

## PREFACE

This handbook is the result of a joint effort by three committees of the American Recorder Society to develop a resource especially designed for the members of recorder consorts. The project began a number of years ago with a questionnaire devised by Alan Karass, chair of the Chapters & Consorts Committee, to determine the topics of greatest interest to consort members. The ARS Board later decided that the handbook should consist mainly of material reprinted from *American Recorder* and other ARS publications along with annotated lists of supplementary references. The Education Committee was put in charge of writing or soliciting material on topics not covered by previous ARS publications, and the Publications Committee's task was to publish the collected material as a single resource. This handbook is the fruit of those combined labors.

Recorder consort members are a motley crew with diverse backgrounds and levels of playing experience. Some consorts enjoy performing in public while others find playing for their own pleasure fully rewarding. Some rehearse once a week while others rehearse once a month. Some have a permanent director while others opt for rotating leadership. Some like to tackle challenging music while others prefer safe, easy pieces. Some specialize in music of one or two historical periods while others choose their repertoire from various periods. However, all consort members are united by love of the recorder and pleasure in making music together, and all strive to improve their playing and ensemble skills. This handbook is designed to meet the needs of all those players.

We gratefully acknowledge all the authors who contributed chapters or are quoted in this handbook. We also wish to acknowledge the various sources consulted in preparing the chapter bibliographies. Especially helpful was *The Recorder: A Research and Information Guide*, 2<sup>nd</sup> edition, by Richard Griscom and David Lasocki (Routledge, 2003). Other useful bibliographies were found in Sarah Mead's chapter on "Renaissance Theory" and Beverly Simmons' chapter on "Publicity Guidelines for Early Music Concerts" in *A Performer's Guide to Renaissance Music*, edited by Jeffery Kite-Powell (Schirmer Books, 1994). (Although Schirmer Books no longer exists, a new edition of that book is forthcoming from Indiana University Press.) Finally, special thanks go to Kenneth Wollitz for permitting us to use a good deal of material from *The Recorder Book* (Alfred A. Knopf, 1982) and to Michael H. Davis, Professor of Law at Cleveland State University, for invaluable help in preparing the chapter on "Copyright Law and Recorder Consorts."

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