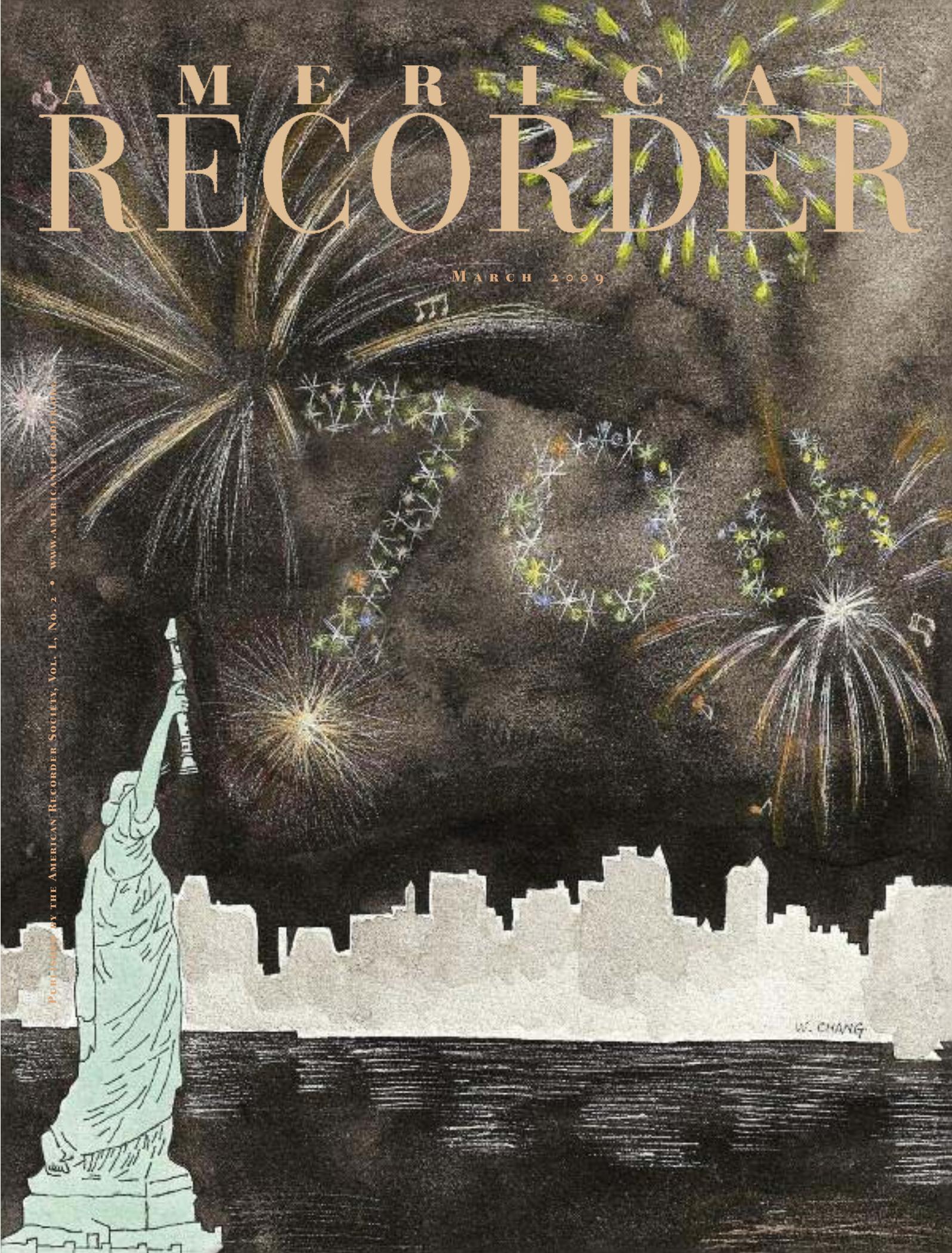


A M E R I C A N R E C O R D E R

MARCH 2009

PUBLISHED BY THE AMERICAN RECORDER SOCIETY, VOL. 1, NO. 2 • WWW.AMERICANRECORDER.COM



RECORDERS LIKE THE QUEEN OF INSTRUMENTS



SOPRANINO TO SUBBASS
A WELL-TUNED CONSORT

MOECK

www.moeck.com

THE Adri's DREAM

The Dream-Ensemble: Soprano · Alto · Tenor · Knick-Bass in f



Recorders made by Mollenhauer
in cooperation with Adriano Breukink,
Recorder Maker, Netherlands



Soprano

soprano models are also available with single hole

Renaissance

The recorder ensemble's time of prosperity: Renaissance recorders were designed in a way that their sound is mixing up particularly to a homogenous ensemble sound.

Adri's Dream Recorders are exactly based on this design characteristics. The broad bore creates a **meaty and at the same time soft sound** – the ideal concept for recorders played in a big ensemble: in a recorder consort, in group lessons or making music in classes.


Mollenhauer
Enjoy the recorder

Mollenhauer Recorders
Weichselstraße 27
D-36043 Fulda

Phone +49(0)661/9467-0
Fax +49(0)661/946736

info@mollenhauer.com
www.mollenhauer.com

Bass in f

Tenor

Alto

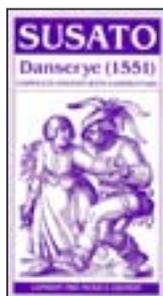


more information: www.mollenhauer.com



The Charlton Method
Sopranino through Bass Recorders
 Item JRMM001
 This is one of the most comprehensive adult recorder tutors available.

Contents: Fingering and trill charts, 63 basic technique exercises, 69 articulation & coordination studies, 39 scale & arpeggio studies, 16 studies for bass, Vibrato, 16 Renaissance duos, Renaissance & Baroque ornamentation & MORE! 180 pages Spiral bound music book. \$32.50



Susato: Danserye
Various Alto Tenor and Bass Quartet
 Item LPM0101A
 Danserye begins with a mysterious group of dances, mostly called bergerettes and reprises, all of which appear under the heading of "basse danse". This is a complete edition of this classic collection and is the first to come with four 46 page score books and separate commentary. \$37.25



Mrs. McGillivray's Welcome
Bass Recorder Tutor
 Item HATT001
 A bass recorder tutor with a Scottish flavor! This book is intended for recorder players who have a reasonable knowledge of alto recorder and who would like to become useful Bass recorder players. Once you have tried the first few pages of this method, you are likely to find this much easier than you realized. This tutor combines a comfortably graded learning sequence with plenty of interesting tunes and pieces. Contents: Basic bass fingering charts and 84 pieces, exercises and traditional English, Scottish and other beautiful classics, in a 45 page spiral bound book. \$24.95

BEST SELLERS

Van Eyck: Der Fluyten Lust-Hof

For Soprano Recorder
 Item DOL0125
 Few works in the recorder repertoire have received as much attention from performers, students and scholars as Jacob Van Eycks *Der Fluyten Lust-Hof*. Why so much celebrity for an obscure collection by a composer whose total output does not quite fill 200 pages? Recorder players are accustomed to mining for gems, and Van Eycks collection gleams brightly because it brings together some of the finest melodic material of the 16th and early 17th centuries in skillful settings that are musically and technically challenging. (ARS, January 2004) \$32.75



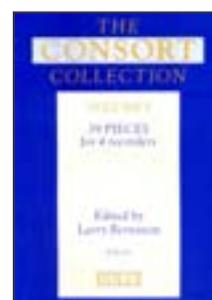
Monteclair: Airs de Danse

For Soprano or Alto Recorder
 Item PAR0103
 Monteclair was a composer of cantatas, serenades, instrumental concerts, a ballet and a well received opera. He is best known today for his flute duets, and the Deuxieme Concert for flute and bass. These pieces all have sections of dance tunes, which are published here for the first time in a modern edition. In the Petite Method Monteclair writes that "Nothing improves the understanding of the different tempos and metres than dance tunes." All of the Airs de Danse are printed in this collection, to avoid having to choose between them. 41 page score. \$19.95



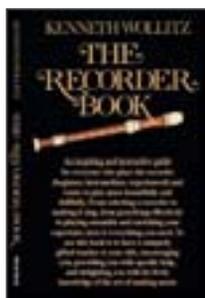
The Consort Collection Volume 1

For Recorder Quartet
 Item DOL0101
 This must be the ultimate anthology of consort music. This collection features 39 widely varied pieces of music spanning the 15th to 17th centuries. Included are pieces by des Pres, Senfl, Janequin, Byrd, Susato, Gibbons, Dowland, Lully and many others. 45 page score. \$13.00



Barsanti: Compete Original Recorder Sonatas
For Alto and Basso Continuo
 Item DOL0126
 6 sonatas by

Francesco Barsanti. Includes commentary and performance notes. 52 page gem. \$24.50



The Recorder Book

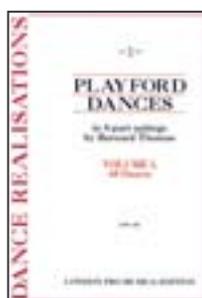
Item WOLLITZ
 Back after over a decade of absence and newly updated, the Recorder Book is an instructive guide for everyone who plays the recorder, be it beginner, intermediate or experienced, and wants to play more beautifully and skillfully. From selecting a recorder to making it sing, from practicing effectively to playing ensemble and enriching your repertoire, here is everything

you need. To use this book is to have a uniquely gifted teacher at your side, encouraging you, providing you with specific help, and delighting you with their lively knowledge of the art of making music. 259 pages. \$29.95



Traditional Irish Music

For Alto Recorder
 Item PAR0101
 A very nice collection of 22 pieces in a 16 page spiral bound score. \$12.00



Playford Dances

For Recorder Quartet
 Item LPM0102
 These arrangements of dances from Playford's The Dancing Master, which appeared in 18 different editions, are intended primarily for playing to dancers. Those of us who have been involved in dance events will be familiar with the experience of having to cobble together versions of these tunes for the band at short notice, and it is hoped that this volume should reduce the consumption of midnight oil. \$13.25

From your friends at
Magnamusic Distributors, Inc.

ORDER TOLL FREE: (888) 665-2721
 TEL: (860) 364-5431 FAX: (860) 364-5168
 Email: Magnamusic@magnamusic.com

Shop Online at magnamusic.com
 Don't forget to mention you're an ARS member and get a surprise!

EDITOR'S NOTE

Our 2009 celebration continues, with an early-bird discount deadline of **May 1** to register for the ARS's 70th birthday party—the **ARS Festival and Conference**.

This year you'll continue to see *AR* covers highlighting 2009 as both **Volume 50 of AR** and as the **ARS's 70th anniversary year**. These specially selected covers are the creative output of the Advanced Illustration class taught by **Glenna Lang** at the School of the Museum of Fine Arts in Boston, MA, at which students come from all over the world to study.

The Education Department in this issue may bear resemblance to “Are you Smarter than a Fifth-grader?”—but the questions are a challenge for recorder players of any vintage. Take **Bart Spanhove's quiz** (page 24) and see how you do! You may want to use his questions as well as the **AR@50** piece in this issue (page 23)—advice from the late Léonie Jenkins—to prepare yourself for your workshop or festival experience.

If it's March, then it's likely that you expect the bulk of this issue to be devoted to the **annual roundup of upcoming recorder workshops** (page 12).

Whether we make your acquaintance at the Boston Early Music Festival, we meet you in St. Louis for the ARS Festival, or we cross paths at one of the many workshops, you'll agree that this promises to be a memorable summer for recorder players!

Gail Nickless

A M E R I C A N RECORDER

VOLUME 1, NUMBER 2

MARCH 2009

FEATURES

Suite Thoughts of Sitka9
Judith Linsenberg recounts how her life changed while being the Sitka recorder resident

Summer Workshop Summer-y12
The annual roundup of summer workshops, including some earlier and some later

DEPARTMENTS

Advertiser Index and Classified40

AR@50: Avoiding Aches and Pains23
Dr. Léonie Jenkins gives advice for those contemplating a workshop experience

Chapters & Consorts32

Education24
Bart Spanhove tests our musical knowledge

Music Reviews37

On the Cutting Edge27
Tim Broege puts the recorder into the perspective of the larger music world and the internet

President's Message3
Lisette Kielson on how to feed the passion

Q&A28
Carolyn Peskin describes Renaissance fingering

Response34
More on music-reading glasses, earplugs and Oskar

Tidings4
Mario Duschenes and John Updike die; Early Music America contest news; Joe Leonard wins Piffaro contest; Matthias Maute teams up with Lincoln Center musicians



GAIL NICKLESS, EDITOR

CONTRIBUTING EDITORS

TOM BICKLEY, COMPACT DISC REVIEWS • FRANCES BLAKER, BEGINNERS & TECHNIQUE
TIMOTHY BROEGE, 20TH/21ST-CENTURY PERFORMANCE
CAROLYN PESKIN, Q & A • CONSTANCE M. PRIMUS, MUSIC REVIEWS

ADVISORY BOARD

MARTHA BIXLER • VALERIE HORST • DAVID LASOCKI • BOB MARVIN
THOMAS PRESCOTT • CATHERINE TUROCY • KENNETH WOLLITZ

WWW.AMERICANRECORDER.ORG

COPYRIGHT©2009 AMERICAN RECORDER SOCIETY, INC.

ON THE COVER:

Illustration by
Wonjoung Chang
©2009

GLENN LANG,
DESIGN CONSULTANT



**AMERICAN
RECORDER
SOCIETY
INC.**

Honorary President
Erich Katz (1900-1973)
Honorary Vice President
Winifred Jaeger

Statement of Purpose

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

Board of Directors

Lisette Kielson, President
Laura Sanborn-Kuhlman,
Vice President; Fundraising Chair
Marilyn Perlmutter, Secretary;
Scholarship Chair
Ann Stickney, Treasurer;
Finance Chair; Membership Co-Chair
Matthew Ross, Assistant Secretary;
Membership Co-Chair
Bonnie Kelly, Assistant Treasurer;
Chapters & Consort Chair; Special
Events/Professional Outreach Co-Chair
Letitia Berlin, Special Events/
Professional Outreach Co-Chair
Mark Davenport, Education Co-Chair
Susan Richter, Marie-Louise Smith
Leslie Timmons, Education Co-Chair
Mary Halverson Waldo, Publications Chair

Nancy Weissman, Counsel

Staff

Kathy Sherrick, Administrative Director
1129 Ruth Drive
St. Louis, MO 63122-1019 U.S.
800-491-9588 toll free
314-966-4082 phone
314-966-4649 fax
ARS.Recorder@AmericanRecorder.org
www.AmericanRecorder.org

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

ARS Chapters

ALABAMA
Alabama Recorder Assoc.: Jennifer
Garthwaite (256-586-9003)
Birmingham:
Janice Williams (205-870-7443)

ARIZONA
Desert Pipes (Phoenix):
Linda Rising (602-997-6464)
Arizona Central Highlands
(Prescott): Georgeanne Hanna
(928-775-5856)
Tucson:
Scott Mason (520-721-0846)

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

CALIFORNIA
Central Coast: Margery Seid
(805-474-8538)
East Bay: Susan Jaffe
(510-482-4993)
Inland Riverside: Greg Taber
(951-683-8744)
Monterey Bay: LouAnn Hofman
(831-439-0809)
North Coast: Kathleen
Kinkela-Love (707-822-8835)
Orange County: Lois Sheppard
(562-431-0454) &
Rayma Zack (949-624-3448)
Redding: Kay Hettich
(530-241-8107)

Sacramento: Steve Sherman
(916-489-2771) &
Robert Foster (916-391-7520)
San Diego County: Harvey
Winokur (619-334-1993)
San Francisco: Dana Vinicoff
(415-908-3258)
Sonoma County:
Dale Jewell (707-874-9524)
South Bay:
Liz Brownell (408-358-0878)
Southern California:
Jerry Cotts (310-453-6004) &
Juanita Davis (310-390-2378)

COLORADO
Boulder: Mike Emptage
(970-667-3929)
Colorado Springs: Janet Howbert
(719-632-6465)
Denver: Dick Munz
(303-286-7909)
Fort Collins: Roselyn Dailey
(970-282-1097)
Early Music Society of
Western CO: Bev Jackson
(970-257-1692)

CONNECTICUT
Connecticut: Elise Jaeger
(203-792-5606)
Eastern Connecticut:
Joyce Goldberg (860-442-8490)

DISTRICT OF COLUMBIA
Washington: Art Jacobson
(301-983-1310)

DELAWARE
Brandywine: Roger Matsumoto
(302-731-1430)

FLORIDA
Ft. Myers Recorder & Early
Music Ens.: Sue Groskreutz
(239-247-3002)
Gainesville: Peter Bushnell
(352-376-4390)
Largo/St. Petersburg:
Elizabeth Snedeker (727-596-7813)
Miami: Zulema Garaffo
(305-374-1879)
Palm Beach: Beverly Lomer
(954-592-2852)
Sarasota: Margaret Boehm
(941-761-1318)

GEORGIA
Atlanta:
Mickey Gillmor (404-872-3210)

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

ILLINOIS
Chicago: Mark Dawson
(773-334-6376)
Chicago-West Suburban:
Laura Sanborn-Kuhlman
(630-462-5427)

LOUISIANA
Baton Rouge:
Cody Sibley (225-505-0633) &
John Waite (225-925-0502)
New Orleans:
Victoria Blanchard (504-861-4289)
& David Kemp (504-897-6162)

MARYLAND
Northern Maryland:
Richard Spittel (410-242-3395)

MASSACHUSETTS
Boston: Laura Conrad
(617-661-8097)
Recorders/Early Music
Metro-West Boston: Sheila
Beardslee (978-264-0584)
Worcester Hills: Doug Bittner
(508-852-6877)

MICHIGAN
Ann Arbor:
Annabel Griffiths (734-213-3172)
Kalamazoo: Charles Vreeland
(269-342-8069)
Metropolitan Detroit: Claudia
Novitzky (248-548-5668)
Northwinds Recorder Society:
Janet Smith (231-347-1056)
Western Michigan: Jocelyn Shaw
(231-744-8248)

MINNESOTA
Twin Cities: Barbara Aslakson
(952-545-3178)

MISSOURI
St. Louis:
Kathy Sherrick (314-822-2594)

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

NEW HAMPSHIRE
Monadnock:
Kristine Schramel (413-648-9916)
& Lynn Herzog (802-254-1223)

NEW JERSEY
Bergen County:
Mary Comins (201-489-5695)
Highland Park: Donna Messer
(732-828-7421)
Navesink: Lori Goldschmidt
(732-922-2750)
Princeton:
Louise Witonsky (609-924-2752)

NEW MEXICO
Albuquerque: Bryan Bingham
(505-299-0052)
Las Vegas (Flat & Baroque in
Las Vegas): Tom Curtis
(505-454-4232)
Rio Grande: Sylvia Burke
(575-522-1742)
Santa Fe:
Jane Thomson (505-986-0753)

NEW YORK
Buffalo:
Jean Ericson (716-839-3942)
Hudson Mohawk:
Darleen Koreman (518-482-6023)

Long Island:
Barbara Zotz (631-421-0039)
New York City: Gene Murrow
(646-342-8145)
Rochester: Liz Seely (585-473-1463)
Rockland: Jacqueline Mirando
(845-624-2150)
Westchester:
Erica Babad (914-769-5236)

NORTH CAROLINA
Carolina Mountains:
Carol Markey (828-884-4304)
Triangle: Mary McKinney
(919-489-2292)

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

OREGON
Eugene: Lynne Coates
(541-345-5235)
Oregon Coast: Corlu Collier
(541-265-5910)
Portland: Zoë Tokar (971-325-1060)

PENNSYLVANIA
Bloomsburg Early Music Ens.:
Susan Brook (570-784-8363)
Philadelphia:
Vincent Hurtubise (215-438-6409)
Pittsburgh: Helen Thornton
(412-781-6321)

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

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

TEXAS
Austin: Marianne Weiss Kim
(512-795-9869)
Dallas: Jack Waller
(972-669-1209)
Rio Grande: Sylvia Burke
(575-522-1742)

UTAH
Utah Recorder Society
(Salt Lake): Mary Johnson
(801-272-9015)

VERMONT
Monadnock:
Kristine Schramel (413-648-9916)
& Lynn Herzog (802-254-1223)

VIRGINIA
Northern Virginia:
Edward Friedler (703-425-1324)
Shenandoah (Charlottesville):
Gary Porter (434-284-2995)
Tidewater (Williamsburg):
Vicki H. Hall (757-565-2773)

WASHINGTON
Moss Bay:
Ralph Lusher (425-275-6777)
Seattle: Carolyn Wallace
(206-782-6898)

WISCONSIN
Milwaukee: Carole Goodfellow
(262-763-8992)
Southern Wisconsin:
Marilyn Oberst (608-836-0269)

CANADA
Montréal: Mary McCutcheon
(514-271-6650)
Toronto:
Sharon Geens (416-699-0517)

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

PRESIDENT'S MESSAGE

In July 2005, before I was on the Board, I attended the very first ARS Festival, that year held at Regis University in Denver, CO. I decided to go at the last minute (no early registration discount for me!). I thought: take advantage of this great opportunity to change roles—participate as a student instead of as faculty. What a wonderful experience it was—to observe, join sessions, and absorb all the warmth, humor and knowledge that was presented to me. I reconnected with some and met many who will remain good friends and respected colleagues throughout my life.

As I recall the 2005 ARS Festival, I remember my introduction to the ARS by one of my first teachers, Roberta Sweet. My passion lay in making music, and she fed that passion lovingly and consistently—one quality, I believe, necessary for remarkable teaching. As a professional musician (and lifelong student of music and life!), I now succumb to a more sophisticated hunger that involves more than just my teaching and performing—an appetite that now includes what other professionals are

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



I now succumb to a more sophisticated hunger that involves more than just my teaching and performing—an appetite that now includes what other professionals are saying about the recorder

saying about the recorder, their thoughts on teaching, and their approaches to ensemble direction and performing.

This President's Message provides me with a chance not only to reflect, but also to advertise. This is the March issue—the issue traditionally listing all the summer festivals and workshops. I mentioned it in the last issue, and you have certainly read and

heard about it, but it is here that I would like to formally invite you to our second **ARS Festival and Conference**, held **July 30-August 2** at the University of Missouri—St. Louis. (For details, go to www.AmericanRecorder.org.)

The **ARS Festival and Conference** will be a very special event honoring all aspects of the recorder, an opportunity to come together to share ideas and play our beloved instrument, a chance to hear live performances from the best-of-the-best, and a recognition of those who have been an integral part of the ARS and of those who will carry it forward into the future.

This is not an annual event. It has been years in the making. Whether presenter, performer, student of every age and level, exhibitor, vendor, educator, auditor, amateur, professional—we are in this together! All are welcome! (And don't forget about the early registration discount!)

SWEETHEART FLUTE CO.

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

32 South Maple Street
Enfield, CT 06082
(860) 749-4494
Ralphsweet@aol.com
www.sweetheartflute.com

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

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



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

440-543-5366
call for more information

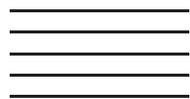
PO Box 391089
Cleveland, OH 44139-8089

<http://www.aosa.org>; e-mail: Hdqtrs@aosa.org



American Orff-Schulwerk Association

TIDINGS



*Mario Duschenes and John Updike die,
Joe Lewnard wins young recorder player contest*

Passing Notes

Flutist, recorderist, conductor and teacher **Mario Duschenes** (1923-2009) died peacefully in Montreal, QC, Canada, on January 31.

Born in Hamburg, Germany, he escaped into Switzerland before World War II. His early musical studies focused on recorder, solfège and piano. He then turned to the flute, first studying with his father and brothers, then in 1943 entering the Geneva Conservatory. In 1947, he completed his training and won an award at the 1947 International Competition for Musical Performers in Geneva.

After touring Europe as soloist with the Ars Antiqua Ensemble, he emigrated to Canada in 1948.

A new recorder world—in particular Montreal's—was enlivened in the 1950s by the youthful recorderist and flutist from Europe, who taught, published a method book (used by thousands around the world and still available), and arranged for recorder ensembles. He made over 30 recordings, including several of flute and recorder duets with his friend, well-known flutist Jean-Pierre Rampal.

With his wife Ellyn, who was a researcher and child psychologist, he brought musicians into schools and conducted youth concerts. An expert in the Orff-Schulwerk teaching

method, he became a member of the Carl Orff Canada advisory board in 1974. His efforts in music education were lauded by Jamie Portman in *The (Montréal) Gazette*, writing in 1978 that Duschenes “is probably doing more for the image of young people’s concerts than anyone else in Canada.”

In 1953 he was co-founder of the CAMMAC Music Centre, where he taught for many years. Duschenes also taught at McGill University (1954-70) and at the University of Montréal (1970-73). He was president in 1983-85 of *Jeunesses musicales du Canada*.

Duschenes was recognized as a leading conductor, and stood before every major orchestra in Canada. Among numerous awards, he received two honorary doctorates (from Concordia University, Montréal, and Memorial University, St. John’s, Newfoundland) and in 1985 was made an Officer of the Order of Canada.

Duschenes wrote a number of widely-distributed works, published by BMI Canada and later by Berandol—notably his *Method for the Recorder I* (1957) and *II* (1962) for soprano or alto (in French, *Méthode de flûte à bec I*, 1962, and *II*, 1968); *School Recorder Method* (1957) for soprano and alto together (in French, *La Flûte à bec à l’école*, 1973); and *Studies in Recorder Playing* (1960). He edited or wrote easy duos and trios, studies for alto recorder, and arrangements of Renaissance and Baroque works, of Bach, and of Leopold Mozart.

He is survived by his brother Rolf, five children and 12 grandchildren; his wife of 42 years, Ellyn (1929-1994), preceded him in death. Donations in his memory may be

made to Phare - Enfants et Familles, www.phare-lighthouse.com, and Maison Emmanuel, www.maison-emmanuel.org.

Pulitzer Prize-winning novelist **John Updike** (1932-2009) also died in January, of lung cancer at age 76. Among his many literary efforts that include the *Rabbit* quartet, he wrote for *The New Yorker*, for which he contributed a 1988 short story entitled “The Man Who Became a Soprano.” This was later reprinted in *The Afterlife and Other Stories* (Knopf: 1994 & Fawcett Crest, New York: 1995)—and the title does refer to a soprano recorder. In that story, he led the reader through various personality conflicts in a weekly recorder group that met somewhere in the East. In other writings, Updike used classical music to imply a level of sophistication in his characters, such as Terry Gallagher playing *Greensleeves* on recorder in his fifth novel, *Couples* (1968).

Updike was himself knowledgeable about music, reviewing classical music concerts in Castle Hill, MA, from 1961-65. He had moved to Ipswich near Boston after he left his job at *The New Yorker*, feeling after 20 months that the city was distracting him and sometimes stifling his creativity (though he kept his ties to *The New Yorker* and continued to send them pieces). He and his family entered enthusiastically into small-town life: Updike wrote and performed in an historical pageant, and he and his wife were members of a recorder group.

Updike commented in 2003, “The real America seemed to me ‘out there’... Out there was where I belonged.”

*The
Recorder Magazine*
we invite you to visit the site
www.recordermail.demon.co.uk

Recent Performances of Note in New York City

Last November, at the Chapel of the General Theological Seminary in New York City, NY, **Chelsea Winds Recorder Ensemble** (Lucinda and Barrie Mosher, Gregory Eaton, David Hurd, and this author) offered an all-Bach program. It started with the *Ricercare a3* from the *Musical Offering*, transposed up a step to D minor; and continued through 10 *contrapuncti* from *Art of the Fugue*.

If there were ever any doubt, Maute made it very clear that the recorder could hold its own in the company of “modern” instruments.

The final days of 2008 held some fine recorder playing. Recorderist **Matthias Maute** joined 16 members of the prestigious **Chamber Music Society of Lincoln Center** in a program titled “Baroque Collection: the Beautiful and the Bizarre.” The performance included sonatas, concertos, programmatic pieces, and arias by Pachelbel, Muffat, Telemann, Biber, Vivaldi and Handel. Maute contributed his graceful and fluid playing to the Telemann *Concerto in A Minor* for alto recorder; two violins and basso continuo, and also to the Vivaldi *Concerto in G Minor* for recorder, oboe, bassoon, violin and continuo (R107.)

The concert was presented in the large Rose Theater at the Lincoln Center Jazz Center on December 19 and 21. If there were ever any doubt, Maute made it very clear that the recorder could hold its own in the company of “modern” instruments, even in a large concert space.

Given as part of St. Bart’s midday midtown concert series, a concert of more Telemann held very nice playing from **Deborah Booth** on December 17. In addition to soprano and alto recorders, Booth played Baroque flute. I particularly liked her rendition of the Telemann *Partita in C Minor* for soprano recorder and continuo, and the alto recorder obbligato to the aria “Ein stetes Zagen” from Telemann’s cantata for Advent, “Lauter Wonne.”

At the end of the liturgical season of Christmas, the ensemble at the Holy Trinity Lutheran Church Vespers series presented J.S. Bach’s *Cantata No. 152*, “Tritt auf die Glaubensbahn,” for the first Sunday after Christmas (December 28). The aria “Stein, der über alle Schätze,”

with its recorder obbligato played by **Larry Zukof**, was lovely.

Chelsea Winds had an interesting experience when we were invited to play a short program for a United Nations conference on cooperation between the UN and the world’s religions (December 16). Labouisse Hall, where the concert was held, was full of people, very many in exotic attire. I confess I was dismayed at this sight, because I feared our program of *contrapuncti* from Bach’s *Art of the Fugue* would make no sense to the many non-Westerners brought up in other music cultures.

I need not have feared. The music was enthusiastically received. Bach’s music really is universal.

Anita Randolfi



Mary Halverson Waldo was a Suzuki teacher trainer for the January Festival Suzuki in Lima, Perú. Pictured are the Huancavelicanos, who attended the festival from the city of Huancavelica in the most poverty-stricken region of Perú. Padre William Lopez (center front) is the school master and recorder teacher (being an excellent recorder player himself). They were extremely grateful to Corinne Newbegin (OR) and Jane Harper (MN), who donated SATB recorders in excellent condition for two vibrant Suzuki programs in Colombia and Perú!

Awards and Honors

Music educator and recorderist **Deborah Greenblatt** and David Seay, of "The Old Schoolhouse" in Avoca, NE, were featured in the November 2008 *International Musician*, the official journal of the American Federation of Musicians of the U.S. and Canada. They have played and sung folk music together for more than 30 years. The duo has published books for a variety of instruments from 'cello to tin whistle. Among the latest are *Barn Dance Fiddle Tunes for Two* and *Singing Cowboy Fiddling Tunes for Two*. Visit www.greenblattandseay.com for information.

The 2009 **Borletti-Buitoni Trust (BBT) Awards** acknowledge that some instruments present a challenge for talented and ambitious young classical musicians striving for a solo career. Recorder player **Eric Bosgraaf** (below) and harpsichordist **Mahan Esfahani** are among those selected to receive BBT financial assistance as well as advice in such areas as public relations, auditions and finding agents.



BBT Award winner **Bosgraaf**, of The Netherlands, is hailed as one of the most gifted and versatile recorder players of his generation. Current plans include solo performances with the Dallas (TX) Symphony Orchestra and the Dutch Radio Chamber Philharmonic. His debut recording, a three-CD set of music by Jacob van Eyck, was No. 1 on the 2007 Dutch classical

music charts (see the CD review in the September 2007 *AR*, and an interview with Bosgraaf in the May 2008 *AR*; see also www.erikbosgraaf.com).

Iranian-born **Esfahani**, who has appeared in ensemble performances reviewed in *AR*, was a BBT Fellowship winner. He makes his Wigmore Hall debut in London as soloist with The English Concert this month.

Two BBT awards of £20,000 each and six fellowships of £10,000 each were given by the Trust's artistic committee—Franco Buitoni, Adam Gatehouse, Martijn Sanders and Mitsuko Uchida. See www.bbtrust.com for more on the foundation and its policies plus news, video and audio of BBT musicians (now 45 individuals and 14 ensembles from 22 countries).

Early Music America News

EMA, with support from a private donor, will sponsor its third **Medieval/Renaissance Performance Competition** in 2009. The winner receives a cash prize (the Unicorn Prize) and is guaranteed three concert performances sponsored by EMA and presenters in Pittsburgh, PA, Milwaukee, WI, and Seattle, WA. The contest's goal is to encourage the development of emerging artists in the performance of Medieval and Renaissance music.

Applicants must be ensembles with at least two performers, of age 39 or younger, who have not performed together for more than five years ("emerging artists"). Repertoire is limited to the period of roughly 800-1550 A.D., performed on voice(s) and/or period instrument(s) and in a style that is historically informed. The competition is open to members

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

(individual or organizational) of EMA who reside in the U.S. or Canada.

Applications are due **April 30**. Finalists will be selected by June 30, and will receive hour-long coaching sessions with an early music artist and present live 20- to 30-minute performances in New York City, NY, in October.

For application requirements, visit www.earlymusic.org.

EMA has also announced two early music ensembles receiving its 2008-09 **Collegium Musicum Grant: Sacabuche!**, at Indiana University's Early Music Institute, directed by Linda Pearse; and the **UNT Baroque Orchestra and Collegium Singers**, from the University of North Texas under the direction of Lyle Nordstrom.

Sacabuche! performs vocal music with sackbuts and organ.

UNT has one of the largest and most active collegium programs in North America. The most prestigious ensembles there are the 30-piece UNT Baroque Orchestra and 26-voice Collegium Singers, whose members regularly perform at the Boston Early Music Festival (BEMF).

Nordstrom, the director of these ensembles, was co-director with Paul O'Dette of The Musicians of Swanne Alley, and was the founder and artistic director of the Atlanta (GA) Baroque Orchestra. He received EMA's Thomas Binkley Award in 2000 for his work with collegiate ensembles at Oakland University and Clayton State College.

EMA Collegium Musicum Grants provide \$1000 toward the cost of bringing a college or university student early music ensemble to perform in a BEMF fringe concert (odd-numbered years) or at the Berkeley (CA) Festival (even-numbered years). The two winners will perform during BEMF, June 7-14.

Boston Early Music Festival

The Power of Love

JUNE 6-14, 2009

featuring Claudio Monteverdi's sublime final opera

L'INCORONAZIONE DI POPPEA

June 6, 7, 9, 10, 12, and 14, 2009

Stanford Calderwood Pavilion at the
Boston Center for the Arts

June 19, 20, 21, 22, 2009

Mahaiwe Performing Arts Center
in Great Barrington, MA

L'incoronazione di Poppea replaces the previously announced operatic centerpiece, *Antiochus und Stratonica* by Christoph Graupner.

Tickets are on sale now at WWW.BEMF.ORG and 617-868-BEMF!

RECORDER EVENTS AT THE 2009 BOSTON EARLY MUSIC FESTIVAL



Flanders Recorder Quartet
Sunday, June 14 at 12:30pm



Paul Leenhouts,
Renaissance recorder
and
Gabe Shuford, *harpsichord & organ*
Wednesday, June 10 at 11pm

Recorder Masterclass with Paul Leenhouts
Thursday, June 11 at 2pm

Join us for our weeklong extravaganza of early music with concerts by the world's leading early music soloists and ensembles, including **Stile Antico**, **Trio Hantäi**, **Ricercar Consort**, **Pieter Wispelwey**, *'cello* and **Kristian Bezuidenhout**, *fortepiano*, the BEMF Chamber Opera presentation of **John Blow's Venus and Adonis** and **Marc-Antoine Charpentier's Actéon**.

Visit WWW.BEMF.ORG for a complete schedule of events,
registration materials for the world-famous BEMF Exhibition, Fringe Concerts,
and Masterclasses, and much more!

Joe Lewnard wins Piffaro's Second Competition for Young Recorder Players

By Joan Kimball, www.piffaro.com

Piffaro's second competition for young recorder players, ages 12 to 18, was held on January 10 at the Settlement Music School in Philadelphia, PA. Five finalists, chosen on the basis of tapes that they submitted in November, performed before a small, but enthusiastic and supportive, audience.

A smattering of snow and ice kept away some people who otherwise would have attended. Ironically, the finalists had no trouble reaching Philadelphia from distant snow capitals of the U.S.—Denver, CO, Minneapolis, MN, and Chicago, IL!

Unique in this country, as far as anyone knows, this competition was established in 2007 to pique the interest of young recorder players and to encourage them to investigate the repertoire of the 15th century into the early 17th century on recorders as well as other early wind instruments. While these young players tend to focus on

18th-century and contemporary music, Piffaro hopes to convey to them the importance of playing—and also understanding the underlying performance practice issues of—earlier repertoire.

Joe Lewnard (at right with Piffaro's Joan Kimball), an 18-year-old high school senior from the Chicago area, was chosen as the winner by judges **Nina Stern** from New York City, NY, and **Elissa Berardi** of Philadelphia. He has played recorder for a number of years—studying with Aldo Abreu, among others—and has attended the virtuoso program at the Amherst Early Music Workshop. Also a trumpet player, he has expressed interest in taking up the cornetto, combining his facile fingers with his brass embouchure.

In recent months Lewnard has been preparing repertoire for college and conservatory auditions, and will apply to several schools. His selections for the competition were the unaccompanied *Ricercata prima* by Giovanni Bassano, and two movements from a suite by Pierre Philidor.

The other four finalists also played with poise and distinction in varied repertoire (Renaissance to contemporary) that showed their abilities. They were: **Ariel Branz** (age 16) from

Boulder, CO, a student of Linda Lunbeck; **Bryan Duerfeldt** (15) from Minneapolis, a student of Mary Halverson Waldo; **Amy Pikler** (16) from Chicago, who studies with Patrick O'Malley; and **Olivia Sohlen** (16), also from Minneapolis and a student of Cléa Galhano.



On March 7, Lewnard will appear again in Philadelphia, paired with the competition's previous winner, **Alexa Raine-Wright**, in a recital. The two young virtuosi (both of whom have won ARS workshop scholarships) will perform a variety of 16th-, 17th- and 18th-century solos and duets, accompanied by harpsichordist **Marcia Kravis**. In addition, Piffaro members **Joan Kimball**, **Priscilla Smith** and **Bob Wiemken** will join them for a set of 16th-century works on Renaissance recorders.

With two competitions successfully completed, Piffaro plans to hold another one in two years, and hopes that young recorder players will start to prepare now. We'd love to see more young virtuosi coming our way!

EARLY Music A M E R I C A



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

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

Call 888-722-5288 or email info@earlymusic.org for a FREE sample issue.

Suite Thoughts of Sitka

By Judith Linsenberg

Last spring I had the honor and good fortune to spend five weeks at the Sitka Center for Art and Ecology, on the central Oregon coast, as the recorder resident. The recorder residency is sponsored by the Oregon Coast Recorder Society—a wonderful group of people I had the chance to meet and teach, and to make music with, while I was there. My participation was made possible, in part, by a professional grant from the ARS, and also by the kind generosity of some of my loyal, long-term students.

The project I worked on while at Sitka was an intensive study of Bach's solo string music—primarily the cello suites and some of the violin partitas—with the aim of preparing my own arrangements of them for an eventual recording.

Although I'd been told before I went that Sitka was incredibly beautiful and a wonderful place to be, I approached the residency with some trepidation: I wasn't quite able to imagine it and wondered how I would survive so many weeks by myself in a remote location, seven miles from the nearest town—and where, I'd heard, most cell phones did not work (panic!). When I arrived on April 9, I was met with typical Oregon coast weather for that time of the year (and many times of the year): chilly temperatures and rain. And I'd left sunny California for five weeks of this?!

I lived in what is called the Tree House—a charming, one-room wooden cabin with a sleeping loft and a wood-burning stove inside—enveloped outside by a couple of giant Sitka spruce trees. After many failed attempts over several days, one of my proudest accomplishments was finally

learning how to quickly and reliably build a fire in my wood stove. My next proudest accomplishment was learning that one should not put wet logs on the top of the stove to dry. This I discovered after setting off the smoke alarm, bringing the entire Sitka staff running to my aid—only to find me, oblivious, up in the loft.

It took me a week or so to get adjusted to my new life. I wasn't used to being alone—without my dog, far from civilization—and with expanses of free time and no actual responsibilities. I spent some of that time exploring the surrounding areas: taking walks down to the estuary, through forested woods, and climbing to the top of Cascade Head. There I was met with awe-inspiring views of the Pacific Ocean, the coastline, the mountains, and the estuary far below. I soon discovered that this was part of the total Sitka experience.

After my first incredible climb to the top of Cascade Head, I began to relish the quiet, peace and time alone that Sitka afforded me—something I never imagined I'd feel, given my generally extroverted nature. In addition to reading, writing, and meditating, I was inspired to dive into

The author is founder and director of the Baroque ensemble, Musica Pacifica, whose performances and eight recordings on the Virgin Classics and Dorian labels have received international acclaim.

She has performed throughout the U.S. and Europe, including solo appearances at the Hollywood Bowl and Lincoln Center; and has been featured with such leading American ensembles as the San Francisco Symphony, the San Francisco and Los Angeles Operas, Philharmonia Baroque, American Bach Soloists, and others.

Her recording of the Bach organ trios was sponsored in part by an ARS Professional Grant. The ARS CD Club carries some of her recordings.

A Fulbright scholar to Austria, she was awarded the Soloist Diploma with Highest Honors from the Vienna Academy of Music. She is a summa cum laude graduate of Princeton University, holds an early music doctorate from Stanford University, and has been a visiting professor at the Vienna Conservatory and Indiana University's Early Music Institute.

Visit www.musicapacifica.org for more information.



**Linsenberg
on the
deck of
the Tree
House**

my musical projects with renewed energy and enthusiasm. I had the time not only to practice the Bach suites, but also to really study them in depth—analyzing them, listening to and comparing different recordings, and working on my transcriptions of them. Although it wasn't part of my original intention, I now have a plan to publish my arrangements of these pieces so they'll be available for others to perform. (While Frans Brüggen published his arrangement of the first three suites in the 1970s, to my knowledge there is only one other recorder edition currently available, whose approach is quite different from mine.)



I wasn't, however, living in total isolation while at Sitka. There were artist residents of other media as well: Kim, a writer from New York state; John and Robin, a married couple who were ceramicists from Washington state, and their three daughters; and Claudia, an installation- and performance-artist. We became a community, socializing when we weren't working (and sometimes even when we were), going on excursions to see the glorious natural wonders of the Oregon coast, having dinners together in our various residences, and talking about our work.

The setting provided the perfect atmosphere for the exchange of ideas, and we began to collaborate on mutual projects, sometimes in unexpected ways. Robin started making ocarinas, and I worked with her to design and tune them. While I immersed myself in Bach's solo music, flutes and musical themes began to appear in the images she painted on her ceramic pieces. Often after we'd hung out together in the evening, depictions of the stories I told her would show up in her paintings over the next few days. Fanciful illustrations of me playing to my dog Jake even made several appearances in her work. (The photos above show the ocarina she made for me.)

Toward the end of my stay, I also began collaborating with Claudia, the installation artist. Her work was creating installations out of plastic bags, fastened together to form different naturalistic shapes, which she then set up in various locations around the Sitka campus and nearby



areas. Together we created a performance piece that we presented at the Open House at the end of our residencies: I provided music to accompany a performance that took place within her installation. We worked together on using the music to express the various ideas in the installation and performance, and using the performance to express the music in a visual way.

Bach's music can be very evocative, and I chose movements from the Bach suites that suggested the various parts of the narrative she performed: part of a slow prelude to depict nascent creatures emerging in a forest; a C-major bourree while they are coming to life; a C-minor one suggesting turmoil; a fast 16th-note passage representing flight as they grow wings and fly; and finally a wistful sarabande as they gradually die away and disappear. As in a ballet, each medium enhanced the other, and the whole became more than the sum of its parts, illuminating different aspects of each and creating a more profound effect than either might have independently.

During the Sitka open house, Linsenbergh plays in an installation of plastic bag "creatures"



There were other opportunities for me to present the music I was working on. Around the midpoint of my stay there, I performed in a concert marking the start of the annual Winds and Waves weekend workshop. I played one of my Bach suites, though it was still a work in progress.

The next day, about 45 recorder players descended upon our quiet little enclave, turning it into a hubbub of activity—quite a change from the low-key atmosphere of the prior several weeks. Once I got over the initial culture shock of the influx of so many people, I thoroughly enjoyed meeting and working with all of them. A class I offered on the Bach suites enabled me to share some of the work I'd been doing; conversely, I got input from the students I taught that made me think differently about the pieces—for example, what *about* playing them on a subcontrabass recorder?

Shortly after the workshop, the Sitka residents held a community outreach day at which we each demonstrated our work to children from a nearby school. I had been working on some contemporary pieces with naturalistic themes (fitting for the setting), and this event gave me the opportunity to play some of them for the kids. They were fascinated by the extended techniques used to imitate birds and other animals, and of course, Van Eyck's "Engels Nachtegaeltje" was a hit with them as well.

As hard as it was for me to get used to Sitka and the residency at the beginning of my stay, it was even harder to leave. My departure date came too soon. I'd had time to finish transcriptions of only three of the suites!

Saying good-bye to all the friends I'd made there—the other artists, as well as the recorder players I'd met—was hard enough; but leaving the

Sitka had changed me; and it transformed my relationship to the music I played as well.

beauty of the place and the peace I'd found there saddened me greatly.

Sitka had changed me; and it transformed my relationship to the music I played as well. My experience allowed me to tap into a deep place inside myself in a way that I never had before, something I was then able to communicate through the music I was playing. Bach's music turned out to be the perfect vehicle, because it expresses in sound the same grandeur, spirituality and universality—as anyone who has heard a live performance of the B-minor mass can attest—as does the view from the top of Cascade Head.

Since the conclusion of my residency, I have given several performances of the 'cello suites, including some lecture-recitals on them and on my arrangements; more are planned. I've begun working with students of instruments other than the recorder who are studying the 'cello suites. And I continue to work on my arrangements—alas, five weeks was just not long enough to learn and adapt all six suites, although I do plan to publish them in the future.

My work at Sitka also inspired me to pick up a project I started over 10 years ago but never brought to fruition: preparing my arrangements for recorder, violin and continuo of the six Bach organ trios (that I recorded in 1992), to be published soon by PRB Productions. And I have no doubt that the Sitka experience will continue to work on me in ways I'm not even consciously aware of at this time.

I would like to give my deep and heartfelt thanks to the following individuals and organizations: to the



Sitka Center; for making my stay there so wonderful, and to its founders, Jane and Frank Boyden, who had the vision to create this magical place; to the members of the Oregon Coast Recorder Society for their generosity in creating and sponsoring the recorder residency; to the ARS for its financial support; and to my wonderful students who made it possible for me to participate in this life-changing experience (you know who you are!).



Lost in Time Press

New works and arrangements for recorder ensemble

Compositions by

Frances Blaker
Paul Ashford
Hendrik de Regt
and others

Inquiries:

Corlu Collier
PMB 309
2226 N Coast Hwy
Newport, Oregon 97365
www.lostintimepress.com
corlu@actionnet.net

Summer Workshop Summer-y

MARIN HEADLANDS RECORDER WORKSHOP

Point Bonita YMCA,
near San Francisco, CA
May 15-17

With each coming tide of that mighty metronome, the Pacific Ocean, and with spring peeping soon, our Marin Headlands Recorder Workshop 2009, perched at the edge of the ocean and embraced in greenery, gets nearer. Again this workshop will swell with harmonies of recorders, viols, and perhaps a psaltery or drum. Intermediate and advanced players are warmly invited to join members of the sponsoring East Bay Chapter of the ARS, a SFEMS affiliate, at this annual musical event.

Music-making begins on Friday and continues through Sunday afternoon,

including also one- and two-day options.

This year's faculty includes a wonderful mix of familiar and new faces: David Barnett, Tom Bickley, Louise Carslake, Robert Dawson, Lisa Dykeman, Frances Feldon, Judith Linsenberg, Peter Maund, Fred Palmer and Glen Shannon.

Music offerings will range from easily playable to challenging, from delightful Purcell and Renaissance music, to jazz, to works by a (very) living composer (led by the chap himself). Check the EBRs web site for updates.

The workshop is held at the Point Bonita YMCA, one of very few public facilities on this largely undeveloped area of California coast. Set in a meadow with short walks to Pacific Ocean vistas, the historic Point Bonita Lighthouse, and remnants of WWII fortifications,

it is a place to get away, recharge, and meet new friends, or re-connect with old. The accommodations include dormitory-style rooms, a large dining area, and playing spaces all on one level. Rooms are also available for impromptu playing sessions.

**Contact: Anna Lisa Kronman,
37 Meadow View Rd., Orinda, CA
94563; 925-258-9442;
annalisakronman@gmail.com;
symbolicsolutions.com/ebrs**

BLOOMINGTON EARLY MUSIC FESTIVAL

Bloomington, IN
May 15-25

Performances of Medieval, Renaissance, Baroque and Classical music, as well as educational programs for concertgoers, amateur performers, and children. Please see BLEMF.org for details.

**Contact: Carol Huffman,
PO Box 734, Bloomington,
IN 47402; 812-824-2412;
specsrff@yahoo.com; blemf.org**

WHITEWATER EARLY MUSIC FESTIVAL (ARS)

University of Wisconsin,
Whitewater, WI
June 5-7
Directors: Nancy Chabala,
Carol Stanger, Pam Wiese

Our workshop is held on campus at the University of Wisconsin—Whitewater, about 60 miles SW of Milwaukee. Classes include focus and specialty area instruction for all levels of recorder playing, as well as beginning—consort viola da gamba, wind band, voice, recorder orchestra and mixed consort. A variety of special interest classes on Friday evening, and Saturday evening participant gathering led by Louise Austin. The various classes include

The Madison Early Music Festival presents

Telescopic Vistas: MEMFX and Music of the Spheres

Celebrating the International Year of Astronomy
July 11-18, 2009

Guest Artists & Ensembles:
Quicksilver with Marion Verbruggen
Piffaro, The Renaissance Band
The Newberry Consort
Venere Lute Quartet

Faculty Recorder Artists:
Joan Kimball
Priscilla Smith
Marion Verbruggen
Robert Wiemken

*Explore music from the days of Galileo and Kepler.
Celebrate the influence of astronomy on society, arts, and culture
in the 15th through 17th centuries.*

*Our tenth anniversary festival features a seven-concert series and a week-long
workshop with classes and ensembles for participants of all levels.*

For more information, please call (608) 263-6670
or visit www.memf.dcs.wisc.edu.

music from Medieval to modern.

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

Faculty includes Dale Armentrout, Louise Austin, David Echelard, Charles Fischer, Shelley Gruskin, Lisette Kielson, Laura Kuhlman, Patrick O'Malley, Tulio Rondon, Karen Snowberg, Mary Halverson Waldo and Todd Wetherwax. Brochures available.

Contact: Nancy Chabala,
8609 45th St., Lyons, IL 60534-
1616; 708-442-6053 (day),
630-789-6402 (fax),
nchabala@mymailstation.com
(housing/registration),
thewieses@sbcglobal.net (mailing/
scholarships), cvstanger@aol.com
(faculty/facilities)

INTERLOCHEN EARLY MUSIC WORKSHOP

Interlochen Center for the Arts,
Interlochen, MI

June 7-12

Director: Mark Cudek

Make and enjoy Medieval and Renaissance music while learning new skills and techniques.

Topics will include articulation, ornamentation, improvisation and ensemble arrangement in Medieval and

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

Renaissance music. The workshop culminates with a participant performance on period instruments such as recorders and other early winds, viols, lutes, harpsichord and percussion. Vocalists are also welcome. Participants will supply their own instruments.

Early registration is recommended, as space is limited.

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

RENAISSANCE CHAMBER MUSIC INSTITUTE

New England Conservatory of Music,
Boston, MA

June 11-21

A unique opportunity for professional musicians and advanced students to discover and explore one of the greatest repertoires of Western music, which is eminently suitable for all instruments.

Players of modern and early instruments are encouraged to attend.

Led by John Tyson, director of the Renaissance music and dance ensemble RENAISSONICS, who has performed and lectured worldwide, including for the Boston Symphony Orchestra's Tanglewood Institute.

Introductory lectures will be followed by intense chamber music coaching in large and small ensembles. Concentration will be on personal expression, rhetoric and phrasing, performance practice and ornamentation. The institute will culminate in a public performance at the New England Conservatory of Music.

Faculty: John Tyson, recorder; Laura Gulley, violin; Daniel Rowe, 'cello; and guest artists.

**Contact: Director of Summer
School, New England
Conservatory of Music,**
290 Huntington Avenue, Boston,
MA 02115; 617-585-1126;
617-585-1135 (fax); newengland
conservatory.edu/summer

Canto Antigo ***West Coast Early Music and Dance***

Featured Faculty

Thomas Axworthy
Janet Beazley
Mark Davenport
Ronald Glass
Carol Lisek
Jim Maynard
Alice Renken

Beautiful Campus
Fully air-conditioned
For Information Call
800-358-6567



Early Music Workshop ***July 5-12, 2009***

Chapman University
Orange, CA

Classes in
Baroque Music
Recorder Ensemble
(all levels)
Vocal Ensemble
Renaissance Brass
and Reeds
Viols
Collegium
Folk Dance

www.cantoantigo.net

SUMMER TEXAS TOOT (ARS)

Concordia University, Austin, TX
June 14-20
Director: Daniel Johnson

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

Same Texas Toot hospitality and traditions—back in Austin, but at Concordia University's beautiful new campus! Classrooms, dining and dorm accommodations are air-conditioned and easily walkable.

Currently, our featured faculty are Tish

Berlin (recorders), Tom Zajac (reeds and ensembles), Mary Springfels (viols), Becky Baxter (harp)—but watch for more faculty to be added soon.

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

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

Sonoma State University,
Rohnert Park, CA
June 14-20

Directors: Phebe Craig, Kathleen Kraft,
Frances Blaker

A music-packed week of master classes, concerto evening, coached ensembles, Baroque orchestra, vocal and wind ensembles, continuo classes, concerts and lectures.

Featuring recorder faculty Frances Blaker and Cléa Galhano. Other faculty: Christine Brandes, voice; Phebe Craig,

harpsichord; Sand Dalton, oboe; Kathleen Kraft, flute; Michael Sand, violin and orchestra; Mary Springfels, viola da gamba; Peter Sykes, harpsichord; Tanya Tomkins, 'cello.

**Contact: Kathleen Kraft, SFEMS,
PO Box 10151, Berkeley, CA
94709; 707-874-2014;
kkraft@sonic.net; sfems.org**

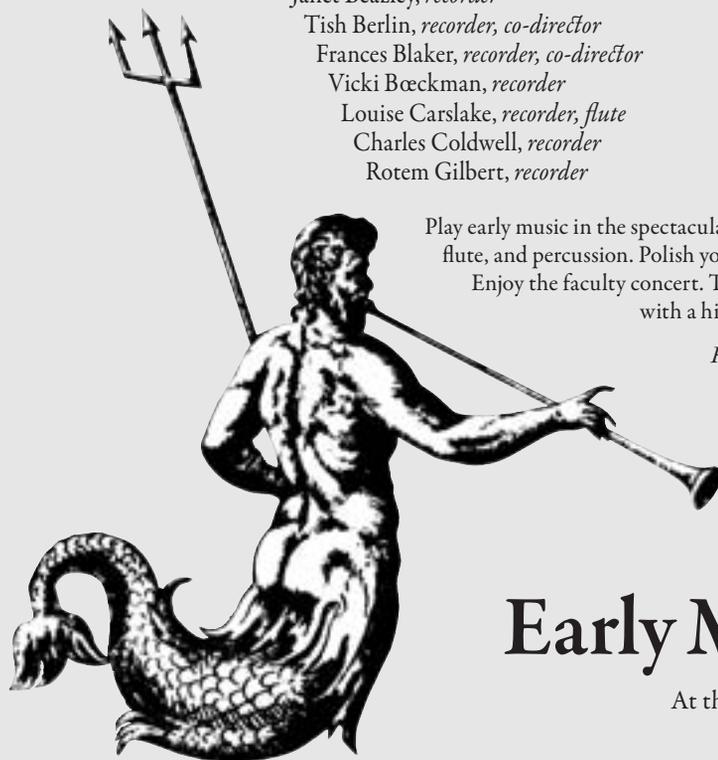
**SAN FRANCISCO EARLY MUSIC
SOCIETY CHILDREN'S MUSIC
DISCOVERY WORKSHOP (ARS)**

Crowden Center for Music,
Berkeley, CA
June 21-26 (day camp)
Director: Letitia Berlin

Early music and Renaissance social history for youth ages 7-15; beginners to advanced students welcome. Daily schedule includes chamber music, musicianship, crafts, costume-making and games. Friday night concert and theater project presentation, followed by potluck supper.

Rebecca Ahrendt, *viol*
Janet Beazley, *recorder*
Tish Berlin, *recorder, co-director*
Frances Blaker, *recorder, co-director*
Vicki Bøeckman, *recorder*
Louise Carslake, *recorder, flute*
Charles Coldwell, *recorder*
Rotem Gilbert, *recorder*

Julie Jeffrey, *viol*
Shira Kammen, *vielle*
Peter Maund, *percussion*
Kim Pineda, *recorder*
Ellen Seibert, *viol*
Peter Seibert, *recorder, choir*
Margriet Tindemans, *viol, vielle*
Brent Wissick, *viol*



Play early music in the spectacular Pacific Northwest! Choose from classes in recorder, viol, flute, and percussion. Polish your skills and/or take up a new instrument. Sing and dance. Enjoy the faculty concert. Take part in the student recital. Make the most of your stay with a hike at nearby Mt. Rainier or a visit to the Museum of Glass.

For information or to request a brochure, call (206) 932-4623
write to Port Townsend Early Music Workshop
1108½ Alki Ave. S.W. / Seattle, WA 98116
or visit www.seattle-recorder.org

July 12-18, 2009

Port Townsend Early Music Workshop

At the beautiful University of Puget Sound, Tacoma, WA

Tish Berlin & Frances Blaker, *Co-Directors*
Presented by the Seattle Recorder Society

Please note that this is a day camp. Out-of-town students may contact the director regarding accommodations with host families. Some financial aid available.

Featuring recorder faculty Vida Bateau and Letitia Berlin. Other faculty: Katherine Heater, dance; Shira Kammen, musicianship and theater band; Ron McKean, harpsichord; Carla Moore, violin; Farley Pearce, cello and viola da gamba; Allison Rolls, theater project director.

Contact: Letitia Berlin, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-559-4670; tishberlin@sbcglobal.net; sfems.org

OBERLIN BAROQUE PERFORMANCE INSTITUTE

Oberlin College, Oberlin, OH
June 21-July 5
Directors: Oberlin Baroque Ensemble (Cathy Meints, Marilyn McDonald, Michael Lynn, Webb Wiggins) and artistic director Kenneth Slowik

Celebrating its 38th anniversary with *Music in London 1659–1759*, this institute offers instruction in Baroque instruments and voice. Students of all levels—from beginning to Baroque performance to the professional level—participate in master classes and coached ensembles with an international faculty of Baroque specialists. Scholarships are available for qualified high school students.

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

WORLD FELLOWSHIP EARLY MUSIC WEEK

Chocorua, NH
June 25-July 2
Directors: Jane Hershey, Larry Wallach

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

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

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

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

INDIANAPOLIS EARLY MUSIC FESTIVAL

Indianapolis, IN
June 26-July 19
July 8-9: Mini Boxwood Workshop

The Indianapolis Early Music Festival is the oldest continually running early music concert series in the U.S.

Presented since 1967, our mission is to enrich, educate and entertain audiences with the music of Medieval, Renaissance, Baroque and early Classical eras, and feature exciting performers of national and international stature using instruments of the period and historically informed styles and techniques.

For 2009 we will present Reconstruction (June 26), Ex Umbris (June 27), Chris Norman & David Greenberg, with Ronn McFarlane & Mark Cudek (July 10), I Furiosi (July 12), Harmonious Blacksmith (July 17), and the Peabody Consort with Indiana Repertory Theatre (July 19). We also offer our second annual Family Concert featuring the Peabody Consort on July 18—a free concert geared to young audience members. Several groups also offer outreach events for younger (generally high-school-aged) musicians and actors.

In 2009 we also present a two-day “Mini Boxwood” workshop with Chris



Marin Headlands Recorder Workshop

Norman (early/traditional flutes and pipes), David Greenberg (Baroque violin and fiddle), and Ronn McFarlane (lute) on July 8-9.

Contact: emindy.org

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

Sonoma State University,
Rohnert Park, CA
June 28-July 4
Director: Tom Zajac

Workshop theme: *Stories and Legends*. Open to singers and players of early instruments (recorders, violas da gamba, lutes, shawms, etc.). Coaching by world-class specialists in Medieval and Renaissance music. Classes for voices, recorders, viols and *alta capella*; voice master class; ensemble coaching; storytelling for musicians and storytelling accompaniment; Renaissance choir; Medieval band; theater project; faculty and student concerts; lectures and more.

Scholarships as well as academic credit or continuing education credit are offered. Featuring recorder faculty Frances Blaker, Annette Bauer, Dan Stillman and Tom Zajac. Other faculty: Patrick Ball, storytelling, Celtic harp; Karen Clark, voice, movement for musicians; Julie Jeffrey, gamba; Shira Kammen, Medieval strings, music for storytelling; Drew Minter, voice, theater project; Tim Rayborn, Medieval strings, percussion, music for storytelling; Larry Rosenwald, theater project, rhetorician in residence; Mary Springfels, gamba, theater project; Annette Bauer, early notation; Dan Stillman, reeds, *alta capella* ensemble; Tom Zajac, sackbut, Renaissance choir.

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

MOUNTAIN COLLEGIUM (ARS)

Cullowhee, NC
June 28-July 4
Director: Patricia Petersen

Nestled in the Smoky Mountains, Western Carolina University provides a lovely location for Mountain Collegium, with comfortable accommodations in a new dorm and catered evening meals. The workshop— at once informal and intensive— combines study of Renaissance, Baroque and contemporary music and improvisation on recorder, viol and other early instruments with opportunities to explore Celtic and other traditional music on hurdy gurdy, mountain dulcimer and pennywhistle.

Friendly participants of all levels and ages welcome newcomers into the Mountain Collegium family. Varied class offerings, time for informal music-making, and evening English country dancing bring students back year after year. Faculty: Valerie Austin, Atossa Kramer, Jody Miller, Patricia Petersen, John Tyson (recorders, other winds); Martha Bishop, Lisle Kulbach, Holly Maurer, Gail Ann Schroeder, Ann Stierli (strings); Lorraine Hammond, John Trexler (traditional music).

**Contact: Patricia Petersen,
1702 Vista St., Durham, NC
27701; 919-683-9672;
patpetersen@earthlink.net;
mountaincollegiummusic.org**

GREAT LAKES SUZUKI FLUTE & RECORDER INSTITUTE

McMaster University,
Hamilton, ON, Canada
July 4-11: Teacher training, Book 1
July 7-11: Teacher training, Book 2
July 7-11: Student Institute
Director: David Gerry

Master classes, group instruction, recitals, plus enrichment classes for students. Teacher training with Mary Halverson Waldo.

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

CANTO ANTIGUO EARLY MUSIC AND RECORDER WORKSHOP

Chapman University, Orange, CA
July 5-12
Directors: Thomas Axworthy,
Ronald Glass

This one-week workshop is designed to broaden the performance skills of experienced students, and introduce Renaissance and Baroque instruments and musical experiences to beginning and intermediate players. Students at all levels participate in instrumental, vocal and dance instruction/ performance.

The workshop takes place at Chapman University. Studios, dining hall and residences are all air-conditioned. This invitingly landscaped, peaceful campus with garden paths is a mixture of historic and modern architecture.

The theme of this year's workshop is *Music of the Italian Renaissance*. Dances, masses, motets and ceremonial music will resonate as we explore the music of Monteverdi, Palestrina, Gesualdo, *et al.*

Faculty includes Thomas Axworthy, Janet Beazley, Mark Davenport, Ron Glass, Carol Lisek, Jim Maynard and Alice Renken.

**Contact: Ronald Glass,
129 Altadena Dr., Pittsburgh,
PA 15228-1003; 800-358-6567
(day); 310-213-0237 (evening);
562-946-4081 (fax);
evanesa2@aol.com;
cantoantiguo.net**

CAMMAC EARLY MUSIC WEEK

Lake MacDonald Music Center,
Harrington, QC, Canada
July 5-12

Directors: Francis Colpron,
Marie-Nathalie Lacoursière

CAMMAC provides a unique opportunity to make music with family and

friends in a beautiful setting north of Montréal, QC, under the guidance of internationally acclaimed professional musicians.

In four daily 75-minute classes plus lectures, early music lovers will have the opportunity to play to their heart's content.

Small ensembles and voice classes are set up ahead of time; registration for other classes occurs on site the first evening. Courses include choir, large instrumental ensemble, many recorder and viol classes, Medieval and Renaissance ensembles, Orff method and Baroque dancing. There are courses for adolescents and a program for children 4-11 years old.

Special project in 2009: *The Fairy Queen* by Purcell with choir, instrumental ensemble, soloists and staging. Key faculty: Matthias Maute, Christopher Jackson, Laura Pudwell, Margaret Little, Marie-Nathalie Lacoursière.

**Contact: Johanne Audet,
85 Chemin CAMMAC, Harrington,
QC J8G 2T2 CANADA;
888-622-8755 #1;
819-687-3323 (fax);
national@cammac.ca;
cammac.ca/english/TabLM/
Summer.shtml**

MADISON EARLY MUSIC FESTIVAL

University of Wisconsin–Madison
July 11-18

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

MEMF joins the 2009 *International Year of Astronomy* in a global celebration of astronomy and its contributions to society and culture, including the 400th anniversary of the first astronomical observation made through a telescope by Galileo Galilei. Galileo's father, Vincenzo, was a musician and music theorist who combined the practice and theory of music with mathematical discussion of harmony—and influenced

Galileo's experiments. MEMF celebrates its tenth season, exploring works of music and the arts inspired by a scientific discovery that had tremendous impact on culture and civilization.

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

Featured MEMF 2009 guest artists-in-residence include Marion Verbruggen, The Newberry Consort, Quicksilver, Piffaro and Venere Lute Quartet.

Recorder faculty members include Marion Verbruggen, Joan Kimball, Priscilla Smith and Robert Wiemken.

**Contact: Chelcy Bowles, University
of Wisconsin–Madison, 720 Lowell
Center, 610 Langdon St., Madison,
WI 53703; 608-265-5629;
608-262-1694 (fax);
music@des.wisc.edu;
memf.des.wisc.edu/**

PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

University of Puget Sound,
Tacoma, WA
July 12-18

Directors: Letitia Berlin, Frances Blaker

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

Consort and technique classes for recorder and viol, consort and mixed repertoire, recorder master class, percussion for all levels, Hildegard for singers, Baroque flute, beginning viol, theory, workshop orchestra and more. Make an all-Medieval schedule, or mix it up with a class from almost every period of music.

Work hard and play hard with friends,

new and old! Intense music-making that will inspire you during the workshop and throughout the year.

Directors Tish Berlin and Frances Blaker eagerly await your arrival and anticipate a splendid workshop.

Recorder faculty: Janet Beazley, Tish Berlin, Frances Blaker, Vicki Boeckman, Louise Carslake, Charles Coldwell, Rotem Gilbert, Kim Pineda.

**Contact: Jo Baim, Workshop
Administrator, 1108 ½ Alki
Ave. SW, Seattle, WA 98116;
206-932-4623;
workshop@seattle-recorder.org;
seattle-recorder.org**

Amherst Early Music Festival

July 12-19 and 19-26, 2009

Connecticut College,
New London, CT



Renaissance consorts
Baroque ensembles
Master classes
Renaissance Academy
Early notation, and more!
No audition required.

July 12-19
Baroque Academy*

July 19-26
Virtuoso Recorder*
Recorder Seminar*

*Audition deadline: May 15

www.amherstearlymusic.org
info@amherstearlymusic.org
(617) 744-1324

**AMHERST EARLY MUSIC FESTIVAL
(ARS)**

Connecticut College, New London, CT
July 12-19: Baroque Academy

July 19-26: Virtuoso Recorder/
Recorder Seminar/
Renaissance Academy

Director: Marilyn Boenau

Music of England and Spain. Two weeks of classes in most early instruments, voice, dance and notation.

Week 1 includes classes for recorder, viol, other early instruments, voice, dance and notation. Special programs: Baroque Academy, Baroque Academy Opera Project (Purcell's *Dioclesian*).

July 18-19: Music & Instrument Exhibition.

Week 2 comprises classes for recorder, viol, other early instruments, voice and notation. Special programs: Virtuoso Recorder, Recorder Seminar, Renaissance Academy.

Evening activities include English country dance, madrigals, and informal playing sessions. Connecticut College in eastern CT offers comfortable air-conditioned accommodations, natural areas for walking, and a view of Long Island Sound. Scholarships and work-study aid available.

**Contact: Marilyn Boenau,
Director, or Cathy Stein,
Administrator, 47 Prentiss St.,
Watertown, MA 02472;
617-744-1324 (day);
617-744-1327 (fax);
info@amherstearlymusic.org;
amherstearlymusic.org**

MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA
July 19-25

Director: Marilyn Carlson

Music of Spain. 55-60 students of all ability levels; adults only. Instruction for recorder (all levels except novice), viol, harp, flute. You may enroll for recorder,

viol, flute as primary instrument; harp, voice, recorder, viol as secondary instrument. Large and small ensembles: all-workshop ensemble (instruments and voices), Renaissance band (recorders, viols, capped reeds, voice), Medieval collegium (puzzles & canons), consorts (by level), vocal ensemble. Also English country dance, penny whistle. We also offer viol-for-novice and harp-for-novice, each providing the opportunity for hands-on experience without owning an instrument. Other classes on special early music topics and literature.

Faculty: Marilyn Carlson, director; Martha Bixler, Stewart Carter, Judith Davidoff, Eric Haas, Mary Johnson, Peter Ramsey, Kenneth Wollitz, other faculty to be announced. All facilities are air-conditioned.

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

San Francisco Early Music Society SUMMER WORKSHOPS 2009

RECORDER · July 19–25, 2009

La Dolce Vita di Flauto · Explore the full range of recorder music from the Middle Ages to the 21st century through ensemble work, technique sessions, and recorder orchestra. For the devoted amateur, all ages, intermediate to advanced. Friendly atmosphere, small classes. Quiet campus near all amenities.

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

Faculty: Louise Carslake, Frances Feldon, Rotem Gilbert, Katherine Heater, Norbert Kunst, Patrick O'Malley, and Hanneke van Proosdij.

Info: Frances Feldon, 510-527-9840; franfel@aol.com

BAROQUE MUSIC & DANCE · June 14–20, 2009

Music in Italian Cities · Master classes, recorder ensemble, concerto evening, coached ensembles, classes, concerts, and lectures. *Featuring recorder faculty* Frances Blaker and Clea Galhano.

Info: Kathleen Kraft, 707-874-2014; kkraft@sonic.net

MEDIEVAL & RENAISSANCE MUSIC · June 28–July 4, 2009

Stories & Legends · Classes for voices, recorders, viols, and alta capella; voice master class; ensemble coaching; storytelling for musicians and storytelling accompaniment; Renaissance choir, medieval band, theater project, faculty and student concerts, lectures, and more.

Featuring recorder faculty Frances Blaker, Annette Bauer, Dan Stillman, and Tom Zajac.

Info: Tom Zajac, 617-323-0617; medrenmail@gmail.com

MUSIC DISCOVERY · June 21–26, 2009

Day camp for youth ages 7 to 15. Early music and Renaissance social history. Instruction in recorder, harpsichord, strings, chamber music, musicianship, crafts, costume-making, games, and more. Beginners to advanced students welcome.

Featuring recorder faculty Vida Bateau and Letitia Berlin.

Info: Letitia Berlin, 510-559-4670; tishberlin@sbcglobal.net

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

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

St. Albert's Priory, Oakland, CA
July 19-25

Directors: Frances Feldon,
Katherine Heater

Jam-packed week of recorder ensemble playing, concerts, and the opportunity to improve your skills, working with highly respected recorder specialists in a friendly yet serious atmosphere. Explore the full range of recorder music from the Middle Ages, Renaissance and Baroque to the 21st century, through ensemble work, technique sessions, and recorder orchestra. For the devoted amateur of all ages, from intermediate to advanced.

Small classes. Quiet campus. Special offerings: recorder orchestra; recorder master class; coached informal playing.

Featuring recorder faculty: Louise Carslake, Frances Feldon, Rotem Gilbert, Norbert Kunst, Patrick O'Malley and Hanneke van Proosdij. Other faculty: Katherine Heater, harpsichord.

**Contact: Frances Feldon; SFEMS,
PO Box 10151, Berkeley, CA
94709; 510-527-9840;
franfel@aol.com; sfems.org**

WINDSWEEP MUSIC WORKSHOP

William Jewell College, Liberty, MO
July 19-25

Director: Phyllis Pasley

Bring your artistry to life! Strengthen the mind/body connection and explore energy and music at Creative Motion Alliance's 59th annual summer conference, Windswept. Professional musicians, conductors, teachers, students and amateur music enthusiasts will discover barriers that inhibit the free flow of energy and learn the secrets of inner-directed artistic music-making. Classes in piano, voice, instrumental music, expressive arts and independent study. Master class coaching and conducting opportunities available. Using move-

ment, exercises, analysis and body responses, explore music and energy, in a unique inter-generational workshop format. Opportunities for independent recorder study and private lessons enrich the music-making experience.

Registration fee \$50 prior to 5/15/09. Tuition, room, meals: \$535 adults, \$400 students 12-18 (must attend with parent, teacher or sponsor); special half-week rate \$275 (Sunday-Wednesday noon). Member/family discounts. Three hours graduate credit (\$225), 3 CEUs (\$50); and private lessons (\$25 each).

**Contact: Phyllis Pasley, 2208
Clouds Peak, Maryland Heights,
MO 63043; 314-628-9862;
director@creativemotion.org;
creativemotion.org**

BOXWOOD FESTIVAL CANADA

Lunenburg, Nova Scotia, Canada
July 19-26

Director: Chris Norman

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

Faculty: Chris Norman, director, traditional & early flutes; Francis Colpron, recorder, ensembles; Lisa Besnoziuk, Baroque flute; David Greenberg, Cape Breton & Baroque violin; Edmund Brownless, voice, shape note singing; Marie Bouchard, harpsichord; Robert Dick, contemporary techniques & composition; Conal O Grada, Irish flute; Jerry O'Sullivan, pipes, whistle; Rod Garnett, flute fundamentals, ethnic flutes; Pierre Chartrand, social dance; Marlys Norman, ballet, classical dance; Rod Cameron, flute maker; Tempest Baroque.

**Contact: 902-634-9994;
boxwood.org;
musiqueroyale.com**

**Amherst Early Music Festival
(photo by Marc Weinberg)**



**MACPHAIL SUZUKI INSTITUTE
FOR PIANO, GUITAR, FLUTE
AND RECORDER**

MacPhail Center for the Arts,
Minneapolis, MN

July 19: *Every Child Can!*®

July 19-26: Recorder Book 1

July 20-24: Student Institute

Directors: Cindy Malmin;

Mary Halverson Waldo (auditions)

Suzuki Clinicians: Marilyn Taggart, piano; Tadeusz Majewski, piano; David Madsen, guitar; Kathleen Schoen, flute/recorder; MacPhail Suzuki faculty

Sanctioned by the Suzuki Association of the Americas, MacPhail's Suzuki Institute allows Suzuki students of all ages to share in motivating, enriching and wide-ranging musical experiences. Students work with master teachers and improve skills technically and musically. Daily classes and observation include: applied study; theory/reading skills; ensemble skills; chamber music; performance practices; composition/improvisation; master classes, recitals; art and music; world music/drumming; music history; recitals and presentations; Teen Musical Revue (ages 13-18): fashion character sketches, develop a framework or theme, and present to an audience.

Who may attend? Suzuki students who have completed the *Twinkle Variations* (preschool-grade 12; parents or another

responsible, interested adult must attend with students under high school age); teacher trainees/observers. Participants must arrange meals, housing and transportation. Teacher Training prerequisites: *Every Child Can!*® before Book 1; courses must be taken in order through Book 2. Contact workshop regarding required audition and preparation.

Contact: Cindy Malmin,
612-767-5461;
malmin.cindy@macphail.org;
Mary Halverson Waldo,
5679 Harding Lane, Shorewood,
MN 55331; 952-470-5853;
mhalvwaldo@gmail.com

**INTERNATIONAL BAROQUE
 INSTITUTE AT LONGY**

Longy School of Music,
 Cambridge, MA
 July 24-August 2
 Directors: Paul Leenhouts,
 co-director Phoebe Carrai

Venice-Dresden Connection: International Meeting Grounds. Music of Monteverdi, Veracini, Hasse, Heinichen, Marcello, Vivaldi, Pisendel, Albinoni, Zelenka, Lotti, Schein, Schutz, Quantz, Gabrieli.
 2009 faculty: Paul Leenhouts, recorder; Phoebe Carrai, 'cello; Elizabeth Blumenstock, violin; Ricard Bordas, voice; Arthur Haas, harpsichord; Lucas Harris, lute; Ken Pierce, early dance; Gonzalo Ruiz, oboe; Mary Springfels,

viola da gamba; Jed Wentz, traverso.

Contact: Karen Burciaga, Community Programs Registrar, One Follen St., Cambridge, MA 02138; 617-876-0956 X1532 (day); 617-354-8841 (fax); karen.burciaga@longy.edu; longy.edu

RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI
 July 26-August 1
 Directors: Pat Badger,
 Adrienne Paffrath

Recorder ensemble has been a tradition at The Clearing for over 25 years. Ensemble playing is the week's focus. Each day begins with a warm-up of voices and bodies as we sing rounds and ready our muscles for performance. Daytime sessions focus on rhythmic challenges, recorder technique and ensemble blend; emphasis is on growth, process and, most of all, enjoyment. To participate fully, you need at least intermediate skills on a C or F recorder. Adrienne Paffrath coached on recorder with ARS teachers. She is music director at Racine's First Presbyterian Church. Patricia Badger has studied early music instruments, natural and classical trumpet. She is performing arts head of The Prairie School. Jointly, they have performed for Medieval festivals, grape stompings, Shakespeare celebrations and a circus parade.

Contact: The Clearing, PO Box 65, Ellison Bay, WI 54210-0065; 877-854-3225; 920-854-9751 (fax); clearing@theclearing.org; theclearing.org

**AMERICAN RECORDER SOCIETY
 FESTIVAL AND CONFERENCE**

University of Missouri at St. Louis,
 St. Louis, MO
 July 30-August 2

Attend the second ARS Festival and Conference for one day (\$150) or all weekend (\$350)!

Sessions include recorder technique, pedagogy, introductions to Orff, Suzuki and *Flutes and Drums Around the World* methods, improvisation, roundtable discussions, how to conduct your consort, coached playing sessions for Medieval, Renaissance, Baroque, world and contemporary repertoire, recorder orchestra, incorporating percussion into your ensemble. Also recorder maintenance, choosing a recorder, building a web site, using Sibelius music software. Mini-concerts by the next generation of professionals, master classes, concerts by Marion Verbruggen and the Farallon Recorder Quartet. Exhibition of recorder builders, music sellers and more. CEUs available.

Presenters: Louise Austin, Annette Bauer, Tish Berlin, Frances Blaker, Joyce Callanan, Louise Carslake,



11th Annual Summer Texas Toot
June 14-20, 2009 — Austin, Texas

The Summer Toot is once again in Austin, at the beautiful new facility of Concordia University. The lushly wooded campus offers air-conditioned classrooms, dining and dorm accommodations, and is backed by a nature preserve. Please join us!



Our featured faculty includes:

Tish Berlin Tom Zajac Mary Springfels



The Texas Toot offers a one-week program of classes in Renaissance and Baroque music at all levels, featuring expert instructors in recorder, viol, early reeds, lute, harp, and voice.



Danny Johnson, workshop director; Susan Richter, administrator.
 For more info:

http://www.toot.org or email **info@toot.org**



**Courty Music
 Unlimited**
800-2-RICHIE
(800 274-2443)

www.courtlymusic.com

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

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

Mark Davenport, Cléa Galhano, Lisette Kielson, Lorraine Krige, Judith Linsenberg, Peter Maund, Nina Stern, Marion Verbruggen, Leslie Timmons, Jim Tinter, Mary Halverson Waldo.

Contact: Yvonne Miller-Nixon, Conference Administrator, 1129 Ruth Dr., St. Louis, MO 63122; 800-491-9588 (day); arskonfplanner@charter.net; americanrecorder.org

EARLY MUSIC WEEK AT PINWOODS CAMP (ARS)

Pinewoods Camp, Plymouth, MA
August 15-22
Director: Sheila Beardslee

The Myth & Magick: Creativity and Inspiration in Early Music. Surely the deities of Olympus will surround us at Pinewoods—where the myths of early music will be made clear, and our staff's "magickal" skills will hone and perfect our knowledge and performance of early music and dance.

If you've never played a musical instrument (but wish you could) or if you studied music years ago (and fear you've forgotten), classes in recorder and viol will get you started or help brush off the rust. Advanced and intermediate players and singers choose from a wide array of classes, led by an outstanding faculty of professionals and teachers of early winds (recorders, reeds, brass), strings (viols, violin), harpsichord and voice.

New staff faces this summer are Anonymous 4's Susan Hellauer, voice, and Lisa Terry, viol. We welcome back Dorrie Olsson, historical dance, and Scott Higgs, English country dance.

We relax with two ponds for swimming/canoeing, a camphouse deck for reading, afternoon tea and lots of dancing. Early Music Week continues its long tradition of superb teaching in a welcoming community, enhanced by special events, presentations, concerts—and dancing.

Advanced musicians work intensively, amateurs are engaged and challenged, and beginners are always made welcome.

Contact: Steve Howe, Country Dance and Song Society, PO Box 338, Haydenville, MA 01039-0338; 413-268-7426 X3 (day); 413-268-7471 (fax); camp@cdss.org; cdss.org/em

MONTREAL RECORDER FESTIVAL

McGill University, Montréal, QC, Canada
September 17-20
Directors: Matthias Maute, Sophie Larivière

Conference: consort music; recorder orchestra; concerts—Ensemble Caprice and Quynade (Israel), solo recital by Maurice Steger (Switzerland).

Contact: Ensemble Caprice, 4841 Garnier, Montréal QC H2J 3S8 CANADA; 514-523-3611; 514-523-1322 (fax); info@ensemblecaprice.com; ensemblecaprice.com

HIDDEN VALLEY INSTITUTE FOR THE ARTS EARLY MUSIC ELDERHOSTEL

Carmel Valley, CA
November 1-7, November 8-14
Directors: Letitia Berlin, workshop; Peter Meckel, HVIA

Enroll for one or both weeks. Adults of all ages welcome.

Week I: intense classes for upper inter-



RECORDERS
MOECH Mollenhauer
& others

E-Mail:
wbic@wichitaband.com

Visit our website:
www.wichitaband.com

Since 1953!

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

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

mediate to advanced levels. Week I faculty: Letitia Berlin, Frances Blaker, Louise Carslake, Annette Bauer (recorder); David Morris (gamba).

Week II: all levels except beginner. Classes include recorder technique, viol consort, Baroque chamber music, consort classes for Medieval, Renaissance, Baroque and contemporary repertoire, workshop orchestra. Week II faculty: Letitia Berlin, Frances Blaker, TBA (recorder); Shira Kammen (early strings, singing, Medieval topics); Mary Springfels (viola da gamba).

Evening events include faculty concert, student concert, free-lance playing. Free Wednesday afternoon for more playing or sightseeing. Improve your playing in a supportive, friendly atmosphere with world-class teachers.

Contact: Peter Meckel, PO Box 116, Carmel Valley, CA 93924; 831-659-3115; 831-659-7442 (fax); hvms@aol.com; hiddenvalleymusic.org



JEAN-LUC BOUDREAU
FLUTES & MORE

www.boudreau-flutes.ca

Partner of
musical excellence for
over 25 years...

367-b de la Briquade
Blainville, Québec
Canada, J7C 2C7

Tel:
+1 450 979-6091

2009 SUMMER RECORDER WORKSHOPS

	AMHERST	ARS FESTIVAL AND CONFERENCE	CAMMAC EARLY MUSIC WEEK	CANTO ANTIGUO	RECORDER AT THE CLEARING	GREAT LAKES SUZUKI FLUTE/REC	HIDDEN VALLEY ELDERHOSTEL	INTERLOCHEN EARLY MUSIC INST	LONGY INTL BAROQUE INST	MARIN HEADLANDS	MIDEAST	MONTRÉAL RECORDER FESTIVAL
COST	\$520TW	\$350T	CS1014ED	\$860	\$1035E	TBA	\$799D	\$389T	\$675T	\$210ED	\$735D	\$130T
NO. OF DAYS	8/14	1-4	7	7	7	5-8	7/14	6	10	3	6	4
ARS DISCOUNT	NO	YES	NO	YES	NO	NO	NO	NO	NO	NO	NO	NO
NO. OF FAC/ RECORDER FAC.	43/15	17/16	16/5	8/5	2/2	8/2	5/4,3	1/1	10/1	10/10	9/6	6/6
NO. OF STUDENTS	150/wk	60	110	35	19	45	35	20	50	75	60	50
RECORDER CLASS LEVELS	LI,HI, A,V	B,LI, HI,A,V	B,LI, HI,A,V	B,LI, HI,A,V	LI,HI,A	B,LI	LI,HI, A,V	LI,HI,A	A,V	LI,HI, A,V	B,LI, HI,A,V	B,LI, HI,A,V
SPECIAL CLASSES USING RECORDERS	C,MR,MB, 20,EN,M, RO,T	RP,MR, MB,20,M, RO,P,T,O	C,MR, MB,RO	MR, MB,EN, RO,P,T	C,RO	RP,M, P,T	C,MR, MB,20, M,RO,P,T	RP,C,MR, MB,EN, M,RO,P,T	MB,M,P	RP,20	RP,C,MR, MB,20, EN,M,T,O	C,MR, MB,M, RO
NON-RECORDER CLASSES	C,W,K,V, PS,D,O	P,O	C,W,K, V,D,T	C,W,V,D	C	O	K,V,PS	C,W,P, K,V,PS,T	W,K, V,D		C,W,V, PS,D,O	
MUSICAL ACTIVITIES	F,S,L, SP,P	F,L,O	F,S,L,SP	F,S	S,P	F,S,L,P	F,S,P	S,L, SP,P,O	F,S,L,P	P	F,S,L,P	F,S
RECREATION	D	G,S	B,S,T,W	D	F,B,S,W	F,S,O	O	B,S,T, W,O	S	O	G	
OTHERS WELCOME	S,C	S	S,C	S	S	S		S			S	
DIRECT TRANSPORTATION	S,C	S,B,C,P	S,P	B,C,L,P	B,P	S,B	C,PU,P	C,L, PU,P			S,B,C, PU,P	
TRANSPORTATION TERMINALS	A50, B2, T2	A, B, T		A10, B3, T5	A80, B80	A50, B10, T10	A20, B20, T20	A16, B16	A4, B3, T3	A20	A15, B10, T10	A4, B3, T3
ROOMS	S,D	S,D	S,D	S,D	S,D,C	S,D	S,D	S,D,C			D	
BATHS	S,SP	S,SP,P	S,P	P	S,SP,P	S,SP,P	SP	P		S	P	
FOOD	C,V	C	G,V	C,V	F,V	C	F	C,V		C,V	C	
HANDICAP ACCESS	H,C,D	H,C,D	H,C,D	H,C,D	H,C	H,C,D	H,D	H,C,D	C	H,C,D	H,C,D	C

KEY

COST: Includes tuition, room (single occupancy unless otherwise noted), meals, plus other fees,

E=estimated, T=tuition only, D=double occupancy, W=one week

NO. of DAYS: Includes arrival and departure days

ARS DISCOUNT: Discount offered for ARS members

FACULTY/RECORDER FACULTY: Number of faculty/recorder faculty within that number

STUDENTS: Average over last two years

RECORDER CLASS LEVELS: B=beginners, LI=low intermediate, HI=high intermediate, A=advanced, V=very advanced

SPECIAL CLASSES USING RECORDERS: RP=recorder pedagogy, C=one-on-a-part consorts,

MR=mixed Renaissance ensembles, MB=mixed Baroque ensembles, 20=contemporary music,

EN=early notation, M=master class, RO=recorder orchestra, P=private lessons available, T=technique, O=other

NON-RECORDER CLASSES: C=choral, W=other winds, P=percussion, K=keyboard, V=viols, PS=plucked strings,

D=dance, T=theory, I=instrument building, O=other

MUSICAL ACTIVITIES: F=faculty concert, S=student concert, L=lecture, SP=special production,

P=organized informal playing, O=other

RECREATION: D=dancing, F=field trip, G=gym, B=biking, S=swimming, T=tennis, W=waterfront/beach, O=other

OTHERS WELCOME: S=non-playing spouses/friends, C=children (day care not generally available)

DIRECT TRANSPORTATION TO WORKSHOP: S=shuttle from airport, B=bus, C=cab, L=limo, PU=will pick up,

P=free parking, O=other

TRANSPORTATION TERMINALS: A=air, B=bus, T=train

(number indicates miles from workshop to nearest terminal)

ROOMS: S=singles, D=doubles (with "+" can accommodate up to triples), C=cabins, O=other * =Graduate dorms

BATH FACILITIES: S=shared, SP=semi-private, P=private

FOOD: C=college style, F=family style, G=gourmet, V=vegetarian

HANDICAP ACCESS: H=housing, C=classrooms, D=dining

INFORMATION SUPPLIED BY WORKSHOP DIRECTORS

2009 SUMMER RECORDER WORKSHOPS

MOUNTAIN COLLEGIUM	PINEWOODS EARLY MUSIC WEEK	PORT TOWNSEND	SFEMS BAROQUE	SFEMS CHILDREN'S	SFEMS MEDIEVAL & RENAISSANCE	SFEMS RECORDER	TEXAS TOOT	WHITEWATER	WINDSWEEP MUSIC WORKSHOP	WORLD FELLOWSHIP	
\$800ED	\$890ED	\$975	\$950	\$370T	\$950	\$950	\$740E	\$245	\$535D	\$850E	COST
7	8	7	7	5	7	7	7	3	6	7	NO. OF DAYS
NO	NO	NO	YES	YES	YES	YES	YES	NO	NO	NO	ARS DISCOUNT
											NO. OF FAC/ RECORDER FAC.
12/5	18/9	16/9	10/2	8/2	12/4	7/6	13/6	11/10	13/1	8/3	NO. OF STUDENTS
50	100	100	55	30	70	40	50	110	45	30	RECORDER CLASS LEVELS
LI,HI, A,V	B,LI, HI,A,V	LI,HI, A,V	LI,HI, A,V	B,LI, HI,A,V	LI,HI, A,V	LI,HI,A	LI,HI,A	B,LI, HI,A,V		B,LI, HI,A,V	SPECIAL CLASSES USING RECORDERS
C,MR, MB, 20,T,O	C,MR, MB,EN, RO,T	MR,MB, 20,M, RO,P,T	MB,M, P,T,O	C,MR, MB,P, T,O	C,MR, EN,M, P,T,O	C,20, M,RO, P,T,O	C,MR, 20,M, P,T	C,MR, MB,20, RO,T,O	M,P	C,MR, MB,M, RO	NON-RECORDER CLASSES
W,V, D,T,O	C,W,K,V, PS,D,T	C,P,V,T	C,W,K, V,PS,T,O	K,V, D,T,O	C,W,P,V, PS,T,O	O	W,K,V, PS,T,O	C,W,V, T,O	C,W,P, K,V,D	C,K,V, D,T	MUSICAL ACTIVITIES
	F,S,L, SP,P	F,S,P	F,S,L, SP,P,O	F,S,SP	F,S,L, SP,P,O	F,S,L, P,O	F,S,L, P,O	S,P,O	F,S,L, P,O	F,S,L,P	RECREATION
D,G,B,S	D,S,W	F,G,B, S,T,W	D,G,B, S,T	D	D,G,B, S,T	S	D,O	S,C	S,O	D,F, S,W,O	OTHERS WELCOME
S	S		S,C		S,C	S	S			S,C	DIRECT TRANSPORTATION TERMINALS
P	S,C	C,PU,P	S,C,P		S,C,P	S,B,C, L,P	S,PU,P	P		B,PU	ROOMS
	A50, B15, T15	A15, B7, T6	A59	A20, B2, T5	A59	A12, B4, T1	A40	A	A20, B15, T28	B10	BATHS
S,D	S,D	S	S	CALL	S	S	S,D	S,D	S,D	S,D	FOOD
SP	S	SP	P		P	S,P	P	S	S	S	HANDICAP ACCESS
C,G,V	F,V	C,V	C,V		C,V	C,V	C,V	C,V	C,V	F,V	
H,C,D	CALL	H,C,D	H,C,D	C	H,C,D		H,C,D	H,C,D	H,C,D	H,D	

AR@50: AVOIDING ACHES & PAINS

By Léonie Jenkins, M.D. (c.1925- 2000), from the March 1993 AR, Vol. XXXIV:1

Here are some suggestions for avoiding overuse syndromes: Most obvious, warm up! This means increasing your practice time gradually before the workshop begins, and warming up yourself and your instrument before each rehearsal.

Make your playing situation as comfortable as possible. Take along a cushion, back rest, footstool, whatever it takes; the ear and hand cannot absorb what the bottom cannot tolerate.

Be sure your glasses are ideal for the distance from your eyes to the music desk; that usually amounts to an arm's length away. (You can select a pair at your local drug or department store if you have no serious astigma-

tism.) If glare from bright light (those marvelous outdoor rehearsals!) is a problem for you, you may find that a yellow tint for your glasses is a help.

Get your bodily playing equipment in the best possible shape before the workshop: a visit to the dentist to smooth off a front tooth for a wind player can make an enormous difference in endurance. A layer of plastic wrap over the teeth (before you've worn a hole in your lip) may also help.

Once you've arrived at the workshop, there are ways to ensure that stress (inevitable) doesn't become distress (mostly preventable).

Take reasonable breaks during rehearsal time, and use them to stretch. A little aerobics, like running in place, takes very little time and gets rid of that stiff-from-sitting feeling. Get your fellow ensemble players to massage each others' shoulders. Other fre-

quently overused parts, such as forearms and hands, also respond to massage. Quick tutorial on massage: start stroking toward the body and in the direction of the flow of the veins—upstream from the sorest part; gradually work down to include the sore spot. You're trying to move over the underlying muscle, not to rub the skin. That's why a little oil helps.

Your psyche may need some relief from overload, too. Most workshops are in surroundings that lend themselves to taking a walk, finding a place to meditate, taking in some beauty. In creating anything, a musical performance no less than more static art forms, breathing in is as necessary as breathing out; be sure you take time to do it.

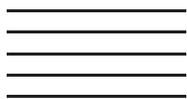
Not to be forgotten: those parties! Late hours and alcohol are stressful; try to balance off the fun you're having with your capacity for both. Above all, enjoy! That's why you're going.



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

editor@americanrecorder.org.

EDUCATION



By Bart Spanhove

The author has been principal professor of recorder at the Lemmens-instituut Leuven (Belgium) since 1984. He is also artistic director of the world famous recorder ensemble, the Flanders Recorder Quartet, which is set to perform in concert at the 2009 Boston Early Music Festival. He is often asked to serve as a jury member for international recorder competitions in Canada, U.S., Germany, The Netherlands and Belgium. He has given numerous master classes and lecture demonstrations all over the world.

Spanhove is co-author of the successful recorder method Easy Going (Heinrichshofen) and wrote the much-used book The Finishing Touch of Ensemble Playing (Alamire, 2000, and Moeck, 2002, with translations in Chinese and German). In 2009 The Recorder Music of Frans Geysen will come out (Mieroprint). Currently, he is researching practice technique for the recorder. Daily, Spanhove thinks about how to make people happier by making music and playing the recorder.

As a conclusion for the Virtuoso Recorder class during the Amherst Workshop in 2008, we organized a “Happy Hour” for our nine talented students. Mee-Jung Ahn (Korea), Emilie Hasselgren and Kristine West (Sweden), Anne Timberlake, Joseph Lewnard, Jacob Lodico and Bryce Peltier (U.S.), Emiliano Perez (Mexico) and Fanny Massy (France) participated in a quiz that I wrote the night before with the assistance of Reine-Marie Verhagen.

We combined questions regarding music theory with practical exercises, such as:

- How long can a player hold a low $\#$ in one breath on an alto recorder? (You get one point for each second!)
- How many times through a scale is a player able to play in 30 seconds? (For every octave of the F major scale, you get one point.)
- How many different pieces from the recorder repertoire can a person play in the course of two minutes? (The other members of the group have to guess the name of the composer before the player can start the next piece.)
- In one minute, list as many different titles as you can from *Der Fluyten Lusthof* (The Recorder’s Pleasure Garden) of J. J. van Eyck.

The list of questions goes on! At the “Happy Hour,” people were divided into three groups according to dates of each person’s birthday. When theoretical questions were asked (see below), the point system was devised as follows: three points were awarded when the selected

A quiz for recorder players

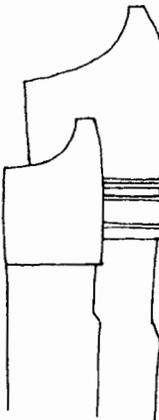
person of a group could find the answer him/herself; two points when the selected person needed the help of the other group members; and one point if the group needed the help of our gracious class assistant Reine-Marie Verhagen (she always knew the answer). No points were given if the quizmaster had to supply the answer.

On the next page you find some of my questions. There are more, which we hope to run in a future issue of *American Recorder*.

The quiz was full of fun and suspense. By the end, people were more nervous than when playing a concert on stage. **Jacob Lodico** of the U.S. was the winner at Amherst.



STEPHAN BLEZINGER
RECORDER MAKER



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

ASK FOR
DETAILED
INFORMATION!

SCHILLERSTRASSE 11
D-99817 EISENACH
GERMANY
+49-3691-212346
FAX +49-3691-212348

e-mail: info@blezinger.de
<http://www.blezinger.de>

Try these questions yourself!
Answers appear at the end of this article.

The Quiz

1. Give the name of Ganassi's treatise of 1535 where he extensively describes the recorder playing and diminutions of his time.
2. In which German city is the recorder company Moeck based?
3. In the cantata *Gottes Zeit ist die allerbeste Zeit*, BWV106, J.S. Bach calls for two alto recorders. Give another name for this cantata.
4. Of which famous orchestra is Frans Brüggen the conductor?
5. List three leading Japanese composers of excellent solo pieces for the recorder.
6. Give the names of recorder magazines published in Germany, England and the U.S.
7. What is the fundamental tone of a fourth flute?
8. List two recorder makers from the Baroque period in England.
9. What's the title of the recitative and chorale in the Saint Matthew Passion where the recorder is used?
10. Give the names of two famous publishers in business around 1700—one in London and one in Amsterdam.
11. The opus 10 work by Antonio Vivaldi includes six concerti. Some of them have beautiful names. Give the names of the first three concerti of this opus.
12. What's a nickname for Jean Jacques Hotteterre?
13. The combination of recorder and traverso was rarely used in the Baroque time. Can you name any composers who used this combination?
14. Which king from 16th-century England owned a large collection of recorders, and also composed and enjoyed daily recorder playing?
15. How many movements comprise Handel's *Sonata in C, Op. 1, No. 7*, originally written for recorder and basso continuo?
16. Give the name of Praetorius's treatise from 1609 that describes the whole recorder family.
17. Name the author of the oldest recorder method.
18. Name Jan Jacob van Eyck's disability.
19. Who pretended around 1930 that the recorder was a kind of clarinet?
20. Who doesn't belong in the following group? Bertho Driever, Karel van Steenhoven, Marion Verbruggen, Paul Leenhouts, Daniel Brüggen
21. Name the two instruments indicated to play the sonata *Meiner Mutter* of Hans Ulrich Staeps.
22. *Il Pastor Fido* was not composed by Antonio Vivaldi, but by a French composer. What was his name?
23. What's the nationality of the music company Zen-On?
24. C.P.E. Bach composed a beautiful trio that includes a bass recorder. What are the other two instruments?
25. Give the names of the four movements of Bach's partita for solo traverse flute, BWV1013.
26. Which excellent players performed as the recorder trio Sour Cream?
27. A recorder normally has eight fingerholes. Despite this, music history describes the recorder as "une flûte à neuf trous" (a flute with nine fingerholes). Explain why.
28. Give the French name for vibrato performed by finger movements alone on a wind instrument.
29. Who wrote in his diary: "...beyond anything in the whole world the wind-music when the



angel comes down, which is so sweet that it ravished me; and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife.”

30. What's the English name for a famous recorder ensemble called in its country Vier op 'n Rij?

**Answers to
Bart Spanhove's Quiz**

1. La Fontegara
2. Celle
3. *Actus Tragicus*
4. The Orchestra of the Eighteenth Century
5. R. Hirose, M. Ishii and M. Shinohara

6. *Windkanal* or *Tibia* (both of Germany), *The Recorder* (England), *American Recorder* (U.S.)
7. B \flat
8. The most famous English recorder makers around 1700: Bressan and Stanesby (the latter being both senior and junior)
9. *O Schmerz! Hier zittert das gequälte Herz*
10. Walsh (and Hare) (of London), Roger (of Amsterdam)
11. *La Tempesta de Mare, La Notte, Il Gardellino*
12. Le Romain
13. J.B. Loeillet, J. J. Quantz, J.J. Hotteterre or J. B. de Boismortier
14. Henry VIII
15. Five
16. *Syntagma Musicum*
17. Sebastian Virdung, *Musica Getuscht und Ausgezogen* (1511)
18. Blindness
19. Igor Stravinsky
20. Marion Verbruggen
21. Alto recorder and piano
22. Nicolas Chédeville
23. Japanese
24. Viola and cembalo
25. Allemande, Courante, Sarabande, Bourrée
26. Kees Boeke, Walter van Hauwe and Frans Brüggem
27. Before 1670, the player could choose how to hold the recorder—left hand or right hand at the top. This meant that recorder makers drilled two holes to accommodate the little finger of the hand that ended up at the bottom. The unused hole was sealed with beeswax.
28. Flattement
29. Samuel Pepys
30. Flanders Recorder Quartet

Provincetown Bookshop Editions

“GO FOR NEO-BAROQUE!”

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

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

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

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

The Provincetown Bookshop, Inc.

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

R RECORDERS Strings & Early Winds

Modern/Baroque Strings Viols Vielle
Küng Moeck Mollenhauer Paetzold Yamaha Ehlert
Wenner Baroque flutes

Wendy Ogle Lu-Mi Ifshin Snow

Competitive Prices
Sent on Approval
Personalized Service & Advice



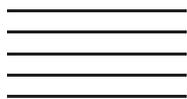
Lazar's Early Music

(866) 511-2981 jblazar@aol.com

www.LazarsEarlyMusic.com

292 Gibraltar Dr., #108, Sunnyvale, CA 94089

ON THE CUTTING EDGE



by Tim Broege, timbroege@aol.com

December 11, 2008, was a special day for American music: the 100th birthday of America's greatest living composer, Elliott Carter. Celebratory concerts took place in many venues, including Carnegie Hall in New York. There the Boston Symphony, led by James Levine, played a new work by Carter, *Interventions* for piano and orchestra. The soloist was another well-known conductor, Daniel Barenboim, who is no mean hand at the keyboard, to say the least.



Elliott Carter
(photo by Meredith Heuer)

It's remarkable that wonderful new compositions continue to pour forth from Carter's pen. His music sparkles and frolics, packing lots of musical events into engrossing structures. Much of his music is available on CD, so if you missed the celebrations, you can easily have your own belated birthday party for Carter.

Although he has never written for recorder (one of our prominent

recorder soloists should commission him!), Carter has produced many chamber pieces featuring woodwinds. Since many recorder players double or started out on woodwinds, such pieces as the *Sonata for Flute, Oboe, Cello & Harpsichord* (1952), *Enchanted Preludes* (1988) for flute and 'cello, *Esprit rude/esprit doux* (1985) for flute and clarinet, or the *Oboe Quartet* (2001) may hold special interest.

If you missed Charlie Rose's excellent interview (broadcast on December 10) with Carter, Levine and Barenboim, you can see it at www.charlierose.com/view/interview/9774—essential viewing for fans of contemporary music.

We note with sadness the passing on January 23 of another distinguished American composer, George Perle. An authority on the music of Alban Berg and the Second Viennese School, Perle developed a unique lyrical style based upon a free approach to 12-tone and serial procedures, which he dubbed "12-tone tonality." I recommend listening to his *Serenade No. 3 for Piano & Orchestra* (1983), *Six Etudes for Piano* (1973-76), and the Pulitzer Prize-winning *Wind Quintet No. 4* (1985).

Another leading American composer, Leon Kirchner, is thankfully still with us, having turned 90 on January 24. Like Perle, Kirchner has a highly personal and expressive style. A birthday concert was held at Miller Theater at Columbia University in New York City, NY. Participating musicians included flutist Paula Robison, pianist Jeremy Denk and the Claremont Trio, with the composer present to discuss his music.

Birthdays, composers and recorder music catalogs

An excellent way to get to know Kirchner's music is through his string quartets. Just in time for his birthday, Albany Records has released a fine CD of all four, played by the Orion String Quartet. *Quartet No. 4* was written in 2007 (when the composer was 87—a veritable youngster compared to Carter). The composer Allen Shawn has described that quartet as "luminous and passionate," words apt to describe much of Kirchner's output.

Speaking of contemporary music, I have been spending pleasant hours perusing the Catalog of Contemporary Blockflute Music, available online at www.blokfluit.org from Stichting Blokfluit. This Netherlands foundation offers a contemporary recorder catalog and a catalog of historical recorder music. Access to both is by free membership.

For those who haven't yet used the contemporary catalog, I urge you to give it a try. You can search by many parameters such as composer, title or specific instrumentation. A search for "voice flute" turned up a list that included *Moon Dances: Three American Sketches* by composer Walter Mays (intended for solo alto recorder, but also playable on tenor or voice flute). Searching the name of English composer Edmund Rubbra produced a list of eight works that employ recorders, including the intriguing *Cantata Pastorale*, opus 92, for high voice, alto recorder, 'cello and harpsichord.

Searching "female composers" for a piece using "Baroque alto" yielded *After Meditation* by Ros Bandt of Australia.

What an easy and tremendously valuable way to find new music!

Q & A

Question: How does Renaissance fingering differ from standard fingering on the recorder? Is one superior to the other? Do you need a special recorder to use Renaissance fingering, and if so, can it be played with regular recorders? Is there a fingering chart that shows Renaissance fingering?—William Baumann, Waterford, WI

Answer from Carolyn Peskin: Music composed in the Renaissance, the historical period extending from about 1450 to 1600, was predominantly vocal and highly contrapuntal. Recorders, which often doubled singers at the octave or rendered vocal pieces instrumentally, were designed to make the individual melodic lines clearly audible.

Most 16th-century consort recorders were one-piece instruments with large toneholes and a wide bore that contracted slightly starting near the upper fingerholes and then expanded gently near the lowest holes. That “choke-bore” design, together with the voicing and tonehole configuration, favored the fundamental tone (first harmonic), producing a strong, open sound that was about equally loud throughout the instrument’s range.

Such recorders had a useful range of only about an octave plus a sixth, which was, nevertheless, sufficient for the music of their day. Most Renaissance-style consort recorders made today are based loosely upon surviving 16th-century instruments of the above type and are designed to approximate the range, timbre and volume of those early instruments.

Our present-day “regular” recorders are Baroque-derived instruments based loosely upon surviving recorders from the late 17th and early 18th centuries. They are three-piece instruments with small toneholes and a bore that is narrower and more tapering than a Renaissance bore, extending their useful range upward to two octaves plus a whole tone.

Baroque recorders are soft and sweet-sounding in their bottom octave, but louder and brighter in the second octave. Their lowest notes are especially weak because they must be blown gently to prevent overblowing into the second octave. Such instruments are suitable for Baroque solo and chamber repertoire, but not very satisfying for Renaissance polyphony.

Due to their different timbre and volume, Renaissance recorders will not blend well with Baroque ones. Furthermore, the most historically authentic Renaissance-style recorders are tuned in a “meantone” temperament that facilitates the playing of pure major thirds. Such instruments make Renaissance music easier to play in tune but will produce intonation problems if played with Baroque recorders, which are tuned in equal temperament. For the above reasons, Renaissance and Baroque recorders should not be played together.

Renaissance fingering will not work on today’s neo-Baroque recorders—most of which have “modern” Baroque fingering, commonly called “English” fingering

Renaissance recorder fingering

because it was developed from historical Baroque fingering by Arnold Dolmetsch in England during the early 20th century. Renaissance fingering is less standardized, partly because a number of different original instruments are used as models and partly because makers wish to improve the intonation, tone quality, and/or playability of certain notes. However, the following generalizations apply to many of today’s Renaissance-style consort recorders.

First, in the lower octave, modern Baroque fingering works for most notes but is often too flat for the fourth scale degree (*e.g.*, soprano F), requiring removal of finger 7 (right-hand pinky), and is too sharp for the raised fourth degree (*e.g.*, soprano F \sharp), requiring addition of finger 7.

Modern fingering is also usually too sharp for the lowered seventh degree (*e.g.*, soprano B \flat). The correct fingering for that note varies from one instrument to another.

In the upper octave, modern fingering works for the first, third and fifth scale degrees (*e.g.*, soprano C, E and G) but usually not for other notes. Some notes require half-holing with a right-hand finger, and notes above the fifth scale degree may require addition of several fingers to bring them in tune. Historical Renaissance fingering for the second scale degree (*e.g.*, soprano D) is especially awkward because all of the fingerholes and the thumbhole must be uncovered. Therefore, some makers substitute modern fingering for that note.

Although Renaissance fingering and meantone tuning are recommended for the best blend, some

*Send questions to Carolyn Peskin, Q&A Editor,
3559 Strathavon Road, Shaker Heights, OH
44120; carolynpeskin@stratos.net*

Our present-day “regular” recorders are Baroque-derived instruments based loosely upon surviving recorders from the late 17th and early 18th centuries.

makers of handcrafted Renaissance recorders will provide modern fingering and/or equal temperament upon request, and Moeck Verlag offers a choice of Renaissance or modern fingering for most sizes of its factory-produced Renaissance Consort series.

For a most satisfying blend, Renaissance ensembles should purchase a matched set of recorders, tuned and voiced to be played together. Renaissance consort sets usually include two different alto recorders, one in G (lowest note g') and one in F (lowest note f'). The ATTB combination with the G-alto is best for most of the quartet music composed between 1450 and 1550, while the SATB combination with the F-alto is more practical for much late 16th-century repertoire. (Playing the G-alto requires learning G-alto fingering, or else transposing the alto line down a whole tone and using F-alto fingering.)

In addition to consort recorders, some makers offer “Ganassi” sopranos and altos based upon fingering charts in Silvestro Ganassi’s recorder tutor *Fontegara*, published in 1535, and a single original instrument in the Vienna Kunsthistorisches Museum. Because of their special bore design (cylindrical with a flaring bell), Ganassi recorders have a range of two octaves and a sixth, with cumbersome fingerings in the third octave. They are used mainly as solo instruments for playing intricate ornaments of the type found in *Fontegara*.

Also sometimes included in the “Renaissance” category are “transitional” (early Baroque) recorders, which are based upon originals from the first half of the 17th century. They have a bore that is wider than a Baroque bore but contracts sharply near the lower end, resulting in strong low notes and at least a full two-octave range, usually with modern fingering. Most transitional recorders are sopranos or altos designed for playing Jacob van Eyck’s variation sets or the highly ornamented Italian solo repertoire of the late-16th and early-17th centuries.



However, wide-bore consort recorders with a range of at least two octaves and modern fingering should also be regarded as transitional instruments. They differ somewhat in timbre and volume from typical Renaissance consort recorders.

Handmade wide-bore recorders—consort, Ganassi and transitional—are obtainable from makers who advertise in *American Recorder*: the Prescott Workshop and the Von Huene Workshop in the U.S., Jean-Luc Boudreau in Canada, and Stephan Blezinger in Germany. Contact them and/or visit their web sites to find out what kinds of recorders they are currently making and to get an idea of their prices and wait times.

Factory-produced wide-bore recorders from Kobliczek, Moeck and Mollenhauer are available from instrument dealers who advertise in *AR*. New and used recorders, including wide-bore models, from important makers in the U.S. and abroad are also obtainable from Unicorn Music. For further information, visit www.buyrecorders.com. For a comprehensive database of recorder makers worldwide, see Nicholas S. Lander’s “Extant Recorder Makers & Retailers” at www.recorderhomepage.net/makers.html.

REFERENCES CONSULTED

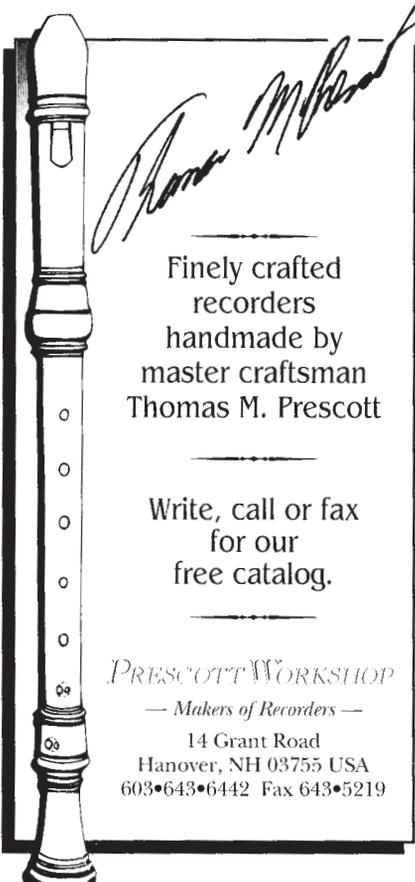
Bauer, Winfried.

www.recorder-fingerings.com.

Includes interactive fingering charts from modern makers and historical treatises. Charts for Renaissance consort recorders by Adriana Breukink, Adrian Brown, Bob Marvin and Tom Prescott were consulted.

Brown, Adrian.

www.adrianbrown.org/recorder_types/consort.html.



Finely crafted recorders handmade by master craftsman Thomas M. Prescott

Write, call or fax for our free catalog.

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

An informative article about recorder sizes in Renaissance consorts.

Brown, Adrian and David Lasocki.

“Renaissance Recorders and Their Makers,” *American Recorder*, Vol. XLVII, No. 1 (January 2006), pp. 19-31.

An important article based upon Brown’s extensive research on 120 of the 200 surviving 16th-century recorders.

Ganassi, Silvestro. *Opera Intitulata Fontegara*. Ed. Hildemarie Peter (Berlin-Lichterfelde: Robert Lienau, 1959). Modern edition of the oldest known treatise devoted entirely to the recorder (published in 1535). Includes 16th-century fingering charts.

Griscom, Richard and David Lasocki.

The Recorder: A Research and Information Guide (New York and London: Routledge, 2003). An annotated bibliography including

references on construction and design of historical recorders.

Levin, Philip. “Q&A,” *American Recorder*, Vol. XXXVIII, No. 4 (September 1997), p. 27.

Explains in simple terms the difference between Renaissance and Baroque recorders.

Morgan, Fred. “A Recorder for the Music of J.J. van Eyck,” *American Recorder*, Vol. XXV, No. 2 (May 1984), pp. 47-49.

Describes the bore design of a recorder suitable for playing Van Eyck’s variation sets and compares it with bore designs of other types of recorders.

Myers, Herbert W. “Recorder” chapter in *A Performer’s Guide to Renaissance Music*, ed. Jeffery Kite-Powell (New York: Schirmer Books, 1994). A 2nd edition is now available, published in 2007 by Indiana University Press.

THE VON HUENE WORKSHOP, INC.

is pleased to announce agreements with

MOECK

AURA
Coolsma
Zamra


Mollenhauer
Enjoy the recorder!

to serve as their authorised service agents in the U.S.

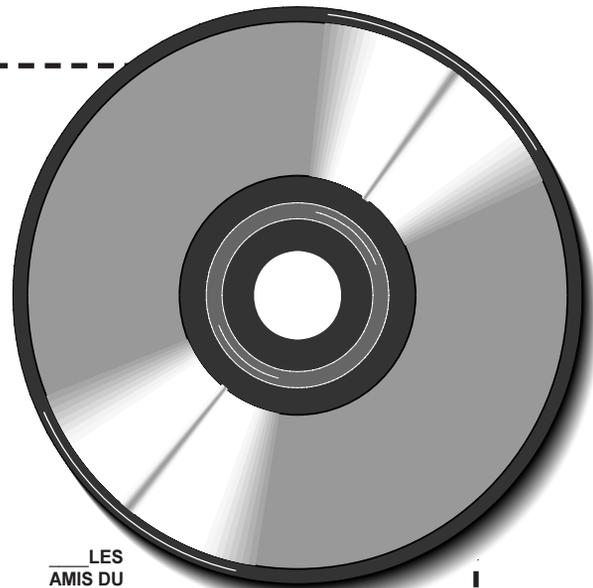
For more than 40 years, the von Huene Workshop has produced some of the finest recorders in the world. Our skilled staff can revoice, retune and repair even the most seriously damaged instruments. All repairs are done right on the premises, and most can be completed within a week.

For warranty repairs, please include a copy of your *original sales receipt*.

— 65 Boylston Street, Brookline, MA 02445 —
(617) 277-8690 Fax (617) 277-7217 service@vonhuene.com

Order your recorder discs through the ARS CD Club!

The ARS CD Club makes hard-to-find or limited release CDs by ARS members available to ARS members at the special price listed (non-members slightly higher). All CDs are \$15 ARS members/\$17 Others unless marked otherwise. Two-CD sets are \$24 ARS members/\$28 Others. Add Shipping and Handling: \$2 for one CD, \$1 for each additional CD. An updated listing of all available CDs may be found at the ARS web site: <www.americanrecorder.org>.



FEATURING MUSICA PACIFICA, JUDITH LINSEBERG, RECORDERS

J.S. BACH TRIO SONATAS Arr. by Linsenbergs from *Trio Sonatas for Organ BWV525-530*: Sonata No. 1 in E[♭] major (transp. to B[♭]), BWV 525; Sonata No. 2 in C minor (transp. to E), BWV526; Sonata No. 3 in D minor (transp. to G), BWV 527; Sonata No. 4 in E minor, BWV 528; Sonata No. 5 in C major (transp. to F), BWV529; Sonata No. 6 in G major (transp. to C), BWV 530. Virgin Classics Veritas, 1993.

FIRE BENEATH MY FINGERS 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.

MANCINI: CONCERTI DI CAMERA 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.

MARAIS, MARIN: PIÈCES EN TRIO POUR LES FLÛTES, VIOLON & DESSUS DE VIOLE Marais's complete works for two treble lines and bass with varied instrumentation and orchestrations. 2-CD set \$24.

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

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

VIVALDI: LA NOTTE Concerti per strumenti diversi. Award-winning CD, featuring five Vivaldi concerti, two sonatas.

... AND OTHER RECORDING ARTISTS FROM CALIFORNIA!

CORELLI, ARCANGELO: CONCERTI GROSSI OPUS 6 American Bach Soloists, Jeffrey Thomas, conductor; Dan Laurin, Hanneke van Proosdij, recorders. "Christmas Concerto" featuring unique 1725 London version with solo transcription for two recorders, instead of two solo violins, in three of the six concertos. Delos.

CANÇONIÈR Annette Bauer, recorder; multi-instrumentalist Tim Rayborn; Shira Kammen, strings; Phoebe Jevtovic, 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.

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.

BURIED TREASURE: TOPAZ & SAPPHIRE Ensemble Vermillion. Frances Blaker, recorders; Barbara Blaker Krumdieck, 'cello; Elisabeth Reed, gamba; Katherine Heater, harpsichord & organ. Transcriptions of Buxtehude's Op. 1, other pieces by Buxtehude, works by Biber, Johann Schop, Schmelzer. Fafarella, 2007.

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.

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

DOLCE MUSICA—A CONTEMPLATIVE JOURNEY Eileen Haddidan, flutes, recorders; Natalie Cox, harps. Celtic, Renaissance and Medieval melodies for recorder and flute with Celtic harp. Healing Muses, 2005.

REFLECTIONS, MUSIC TO SOOTHE AND UPLIFT THE SPIRIT. Eileen Haddidan, recorder & Baroque flute, with Celtic harp and 'cello. Celtic, traditional, Renaissance & Medieval melodies. Healing Muses.

AN EVENING WITH BACH Voices of Music: Hanneke van Proosdij, Louis Carslake, 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 lilting vocal performances—Ryden's weightless soprano on *Bist du bei mir*, Lane's rich alto on *Es is vollbracht*.

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.

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.

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.

TASTE OF PORTIQUE L'Ensemble Portique. Early and contemporary chamber music—Bach, Telemann, Boismortier and others.

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

TELEMANN CANONS AND DUOS Lisette Kielson & Patrick O'Malley, recorders; L'Ensemble Portique. Telemann, Canons mélodieux & Sonates sans basse. 2-CD set. LEP Records,

20TH CENTURY MUSIC FOR RECORDER & PIANO Anita Randolfi, recorders. Music by Jacob, Bartok, Leigh, others for recorder & piano.

VIVALDI AND THE BAROQUE GYPSIES Matthias Maute & Sophie Larivière, recorders; Ensemble Caprice. Gypsy music taken from *Uhrovka zbierka* (now Slovakia), plus Vivaldi.

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

WINDFIRE Charmaine Delmatier, recorder; Steve Kostelnik, classical guitar; Terry Hale, bass; Erik Hokkanen, violin. Refreshing mixture of Andrew Lloyd Weber, American blues, flamenco, Celtic, and one original piece. <www.yermomusi.com>.

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

Name _____
Daytime phone: (____) _____
Address: _____
City/State/Zip: _____
Check enclosed for
_____ single CDs x \$ _____ = \$ _____
_____ 2-CD sets x \$ _____ = \$ _____
TOTAL \$ _____

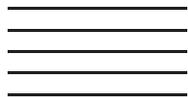
Please charge the above amount to my MasterCard, Visa or AmEx:

Exp. Date: _____
Cardholder's signature: _____

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

You may fax a credit card order to 314-966-4649.
NEW! You may order CDs online using PayPal at
www.americanrecorder.org/order/cdroms.htm

CHAPTERS & CONSORTS



The first meeting of the newly-formed **Fort Myers Recorder and Early Music Ensemble** was January 26 at the Florida home of chapter rep **Sue Groskreutz**. For this year, the group is somewhat loosely organized and plans to meet for extended sight-reading. Repertoire at the first meeting comprised everything from Renaissance duets to chamber music involving three treble parts and continuo.

Among the five musicians attending the first meeting (*photo below, front row: Elizabeth Spang, Sue Groskreutz; back row: Suzanne Ferguson, Sibylle Baumgartner, Arlene Sowka*), all played recorder, three harpsichord,



and one each played traverso, violin and gamba. Due to the scarcity of recorder players south of the Sarasota area, modern string players are also incorporated into this ensemble.

The group decided not to charge dues and to meet at Groskreutz's home. For more information, please contact Groskreutz at 239-267-1752, spg@embarqmail.com. Snowbirds drifting through the area are welcome!

Last fall, at the request of a student, **Kay Hettich** (*inset, below right*) taught a beginning recorder class at the **Redding (CA) Senior Center**. The five-week class was so successful that most participants have formed a bi-weekly novice ensemble (*right*) coached by Hettich—who considers them her “hatched eggs.”

A new batch of “eggs” started to incubate when a five-week class began on February 20. Other senior center members have become interested as they heard of their colleagues' success. These novice players comprise some who previously read music and played instruments, as well as people who are totally new to music notation.

One student has also formulated a maxim: “Everyone at age 40 ought to learn to play the recorder, if he/she hasn't already.” Just think how the world would be transformed by shifting our focus to music!

After **Lynn Whidden** attended the Montréal Recorder Festival last fall, when the ARS Board met in Quebec, she joined the ARS and now relays news of the lively interest in the recorder exhibited by a group under the new leadership of **Brent Legg** of Brandon University in Manitoba, Canada. Although his hands were “still partly frozen,” he wrote that the **Brandon University Collegium Musicum**, in collaboration with the **Waverley Park Recorder Club**, is

Workshops and activities from coast to coast, in the U.S. and Canada



preparing a spring concert called “England's Golden Age.”

Repertoire spans the 16th century, from Henry VIII's accession in 1509 to the death in 1603 of Elizabeth I, and includes solo songs, four- and five-part settings of Renaissance dances (with dancers!), three- to five-voice madrigals, and “big-band” arrangements of William Byrd's *The Bells* and *The Dargason* as re-imagined by Gustav Holst (further re-imagined for recorders and percussion).

Of the 15 collegium members, seven are encountering the recorder for the first time since elementary school. The Collegium Musicum promotes the study of early music at the university, and is open to the university community and the general public. This year there are five community participants, with interest from several more, both within and outside of the university. For information, contact Brent.Legg@gmail.com.

January 16 marked the third annual recorder workshop of three Florida groups: the **Pasco Collegium Recorder Consort** of Hudson; the **Imperial Recorder Consort** of



Members of three Florida groups met in January for a joint workshop

Lakeland; and the **Pilgrim Pipers Recorder Consort** of St. Petersburg. They gathered for a morning, tackling selections by Banchieri, Monteverdi, Purcell, Corelli, Mendelssohn, Bach, Mozart and Glen Shannon. Each group presented a piece for the other participants: *Sweet Georgia Brown* by Ben Bernie (St. Pete); a *Sonata* by Sammartini (Lakeland); and *The Gospel Train*, arr. by K.W. Ford (Pasco). The 29 participants were led by **Marlene Cracraft** (Pasco), **Jane Spencer** (Lakeland) and **Elizabeth Snedeker** (St. Pete).

Tom Bickley (photo below) directed the fall workshop of the **Mid-Peninsula Recorder Orchestra** in Cupertino, CA. The 30 players started with Gregorian chants written in “old” notation. Bickley gave basic instruction on how to interpret the notes, and then had the group sing the chants prior to playing them.

The workshop theme of “The Articulate Recorder” was literally played out as the music presented used variations in tonguing, phrasing and breathing. Other repertoire included a *Kyrie* by Tomas Luis de Victoria; Bach’s *Jesu, Joy of Man’s Desiring*; a double-choir piece by Gabrieli; Christopher Tye’s *In Nomine XIII*; and a Purcell chaconne. The workshop ended with a rhythmically-challenging minimalist piece by Bickley entitled *Beginning*, composed for the Waldorf School teacher training program. George Greenwood reports that the group had a productive event and plans to ask Bickley to lead a future workshop.



CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: American Recorder, 7770 South High St., Centennial, CO 80122-3122, editor@americanrecorder.org. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3”x4”x300dpi TIF or unedited JPG files. Please send news to the AR address above, and to the following:

ARS Office, 1129 Ruth Drive, St. Louis, MO 63122-1019,
ARS.recorder@AmericanRecorder.org
 and to Bonnie Kelly, Chair, Chapters & Consorts Committee,
 45 Shawsheen Rd. #16, Bedford MA 01730, bksharp@aol.com

A Muse in the Desert

The sound of a pin dropping ... the sound of eager minds and fingers absorbing information and inspiration ... the sounds of “Nueva España,” Spanish- and indigenous-influenced music of the 1600s in the New World. These were the sounds of the **Desert Pipes** (Phoenix, AZ) chapter’s fall workshop given by **Eileen Hadidian**. On a Saturday last October, 30 players from all over Arizona gathered to learn from and be inspired by the founder of a San Francisco Bay Area group dedicated to sharing music for healing in healthcare settings, Healing Muses (www.healingmuses.org).

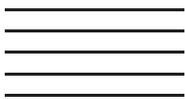
The day began with relaxation, stretching and breathing exercises, followed by travels to Perú, Mexico, Guatemala and Colombia—high church music, vernacular pieces, and a mixture of the two. Participants enjoyed the historical and contextual background provided as an overview for the day and for each piece.

Remarkably, the sound heard between pieces and passages was an energy-filled quiet, the attentive stillness of active engagement in the workshop experience—not the chattering, noodling and conversations that often occur when the music stops. That activity was reserved for the breaks, when participants could enjoy the cool (at last!) outdoors, chat with Hadidian, and peruse the popular garage sale (to benefit Desert Pipes) of previously-enjoyed books and other treasures.

On Sunday, Hadidian shared her expertise and inspiration in individual and group coaching sessions. The weekend was a special experience, and Desert Pipes members look forward to the next visit of this Healing Muse.

Ann Koenig, Scottsdale, AZ,
ann@isalespro.com

RESPONSE



*Two kinds of vision,
the better to see with, and (not) to hear with*

TO THE STARS ... AND BEYOND

The cover of the November magazine generated a few comments. Some weren't sure how to interpret the title (in the artist's native German, it could be something close to "starlit moon"). Longtime member Carolyn Peskin wrote to offer her vision of that cover:

In the beginning the Great Spirit invented Mr. Sun to light the day and Miss Moon to light the night. However, as Miss Moon floated up in the sky all by herself, like a big yellow balloon, she began to feel very lonely, so one night, to relieve her loneliness, she decided to take out her recorder and make music.

But when she started to play, something miraculous happened. Not only beautiful melodies, but also yellow dust poured out of the bottom of her recorder, and the dust particles immediately coalesced to form yellow stars. As she continued playing, more and more stars were created, and they floated up around her, filling the night sky.

At last Miss Moon was happy, for not only was she herself able to enjoy her music, but she now had a whole crowd of starry companions to enjoy it with her. And if you listen very carefully on a quiet night, you might be able to hear her recorder and that starry choir humming along.

Carolyn Peskin

Responses from our readers are welcomed and may be sent to *American Recorder*, 7770 South High St., Centennial, CO 80122. Letters may be edited for length and consistency.

LOCATING EARPLUGS

I read with interest the Q&A in the November '08 AR regarding hearing loss and use of earplugs. Where do you get musician's earplugs?

Dolly Hirata, Kensington, CA

CAROLYN PESKIN PROVIDED THIS

INFORMATION: Musician's earplugs are custom made for individual users. They can be purchased only from licensed hearing professionals (*i.e.*, audiologists and hearing instrument specialists). To find a licensed hearing professional in your area, look under "audiology" or "hearing" in your local yellow pages.

For information about how musician's earplugs are produced, visit www.etymotic.com/ephp/erme-wtb.aspx. That web page also has a link to contact information for authorized labs that make the custom earmolds for musician's earplugs. If the yellow pages do not prove helpful, those labs can refer you to a licensed hearing professional in your area from whom you can purchase musician's earplugs.

Dominik Zuchowicz

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

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

Bass in "G" after Busch

MORE FROM CAROLYN ... THIS TIME ABOUT OSKAR

In the September 2008 AR, the music review by Leslie Timmons of the *Oskar* pieces by Matthias Maute mentioned that Carolyn Peskin had translated two of the *Oskar* books from German to English. People can obtain the translations free of charge as Word attachments by contacting her at: Carolyn Peskin, 3559 Strathavon Road, Shaker Heights, OH 44120, carolynpeskin@stratos.net.

ANOTHER KIND OF MUSIC-READING GLASSES

In the January 2009 issue of *American Recorder*, there's something (in my opinion) the "Recorder with Glasses Obligato" article omitted which can enable a nearsighted musician to avoid neck strain in the use of bifocals.

I've found the solution to this vexing problem is to have one's bifocals constructed differently [from] normal. My optometrist was willing to work



Honeysuckle Music

Recorders & accessories

Music for recorders & viols

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

There are lots of solutions to the presbyopic musician's problem, but all involve compromises.

with me [to find] an ideal (for me) placement, size, and focal length of the bifocal lens.

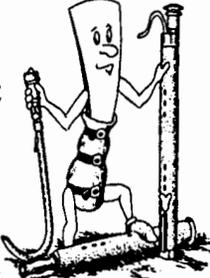
Before visiting the optometrist, I'd had my wife measure the distance from my eyes to the music on my music stand. With this measurement, the optometrist set up her machine to prepare a vision prescription for me maximized for this reading distance.

When I look at my bifocals (with them off), the lenses (through which I read my music) occupy most of the lower two-thirds of my glasses (they are set very high, and begin immediately at the inner rims). This leaves the upper third, and small portions of the outside [of each lens] for focusing on the conductor. As long as my stand is set low enough, my neck never experiences any strain (even if I have to read three to a part), and ... I've no problem in seeing the conductor (in sharp focus) either.

For me, trying to use glasses [to read] from a music stand, [that] were designed for use in reading from a computer screen, also results in neck strain (not to mention unreliability in a "pressure" situation). Having studied Tai Chi extensively, and so being

EARLY DOUBLE REED SERVICE

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



Keith E. Loraine 707-763-3981
787 Liberty Road Petaluma, Ca 94952
www.loraine.com



ARS Membership Enrollment and Renewal

I am a new member I am or have been a member

U.S./Canadian Memberships

- \$45 One Year
- \$75 Sustaining (Receive a Hottetere Hands Pin)
- \$80 Two Years

Foreign Memberships

- \$55 Foreign One Year
- \$100 Two Years



LIFETIME MEMBERSHIP

	<u>Single</u>	<u>Dual</u>
Regular Lifetime Member	\$1,000 ⁽²⁾ 4 installments of \$250 available	\$1,500 ⁽⁴⁾
Loyalty Lifetime Member ⁽¹⁾	\$ 800 ⁽³⁾ 4 installments of \$200 available	\$1,200 ⁽⁴⁾

- ⁽¹⁾ For members who have maintained membership for five consecutive years.
- ⁽²⁾ \$750 is Tax Deductible
- ⁽³⁾ \$600 is Tax Deductible
- ⁽⁴⁾ Installments available

Student Memberships

- (Enclose proof of full time enrollment)
- \$25 U.S./Canadian One Year
 - \$45 U.S./Canadian Two Years
 - \$30 Foreign One Year

Other Memberships

- \$65 One Year **Workshop Membership**
- \$125 One Year **Business Membership**
- \$5 Additional Charge for Dual Address or Dual Name

- Do not list my name in the ARS Print Directory
- Do not list my name on the ARS Online Directory
- Do not release my name for recorder related mailings
- Do not contact me via email.

My address, telephone and email address are the same as last time.

Name _____ Phone Number _____
Address/City/State/Postal Code _____ Email Address _____

Please charge to: (Circle one) VISA/MasterCard/AMEX/Discover

CC#: _____ Expiration Date: _____

Signature of cardholder: _____

Clearly Print Name as it appears on Card: _____

Renew by Mail, Online, By Phone or by Fax

Demographic Information

(optional information collected only to enhance ARS services and provide statistics to grant makers):

I am a member of ARS Chapter or Consort _____ I am the Chapter Contact

Your age: Under 21 (21-30) (31-40) (41-50) (51-60) 61-70 (71+)

Please check all that apply:

I am a Professional Recorder Performer.

I wish to be included in the list of **Recorder Teachers** in the ARS Directory and website.

I Teach: (circle your choices)

- | | | | |
|-------------|--------------------|------------------|------------------|
| Children | High School Youth | College Students | Adults |
| Beginner | Intermediate | Advanced | Pre-Professional |
| Individuals | Children's Classes | Adult Classes | Ensembles |
| Suzuki | Orff | JRS Leader | Kodaly |

Where I Teach: (circle your choices)

- Music Studio Public or private school Community Music School
College Other : _____

American Recorder Society
1129 Ruth Dr.
St. Louis MO 63122-1019

Phone: 314-966-4082
Fax: 314-966-4649
TollFree: 800-491-9588
ARS.Recorder@AmericanRecorder.org
www.AmericanRecorder.org

American Recorder Society Publications

Erich Katz Contemporary Music Series

	Members	Non-Members
A Short Tale for Two Basses Suzanne M. Angevine (Level II) (2 scores)	\$5	\$8
Dialogue and Dance Cecil Effinger (SATB)(Level II-III) (score & parts)	\$10	\$18
Dorian Mood Sally Price (SATB) (Level II) (score & parts)	\$10	\$18
Double Quartet for Recorders Peter Ballinger (Level II-III) (score & parts)	\$10	\$18
Entrevista Frederic Palmer (SATB) (Level II) (2 scores & 4 recorder parts)	\$8	\$14
Kyrie and Vocalise for Soprano Voice & Recorders Stanley W. Osborn (SATB) (Level II) (2 scores & 4 recorder parts)	\$8	\$14
Picnic Music Jeffrey Quick (SATB) (Level II) (score & parts)	\$5	\$8
Six Short Pieces for Three Recorders edited by Alan Drake (3 scores) Vaclav Nelhybel (AA/TT) (Level II)	\$8	\$14
Sonatina for Alto Recorder and Piano Anthony Burgess (Level II) (2 scores)	\$7	\$12
Sonata for Three Altos Lee Gannon (Level III) (score & parts)	\$14	\$26
Suite of Jewish Folk Tunes Erich Katz (S S/A8 A/T) (Level II) (three scores)	\$10	\$18

Musical Editions from the Members' Library:

ARS members: 1 copy-\$3, 2 copies-\$4.50, 3-\$6, 4-\$7.50, 5-\$10, 6-\$11.50
 Non-members (editions over 2 years old): 1 copy-\$5, 2 copies-\$8.50, 3-\$12, 4-\$15, 5-\$19.50, 6-\$23
 The ARS is happy to provide photocopied enlargements of any Members' Library edition at the same prices.
 Please specify "Members' Library Enlargement."

Arioso and Jazzy Rondo (AB) Carolyn Peskin
Berceuse-Fantaisie (SATB) Jean Boivert
Bruckner's Ave Maria (SSATTBB)
 Jennifer W. Lehmann, arr.
Canon for 4 Basses (BBBB) David P. Ruhl
Dancers (AT) Richard Eastman
Different Quips (AATB) Stephan Chandler
Elegy for Recorder Quartet (SATB) Carolyn Peskin
Elizabethan Delights (SAA/TB)
 Jennifer W. Lehmann, arr.
Fallen Leaves Fugal Fantasy (SATB) Dominic Bohbot
Four Airs from "The Beggar's Opera" (SATB)
 Kearney Smith, arr.
Gloria in Excelsis (TTTB) Robert Cowper
Idyll (ATB) Stan McDaniel
Imitations (AA) Laurie G. Alberts
In Memory of Andrew (ATB) David Goldstein
Lay Your Shadow on the Sundials (TBgB)
 Terry Winter Owens
LeClerc's Air (SATB) Richard E. Wood
Little Girl Skipping and Alouette et al (SATBcb)
 Timothy R. Walsh

Los Pastores (S/AAA/T + perc) Virginia N. Ebinger, arr.
New Rounds on Old Rhymes (4 var.) Erich Katz
Other Quips (ATBB) Stephan Chandler
Poinciana Rag (SATB) Laurie G. Alberts
Santa Barbara Suite (SS/AA/T) Erich Katz
Sentimental Songs (SATB) David Goldstein, arr.
Serie for Two Alto Recorders (AA) Frederic Palmer
Slow Dance with Doubles (2 x SATB) Colin Sterne
Sonata da Chiesa (SATB) Ann McKinley
S-O-S (SATB) Anthony St. Pierre
Three Bantam Ballads (TB) Ann McKinley
Three Cleveland Scenes (SAT) Carolyn Peskin
Three in Five (AAB) Karl A. Stetson
Tracings in the Snow in Central Park (SAT)
 Robert W. Butts
Trios for Recorders (var.) George T. Bachmann
Triptych (AAT/B) Peter A. Ramsey
Two Bach Trios (SAB) William Long, arr.
Two Brahms Lieder (SATB) Thomas E. Van Dahm, arr.
Variations on "Drmeš" (SATB) Martha Bishop
Vintage Burgundy (S/AS/ATT)
 Jennifer W. Lehmann, arr.

ARS Information Booklets:

ARS members: 1 booklet-\$13, 2 booklets-\$23, 3-\$28, 4-\$35, 5-\$41, 6-\$47, 7-\$52
 Non-members: 1 booklet-\$18, 2 booklets-\$33, 3-\$44, 4-\$55, 5-\$66, 6-\$76, 7-\$86

Adding Percussion to Medieval and Renaissance Music Peggy Monroe
American Recorder Music Constance Primus
Burgundian Court & Its Music Judith Whaley, coord.

Improve Your Consort Skills Susan Carduelis
Music for Mixed Ensembles Jennifer W. Lehmann
Playing Music for the Dance Louise Austin
Recorder Care Scott Paterson

Education Publications

The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing (1996).
 First copy free to ARS Members (mailed to new members as they join); replacement copies, \$3.
Guidebook to the ARS Personal Study Program (1996). Material formerly published in the Study Guide and Study Guide Handbook, plus additional resources. Members, \$11; non-members, \$20.
ARS Music Lists (2002 with 2003 Supplement). Graded list of solos, ensembles, and method books.
 Members \$9; non-members, \$15.
Package Deal available only to ARS members: Guidebook and Music Lists/Supplement ordered together, \$16.
Junior Recorder Society Leader's Resource Notebook.
 ARS members, \$20; non-members, \$40 (updates at reduced rates after initial purchase).
 \$5 Dues for each JRS student member sponsored by an ARS member (\$4 each for groups of 10+).

Videos

Recorder Power! Educational video from the ARS and recorder virtuoso John Tyson.
 An exciting resource about teaching recorder to young students. ARS members may borrow a copy for one month by sending \$5 to the ARS office along with the address to which the tape should be shipped.
Pete Rose Video. Live recording of professional recorderist Pete Rose in a 1992 Amherst Early Music Festival recital. Features Rose performing a variety of music. and an interview of him by ARS member professional John Tyson.

Other Publications

Chapter Handbook. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20 (updates free after initial purchase). One free copy sent to each ARS chapter with 10 members or more.
Consort Handbook. Resource on consort topics such as group interaction, rehearsing, repertoire, performing.
 ARS member prices: CD, \$10; hard copy, \$20; combo price of CD and hard copy ordered together, \$25.
Discography of the Recorder, Vol. I (1989). Compiled by Scott Paterson and David Lasocki.
Discography of the Recorder, Vol. II (1990-1994). Compiled by Scott Paterson.
 Either single volume: ARS members \$23; non-members, \$28.
 Both Discography volumes together: ARS members only, \$40.
American Recorder: Cumulative Index for Vols. I-XXXX. ARS members, \$20; non-members, \$32.
Index Supplement, Vol. XXXIV-XXXX. ARS members, \$8; non-members, \$14.

Shipping & Handling Fees

Under \$10 - add \$3; \$10-19.99 - add \$4; \$20-29.99 - add \$5; \$30-39.99 - add \$6; \$40-49.99 - add \$7. All prices are in U.S. dollars. For Canadian or foreign postage, pay by credit card and actual postage is charged.
 Please make checks payable to ARS. VISA/MC/AMEX/Disc also accepted.



ARS, 1129 Ruth Drive, St. Louis, MO 63122 U.S.
 800-491-9588 ARS.recorder@AmericanRecorder.org

acutely aware of any kind of neck strain when it begins to develop, these ideas have been a big help to me. I'm hoping they may be of help to other musicians as well.

Best wishes to you. And, in answer to your question—yes, the new [AR] format (with more white space between the lines) is much easier to read (in my opinion)...Your magazine just keeps getting better and better.

Very sincerely, Ed Green, West Suburban (Chicago-area) Chapter

RESPONSE FROM DR. BILL LONG:

What Ed describes is a variant of the use of conventional bifocals as music glasses, described on page 8 in the article. Instead of lowering his music stand into the field of view of his bifocal segment, Ed and his optometrist have fabricated special purpose bifocals with the segment really high so he can focus on his music in straight-ahead view. That approach restricts his distance vision to an area above his usual line of sight, which seems to work for Ed's playing setup.

Ed's comments on the difficulties in using conventional progressive addition lenses as music lenses confirm what I said on page 9. That's why manufacturers have marketed specialty progressive lenses designed specifically for intermediate distance tasks like computer use and playing music.

There are lots of solutions to the presbyopic musician's problem, but all involve compromises. The key to evaluating those compromises and choosing the best solution for yourself is to understand your needs and to enlist the help of a sympathetic vision care specialist—just as Ed did.

 Please change your browser's favorites list: AR online is now at www.americanrecorder.org/membership/magazine.htm. Send news to editor@americanrecorder.org.

MUSIC REVIEWS

FOUR FOUR-PART CANZONAS (1608), BY GIOVANNI GABRIELI, ED. GREG LEWIN. Hawthorns Music RB 16 (Magnamusic), 1999. SATB. Sc 16 pp, pts 4 pp. \$19.50.

Giovanni Gabrieli was probably born between 1554 and 1557 in the parish of San Geremia in Venice. The details of his early life are sketchy, but it appears that he was born Giovanni di Fais and later changed his name to Gabrieli out of respect to his uncle Andrea, with whom he shared a close relationship. In fact, in 1587 Gabrieli described himself “as little less than a son.” It is commonly thought that Andrea provided Giovanni with his early musical training. Andrea, who had spent some time in Munich studying under the great Orlando de Lassus, sent Giovanni to Munich for a similar period of study in the early 1570s.

Gabrieli remained in Munich until the death in 1579 of the duke, Albrecht V, who had been Lassus’s employer for a number of years and who was an enthusiastic patron of the arts, particularly music. With his death, a number of musicians lost their jobs; it seems as if Gabrieli were also a victim of such culling of talent. (Within a generation, the tide would turn and the Munich court would again hire Venetian expatriates, such as Priuli, Valentini and Neri.)

Upon his return to Venice, Gabrieli was hired as a temporary organist at San Marco, his position becoming permanent in 1585. For a few months that year, uncle and nephew served together as first and

second organists in the chapel of the doge. In Giovanni’s absence from Venice, there had been a plague that had decimated the ranks of the professional musicians. Andrea set about rebuilding his forces at San Marco by hiring a full-time wind band, consisting of Girolamo dalla Casa, a renowned cornettist and violist; his two brothers, who played sackbut; and, later, the cornett virtuoso Giovanni Bassano. Giovanni Gabrieli augmented these forces with additional players and began composing the large-scale ceremonial music for which he is so well known today.

Giovanni was also elected to be the organist and composer to the confraternity of San Rocco in 1585, and it is now thought that his largest pieces were intended for that venue, with its large central gallery and frescos by Tintoretto, instead of San Marco. Gabrieli held both those positions, at the basilica of San Marco and the Scuola Grande di San Rocco, until he died in 1612 of a kidney stone.

Although best known today for his ceremonial and festival music, Gabrieli was at home in smaller-scale formats as well. These four four-part *canzoni* are taken from the 1608 publication by the Venetian publisher Alessandro Raverzi, *Canzoni per sonare con ogni sorte di strumenti*. These were very popular pieces, to judge by the many collections in which they appear.

Additionally, like Gabrieli’s keyboard music, they are found in other arrangements. These four-part *canzoni* lie well under the fingers in arrangements for keyboard and lute.

Infectious music, created in spite of the plague

As seen from the title, Gabrieli specified no instrumentation, but like a similar edition of madrigals and battle pieces from a few years earlier, a distinction was made that they were intended for wind instruments, almost certainly cornetts and sackbuts.

Recorders were not unknown in Venice; they were used regularly in the confraternity of San Giovanni Evangelista, where Giovanni Battista Riccio was organist.

These pieces are relatively simple—playable by beginning to intermediate ensembles. They are mostly contrapuntal (with a few homophonic sections) and have few rhythmic eccentricities.

This is a good edition for small ensembles that can’t get eight players together to play Gabrieli’s more famous eight-part canzoni.

These *canzoni* are found in many modern brass editions, but there are few editions available to the recorder player. This edition by Greg Lewin of Hawthorns Music might be considered a “bare-bones” edition. There is little background information and editorial practices are not specified.

The music itself has a handwritten look that can be distracting but is easy enough to read. Lewin has thoughtfully supplied phrasing marks that will be helpful for ensembles unused to this style of music.

The parts are four pages, but my copy had all four pages printed on a very large page. This is not a problem, and there are no page turns.

This is a good edition for small ensembles that can't get eight players together to play Gabrieli's more famous eight-part *canzoni*. These small-scale pieces are by no means inferior to Gabrieli's more elaborate music and deserve to be better known.

7 CANZONEN (1637), BY TARQUINIO MERULA, ED. JOACHIM ARNDT WITH CONTINUO REALIZATION BY CLAUDIA SCHWEITZER. Mieroprint Musikverlag EM2088, (available directly from www.mieroprint.com), 2005. SS or TT, bc. Sc 24 pp, pts 8 pp. \$28.

Tarquino Merula was born around 1595 in either Busseto or Cremona in Italy. As was the case with so many composers of the day, either a lack of regular employment or a restless nature took him from his home in Cremona to as far away as Warsaw. He is found as the organist of the church and the chambers to the king of Poland, Sigismund III, in 1624.

Merula was one of the leading exponents of the relatively new *concertante* style pioneered by Claudio Monteverdi and others in the second decade of the 17th century and may be described as one of the earliest Baroque composers. His compositions in the *concertante* style are fresh and unforced—he was born into this style and didn't encounter it as something new, as was the case with so many of Monteverdi's contemporaries.

After several years of peripatetic existence, Merula found regular employment in 1631 in Bergamo at the church of San Maria Maggiore. The prior holder of the post of *maestro di cappella*, Alessandro Grandi, had died the previous year in the plague. Merula had signed a three-year

A more recorder-specific edition intended for altos would have been ideal. There is nothing preventing the more adventurous and industrious players from making their own editions of this delightful music.

contract, but by December 1632, he was terminated, with accusations that he had molested several students. Merula threatened a lawsuit to recover his lost wages, but that threat was countered with a pending criminal charge lodged by the board of governors of San Maria Maggiore. By mid-1633 the matter was settled with an apology from Merula and a statement that he relinquished all claims to his salary.

He then returned voluntarily to Cremona, where he stayed until 1635. By 1638, Merula was once again in Bergamo—this time as *maestro di cappella* and organist in the cathedral next to San Maria Maggiore. As might be expected, there was considerable tension between the two churches, eventually resulting in the board of San Maria Maggiore forbidding their musicians to perform under Merula's direction.

He returned in 1646 to a familiar Cremona post, which he had held three times in various years, and where he now settled down—that of organist and *maestro di cappella* for Laudi della Madonna services., in which he led music at the main altar on Saturdays and on vigils of Marian feasts.

None of his employment issues

prevented the Pope from awarding him the Order of the Golden Spur. Merula was also elected to the Accademia dei Filomusi in Bologna. He died in 1665 in Cremona.

His existing compositions show the products of a lively mind. His works range from sacred songs and motets to purely instrumental pieces, notably the ever-popular variations on various ground basses. It is known that Merula was an accomplished violinist as well as a fine organist. His surviving instrumental writing shows a predilection for strings. In fact, he was one of the earliest composers to specify string accompaniments to sacred motets.

Merula's pieces look backward toward some of the more progressive Venetian composers, such as Monteverdi, while looking forward to the high Baroque with his innovative style

These seven *canzoni*, like the earlier-published *chaconne* (EM2084), come from Merula's third book, published in 1637, *CANZONI / overo / SONATE CONCERTATE / per chiesa, / e camera / a due, et a tre / del cavaliere*. This collection typifies Merula's output: pieces based on Renaissance-era ground basses are found next to more "modern" sonatas.

The original edition specifies violins and basso continuo. This new edition is intended for recorders, the specific choice of which is up to the players. Due to the relatively high tessitura, tenor recorders work best in these pieces (although listed as an alternative, soprano recorders tend to be on the screechy side).

Not surprisingly, given Merula's skill as an organist, the continuo part needs a keyboard instrument for successful realization. Instead of being a purely accompanying part, the basso continuo part is an equal partner in these pieces: the *canzona* "La Ruggiera" opens with a run that the recorders echo a few measures later.

A bass viola da gamba or 'cello is not necessary for these pieces and may, in fact, make them sound heavy and ponderous rather than light and breezy, as this music seems to be.

More so than the above-mentioned *chaconne*, these *canzoni* are written in a very idiomatic violin style, with multiple examples of arpeggios. In particular the *canzona* "La Treccha" contains a notated example of a string tremolo figure recurring through the piece. "La Treccha" also dips well below the range of a C recorder, going down to low G, the lowest string on the violin. The editors have supplied no alternative notes, preferring to let the performers fend for themselves (in practice, we took this passage up an octave with no problems).

The two recorder parts require virtuosity. These upper parts are demanding, with the players needing to double-tongue in unison in order to negotiate the many runs of 16th notes and the shared rhythmic "licks." The harmonic language, unlike much of Merula's music, is undemanding and contains none of the harmonic crunches for which he is famous.

This is wonderful music that needs a couple of advanced recorder players for a successful performance. The string idiosyncrasies can be overcome by advanced players, and many of the editions of the era (although not this one) list the cornetto as an alternative to the violin, so the use of wind instruments in the solo literature of the early Baroque was not unknown.

Our experience with this edition left us with the opinion that these pieces would have been better if transposed down a minor third so as to fit on a pair of alto recorders (as is the case with much Baroque flute music, to make it lie better on the recorder). The tenors we used tended to sound a bit murky in the lower register next to the more aggressive harpsichord, while the sopranos we tried, as

mentioned, were a bit shrill. A more recorder-specific edition intended for altos would have been ideal. There is nothing preventing the more adventurous and industrious players from making their own editions of this delightful music.

Prior to playing the previously published *chaconne*, I had not encountered Mieroprint Musikverlag. Mieroprint's extensive catalog has an equal focus on new music for recorders and on editions of Baroque masters with emphasis on the recorder and flute. Due to the lack of

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 = harpsichord; 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.



AESTHÉ

AESTHÉ RECORDERS

... are also available at
The Early Music Shop
of New England,
Brookline, MA

AESTHÉ
367-b de la Briquade
Blainville, Québec
Canada J7C 2C7
tel: (450) 979-6091
www.boudreau-flutes.ca

an American distributor, this music will be hard to find—in fact can be found only, at the time of this writing, on their web site, noted above. But the effort will be repaid.

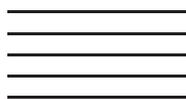
This edition is clear and easy to read, and the parts require no page turns. The basso continuo realization is simple and elegant.

This is music deserving of rediscovery. My only quibble is that the editorial notes are all in German. This seems to be the practice of German music publishers with the notable exception of Moeck. Other publishers of early music, such as London Pro Musica, routinely provide notes in English and German, and often in French and Italian, making their editions accessible to a wider audience.

Frank Cone studied the recorder with the late Ellen Perrin, the viola da gamba with Carol Herman, and the cornetto with Larry Johansen. The California multi-instrumentalist has been a member of the Orange County Recorder Society since 1985.

Chapter leaders!
We know you're out there and that you want to share your plans, concerns, solutions and ideas with other chapter leaders. Visit <http://americanrecorder.society.wikispaces.com>.

CLASSIFIED



*Where the haves
and have-nots
of the recorder world
can find each other*

FOR SALE: Cherrywood hurdy gurdy and hard-side case, made by Kelischek, bought 2005. Originally \$765 plus \$89 for case. Rarely used. Both for \$450 or make offer. Please contact: marjalo@comcast.net. Can ship.

ASPIRE, ANNOUNCE, INSPIRE! Affordable PR for teachers and recitalists. www.recitalroom.com

PHOTOS NEEDED of ARS events, 1970s–1990s, to illustrate last chapters of Martha Bixler's historical memoir about the ARS (to be posted online). E-mail scanned photos (300dpi JPG or TIF): ars.recorder@americanrecorder.org. Hard copies: mail to ARS office, to be scanned & returned. Info: 800-491-9588.

T-SHIRT FOR ENSEMBLE PLAYERS to wear or share: "Top 10 Reasons Why I Got Lost." Wrong fingering, bad lighting, etc., on blue cotton shirt, \$18. Highlighter tape and other goodies. Beth & Linda's Boutique, as seen at BEMF. Call Linda at 617-671-8694 or e-mail for brochure linda.kush@verizon.net.

Classified rate for *American Recorder*: 60¢ per word, ten-word minimum. "FOR SALE" and "WANTED" may be included in the copy without counting. Zip code is one word; phone, e-mail, or web page is two. Payment must accompany copy. Deadlines are **one month before issue date**. Send copy with payment to: ARS, 1129 Ruth Drive, St. Louis, MO 63122-1019.

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

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

EDITORIAL OFFICE: Gail Nickless, Editor, 7770 S. High St., Centennial, CO 80122-3122; 303-794-0114 (phone & fax); editor@americanrecorder.org. **Books for review:** Editorial office. **Music for review:** Editorial office. **Recordings for review:** Tom Bickley, 1811 Stuart St., Berkeley, CA 94703. **Cutting Edge:** Tim Broege, 212 Second Ave., Bradley Beach, NJ 07720-1159. **Chapter newsletters, other reports:** Editorial office. **Postmaster:** Send address changes to ARS, 1129 Ruth Drive, St. Louis, MO 63122-1019. Periodicals postage paid at St. Louis, MO, and at an additional mailing office.

CONSIDER ADVERTISING IN

AMERICAN RECORDER

Full page	\$552
2/3 page	\$439
1/2 page	\$366
1/3 page	\$286
1/4 page	\$223
1/6 page	\$175
1/8 page	\$127
1/12 page	\$ 95
1 column inch	\$ 58

Prices include web site/e-mail link directly from your ad in the online AR at www.americanrecorder.org.

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

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

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

Rates good through November 2009. Please inquire about discounts on multiple-issue contracts, inserts, or other special requests. Extra charges for typesetting, layout, half-tones, and size alterations. 133-line screen recommended. Advertising subject to acceptance by magazine. First-time advertisers must include payment with order.

For more information, contact the ARS office, 1129 Ruth Drive, St. Louis, MO 63122-1019; 800-491-9588 toll free; 314-966-4082 phone; 314-966-4649 fax advertising@americanrecorder.org

ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN.	3
AMERICAN RECORDER SOCIETY.	31, 35, 36
AMHERST EARLY MUSIC FESTIVAL	17
STEPHAN BLEZINGER	24
JEAN-LUC BOUDREAU	21, 39
BOSTON EARLY MUSIC FESTIVAL	7
CANTO ANTIGUO EARLY MUSIC WORKSHOP	13
COURTLY MUSIC UNLIMITED.	20
EARLY MUSIC AMERICA	8
HONEYSUCKLE MUSIC	34
BILL LAZAR'S EARLY MUSIC	26
KEITH E. LORRAINE EARLY DOUBLE REED SERVICE ..	35
LOST IN TIME PRESS.	11
MADISON EARLY MUSIC FESTIVAL	12
MAGNAMUSIC DISTRIBUTORS	BC
MOECK VERLAG	IFC
MOLLENHAUER RECORDERS	IBC
PORT TOWNSEND WORKSHOP	14
PRESCOTT WORKSHOP	30
PROVINCETOWN BOOKSHOP	26
THE RECORDER MAGAZINE	4
THE RECORDER SHOP	6
SAN FRANCISCO EARLY MUSIC SOCIETY	18
SWEETHEART FLUTE CO.	3
TEXAS TOOT	20
VON HUENE WORKSHOP, INC.	30
WICHITA BAND INSTRUMENT CO.	21
DOMINIK ZUCHOWICZ	34