for more efficient marketing of printed music products within the publishing houses, music trade, and libraries."

Although ISMNs have existed in Europe since 1993, they were not introduced in the U.S. market until 2002. ISMNs are assigned by agencies located around the world, coordinated by the International ISMN Agency in Berlin, Germany. R.R. Bowker is the U.S. Agency for ISMNs as well as ISBNs.

Until 2008, an ISMN comprised 10 characters—the letter M, followed by nine digits. The ISBN was divided into four parts separated by hyphens:

- M (indicating a music edition)
- Publisher identifier
- Item identifier (which appears on the various items in the edition—score, parts, etc.)
- Check digit (to validate the number mathematically)

Unlike ISBNs, ISMNs do not include group identifier digits. The ISMN does not identify the country in which an edition was published.

For examples of ISMNs, consider the three "Oskar" books by Matthias Maute reviewed in the September

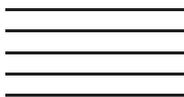
2008 *American Recorder*: *Oskar und die coolen Koalas*; *Oskar und die coolen Koalas auf Tournee*; *Oskar*; *die coolen Koalas*, *und der Dieb*. The respective ISMNs are M-2044-2615-7, M-2044-2616-4, and M-2044-2617-1. For each of those books, the four digits "2044" identify the publisher (Heinrichshofen), and the next four are the item identifier, which appears on score and parts. The last digit in each ISMN is the check digit.

As of January 1, 2008, a 13-digit format has replaced the older one, and existing ISMNs are converted to 13-digit ones by changing the M to 0 (zero) and prefixing the three digits "979." (Therefore, the 13-digit ISMNs for the above three *Oskar* books are: 979-0-2044-2615-7, 979-0-2044-2616-4, and 979-0-2044-2617-1.) According to the International ISMN Agency's web site, the 13-digit format allows a billion items each to carry a different number.

REFERENCES CONSULTED

www.isbn.org/standards/home/isbn/us/isbnqa.asp
www.isbn.org/standards/home/isbn/us/ismn/faqs.asp
www.ismn-international.org/whatis.html
http://en.wikipedia.org/wiki/International_Standards_Book_Number

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