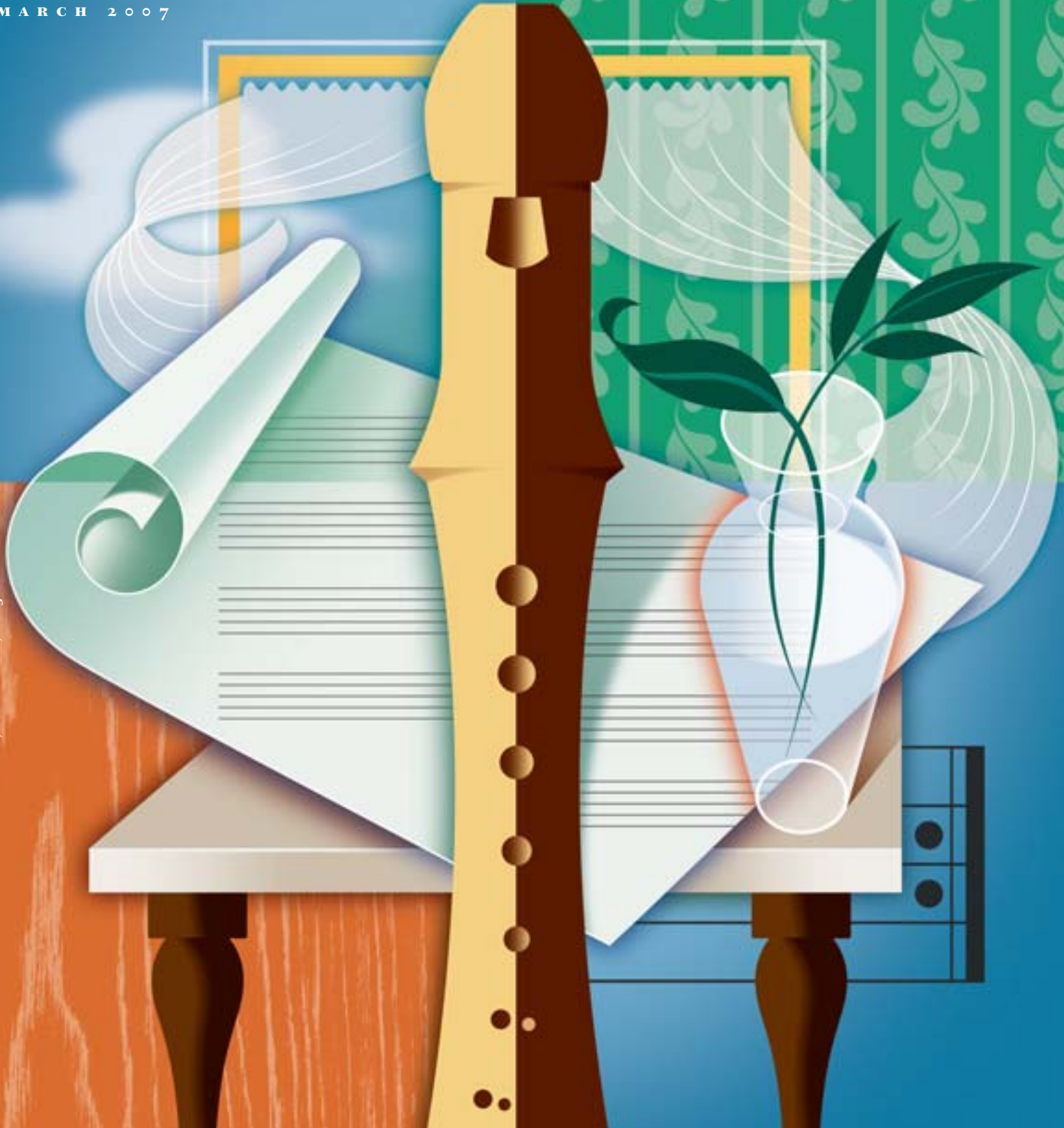


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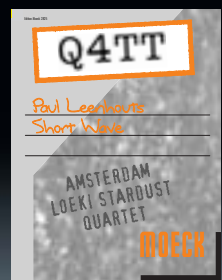
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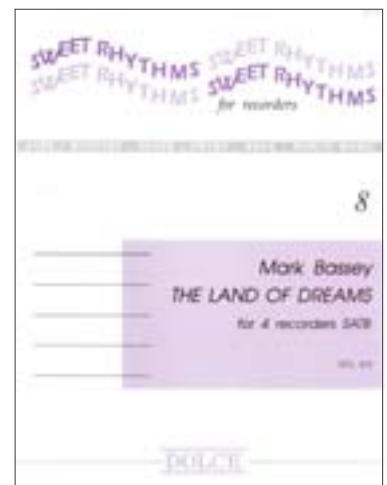


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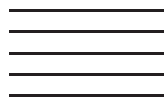
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EDITOR'S NOTE



In a set of essays, U.S. poet and philosopher Ralph Waldo Emerson wrote that "All history becomes subjective; in other words there is properly no history, only biography."

A **History of the ARS** (page 9) must then carry within it traces of the personalities of those who participated in its making—and, we are warned up front, must inevitably also become partly a memoir of its author, **Martha Bixler**. That's fair enough, as undertaking to write such a mammoth document was more of a project that anyone guessed it could be. Nobody else could have researched the early years, from which almost no one is still living, and then have interwoven her own experiences to form a picture of the early years of this organization. In this issue, the very first years of the ARS are covered, with later years "to be continued" in AR.

Photos of those who shaped the early years of the ARS are hard to find, especially from the earliest years following 1939. A valuable resource was the **Recorder Music Center** (see story about a recent donation on page 8). Any members who may have historical photos to share from those years are invited to send them to AR. Photos can be scanned and returned, or passed along to the RMC for preservation.

Appropriately, mention is made in the History of two long-time ARS members who will receive awards at the Boston Early Music Festival in June: **Joel Newman** (profiled on page 4), the 2007 ARS Distinguished Achievement Award winner; and **Anthony Rowland-Jones** (page 5), 2007 Presidential Special Honor Award winner. Sadly, recent issues of AR (including this one) have also included obituaries of long-time members who are no longer with us, but whose influence come through in the History.

With history comes tradition, and a tradition in the March AR is the annual look at summer workshops (page 19). For many years, ARS members have been sharpening their skills at workshops held both during the summer and during other times of year. This year's listings start early and go right into the fall.

Gail Nickless

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

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March 2007



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ON THE COVER:

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*Profiles of Joel Newman and Anthony Rowland-Jones,
recipients of awards to be given during BEMF;
AR's first paid editor, Elloyd Hanson, dies*

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

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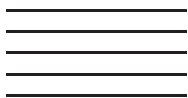
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PRESIDENT'S MESSAGE



Creating a community for local recorder players, while supporting the ARS

I've been thinking about ARS chapters a great deal lately, for two reasons. First, I visit several each year, and meet members from many more in the course of teaching at workshops. Second, one of the ARS Board's burning issues is the desire to increase membership and find out why more chapter members are not also ARS members.

An ARS history, just completed by **Martha Bixler** and excerpted in this AR, provides fascinating background about the early days of our society and how the chapter structure started. I recalled the old adage, "everything changes, everything stays the same," when I read about the first chapter leaders trying to enforce the rule that required 100% of chapter members to also be ARS members.

We are now an organization that does not require 100% ARS membership within chapters. Not all chapter members are interested in all of the benefits that the ARS offers and therefore see no need to join. Sometimes they are unaware of these benefits, which include:

- a central body for communication among chapters
- a *Directory* that lists not only individual members, but chapters and their representatives
- chapter grants
- scholarships for individuals to attend workshops
- free mailing labels to help advertise chapter workshops
- a magazine and newsletter serving not only the membership (including the many members who have no chapter or who choose not to join a chapter) but also universities and libraries
- information about events at the Berkeley (CA) and Boston (MA) festivals, including the ARS Great Recorder Relay that showcases professional and pre-professional recorder players, and play-ins bringing together local and visiting players
- a CD Club offering recordings by performers from all over the world (some of which are hard to find in U.S. stores)

- a web site that helps connect people to the recorder, the central organization, and its chapters
- occasional activities like the new composition contest, co-sponsored by ARS and the Amsterdam Loeki Star dust Quartet, to create wonderful new repertoire for the recorder quartet.

I'd like to see more chapter members join the ARS to help support these worthwhile projects that benefit *all* recorder players. I'd like to see ARS members encourage fellow chapter members to join ARS—you are our best advocates!

I've enjoyed speaking with recorder players about their chapters in the last few months, and I've heard some great ideas about how to increase chapter membership and retain members. **Nancy Kennard**, president of the Princeton (NJ) chapter, told me about a performing branch of her chapter, comprising members who rehearse for performances outside of the regular chapter meeting. These performances give them enjoyment and serve as a recruiting tool for the people in the community who hear them.

Several chapters ask a member who is a higher-level player to work with beginning players for the first part of the chapter meeting. This is a great way to attract members. If rusty or beginning players know they will have a special part of each meeting devoted to them, they are more likely to join a chapter and more likely to retain their membership after they have become better players, remembering how the chapter helped them get started.

I'm writing this column in Kona, HI, where Frances Blaker and I have just taught a workshop that included a session for people who either hadn't played in years, or had never played at all. One person didn't even read music yet.

The more advanced players had their own sessions, but both groups played together for one piece. The beginners had a safe place to learn a few notes and some basic technique, plus a way to experience the joy of playing with more skilled players. They are the people who will

look to join a chapter. (Having just read the beginning of Martha Bixler's aforementioned history, I was interested to learn about the Honolulu Recorder Society—a group formed during World War II that used ukeleles with recorders at its meetings.)



The Oregon Coast Recorder Society meets weekly, with the goal of performing as a large group at least twice a year and sometimes more frequently. A smaller consort of chapter members rehearses separately for additional performances.

The East Bay (CA) chapter, which meets in Oakland, revived its membership several years ago by organizing a large weekend workshop for recorders and viols. The chapter also presents a Members' Recital twice a year, giving its members performance opportunities they might not otherwise find.

All of these activities create a community for local recorder players. What does your chapter do that creates a community? Let me know and I'll share your information as I travel around the country.

For those members out there who have no chapter to join, try something a little different—how about playing in front of your local grocery store with a sign advertising for more players? Let us know what you have done to attract more players to the recorder. Have fun!

For advanced players reluctant to attend chapter meetings: try what one of my students decided to do. He joined his local chapter and uses playing sessions to focus on basic technique in a relaxed atmosphere with a group of nice people.

In closing, I would like to thank all of you who have generously responded to the annual President's Appeal. Every dollar you donate helps the ARS to provide the valuable services and to continue with the projects described above.

Letitia Berlin, ARS President
<tishberlin@sbcglobal.net>



Joel Newman, c.1950s

Joel Newman is the 2007 recipient of the **ARS Distinguished Achievement Award**, to be presented at the Boston Early Music Festival (BEMF) in June. A scholar, writer and musician, his contributions stimulated the growth of the ARS during the 1950s and 1960s.

It was a chance musical encounter that led to Newman's involvement in the formation of the ARS as we know it today—a federation of local chapters with a central office and magazine. In the early 1950s, Newman regularly got together to play four-hands piano with a composer friend. One day he arrived to find his friend reading through a Handel sonata with a young recorder player. This was the first time he had heard such incredible music from the recorder, and he immediately asked the player, who happened to be Bernard Krainis, for lessons.

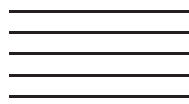
Newman wasn't a complete stranger to the instrument; he remembers that an uncle sent a recorder from Germany to his family in Brooklyn, NY, during World War II. His younger brother, Morris Newman (see remembrances of him in the January *AR*), picked up the instrument and could play it immediately.

Lessons with Krainis led to an invitation to play in an ensemble, under Erich Katz, that was called the **American Recorder Society**. Newman remembers arriving at a Harlem library where the group was meeting, just in time to hear about 50 recorder players plowing through Holborne. "It was a horrible sound," he says, but was much improved a year or so later, when the group was divided into beginners and more advanced players.

Katz led organized monthly meetings of the ARS, usually at a school or church, or at some place with a keyboard. Once a year he would set up a concert to spotlight the best players and the best students. Eventually the ARS annual concerts were held at Carnegie Recital Hall.

Newman also began playing in the Musicians' Workshop, an extension of a class Katz taught at the New York College

TIDINGS



ARS awards,
Bits & Pieces

ARS TO PRESENT AWARDS

of Music. The group met at Judson Hall across from Washington Square Park, and often performed in churches. LaNoue Davenport eventually replaced Katz; others who played in the group included Martha Bixler, Bob Dorough, Winifred Jaeger and Robert Kuehn.

Newman was a major force at a crucial time in the ARS's existence. The Society was legally incorporated in 1958, with its officers Davenport, president; A.C. (Cook) Glassgold, vice president; Donna Hill, secretary; Marvin Rosenberg, treasurer; Ralph Taylor, assistant treasurer.

Newman and Krainis traveled to Boston (MA) to confer with the Boston Chapter, founded in 1955. The two groups played a concert together and discussed leadership and membership issues. Back in New York City, it was decided that a magazine might attract more members; Bixler was appointed editor.

In November 1963, Elloyd Hanson became the first paid (\$250 an issue!) editor of *AR* magazine. Newman contributed articles, including a complete listing of works for recorder by Handel—and he often scanned the press and movies to find newsworthy recorder-related items for his "Flauto Piccolo's Corner," a column that delighted and entertained the readers.

When Katz moved to Santa Barbara, CA, he left the *ARS Editions* to Newman, who negotiated a new contract with Galaxy Publications. Katz's earlier music series included about a dozen works with Associated Music Publishers. Newman's second series comprised about 40 works with Galaxy (later taken over by E. C. Schirmer). Newman's scholarly background was invaluable in the publication of these early editions for recorder.

Newman met Noah Greenberg, leader of the New York Pro Musica Antiqua, through Krainis, who was the recorder player in the group. Newman was invited to the next rehearsal of the

Pro Musica at Greenberg's apartment in the East Village of New York City, and he soon became involved as research assistant and librarian, making translations and writing notes for the record jackets.

At the time, Greenberg was working on the *Play of Daniel*, and he had convinced the U.S. State Department to send the group to perform it in cathedrals in England, Italy and France. Newman went along—it was his first trip to Europe—as the person in charge of the instruments, although his duties included many other details. He often organized open rehearsals for the press and local church dignitaries to attend, and dealt with local officials and press who were sometimes indignant at the audacity of an American group that dared to play Medieval European music.

Newman taught musicology at Columbia University for 30-plus years, and his 1962 dissertation, *The Madrigals of Salomon de' Rossi*, is considered the definitive study of Rossi's secular vocal music. Along the way, he organized and taught at workshops and festivals, and continued to play the recorder.

Newman had been going to Provincetown, MA, for weekends and in the summers, also starting the Provincetown Collegium with his brother Morris. With his partner Elloyd Hanson, he bought the Provincetown Bookshop in the early 1960s from its founder Paul Smith. He launched Provincetown Bookshop Editions, which publishes works by David Goldstein, Andrew Charlton, J.S. Bach, Michael East and A.Corelli. (Hanson lost his battle with cancer in January. At age 74, he and Newman had been partners for 42 years. See page 6 for more details about Hanson.)

Today, both the bookshop and music business are thriving. Newman continues playing, and publishing music for, the recorder.

Rebecca Arkenberg

During the Boston Early Music Festival (BEMF, set for June 11-17) **Anthony Rowland-Jones** will be presented to the **ARS Presidential Special Honor Award**. He will also give one of his acclaimed recorder iconography lectures on June 15 at 3:30 p.m. in the City Room of the Radisson Hotel, Boston, MA. Entitled *The Background to Lully's Symbolic Uses of Recorders*, the lecture is extremely relevant to the festival's theme, "Feast of the Gods," and to BEMF's production of Jean-Baptiste Lully's 1678 opera *Psyche*.

It is difficult to assign a specific description to Rowland-Jones's activities and significant contributions to our international recorder community: scholar, teacher, writer and researcher all describe him accurately. He is the author of several books about playing the recorder, the most recent being a revision of his *Introduction to the Recorder*.

tion—mostly spent in various parts of England, but also in exotic places that included Thailand, Mauritius, several African countries and Hong Kong. By the time he retired in 1984, Rowland-Jones had published three books, served on the editorial board of *The Recorder Magazine* (U.K.), and established a fine reputation as a recorder teacher, performer and concert organizer. He eventually settled in Cambridge, where he continues to reside with his wife Christina.

I first met Anthony in 1989, while attending a workshop in my native England at The Old Rectory in Fittleworth, a picturesque village nestled in the lush countryside of West Sussex. He was a such an interesting, knowledgeable teacher (perhaps I should add raconteur to the list of his accomplishments!) that I returned in 1990 (see photo I took, below) and in 1991. And it was in Fittleworth

iconography, click on "Recorder in Art").

Perhaps it was the years spent abroad that caused Rowland-Jones's wanderlust to continue, because he and Christina now spend a great deal of their time traveling to museums around the globe in search of hitherto undiscovered depictions of recorders. To quote Lander (in a 2005 interview with Andrew Mayes): "My chief collaborator and the real genius behind Recorder Iconography is Anthony Rowland-Jones who regularly trawls the galleries, image collections and libraries of Europe for signs of recorders and spoon-feeds me with his notes, photocopies and slides. Through Anthony's efforts we have made fruitful contact with researchers, curators, and enthusiasts like ourselves who have all been most generous in providing data and images from their own collections."

It is the fruit of these travels and his in-depth research that Rowland-Jones will bring to his BEMF lecture, which he describes as follows: "The recorder's symbolisms, the widest-ranging of any instrument, would have been familiar to Lully's cultivated audiences, especially its association with shepherds—including classical Arcadian shepherd life. Recorders had long been associated with love and marriage, and pastoral love affairs are a main subject of Lully's early ballets. He refined and extended these symbolisms in his *tragedies-lyriques* (operas) with the development of the association of the 'still music' of a consort of recorders with the supernatural, death, and, notably in Lully's *sommeils*, with sleep. My talk will trace earlier and contemporary parallels in recorder symbolism between music, art and drama."

Please see the web sites in the box below for the date and time of the award, and for other recorder-related events at BEMF. We hope to see you there!

Amanda Pond



Rowland-Jones grew up in England and studied the violin as a child. His brother had given him a recorder when he was 13 years old, but Anthony's interest in the instrument truly blossomed while he was a student at Oxford University. He acquired an alto recorder, performed in concerts, and joined the British Society of Recorder Players (SRP), becoming president of the Cambridge Branch many years later.

After college, he became a member of Walter Bergmann's advanced recorder class in London, and later submitted articles on recorder technique to the SRP's newsletter. These articles were eventually also published in *The American Recorder* and became the foundation of Rowland-Jones's book *Recorder Technique*, now in its third, revised edition.

Anthony's passion for the recorder continued to develop throughout his extensive career in university administra-

tion that I had my first exposure to antiphonal music, playing canzonas by Gabrielli in the balcony of the historic village church—an unforgettable experience that I will always cherish. Thank you, Anthony!

Since his retirement, Rowland-Jones has written a number of other books (*Playing Recorder Sonatas, Interpretation and Technique, Playing Recorder Duets*, and parts of *The Cambridge Companion to the Recorder*). He regularly contributes articles to journals such as *Early Music, Early Music Performer, The Recorder Magazine* (all in the U.K.), *Tibia* (Germany), *AR* and *Early Music America* (U.S.).

But arguably Rowland-Jones's greatest achievement in recent years has been his prodigious contribution of over 2,000 examples to the iconography section of The Recorder Home Page web site—a *tour de force* compiled by Nicholas Lander in Perth, Australia (<www.recorderhomepage.net>; for

Both 2007 honorees will be present to receive their awards during BEMF, set for June 11-17 in Boston, MA. Please see the following web sites for more information.

ARS events during the Boston Early Music Festival: <www.americanrecorder.org>

BEMF events: <www.bemf.org>

The 14th biennial BEMF includes performances by The King's Noyse, Ensemble Clément Janequin, Tragicomedia, The Royal Winds, Le Poème Harmonique and Sequentia.



Joel Newman (l) and Elloyd Hanson at the Provincetown Bookshop in fall 2005.
(Photo by Rebecca Arkenberg)

Elloyd Hanson (1932-2007)

The first paid editor of *American Recorder*, **Elloyd Hanson**, has died following a six-month battle with cancer. Most recently, he and partner Joel Newman have been proprietors of the Provincetown Bookshop.

Hanson's parents were Norwegian Americans who ran a small dairy and tobacco farm in Viroqua, WI, where he was born. He later was graduated from Luther College in Iowa, studying organ and piano.

After serving in World War II as a chaplain's assistant in the Army, he returned to the U.S. to attend the Union Theological Seminary in New York City, NY. He joined the Morningside Recorder Consort, led by Newman, and also studied recorder with Bernard Krainis.

In November 1963, Hanson was appointed the first paid editor of *The American Recorder*—making \$250 per

issue. Also in 1963, with Newman, he purchased the Provincetown Bookshop. The pair have sold book and sheet music since then. Along with his shop duties, he taught recorder classes for years at the Cape Cod Conservatory of Music and the Truro Center for the Arts at Castle Hill. He was known to inspire devotion in the students he taught at summer workshops of the ARS and of the Country Dance and Song Society.

With Newman and various others over the years, Hanson played in "The Band of Three," which performed during many Christmas eve services at the Church of St. Mary of the Harbor. If desired, memorial contributions in his memory may be made to the church at 517 Commercial St, Provincetown, MA 02657.



A photo of the Morningside Recorder Consort in 1966, sent by Joel Newman to accompany a May 2004 set of memories of David Goldstein: recorderists Newman (left), Hanson, Phoebe Larkey, Steven Schlesinger, Bonnie MacDowell (gamba), James Tyler (lute), and Goldstein—the last playing what was then a rare instrument, the contra bass.

Bits & Pieces

Early Music America (EMA) has announced the winner of the 2006-2007 **Collegium Musicum Grant** (CMG) competition: the **Stony Brook Baroque Players** of SUNY-Stony Brook, New York, directed by Arthur Haas.

The new EMA CMG provides \$1000 toward the cost of bringing a college or university student early music ensemble to perform a fringe concert at the Boston Early Music Festival (BEMF) in odd-numbered years, or Berkeley Festival in even-numbered years. The Stony Brook group will perform during BEMF in June.

EMA encourages other college and university early music directors to apply for a future grant. To learn more, see <www.earlymusic.org/Content/Programs/HigherEd/EMHE_Home.htm> or call 888-SACKBUT.

Chandos Records has asked **Tempesta di Mare** to record its Philadelphia (PA) performance of *The Fantastic Herr Fasch* for a 2008 worldwide commercial CD release. The request came as a holiday surprise to the group, whose recorderist **Gwyn Roberts** called it "sudden, unexpected, and very, very thrilling!"

The Fantastic Herr Fasch is a program of modern world premieres by Johann Friedrich Fasch, a J.S. Bach contemporary with breathtaking vision about Baroque music. Tempesta di Mare's performance includes orchestral repertoire, entirely new to modern ears, restored from manuscripts damaged in the firebombing of Dresden, Germany.

The **Texas Early Music Project** (TEMP) is tooting its own horn for the fourth time since 2003. The group, along with **St. Mary's Schola Cantorum**,

was awarded **Best Choral Concert Performance** by the Austin Critics Table for last September's performance of Monteverdi's *1610 Vespers*. The judges—about a dozen critics from Texas newspapers—yearly nominate museums, painters, musicians, choral groups and dancers for extraordinary achievement.

TEMP's earlier awards include Best Instrumentalist, Best Female and Male singers, and, just last year, Best Choral Concert for its program, "Pathways to Bach."

With true Texas understatement, music director **Daniel Johnson** (who also directs the Texas Toot workshops)

comments on the group's web site: "Well, you could have knocked me over with a well-placed trill." Apparently, the potency of the trill does not depend on whether it originated on the upper or the lower note.

Founded in 1987 by Johnson, TEMP is dedicated to preserving and advancing the art of Medieval, Renaissance, Baroque, and early Classical music through performance, recordings and educational outreach. The group offers a season of four or five concerts between September and May. The web site to see for more information is <www.early-music.org>.

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**RECORDER MUSIC CENTER
RECEIVES NEW COLLECTION**

George and Maggie Ronkin have established the **R. R. Ronkin Collection** at Regis University's **Recorder Music Center** (RMC) in Denver, CO. Donated in memory of **Raphael R. (Rafe) Ronkin**, the collection chiefly consists of sheet music in two to six parts, from the Baroque to Renaissance periods, that was published between 1970 and 2000.

Ronkin was a biology professor at the University of Delaware, life member of the Marine Biological Laboratory at Woods Hole, MA, and international program manager with the National Science Foundation before retiring in 1986. He started playing the recorder in his 40s and founded performance ensembles based at his home for 30 years—playing sonatas and five-part Renaissance music from his own collection.

In the early 1980s, he was treasurer of the Washington (D.C.) Recorder Society. Later, Ronkin took up the crumhorn, crafted a set of the instruments from kits, and played in a D.C. area crumhorn ensemble.

He also studied recorder with Scott Reiss and enjoyed summer workshops of Amherst Early Music, the San Francisco Early Music Society, and others with his harpsichordist wife, Elizabeth (Liz).

The RMC is quickly gaining international attention as a center for early music activities and especially welcomes donations of collections such as the R. R. Ronkin Collection.

The RMC at Regis University is maintained by the Department of Fine and Performing Arts and Dayton Memorial Library. It is a repository and full-service research center for recorder music that also supports the university's Department of Fine & Performing Arts music program. For information about donating early music or instruments to the RMC, contact director **Mark Davenport** at <mdavenpo@regis.edu> or write to him at the department, 3333 Regis Blvd., Denver, CO 80221.

*The
Recorder Magazine*

we invite you to visit the site

www.recordermail.demon.co.uk

A HOLIDAY HAPPENING

There was a strong recorder presence in the December 9 "Holiday Concert" at the Morris-Jumel Mansion in New York City, NY. (Morris-Jumel is Manhattan's oldest remaining colonial era residence. Built in 1765, it served as George Washington's headquarters in the Battle of Harlem Heights. Today it is open to the public as a house museum, and, among other activities, sponsors a concert series.)

The "Holiday Concert" performers were **Elizabeth Baber**, soprano (*standing at left in photo*); **Rebecca Pechefsky**, harpsichord; **Gregory Bynum**, alto recorder; and **David Bakamjian**, Baroque 'cello. They presented music by Alessandro Scarlatti, J.S. Bach, Telemann, and Boismortier.



The program allowed the alto recorder player ample opportunity to display his talents, especially in the Scarlatti cantata, "Clori mia, Clori bella," and in the Telemann cantata composed for the Feast of the Three Kings, "Hemmet den Eifer, verbannet die Rache." In both cantatas, the soprano voice and the alto recorder support and play off of each other as equals.

"Clori mia, Clori bella", a charming secular cantata, is pastoral in feeling, with the abandoned lover seeking his Clori. The Telemann is a church cantata with a severe text that admonishes us of all the things we should not do.

Bynum supported Baber in the expression of both texts. His playing was sweet and amorous in the Scarlatti, and stalwart in the wide-ranging obbligato of the Telemann.

On his own, Bynum presented the Boismortier *Sonata in G* for alto recorder and continuo. He played with a nice legato line and the full low register sound demanded by this piece. Bakamjian and Pechefsky were the hard-working continuo players.

The concert was played on period instruments, to an overflow audience gathered in the Morris-Jumel period Octagon Room.

Anita Randolfi

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A HISTORY OF THE AMERICAN RECORDER SOCIETY: A MEMOIR

by Martha Bixler

The following portion of the “history of the ARS” (which covers 60 years in its entirety; more will appear in AR, and all of it will be posted on the ARS web site) originated as a gleam in the eye of the ARS Board of Directors at the fall 1988 meeting. Its planned appearance in 1989 was to be a feature of ARS50, a year-long celebration of the founding of the Society designed to publicize the ARS and recruit new members. The Board designated me to be in charge of this history.

I accepted this assignment with some misgivings, as I knew there would be a lot of work involved, but I was given two helpers: Kenneth Wollitz, an ex-President of the ARS, a good writer, and one who had had a lot of experience with the inner workings of the ARS; and Marcia Blue, an enthusiastic member of the Society, who was willing to put in (as it turned out) thousands of hours of work on the project.

According to the original plan, Ken was to contribute a chapter on the ARS workshops and Marcia would write another on the history of the ARS chapters. Ken soon found that his task required more time than he could devote to it, so he had to drop out of the endeavor. Marcia devoted many years to the Sisyphean labor of gathering data on the 90-plus chapters—much of the material that she assembled is available to the public at the Recorder Music Center (RMC) at Regis University in Denver, CO—but she found that this mass of information did not lend itself to organization in the form of a narrative chapter in the history. (Her summary is included in two appendices to the full “History.”)

Other assistance came from Judith Wink and a former student, Giocille Terenzio, but the responsibility for what is written here is mine.

As part of the research for this history, Ken, Marcia, Sigrid Nagle (a former editor of AR), and I conducted a number of interviews with people who had been involved with the ARS in the 1960s, '70s and '80s. We even interviewed the founder of the ARS, Suzanne Bloch—twice, since

the tape of the first interview turned out to be untranscribable. (The second was also almost impossible to transcribe; Suzanne spoke softly, with great rapidity, and with an unplaceable foreign accent.)

Peter Seibert interviewed Winifred (Wini) Jaeger in Seattle, WA. These interviews, which were all taped and then carefully transcribed, have been a very valuable source—an “oral history” of the ARS. The transcriptions and tapes are now also at the RMC.

Around 1990 I was lucky enough to visit the Erich Katz Archives, which were then at the University of Colorado, Boulder. These archives, which were generously presented to the American Music Research Center at Boulder by Wini Jaeger, Erich's companion in his later years, are a treasure-trove of information concerning the ARS in the 1940s and 1950s. They have since been moved and have become the Erich Katz Papers of the RMC, in the Archives and Special Collections at Regis University.

There were, of course, many other textual sources. I have minutes of meetings that took place as far back as the 1940s, and other documents from the '40s and '50s. I had access to office records going back to the time of our first secretary, Clara Whittaker; in the 1960s, through the tenures of Bill Leatham, Andrew Acs and Mary Ann Fleming, our administrative directors in the 1970s; and Waddy Thompson, our executive director in the 1980s.

I have my own voluminous correspondence, dating back to the very early 1960s, when I was editor of *The American Recorder*, and then in my two presidencies of the ARS in the 1970s and 1980s. I have used the minutes of meetings of the Board of Directors from 1960 until 1990 as well as 12 “Letters to the Board,” (about 15 in all, written during my presidencies). These “letters” were written to Board members in an attempt to keep them apprized of what was happening in the ARS, which in those days mostly meant what was happening in New York City, NY.

In addition there are the earliest editions

of the ARS Newsletter, from 1950-1960; all issues of AR from 1960 to the present; later (after a 20-year hiatus) editions of the Newsletter, from 1980 to the present; and other publications, such as the *British Recorder News*, later called *Recorder and Music magazine*.

**It became apparent
that writing a history
of the ARS was a much
bigger project than
any of us had thought.**

As time passed it became apparent that writing a history of the ARS was a much bigger project than any of us had thought, and it would take much longer than anyone would have liked. Moreover, there was no way I could write a “history of the ARS” without its turning, at least partially, into a personal memoir. I was heavily involved with so much that happened that it was impossible for me to write about some issues without introducing my own personal slant—but I have tried to avoid misstatements of fact, and to be fair, even when writing about situations where I had strong opinions.

This is not a scholarly paper, and I have no footnotes or references to sources for some of my assertions of fact, but I have done my best to see that I've said nothing that is untrue. In some cases I have had to rely on my own memory or that of others. There will be errors—this is inevitable—but they will be corrected.

In closing, I must acknowledge those who have been “cheerleaders” in this endeavor—Valerie Horst, Gene Murrow, Connie Primus and others—and those long-suffering witnesses to many of the events herein recorded who have been good enough to read the manuscript, or parts of it—John Nelson, Scott Paterson, Richard Sacksteder, Judy Whaley and, especially, Connie Primus. Many thanks to you all.



Chapter One: Beginnings

A letter addressed to Erich Katz and signed by Douglas Perrin (which is preserved in the Erich Katz Papers at the Recorder Music Center, Regis University, Denver, CO) makes the following assertion: in 1939 J. Homer Wakefield,

who was teaching at Brigham Young University in Utah, gave a series of concerts with some friends. They called themselves “The American Recorder Society.”

This group of players, for the most part anonymous, has vanished without a trace—and the tale may be apocryphal; as anyone over a certain age knows, for a long time every piece of stationery, every brochure, every important document connected with the ARS bore the legend: “Founded in 1939 by Suzanne Bloch.”

Suzanne was always firm in her recollection that she was the founder of the ARS, now a 68-year-old organization of recorder players not only from the U.S. but from all over the world: young, old, from every walk of life, including professional musicians and amateurs, those who are “serious” about the instrument, and those who use it only as a source of recreation and social intercourse.

In a letter addressed “to whom it may concern,” dated March 30, 1939, and signed by Suzanne Bloch, a lutenist, devotee of early music, and daughter of composer Ernest Bloch, the birth of the ARS was announced to the world. In this document, Suzanne (*above in an undated photo*) tells of the founding of the ARS “in answer to the growing need for a center of information regarding the instrument, its players and its literature.”

The aims of the fledgling society were rather grandiose considering its small size—perhaps a dozen amateur players who gathered in a New York City schoolroom once a month to entertain themselves with amateur music-making. “Members will be entitled to a monthly bulletin answering questions pertaining to the recorder received by the ARS, and the use of a lending library of recorder music. The encouragement of ensemble playing will be stressed; members will be asked to form groups wherever they are.... More recorder music for school,

home and concert use will be the Society’s greatest aim.... Contemporary composers will be urged to write for the recorder.” And, most important: “Dues for members will be \$2.00 yearly, payable every sixth month on April first and October first.” For the magnificent sum of \$1.00 every six months, the recorder players of America could belong to a Society of their very own.

A copy of the above-mentioned document was received at the headquarters of the ARS at the end of October, 1987. It had been forwarded by a member of the Chicago (IL) chapter of the ARS, Ruth Feucht, who had been given it by an older member, Jane Cook. Jane had told Ruth that the document was “from the first organization of the ARS.”

Although Suzanne had no memory of the document or its contents, it appears to have been signed by her, and was presumably sent to recorder players she knew around the country as an invitation to join. Suzanne herself thought it may have been sent to colleges as well. In any event, in view of the date on the letter, April 1, 1939, seems a convenient date to set for the founding of the ARS.

In the summer of 1935, Suzanne went to Haslemere, in Surrey, England, to study the lute (then an almost-obsolete instrument, like the recorder) with the celebrated antiquarian, musical instrument maker, and lutenist Arnold Dolmetsch. Dolmetsch’s son Carl, then 25 years old, was already coming into his own as a recorder player, and he persuaded Suzanne that she should learn to play. After a half-hour lesson with Carl, Suzanne became, in her own wry words, an “instant professional”—although, to give her credit, she was always modest about her recorder skills.

Carl Dolmetsch came to New York on tour in winter 1936 and performed with Suzanne. Carl played the recorder, and Suzanne played recorder, lute and virginals. One of the places they visited was the City and Country School; one of their listeners was a young music teacher, Margaret Bradford. So enraptured was she that she, too, went off to Haslemere to study recorder with the Dolmetsches. She, too, became an instant professional—not at performing, but at teaching recorder to adults at New York University, and children at the City and Country School.

G. Schirmer published *How to Play the Recorder* by Margaret Bradford and Elizabeth Parker in 1938/39. In the

meantime, Suzanne had started importing Dolmetsch recorders to sell in the U.S., mainly as a favor to the Dolmetsch family, and began publicizing the recorder in concerts along with her lute.

There is no doubt that Suzanne played a large part in getting the recorder movement started in this country. Her contributions, she believed, were three: 1) bringing recorders to the U.S.; 2) popularizing them by playing them in concerts; and 3) founding the ARS.

Suzanne’s aim, stated in an interview many years after the founding of the Society, was to get people to play better. Even in those very early days, it became obvious that the recorder was an easy instrument to learn to play badly, and for true musicians it was often a trial to listen to the squawks of amateurs. “We’ve got to start a Society where people can meet,” said Suzanne. “I want to have them learn to hear each other.”

Suzanne and Margaret had a recorder-playing friend, Irmgard Lehrer, whom they considered a true professional; they asked her to be the first president of the ARS. Conflicts arose almost immediately—between those who wanted to use the Society for the benefit of the amateur members (Suzanne and Margaret) and those who were mainly interested in furthering their own careers (according to Suzanne, Irmgard, who “was using it [the ARS] for herself”—as in printing ARS stationery with her name on it, for instance).

Others involved with the Society in its infancy, who were undoubtedly motivated by a combination of both altruism and self-interest, were: Alfred Mann, musicologist, conductor, college professor and recorder player; Theodore Mix, founder of Magnamusic, first a retail storekeeper, then a distributor, then a publisher of recorder music and importer of recorders and harpsichords; Carleton Sprague Smith, chief of the Music Division of the New York Public Library; and Harold Newman, an accountant called in to help with practical matters, and later a distributor, arranger and publisher of recorder music.

Irmgard was persuaded to resign as president of the ARS about a year after she took office, and Harold became the second president. Harold was not a professional, according to Suzanne, but “the one man who can handle things. He knows about business, things we don’t know. And he also is not in the profession. He’s not trying to make a living from the recorder, so he’s ideally suited.”

Chapter Two: Faltering Forties

Meetings of the ARS were held fairly regularly in the early 1940s in schools, apartments, and, occasionally, Steinway Hall. Sometime in 1943, it was decided to suspend operations until after the end of the distractions of World War II.

Recorder-playing in the U.S., however, did not cease. Two interesting documents from that time are two issues of the *American Recorder Review* (A.R.R.), "a quarterly devoted to the Revival of the Recorder..." dated "Summer, 1942," and "Winter, 1943-44." They turned up in the archive of the late Dr. Emmanuel Winternitz, a former curator of musical instruments at the Metropolitan Museum of Art in New York, and have found their way to me.

In the first issue its editor, Dr. William Charles Carle, writes: "This is the first issue of a magazine devoted entirely to a single musical instrument: the recorder or block flute.... The *American Recorder Review* will try to become an information center, a clearing house for different opinions and an encouraging guide in future developments." The first issue of A.R.R. contains contributions by Irmgard and Carleton ("Standards [should be] maintained at a high level.... The recorder is not as easy to play well as many people think."); an article on the "renaissance of the recorder" in the U.S.; a "survey [of the movement] from coast to coast," including discussions of possible uses for the recorder as a therapeutic instrument for soldiers at war and handicapped children at home; advertisements for recorder courses at Smith College and the Juilliard School (both taught by Irmgard); advertisements for American-made instruments by William Koch, David Dushkin, and Irmgard; notices of recorder performances (Irmgard in Elizabethan costume); and reports of recorder activities in Washington (D.C.), Pittsburgh (PA), Chicago (IL), Portland (OR), San Francisco (CA) and, of course, New York City.

The ubiquitous Irmgard Lehrer is at the forefront of recorder activities in New York; she also has advertisements in the A.R.R. for recorder classes and music published by her "Center for Recorder Music" on West 119th Street. There is even a musical supplement to the A.R.R., ostensibly the beginning of a supply of "more recorder music for school, home and concert use" that was one of the original aims of the ARS.

The second issue of A.R.R., the winter

1943-44 edition, describes more of the activities of Irmgard. A short article about the Trapp family's use of the recorder is included. Curiously, there is no mention of the ARS in either of the two issues of A.R.R. that have been preserved. (And yet there may have been a connection: in its first issue of a *Newsletter*, in 1947, the ARS announces plans to "re-issue the *ARS Review*.")

In 1947, Harold was the "Director" of the ARS, and Carleton its Honorary President. Meetings were a combination of concerts and "supervised playing time for members." Membership dues were \$3.00 per year or 50 cents a meeting. One could become a Friend of the Society for \$5.00. To save money, meetings were moved from Steinway Hall to branches of the New York Public Library, starting with the Nathan Straus branch on East 32nd Street.

Two issues of an *American Recorder Society Newsletter* published in 1947 (later aborted; *ARS News Letter* [sic] No. 1 reappeared in 1950) give programs of mini-concert performances, under the aegis of the ARS, of both early and new music for the recorder. Erich Katz's many arrangements and original music appear frequently on the concert programs: *Old Christmas Carols* and *Songs* for three recorders, his *Sonatina* for two altos, and his *Trio* for alto recorder, flute and viola. There are reports of New York appearances of Suzanne, Alfred Mann and Erich, of recordings of recorder music (on "unbreakable material,") and of the new Dolmetsch plastic recorder.

Once again, some rather grandiose plans are presented to the ARS membership. *Newsletter No. 1*, October 1947, announces a re-issue of the *ARS Review* and more *ARS Newsletters* to come. "Outstanding American Composers will be encouraged to write for the recorder, and if funds are available, some commissions will be offered for compositions." As far as I can tell, none of these plans was carried out, at least not immediately.

What happened to the ARS? Although abandoned by its first president, presumably for more lucrative undertakings, it continued its modest activities, and then went into hibernation during the Second World War. We owe some of the earliest chronicles to Lois M. Hutchings. A graduate student in biology at Cornell University in the winter of 1939-40, she read an ad in the *New York Times* that changed her life. Margaret was teaching a course in

KEY PLAYERS: THE EARLY YEARS OF THE ARS

For those less familiar with the persons in this *History*, it may be helpful to refer to the short alphabetical listings below.

Martha Bixler: singer with the Musicians' Workshop who took up the recorder, then became involved with the ARS in 1955; first editor of *The American Recorder*, president 1977-80 and 1989-90

Suzanne Bloch: founder and "mother" of the ARS, lutenist and early music supporter

Margaret Bradford: New York City music teacher in the 1930s, co-author of *How to Play the Recorder* (1938/39)

LaNoue Davenport: jazz trumpeter who took up the recorder in the 1940s, professional recorder player and member of New York Pro Musica; first involved in the ARS in 1950s, president 1959-62 and 1966

Winifred (Wini) Jaeger: student of Erich who became very involved in ARS administration, and his companion in New York and California

Erich Katz: "father" of the ARS; Jewish musicologist and inventive educator who came to New York City to escape German concentration camps

Bernard (Bernie) Krainis: trombonist who was a professional recorder player and member of New York Pro Musica, first involved in the ARS in the 1950s, president 1962-63,

Irmgard Lehrer: first president of the ARS (1939), and probably its first professional recorder player

Harold Newman: an accountant who was ARS president 1940-50; distributor, arranger, publisher of recorder music (Hargail Music Press)

Joel Newman: musicologist, second editor of the *ARS Editions* (after Erich Katz), proprietor of Provincetown Bookshop in later years

Morris Newman: bassoonist who took up the recorder at the urging of his brother Joel and became a professional recorder player

Carleton Sprague Smith: chief in the 1940s of the Music Division of the New York Public Library

recorder playing at New York University. Lois joined the course in the fall of 1940, and was soon invited to attend meetings of the ARS. Like many a new convert—then as now—Lois quickly found herself involved in the administration of the ARS. Lois was probably the very first secretary of the ARS.

“An incident of the early days,” she writes, “does the Society [little] credit. In 1941 we were assembled on the stage of the Metropolitan Museum of Art to perform a concert. Three times the conductor tried to get us started and failed. So, Alfred Mann and his talented, professional mother, harpsichordist Edith Weiss-Mann, took over and presented the concert.” Saved by the professionals! Then, as now, the yen to perform sometimes took over from the commonsense recognition that one might not be ready.

From the minutes of the ARS, October 27, 1942: “During the business meeting, which was called to order by the President, Mr. Harold Newman, ... many different members of the society voiced opinions and offered suggestions.... Several people expressed the opinion that the original purpose motivating the formation of the Recorder Society was to bring together proficient players, and, also,... that each one might receive stimulation.... We are an association of amateurs and ... professional standards are not applicable.... Regarding the last spring concert (May 1942, at the Metropolitan Museum of Art), the general consensus of opinion was that there was a lack of careful planning. For instance, most of the players did not even know the order of the program.... It was recognized that the most successful numbers were those in which the participants had rehearsed together several times.”

From a later memo: “World War Two took more and more of the men so ... in 1943 ... it was decided to suspend meetings until more normal times came back. An interesting incident occurred in 1943 while we were still holding meetings. To one of our meetings someone brought a distinguished recorder conductor who had recently come to the U.S. from Germany. We found him unnecessarily precise according to our lax standards. I’m not certain, but it may have been Erich Katz [it was].”

If Suzanne Bloch was the mother of the ARS, Erich Katz was its father. A distinguished German Jewish musicologist, with a doctorate from the University of Freiburg, Dr. Katz had escaped to

England in 1939 from Nazi Germany, and from there to the U.S. Like many of his compatriots, he had endured the horrors of concentration camp, life in a foreign country (England, where he taught music at a girls’ boarding school from 1941-1943), and a harrowingly dangerous trip across the Atlantic in a small passenger ship escorted by a U.S. military convoy.

If Suzanne Bloch was

the mother of the ARS,

Erich Katz was its father.

With his second wife, Hannah Labus Katz, Erich journeyed by train from Halifax to New York City, where the couple’s first residence was a tenement Hannah derisively called “Buckingham Palace.” Although trained as a physician, Hannah could only find work as a nurse. Erich started copying music at 45 cents a page.

The children of Columbia professors Paul Tillich and Reinhold Niebuhr were among his first students at Riverside Church. Later Erich secured teaching positions at the City College of New York, the New School and, most fortunately for the ARS, the New York College of Music (NYCM) in 1944. The NYCM later became the headquarters of the ARS.

Dr. Katz was not accepted at first by the ARS with open arms. A post card dated December 2, 1943, from then-president Harold Newman, preserved in the Erich Katz Papers, invites Erich to attend and perform at the Christmas meeting of the ARS at Steinway Hall in New York. Whether he performed or not, the distinguished musicologist did not make a terrific impression upon the members. Suzanne, who was by then beginning to lose interest in the Society, concluded that Dr. Katz “was a very dull man.” (But then she also held that Edith Weiss-Mann was “a sour-faced woman who played as though she were doing the family wash.”)

Erich was, however, an extraordinary man whose greatest gifts were as a magnetic and inventive educator—and he was also a composer, conductor, musicologist as stated, and a completely free spirit. Determined not to be fettered by convention, he dressed badly, living close



Erich Katz, c.1940s. (Photo courtesy of The Erich Katz Papers. Recorder Music Center, Archives and Special Collections, Regis University, Denver, CO)

to squalor in a cramped New York City apartment, and yet he loved the out-of-doors with something close to passion.

He was also passionately devoted to music, though he often wrote and spoke of the joys of silence. Another of his passions was the ARS. Probably the greatest service to the ARS ever performed by Harold was his introduction of Erich to the ARS.

In a February 1961 letter to then-vice president A.C. Glassgold, Erich mentions that when he got seriously involved with the ARS it had 18 members. This confirms his letter of March 12, 1961, to Rhoda Weber, stating that when he “took over” in 1947 or ’48 he “started to reorganize with the 17 remaining members.”

The first postwar meeting of the ARS was held on October 29, 1947, at the NYCM. Erich had started teaching there, and the ARS was fortunate to be able to use its auditorium as a convenient venue for meetings for many years.

In 1949, LaNoue Davenport joined the ARS. A jazz trumpet player of extraordinary musical gifts, he had come to New York to study music and, especially, composition with Erich at the NYCM. “Of course if you studied with Erich you were drawn into all of his activities, so I began to sing with a group he directed called the Musicians’ Workshop. At some point around 1948 or 1949 Erich arranged to do a concert of early music over WNYC. We needed someone to play a recorder, which I’d

never heard or had in my hands. The concert was about a month away.... So a month later I made my debut on alto recorder.... I think [the music] was an arrangement of a DuFay piece. After that I was hooked. I became a disciple and began to do a lot of things with Erich, one of which was the ARS—which he resuscitated about that time.” [Interview 6/8/88]

In the 25th anniversary issue of *The American Recorder* (November 1964), LaNoue writes: “In 1949 [the ARS had]... several visions of projects which would further the interests of the recorder in particular, and early music in general.”

1. The establishment of ARS chapters [these were begun in 1955]
2. A teachers’ certification program [started in 1961]
3. Publication of a national magazine of high quality [begun in 1960]
4. Summer schools for recorder players [the first “ARS Seminar” was held at the National Music Camp in Interlochen, MI, in August of 1961]

Chapter Three: Flourishing Fifties

In 1950, membership in the ARS was still very small (20-25, according to LaNoue [interview, 6/8/88]), but this tiny flower was about to burst into bloom.

The influence of Erich on the Society was making itself felt. He often performed at or conducted meetings of the Society, using his own arrangements of early music and his own original music for recorders, which was being published by Harold Newman’s newly organized Hargail Music Press. Erich was also “spreading the news” about the recorder by teaching adult classes through the City College Extension Division and giving a series of lessons on the radio entitled “You Can Play the Recorder!” In 1950, the first meetings of the Society were held in summer months.

An important event for the development of the ARS was the arrival of Winifred (Wini) Jaeger upon the scene. Wini was a student of Erich at the NYCM who helped out with managing the ARS, and then became more and more involved. In the end she was Erich’s life-time companion and amanuensis for the

ARS. Wini’s kitchen table and Erich’s studio apartment on East 85th Street alternated as the ARS “office.” Erich and Wini, in a “complete reorganization,” set out to make the ARS a viable organization for recorder players.

Erich was appointed “Musical Director” of the ARS on June 15, 1950. His assistant musical directors were Betty Krohn, Eleanore Scovill, LaNoue and Bernard (Bernie) Krainis.

It should be stated here that LaNoue and Bernie were the “young Turks” of the 1950s. They were probably the first two *bona fide* professional recorder players in the U.S. Each was, as a young man, strongly influenced by Erich, but each was self-taught on the recorder; each discovered, on his own, how to create a truly beautiful sound and to make music on the recorder in a way that had surely not been heard in professional music circles for some hundred years.

Bernie, like LaNoue, came to the ARS via Erich. Bernie had played the trombone, but his introduction to the recorder came in the form of a 21st birthday present of a Dushkin alto

Erich Katz leads a playing session in the late 1940s, probably in an adult education class given by City College of New York at a high school. (Photo courtesy of The Erich Katz Papers, Recorder Music Center, Archives and Special Collections, Regis University, Denver, CO)





A performance by LaNoue Davenport, Wini Jaeger and Herbert Kellman (l to r with recorders) at the New York College of Music, mid-1950s. In the background are Gita Lenz, two unidentified women, Carl Cowl (who was secretary of the ARS at one point in those years) and Rod Evans. (Photo courtesy of The Erich Katz Papers. Recorder Music Center, Archives and Special Collections, Regis University, Denver, CO)

recorder from his father on December 28, 1945. “Until that moment, until I had the thing in my hands, not only had I never seen or heard the instrument, but I had never even heard of it. It was the absolute first. I stayed up all night and figured out the notes, and since no one told me that it was supposed to be an easy instrument, I started to practice. I’ve kept practicing ever since....”

“In 1949 I tuned into station WNYC and heard, all by accident, a program by the Musicians’ Workshop. It was maybe a half hour of unusual madrigals and two- and three-part recorder things. I was very excited. It was the first time I had ever heard anybody else play the recorder with any degree of fluency. The group was directed by Erich Katz.... I got in touch with him. I expressed interest in playing with the Musicians’ Workshop. He suggested I come to an ARS meeting and asked if I was a member of the Recorder Society. I said no. I had heard of the ARS, but it’s such an imposing name that I thought it consisted of seasoned professional players, that I couldn’t really keep up.... I walked in and there were...eight or ten people sitting around very casually and unprepossessingly. One of the great culture shocks of my life was hearing them play for the first time....”

“It quickly became clear to me that this would be a *quid pro quo*, that in order for me to gain entree into the Musicians’ Workshop, I was expected to put in my time with the ARS. That first year or two

“I had heard of the ARS, but it’s such an imposing name that I thought it consisted of seasoned professional players ...”

I believe I conducted every ARS meeting with absolutely no experience in conducting.” [Interview 9/12/88]

By 1951 Harold had, according to an interview in *AR* in February 1972, “turned over” the ARS to Erich. As Harold became more involved in the mercantile area of the recorder world—selling recorders and publishing and selling recorder music—the ARS became Erich’s domain.

Erich’s administrative help came from devoted amateurs—Druscilla Evans, Isabel Benedict and Lucinda Ballard—who, according to Bernie, “held things together in the early 1950s.” With the musical director and his “assistants” (soon two prominent teachers—Gertrud Bamberger and Johanna Kulbach—were added to their number) the group formed a loosely organized “administrative council.”

Bernie edited the *Newsletter* from 1950 until June of 1953, and then LaNoue edited it until the summer of 1959. Wini was treasurer, then secretary-treasurer, membership chair and general factotum and aid to Erich. This unincorporated “Board of Directors” continued to function in much the same way until 1959, when Erich retired to California.

In 1950, the first “membership committee” of the ARS was formed, to actively recruit and maintain membership.

The *ARS Newsletter* was reborn January 20, 1950, with Bernie as its first editor. “With this first issue of its *News Letter*, the ARS inaugurates a policy, long awaited and hopefully discussed, of presenting a fairly regular periodical devoted exclusively to the interests of the growing number of recorder players throughout the U.S.” Bernie goes on to say that “the recorder movement is at the present time mainly concentrated in the New York City area,” but he feels, evidently, that

what interests New Yorkers will interest the nation. The first *Newsletter* reports on classes in recorder given by Gertrud Bamberger at the YMHA, Reba Mirsky at the New School for Social Research, and Erich at the City College of New York.

Newsletter 2, April 1, 1950, tells of a Honolulu (HI) Recorder Society started by Dr. and Mrs. Leonard J. Goldwater during World War II when Dr. Goldwater was stationed at Pearl

Harbor. “It is believed that this group has introduced some new combinations into ensemble playing, particularly through developing ukulele accompaniments for the recorder. Our informant states that he does not believe that this combination is one which will find widespread adoption outside of the Hawaiian Islands.” *Newsletter* 2 tells of meetings, concerts, and live radio broadcasts of recorder playing, of newly released recorder publications and recordings, and complains of the difficulty of finding places to buy recorder music (then lists some). It also lists places to study the recorder and gives news of the activities of the British Society of Recorder Players (SRP).

The *ARS Newsletter* was published continuously until 1960. For a decade, it was a valuable source for its readers, not only of news of the recorder world and the activities of the Society, but of places to find instruments, music, and instruction on the recorder—three basic needs of recorder players. And it was the first source, for players, of educational and scholarly articles in the emerging field of early music performance practice.

An announcement was made in *Newsletter* 4 (November 1, 1950) of an exciting new project, the *ARS Editions*, a music series for recorder ensemble to be published by Clarke and Way. These modest editions were priced at 60 cents a copy—40 cents for members. AMP (American Music Publishers) became the publisher and distributor in April 1954, and the ARS was no longer the distributor for its own editions.

At the same time, it began to lose editorial control of the content of the editions. But in the beginning, Erich was editor-in-chief in every sense of the word.

One of Erich’s most important contributions to the ARS was getting members of the ARS interested in early music, both

to listen to and to play. Like a number of musicologists and composers of the 1950s, Erich was deeply interested in early music. He had founded the Musicians' Workshop, a group devoted to the performance of both early and new music, for students at NYCM soon after he started teaching there in 1947. He started publishing music for recorders, both arrangements and original works, with Hargail Music in the 1940s. As editor-in-chief of the new *ARS Editions*, Erich had complete control over the musical fare of the amateur recorder players at ARS meetings.

Some examples of the early editions are: Salamone Rossi, *Five Sinfonie a Tre Voce* (SAT) arranged by Erich Katz; Melchior Franck, *Four Dances* (SSAAT) arranged by Erich Katz; and Girolamo Frescobaldi, *Canzona* (SSAT) arranged by Bernard Krainis. These editions were often very much simplified versions of the music, and hardly "authentic" or musicologically correct.

Early *ARS Editions* ran heavily toward Renaissance and early Baroque music—though there are some original compositions. Bass recorders were rare in the 1950s, and the *ARS Editions* did not make much use of them, trying to make do with very low tenor parts. "The publications are not presented with any musicological pretensions," Erich wrote in *ARS Newsletter* 9, 3/3/52. "Our intention is to add valuable material to the existing literature for group playing, serving mainly those many people who are amateurs in the true sense of the word; music lovers for whom recorder playing is a means—sometimes the only one—to active participation in music. The joy of music-making—not just listening—for which there is no substitute, is the main reason for the growing popularity of recorder playing. There is always a need for more literature to satisfy the yearning for good music in this field."

In short, the early *ARS Editions* were designed to make early music accessible and palatable to amateur recorder players, with the result that some of the editions are barely recognizable as being music by Josquin Desprez, William Byrd or Guillaume de Machaut. The recorder-playing community of the 1950s did not, on the whole, worry much about authenticity.

There were, however, even from the beginning a few voices of dissent. A letter to Erich from David Way (one of the publishers of the early *ARS Editions*) of

March 19, 1952, says in essence that David thinks some authenticity is important, at least insofar as stating original instrumentation and scoring (transposition, etc.) are concerned. "The person with real knowledge of this field will, of course, recognize our additions [sic] for what they are. It is the half-learned that we must beware of and it seems to me that we should make some effort to persuade him that we know what we are talking about."

A small battle, with tiny swords, continued to rage in the pages of the *ARS Newsletter* through the 1950s, but in those years Erich's views prevailed. Indeed, many of Erich's publications for recorder, including his superb method, *Recorder Playing*, are famous for the amount of pure Katz that is interpolated into folk songs, Christmas carols, and arrangements of early music. Erich's purposes were pedagogical and pragmatic; he wanted to provide material for the growing ranks of amateur recorder players—and this he did, indefatigably and successfully.

The year 1950 brought the first of the two Newman brothers (Joel and Morris, who are not related to Harold Newman; see pages 4 and 6 of this AR for information about the Newmans) into the web of the ARS. Joel, a Columbia University graduate student later to become a distinguished musicologist, met the talented and charismatic Bernie, started studying with him, and was soon involved in a "mini-performance" at a meeting of the ARS conducted by Bernie. Like many other practicing musicians before and after him, Joel was astonished at the sound of a roomful of 40 or 50 people playing the recorder simultaneously, but he was intrigued nevertheless.

Joel moved rather quickly into the (then very modest) top echelons of the ARS, as a performer, musical director, education director, and later as editor of the *ARS Editions*. With LaNoue Davenport and Bernie Krainis, Joel Newman brought the aura of the professional musician to this Society of amateurs.

With LaNoue Davenport and Bernie Krainis, Joel Newman brought the aura of the professional musician to this Society of amateurs.

This aura was in many ways beneficial, as it helped to bring about standards in recorder playing that the amateurs—often derisively called "tootlers" in the early days—could never have attained by themselves; but it also brought the beginnings of conflict between the views of those who thought the recorder should be a purely recreational instrument and those who thought it should be an instrument for professionals only.

This conflict has been the source of one of the primary problems the various administrations of the ARS during its first 60 years have had to face, beginning with the goals of the "professional" Irmgard Lehrer vs. those of the "amateur" Suzanne Bloch and lasting until sometime in the 1990s. There have been strong partisan feelings on both sides of the question.

Much later, on March 15, 1967, Erich, then retired and in Santa Barbara, CA, wrote to Joel: "The real problem, and I think you will agree with me, is not East–West, but 'professionals' against 'amateurs.' The ARS, for better or worse, is an organization of amateurs and can't be compared with ... an organization of professionals like the AMS."

Now that, at long last, the lines between amateur and professional players have been more clearly drawn—with professionals of astounding virtuosity the world over playing on instruments of a much higher caliber than those of the 1950s and 1960s—the recorder is fully recognized as a musical instrument, not merely a toy for children, or a stepping-stone to a "real" instrument like a clarinet. Due in part to the consciousness-raising done in this country by the ARS and by similar organizations in other countries, notably the SRP in England, the argument seems to be settled: the recorder is many things to many people. It is a true instrument, heard in concerts not only of early music, but with "mainstream" groups as well, in jazz performances, in television commercials, movie scores, pop recordings, classical CDs, and wherever music is played, in many different venues.

The recorder is also a source of cultural enrichment, musical fulfillment, and enormous pleasure to amateur players. Both pursuits of the recorder have their legitimate place, and both are supported by the ARS.

Plans were made, and duly announced in *Newsletter* 1 (January 20, 1950), for an annual concert of the



Program courtesy of The Erich Katz Papers. Recorder Music Center, Archives and Special Collections, Regis University, Denver, CO)

ARS to be presented at Carl Fischer Hall in New York City. The ARS concert presented at the NYCM on May 23, 1950, was free to members and \$1.00 for others.

Recorder-playing performers were Erich, LaNoue and Bernie. A problem of the time, duly noted in the *Newsletter*, was balancing the recorder in concert with the modern violin, cello and piano.

ARS concerts were not, of course, the only early music concerts in the New York of the 1950s. There were other performers on the recorder; Suzanne gave concerts at Town Hall with her mathematician-cum-recorder player husband Paul Smith; The Weavers used recorders; and Pete Seeger was a proficient player. Bach's *Brandenburg Concerto No. 4* was a favorite, as people discovered it had been composed for recorders, not flutes. Safford Cape's Pro Musica Antiqua, a Belgian group, was giving U.S. tours. Again, Krainis in the *Newsletter*: "We can only wistfully regret that there is not yet such an organization in the U.S."

Concerts under the aegis of the ARS (really the New York group) continued through the 1950s, adding performers like LaNoue's first wife Patsy Lynch Davenport, Herbert Kellman, Alfred Mann, Lois Wann, Johanna Kulbach, Tui St. George Tucker, Robert Dorough, Martha Bixler, Joel and Morris Newman, and many others.

An ARS concert at Circle-in-the-Square was given a favorable review in the *New York Herald Tribune* on May 6, 1952. Reviewer Jay Harrison's concept of the recorder is, however, in some ways curious: Although he states flatteringly that "the participants [in the concert] were of a technique equal to the demands of the music and of a sensitivity commensurate with its content," he goes on to say that "the personality of the recorder is a strange one, being based not upon the skill with which it is played but upon the inherent delicacy of its timbre." And then, appallingly, after stating that the pieces included in the performance

"are compositions of elegance and power, spilling over with life, and everywhere neatly made," he continues, even using the "t-word": "as *tooted* [italics mine] across the centuries by the members of the ARS they told a tale as vibrant and contemporary as though they had been put to paper not twenty-four hours before their performance."

The debut performance of the New York Pro Musica Antiqua, the pioneering group of the early music movement in the U.S., took place at the New School for Social Research in Manhattan on April 26, 1953. The recorder soloists were Bernie and LaNoue.

This was a significant event for many reasons. The New York Pro Musica was not only a pioneering group but also the leading American professional group devoted to the performance of early music for 20 years or more. Bernie and LaNoue, already engaged in a rivalry that stimulated the development of recorder playing in this country, were at different times regular members of this influential group—Bernie until 1959 and LaNoue from 1960 to 1970. Both Bernie and LaNoue were extremely influential in the recorder movement in North America—partly because of their travels with the Pro Musica, partly because of the large number of people they taught, and partly because of the involvement of both in the administration of the ARS. Each was president for a time—LaNoue twice, from 1959-1962 and again briefly in 1966; and Bernie from 1962-1964.

A cultural milestone of the 1950s was the beginning of commercial recordings featuring the recorder and/or early music. These were not promoted by the ARS financially, but they were made possible partly by the atmosphere created by the existence of the ARS. In 1953, Esoteric put out a recording of the "Primavera Singers" (an antecedent of the New York Pro Musica Antiqua) under the direction of Noah Greenberg. Classic Editions issued *Recorder Music of Six Centuries* performed by the "Recorder Consort of the Musicians' Workshop" (LaNoue, Bob Dorough, Erich, Bernie and Herbert Kellman). Both recordings were reviewed in the *New York Times* on August 12, 1953.

An awakening interest in professionalism among recorder players can be noted in an editorial by LaNoue in *Newsletter 14*, October, 1953. He emphasizes the role of the ARS in encouraging performance of Baroque music on

Baroque instruments, i.e., recorders. "While the main endeavor [of the ARS] will continue to be towards informal music-making, the *professional* [italics mine] aspect of the recorder also has a definite place in a recorder society, particularly in concerts."

Another "first" for the 1950s: *Newsletter 6*, April 20, 1951, mentions contact with a summer resort, South Wind, near Woodburn, NY, for use for a week or weekend organized by the ARS for its members. Quoted rates by the resort for one room, double occupancy, were \$42 a week through July and August and \$14 for a weekend. Nothing came of this first attempt, but the groundwork was laid for what eventually became an important and influential part of the infrastructure of the ARS: the summer and weekend workshops held in increasing numbers in the 1960s, '70s and '80s. Along the way, David Dushkin started a series of summer recorder weeks at a camp in Kinhaven, VT, beginning in the summer of 1954.

The ARS's interest in and involvement with the education of recorder players began in the 1950s and has never ceased. Erich's previously mentioned *Recorder Playing*, a method based on his amazing "massed recorder" classes at City College teaching soprano and alto players simultaneously, was published by Clarke and Way in 1951. A list of 20 members who taught the recorder was published by the ARS in 1953. (Here again it must be stated that the ARS at the time was an almost completely provincial organization based in New York City. There must certainly have been teachers of recorder in other parts of the U.S., but we didn't know about them!)

Lists of teachers and places for instruction continued to be published through the 1950s, but it was not until 1960 that a scheme for testing teachers was worked out, and the ARS got into the business of deciding who should be doing the teaching—that is, endorsing teachers, schools and workshops on the recorder. This was opening Pandora's box, as will be seen later.

On February 1, 1954, the ARS boasted of having 220 members, of whom only 73 lived outside the New York metropolitan area and 24 away from the east coast. The ARS clearly had a long way to go before it would live up to its name: ARS.

In July of that year annual dues were raised to \$4.00 for members living in the

New York metropolitan area and \$2.50 for “those outside.” This small group, the “non-natives,” however, were getting restless. For their modest dues they were getting *Newsletters*, of course, and news of all the exciting doings in New York—and indeed constant news of the rapid expansion of the world of the recorder and early music in other countries (recorder playing in Quebec, the founding of the SRP in New Zealand in 1953, and the claim in *Recorder News*, the magazine of the British SRP, that there were over 8000 recorder players in New South Wales), but they wanted more.

They wanted organized playing in their own areas. There were groups outside New York: the San Francisco and Seattle Recorder Guilds are mentioned early in the 1950s; an article published in *House Beautiful*, June 1954, and reprinted in *Newsletter 17*, reports on the formation of the Southern California Recorder Association; a Chicago Recorder Society was germinating. *Newsletter 18*, October 1954, tells us that “several inquiries have been received about establishing chapters of the ARS ... and perhaps this year will see the first ARS organizations outside of New York.”

At a meeting of the officers of the ARS on July 1, 1954, “the ARS... decided, in response to numerous inquiries, to establish chapters outside of New York City.” Six or more members of the ARS could constitute a chapter, and the chairmen of the various chapters would be members of an advisory committee to the Board of Officers of the ARS. On April 2, 1955, 16 years after the founding of the ARS, the Boston (MA) Chapter of the ARS was unanimously and officially welcomed by the officers of the national organization. Chapter membership dues were to be \$3.50 annually, with \$2.50 going to the ARS. A condition of chapter membership was individual membership in the national organization, but this first chapter and future chapters were to have “considerable freedom of method, organization and objective.”

The Philadelphia (PA) Chapter of the ARS followed close behind Boston, becoming official in July of the same year. In 1956, the Memphis (TN) Chapter came into being; in 1958, Chattanooga (TN), Washington (D.C.) and Chicago (over 80 members and four musical directors by June 1959—first chapter concert on May 15, 1959). In 1959 Austin (TX), Milwaukee (WI) and Buffalo (NY) formed their own chapters. The *ARS Newsletter* started carrying

On January 9, 1956, recorders were played in Carnegie Hall for the first time.

chapter news in its pages, recognizing the needs of members in the “hinterlands.”

Other developments of the mid- to late-1950s: Meetings of the ARS were held regularly at the NYCM. At a typical meeting the “assistant musical director” would conduct 30-50 amateur players in arrangements for recorders by Schott or Bärenreiter, or one of the new *ARS Editions*, and with a few cohorts, give a short performance.

The ARS continued to publish lists of teachers of the recorder for its members (in 1955 there were 22 names on the list; in 1956, 29). In April 1957, the *ARS Newsletter* began publishing a series of 10 articles on recorder technique by the English pedagogue Anthony Rowland-Jones (*see page 5 in this issue for more information about him*).

LaNoue taught at a Labor Day weekend in 1954 at the Indian Hill Music Workshop, Stockbridge, MA. David Dushkin continued to run summer music and recorder camps in Vermont. The National Federation of Music Clubs included recorder for the first time in its 1954 Festival. Patty Grossman taught at a recorder workshop at the Idyllwild (CA) Arts Foundation, and Eric Leber began teaching recorder at Folk Music Week at Pinewoods Camp (MA).

A recorder seminar under the direction of LaNoue was held in two installments at a hotel in Lakeville, CT, September 20-21 and 27-28, 1958. Days were spent with small ensemble classes in the hotel rooms.

In the evenings, the faculty (LaNoue, Martha Bixler, Shelley Gruskin) performed. We were paid \$25 for each weekend. I thought it a fortune at the time.

The two weekends were “produced” by Ted and Alice Mix of Magnamusic Distributors, Inc., in Sharon, CT. The Mixes were much involved in the founding of the ARS, and were always strong supporters; their firm remains a business member of the ARS to this day. This event was not an ARS event per se, but it was probably the model for the very first week-long recorder summer seminar under the auspices of the ARS in 1962.

The noted English recorder maker and player Carl Dolmetsch and his

accompanist, harpsichordist Joseph Saxby, came to New York City at the beginning of an American tour (the last had been 20 years earlier, in 1937) and were presented in a concert on October 6, 1957, by the ARS. Dolmetsch conducted a meeting of the Society at the NYCM on October 7.

The ARS’s own concerts and those of its individual members continued at an increasing rate. The “assistant musical directors” performed as well as taught at members’ meetings. Suzanne organized a series of solo concerts for children at the NYCM, playing lute, virginals and recorders. In a New York Philharmonic Young People’s concert, 60 children played transcriptions of music by Mozart, Handel and Beethoven. The grandly-named New York Recorder Ensemble and Telemann Society (I hasten to say neither had any connection with the ARS) gave astonishingly amateurish performances, in that innocent age, at places like New York’s Town Hall, Carnegie Recital Hall, and the Museum of the City of New York.

Erich was still musical director of the ARS and nominally in charge of the ARS concert presented at P.S.6 on May 22, 1955—but it was LaNoue and Bernie who, each directing his own consort, brought the first hints of professionalism to an ARS performance. (ARS members were still admitted free, with non-members paying \$1.50 a ticket.)

In July 1957, a review in the *Musical Courier* of the annual ARS concert at Carl Fischer Hall states that “though many of its members are amateurs, it [the Society] demonstrated the power to present concerts of genuine musical excellence.” On January 9, 1956, recorders were played in Carnegie Hall for the first time.

My own involvement with the ARS, which has continued until the present day, began in 1955. As a conservatory graduate deeply attracted to early music, I was easily drawn into the ARS orbit. I started singing with the Musicians’ Workshop, then directed by LaNoue, heard him play, and decided I must study the recorder with him. When LaNoue “turned pro”—that is, began to play for money—I turned right along with him. We played in concerts, including those for school children funded by the New York State Council for the Arts, made radio broadcasts and recordings, and taught at early music workshops. Later we entered the lucrative world of television commercials.



I owe my entire career in early music to LaNoue and to the ARS. But I certainly paid my dues. I played in my first ARS concert in May 1955 as part of LaNoue's consort, the Manhattan Recorder Consort. I became one of Erich's assistant musical directors, and began conducting meetings of the Society. Later I was a member of the ARS Board of Directors; still later president, twice.

In October 1958, I became associate editor of the *ARS Newsletter*, then editor in 1959. In 1960, I found myself the first editor of a new quarterly, *The American Recorder*. Later I went back to editing the *Newsletter*. All of these jobs were unremunerated at the time that I held them. And I have been, over the years, on committees including education, workshop, office, nominating (sometimes chair), Katz competition, executive, publications, music, and various search committees. As the afore-mentioned editing positions began to be paid positions, I would find myself in a new job I could do *gratis*—like that of editing the *Members' Library Editions* (which I did until 2002).

Morris Newman, a brilliantly talented bassoon player, became involved in the ARS as a teacher, performer and administrator, through his brother Joel and Bernie, c.1957. The ARS and Morris had a big influence on each other; the ARS got Morris interested in early music, and Morris brought a militant spirit of professionalism to the Society.

There were two aspects to this professionalism: the first, and most obvious, was the "pay me for whatever I do" attitude; the second, perhaps more important, was an increasing demand that the Society's exponents, or those with some pretensions toward professionalism at least, actually practice and play like professionals on other instruments—an idea that was still fairly new at that time.

Although this "professional" attitude had its destructive aspects, it was on the whole a shot in the arm for the ARS, at least at the administrative level—and signaled the beginning of the end of the ambience of mediocrity and amateurism, in the worst sense, that had clung to it from the beginning.

On September 28, 1957, a momentous event took place: the Board of Officers of the ARS met and agreed to approve a newly drafted constitution and bylaws for the ARS. Erich was beginning to think about retirement to his beloved Santa Barbara, CA, where he and Wini had been building a cottage for

themselves for years, stick by stick, during her two-week summer vacations. After a decade of running the ARS with an iron hand, Erich wanted, in his careful way, to make sure that his (also beloved) Society would be well-organized and off and running when he left it on its own.

The ARS was legally incorporated on July 18, 1958. At the first annual business meeting of the Society (of course only New York metropolitan area members were physically able to attend) on May 16, 1959, the new bylaws were presented to the membership and a Board of Directors for the newly-incorporated ARS was elected by secret ballot among the members present. Board members elected for two years were Martha Bixler, LaNoue Davenport, Shelley Gruskin, Bernie Krainis and Joel Newman; elected for one year were A. C. (Cook) Glassgold, Albert Hess, Johanna Kulbach, Marvin Rosenberg and Elizabeth Watson.

Chosen in a unanimous vote of the Board of Directors on May 28, 1959, LaNoue was the first constitutional president of the ARS; Cook Glassgold was chosen vice president. We thus had one professional and one amateur player in the two key administrative posts.

Other new appointments were Donna Hill, a writer, artist, and amateur recorder player, as secretary; and Yrsa Damman Geist, a student of Erich's, and a colleague at the NYCM, as assistant secretary. Donna was a real find: she had seen the *ARS Newsletter* in the New York Public Library and offered to make an index of it. She soon discovered, however, that she was needed badly as a secretary of the organization, and she took over from Wini the members' lists, mailings, and minute-taking at Board meetings.

Marvin Rosenberg became treasurer (replaced a year later by Rhoda Weber, who became at the same time, informally, an assistant secretary); and Ralph Taylor, owner and CEO of a company manufacturing men's cologne, also an amateur recorder player, was made assistant treasurer. Thus it took six people to take over the work of two.

The newly appointed officers—all very hard working volunteers—plus a representative from each chapter of the ARS were to make up the Executive Board of the ARS. At this meeting also, Joel was appointed general editor of the *ARS Editions* (it had been up until then entirely Erich's enterprise) and educational director of the Society, and I was appointed editor of the *ARS Newsletter*.

We were the obvious candidates for these positions; Joel was already making his name as a musicologist, and had the sources, the knowledge and the musical intelligence to make him a competent editor of musical editions. I had been for some time helping the newly-appointed president with the *Newsletter*, so it was natural for me to take it over, thus putting my head firmly into that particular yoke.

LaNoue had a wonderful time as president, presiding over the beginning of this halcyon period. He was extremely good at getting others (as I remember it, mainly me) to do whatever legwork was required for any particular project. I remember a reception given by the ARS after a concert presented by Carl Dolmetsch and Joseph Saxby in Town Hall. LaNoue directed me to ask a student of mine if she would let us have her beautiful town house for the reception. That was all well and good; the student was delighted. However, a couple of days before the concert, I realized that my student and I were responsible for the whole thing. I still remember her startled words: "Then I guess we're doing it, you and I!" As we made drinks, peeled and cut vegetables and fruits and made dainty sandwiches for the visiting bigwigs and local ARS brass, I understood once again the role of a volunteer in a not-for-profit Society; be there for whatever is needed!

Erich resigned as musical director of the ARS in July 1959, after his first stroke, and at the May meeting was named "Honorary President" by the members of the ARS. (Erich suffered a second stroke in 1972 and died July 30, 1973.) Wini was named "Honorary Vice President."

At the end of 1959, with 10 chapters, two publication series—the *Newsletter* and 40 *ARS Editions* of music—600 members in the U.S. and foreign countries (including Norway, Turkey, Vietnam, England, Canada and Australia), and a yearly budget of \$1,150, the ARS embarked upon its third decade full of hope for becoming at last a truly national organization worthy of the name.

Transforming Winter's Dreams into Summer's Magic

TEXAS TOOT, SUMMER EDITION (ARS)

Concordia University, Austin, TX

May 27-June 2

Directors: Daniel Johnson, Susan Richter

The Summer Texas Toot is a one-week program of classes in Renaissance and Baroque music at all levels. Our classes include an array of small, one-on-a-part ensembles and larger mixed vocal and instrumental groups. The size of the workshop enables us to create classes for all levels of students.

The weeklong workshop is held at the beautiful, walkable and fully air-conditioned campus of Concordia University in lively Austin, TX. Boulder Early Music Shop and Lazar's Early Music will be on site with instruments, music, accessories and more. Register on our web site. Complete class offerings will be available there in late April.

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

WHITEWATER EARLY MUSIC FESTIVAL (ARS)

University of Wisconsin, Whitewater, WI
June 1-3

Directors: Nancy Chabala, Carol Stanger and Pam Wiese

Our workshop is held on campus at the University of Chicago, IL, about 60 miles SW of Milwaukee, WI. Classes include technique and specialty area instruction for all levels of recorder playing, as well as beginning—consort viola da gamba, wind band, a full vocal program, recorder orchestra, and mixed consort. There are a variety of special interest classes ("Friday Night Warmups") including flute and sackbut/cornett sessions and a Saturday evening Workshop "Event" led by Louise Austin. The various classes include music from Medieval to modern. Several music/instrument vendors on site.

All ages are welcome, as well as non-participants. Faculty includes Dale Armentrout, Julie Elhard, Cléa Galhano, Albert Jackson, Lisette Kielson, Laura Sanborn-Kuhlman, Patrick O'Malley, Karen Snowberg, Craig Trompeter, Mary Halverson Waldo, and Todd Wetherwax.

Contact: Nancy Chabala, 8609 45th St., Lyons, IL 60534-1616; 708-442-6053 (day), 708-386-4247 (fax); <nchabala@mymailstation.com> (housing/registration), <thewieses@sbcglobal.net> (mailing/scholarships), <cvstanger@aol.com> (faculty/facilities)

INTERLOCHEN EARLY MUSIC INSTITUTE (ARS)

Interlochen Center for the Arts,

Interlochen, MI

June 16-21

Director: Mark Cudek

Musica Transalpina: the English-Italian connection. This six-day institute focuses on learning early-style techniques, articulation, ornamentation/improvisation and arrangement, culminating in performances on period instruments.

Mark Cudek, B.F.A., State University of New York at Buffalo; M.M., Peabody Conservatory. Founder and Director of the High School Early Music program, Interlochen Arts Camp. Founding member of the Baltimore Consort. Member of Duo Encina. Guest artist with the Folger Consort, the Western Wind, Piffaro, Pomerium, and Apollo's Fire. Early Music America's 2001 recipient of the Thomas Binkley Award for outstanding collegium director. Top prize winner, first annual Baltimore Chamber Music Competition. Most recently, Cudek was appointed Director of Early Music at the Peabody Conservatory and received the 2005 Outstanding Contributions to Early Music Education award by Early Music America.

This institute is limited to 20 participants. Housing and meals: available on the campus on a first-come, first-served basis. Accommodations range from residence hall rooms to housekeeping cottages at a variety of rates. Meals also may be taken on-campus.

Contact: Peter Colson, PO Box 199, ICA, Interlochen, MI 49643; 231-276-7387; 231-276-5237 (fax); housing contact: 231-276-7570; <colsonpj@interlochen.org>; <www.interlochen.org>

SAN FRANCISCO EARLY MUSIC SOCIETY BAROQUE MUSIC WORKSHOP (ARS)

Sonoma State University, Rohnert Park, CA
June 17-23

Director: Phebe Craig, Katherine Heater

A music-packed week of master classes, coached ensembles, special projects for recorders, faculty and student concerts, concerto evening, Baroque dance, orchestra, vocal and wind ensembles, continuo classes, and lectures.

Featuring recorder faculty Frances Blaker and Marion Verbruggen. Other faculty: Karen Clark, voice; Phebe Craig, harpsichord; Sand Dalton, oboe; Chris Fritzsche, voice; Katherine Heater, harpsichord; Kathleen Kraft, flute; Farley Pearce, cello, viola da gamba & Baroque bass; Michael Sand, violin; Tangkiao Tan, Baroque dance; Bob Worth, chorus.

Contact: Phebe Craig, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-684-5177; <phebec@aol.com>; <www.sfems.org>



July 7-14, 2007

The Age of the Netherlanders

featuring

Marion Verbruggen

Piffaro

**Fortune's Wheel
The King's Noyse**

Focused on early music from the Low Countries, MEMF 2007 will explore the intricate polyphony of Ockeghem, Dufay, Obrecht, and Josquin des Prez, among others.

Guest Artists-in-Residence Marion Verbruggen, Rotem Gilbert, Bob Wiemken, and Joan Kimball will teach technique and repertoire classes for intermediate and advanced players and will lead recorder consorts and mixed ensembles.

For more information

contact Cheley Bowles

(608)265-5629

music@dcs.wisc.edu

www.dcs.wisc.edu/lisa/memf

**Workshops carrying ARS
designation have joined the
ARS as workshop members.**

**The ARS has not sponsored or
endorsed workshops since 1992.
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, as information
becomes available from chapters.**

**"St. Patrick's Day is an enchanted time - a
day to begin transforming winter's dreams
into summer's magic." -- Adrienne Cook**

**OBERLIN BAROQUE
PERFORMANCE INSTITUTE**

Oberlin College, Oberlin, OH
June 17-July 1

Director: Oberlin Baroque Ensemble
(Cathy Meints, Marilyn McDonald,
Michael Lynn, Webb Wiggins) and
artistic director Kenneth Slowik

Celebrating its 36th anniversary, this Institute offers instruction in baroque instruments and voice. Students of all levels—from beginning 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 44074-1588; 440-775-8044; 440-775-8042 (fax); <ocbpi@oberlin.edu>; <www.oberlin.edu/con/summer/bpi>

**SFEMS MEDIEVAL & RENAISSANCE
WORKSHOP (ARS)**

Sonoma State University, Rohnert Park, CA
June 24-June 30

Directors: Louise Carslake,
Hanneke van Proosdij

Join us for a week-long opportunity to work with world-class specialists in Medieval and Renaissance music. This workshop creates a supportive and friendly atmosphere for both advanced and intermediate participants, amateurs and aspiring professionals. Fill your days with Renaissance recorder consort, Renaissance choir, viol consorts, Alta capella, lute songs, Renaissance wind-band, continuo

coaching, concerts, lectures and more. For our medieval project, Daniel Johnson, Lawrence Rosenwald and Mary Springfels will direct singers and instrumentalists in a special semi-staged performance of tales from Boccaccio's 14th-century *Decameron*.

Featuring recorder faculty Louise Carslake, Rotem Gilbert, Greg Ingles, and Hanneke van Proosdij. Other faculty: Joanna Blendulf, viola da gamba and cello; John Dornenburg, viola da gamba; Laura Heimes, voice; Daniel Johnson, voice; Peter Maund, percussion; Jennifer Paulino, voice; Lawrence Rosenwald, script-writer and language coach; Mary Springfels, vielle and viola da gamba; David Tayler, lute and voice; and Bob Worth, Renaissance choir.

Contact: Hanneke van Proosdij, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-236-9808; 510-236-9808 (fax); <medren2005@sbcglobal.net>; <www.sfems.org>

**CSMA SUZUKI INSTITUTE
FOR THE RECORDER (ARS)**

Community School of Music and Arts
at Finn Center, Mountain View, CA

July 6 (Introduction to Suzuki Education)
July 7-14 (Teacher Training, Book 1)
July 8-13 (Practicum)
July 9-13 (Student Session mornings/
Chamber Music Workshop afternoons)
Director: Sally Terris

Join recorder students from around the world for master & group classes, play-in, faculty concert, final student concert. Non-Suzuki students welcome with advance notice. Ages 5 to adult, beginners to advanced. Parent must accompany any children 8 & under.

Faculty: Katherine White, Mary Halverson Waldo, Patrick O'Malley, Alan Thomas.

Contact: Sally Terris, Community School of Music and Arts, 230 San Antonio Circle, Mountain View, CA 94040; 650-917-6800 X316 (day); 650-917-6813 (fax); <sterris@arts4all.org>; <www.arts4all.org/suzuki>

MADISON EARLY MUSIC FESTIVAL

University of Wisconsin-Madison
July 7-14

Directors: Cheryl Bensman Rowe and Paul Rowe, artistic; Chelcy Bowles, program
MEMF 2007 delves into the fascinating innovations that produced some of the world's most beautiful music. Explore the ballades, rondeaux, chansons, motets, masses and the elaborate, intricate polyphony of Dufay, Ockeghem, Obrecht and Josquin des Prez and the music of Dutch composer Jan Pieterszoon Sweelinck, who led the musical transition from the Renaissance into the Baroque era.

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, WI.

Featured MEMF 2007 guest artists-in-residence include Marion Verbruggen, Piffaro, Fortune's Wheel and The King's Noyse.

Recorder faculty members include Marion Verbruggen, Joan Kimball and Rotem Gilbert.

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

**CANTO ANTIGUO EARLY MUSIC
AND RECORDER WORKSHOP**

Chapman University, Orange, CA
July 8-14

Directors: Shirley Robbins,
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 will participate in instrumental, vocal, and dance instruction/performance.

The workshop will take 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 Renaissance*. Dances, masses, motets, and ceremonial music will resonate as we explore the music of Schütz, Isaac, Victoria, Byrd, et al. A new class entitled "Conducting a Recorder Ensemble" will be offered.

Faculty will include Thomas Axworthy, Mark Davenport, Ron Glass, Carol Lisek, Jim Maynard, Alice Renken and Shirley Robbins.

Contact: Ronald Glass, 3037 Motor Ave., Los Angeles, CA 90064; 310-213-0237 (day); 310-574-3288 (evening); 310-558-8205 (fax); <evanesa2@aol.com>; <www.cantoantiguo.com>

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

Featured Faculty

Thomas Axworthy
Mark Davenport
Ronald Glass
Stephan Haas
Carol Lisek
Jim Maynard
Alice Renken
Shirley Robbins

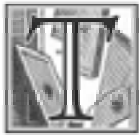
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***Early Music
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Chapman University
Orange, CA

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

www.cantoantiguo.com



The Summer
Texas Toot
Early Music
Workshop



**May 27 to
June 2, 2007**



Concordia
University,
Austin TX



Daniel Johnson, director; Susan Richter, asst director. Boulder Early Music Shop will be on site with instruments, music, accessories and more. Pre-register on our Website now! Complete class offerings and schedule will be available there in late April:

www.toot.org or email: info@toot.org

The Summer Toot features the
**Flanders
Recorder Quartet**

Tom Beets Joris Van Goethem
Bart Spanhove Paul Van Loey

**Tom Zajac, reeds and brass
John Mark Rozendaal, viols**

plus experienced faculty in historical harp, voice, lute and harpsichord. Special theater project: a Masque. The weeklong workshop is held at the beautiful, walkable and air-conditioned campus of Concordia University in lively Austin, Texas.

**PORT TOWNSEND
EARLY MUSIC WORKSHOP (ARS)**

Ft. Worden State Park, Port Townsend, WA
July 8-14

Director: Margriet Tindemans

The Seattle Recorder Society's Port Townsend Early Music Workshop offers the opportunity for players of recorder, viol, and historical winds to study & play music of the Middle Ages, the Renaissance, the Baroque & the 20th century. Recorder faculty: Tish Berlin, Frances Blaker, Vicki Boeckman, Louise Carslake, Cléa Galhano, and Peter Seibert.

Some classes include technique study, others focus on a particular historical style or are developed around specific tasks or themes. Participants will have the opportunity to perform in a masque especially created for this workshop. Everyone will have a chance to choose his/her company of "maskers," to sing, dance, act, or play in various groups. Margriet Tindemans will be overall director of this Midsummer Masque.

Wednesday afternoon is open for informal activities on campus, in town, or field trips. Evening activities include a salmon bake on the beach, faculty concert, recorder orchestra and informal meetings of ARS and VdGSA.

Contact: Ann Stickney, 1512 NE Perkins Way, Shoreline, WA 98155-2342; 206-362-8062 (day); 206-362-0735 (fax); annstickney@comcast.net; <www.seattle-recorder.org>

**AMHERST EARLY MUSIC
FESTIVAL (ARS)**

Connecticut College, New London, CT
July 8-15 and 15-22 (weekly offerings below)
Director: Marilyn Boenau

Theme: *Music of the Mediterranean*. Two weeks of classes in most early instruments, voice, dance and notation. (*July 8-15 **July 15-22) The workshop offers classes at all levels in Medieval, Renaissance and Baroque music; no audition required. Intensive programs (audition only): Baroque academy*, Fully staged opera* *La Calisto* by Cavalli, directed by Alex Weimann, performance July 13, Virtuoso recorder**, and Recorder Seminar** for young adults.

Special project: *Flutes and Drums around the World***: Seminar for music teachers taught by Nina Stern and Mauricio Molina. Music & Instrument Exhibition, July 14-15. Evening activities include English country dance, madrigals, barbeque, and informal playing sessions.

Connecticut College in eastern CT offers comfortable accommodations, natural areas for walking, and a view of the Long Island Sound. Scholarships and workstudy aid available.

Contact: Cathy Stein, 47 Prentiss St., Watertown, MA 02472; 617-744-1324 (day); 617-744-1327 (fax); <info@amherstearlymusic.org>; <www.amherstearlymusic.org>

**EARLY MUSIC WEEK AT
PINWOODS CAMP (ARS)**

Pinewoods Camp, Plymouth, MA
July 14-21

Director: Sarah Mead

Pinewoods Early Music Week combines top-level teaching with a New England summer vacation. Some of the country's best-known players and coaches offer a full schedule of classes for recorders, viols and singers, as well as double reeds, brass, harp, lute and keyboard. Ensemble and master classes are complemented by movement in the form of Renaissance and English Country Dance, with nightly dancing and playing sessions. Two clear ponds for swimming and boating, cabins nestled in the forest, wonderful fresh food and a warm and welcoming community of long-time attendees and newcomers alike make Pinewoods a wonderful place to spend a week improving your skills.

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>; <www.cdss.org/em>

**INTERNATIONAL BAROQUE
INSTITUTE AT LONGY**

Longy School of Music, Cambridge, MA
July 20-29

Directors: Paul Leenhouts, Phoebe Carrai
Musica Transalpina: Austrian Baroque Music

*Amherst Early
Music Festival*

Connecticut College,
New London, CT
July 8-15 and 15-22, 2007

*Music of the
Mediterranean*

**Play and sing early music
with us!**

* **Classes at all levels for most
early instruments, voice, dance**

* **Auditioned programs for
Baroque instrumentalists,
singers and Recorder players**

* **"Flutes and Drums around
the World": A Seminar for
Classroom Recorder Teachers**

* **Baroque Opera Project:
Cavalli's "La Calisto", dir. by
Alex Weimann & Drew Minter**

* **Lute Society of America
Seminar**

* **Historical Harp Society
Conference**

* **Concert Series July 8-22**

* **Music and Instrument
Exhibition July 14-15**

Faculty to include:

**Julianne Baird, Wim Becu,
Saskia Coolen, Sarah Cunningham,
Flanders Recorder Quartet,
Drew Minter, Mauricio Molina,
Nina Stern, Reine-Marie Verhagen,
Rainer Zipperling, and more!**

**Work-Study Aid and
Scholarships available!**

Amherst Early Music, Inc.
Marilyn Boenau, Director
47 Prentiss Street
Watertown, MA 02472
(617) 744-1324
www.amherstearlymusic.org

from the Courts of Innsbruck, Salzburg & Vienna
Contact: One Follen Street, Cambridge, MA
02138; 617-876-0956 X611 (day);
617-492-6723 (fax); <www.longy.edu>

MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA
July 22-28

Director: Marilyn Carlson

The Brilliance of Fifteenth Century Music
60-65 students of all ability levels. Adults only.
Instruction for recorder (all levels except
novice), viol, harp, flute, capped reeds,
English Country Dance. You may enroll for
recorder, viol, flute as primary instrument;
harp, capped reeds, voice, recorder, viol as
secondary instrument. Large and small
ensembles include All-Workshop Ensemble
(instruments and voices), Renaissance Band,
Medieval Collegium, Consorts (by level),
Vocal Ensemble, English Country Dance.
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, Majbritt Christensen,
Judith Davidoff, Eric Haas, Mary Johnson,
Peter Ramsey, Kenneth Wollitz, James Young.

All facilities are air-conditioned.

Contact: Marilyn Carlson, 1008 Afton Road,
Columbus, OH 43221-1680;
614-457-1403; 614-573-7690 (fax);
<mcarlson@columbus.rr.com>;
<www.mideastearlymusic.addr.com>

RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI
July 22-28

Directors: Pat Badger, Adrienne Paffrath

Recorder ensemble has been a tradition at
The Clearing for over 25 years. Ensemble
playing is the focus of the week.

Each day begins with a warm-up of our voices
and bodies as we sing rounds and ready our
muscles for performance. Daytime sessions
focus on rhythmic challenges, recorder tech-
nique and ensemble blend.

Evening sessions feature pieces provided
by participants. This "lighter fare" ranges from
Renaissance to jazz—bring pieces from your
own libraries and multiple copies of at least
one piece for sharing with others. The empha-
sis is on growth, process and, most of all,
enjoyment. To participate fully, you should
have at least intermediate skills on a C or F
recorder.

Please call for 2007 tuition prices. Music lists
are provided after May 1, so that you can
purchase your own copies of class materials.
(cost approximately \$35.) Students are en-
couraged to bring all of their recorders and
other miscellaneous musical instruments!

Adrienne Paffrath coached on recorder with
ARS teachers. She is director of music at
Racine's First Presbyterian Church. In addi-
tion to early music instruments, Patricia Bad-
ger has studied natural and classical trumpet.
She is performing arts head of The Prairie
School. Jointly, they have performed for
Medieval festivals, Shakespeare celebrations,
grape stompings, art fairs, and with a mounted
band in the Milwaukee Circus Parade.

Contact: Kathy Vanderhoof, The Clearing,
PO Box 65, Ellison Bay, WI 54210-0065;
877-854-3225 (toll-free); 920-854-4088
(day); 920-854-9751 (fax); <clearing@
theclearing.org>; <www.theclearing.org>

SAN FRANCISCO EARLY MUSIC SOCIETY RECORDER WORKSHOP (ARS)

St. Albert's Priory, Oakland, CA
July 22-28

Director: Frances Feldon

Explore the full range of recorder music from
the Middle Ages, Renaissance, and Baroque to
the 21st century, world music and jazz,
through technique sessions, ensemble work,
recorder orchestra.

For the devoted amateur intermediate to
advanced. All ages! Friendly, intimate
atmosphere, small classes. Special offerings:
Renaissance recorders, master class, concerto
class, recorder orchestra composition contest.

Faculty: Frances Feldon, Eileen Hadidian,
Norbert Kunst, Gene Murrow, John Tyson,
recorders: Katherine Heater, harpsichord.

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

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July 22-28

Directors: Phyllis Pasley

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summer conference. Professional musicians,



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could play by ear. At
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changed my life!"*

—2005 Soundcatcher Participant

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Frederick House :: Staunton, Virginia :: August 12-18, 2007

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Coaches John Tyson (*recorders*), Bruce Hutton (*banjo, guitar, mandolin, lap dulcimer*),
Nick Blanton (*hammered dulcimer, galoubet*)

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Contact: Phyllis Pasley, 2208 Clouds Peak, Maryland Heights, MO 63043; 314-628-9862; <director07@creativemotion.org>; <www.creativemotion.org/wmw_ad.htm>

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

The Crowden School, Berkeley, CA
July 29-August 3 (day camp)
Director: Letitia Berlin

Early music and Renaissance social history for youth ages 7-15. Daily schedule includes chamber music, crafts, costume-making and games. Friday night concert and theater project presentation, followed by pot-luck supper. Beginners to advanced welcome. Out-of-town students please contact the director regarding

accommodations with host families.

Faculty: Letitia Berlin, director and theory; Frances Blaker, recorder; Carla Moore, violin; Katherine Westine, harpsichord/dance; Farley Pearce, 'cello/viol; Allison Rolls, theater project. Some financial aid available.

Contact: Letitia Berlin, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-559-4670 (day) or 510-882-1169 (cell); tishberlin@sbcglobal.net>; <www.sfems.org>

SOUNDCATCHER WORKSHOP (ARS)

Frederick House, Staunton, VA
August 12-18
Director: Tina Chancey

Coaches: Tina Chancey (bowed strings), John Tyson (recorders), Bruce Hutton (banjo, guitar, mandolin, lap dulcimer), Nick Blanton (hammered dulcimer, galoubet)

Don't be paper-trained! Throw away your music stands! You'll play, ornament, and improvise upon Medieval, Renaissance, Appalachian & Irish tunes without reading music. You'll hear modes, meters, and melodic patterns; add accompaniments and counter melodies.

Working with four different coaches helps you find the approach that suits you best in a warm and supportive learning environment. Informal playing, Irish/Old Time session, faculty and student concerts. "This workshop changed my life!"—*A contented participant*

Requirements: a basic facility on your instrument: know note names and fingerings. Electives: beginning hammered dulcimer, Playford dance band, music theory & lap dulcimer. Setting: Historic B & B (www.frederickhouse.com) in the quaint, lively Victorian town of

Staunton, VA, home of Shenandoah Shakespeare's Blackfriar's Theater, Oak Grove Music Festival, Museum of Frontier Culture and Mary Baldwin College (www.staunton.va.us/). Shenandoah National Park is nearby.

Contact: Tina Chancey, 3706 N. 17th St., Arlington, VA 22207; 703-525-7550; 703-908-9207 (fax); <tina@hesperus.org>; <www.hesperus.org>

HIDDEN VALLEY INSTITUTE OF THE ARTS EARLY MUSIC ELDERHOSTEL

Carmel Valley, CA
November 4-11, November 11-17
Directors: Letitia Berlin, workshop;
Peter Meckel, HVIA

Enroll for one or both weeks. Adults of all ages welcome. Classes include recorder technique, viol consort, Baroque chamber music seminar, consort classes for Medieval, Renaissance, Baroque and contemporary repertoire. 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.

Week I Faculty: recorder: Letitia Berlin, Frances Blaker, Louise Carslake, Vicki Boeckman; viola da gamba: David Morris.

Week II Faculty: recorder: Letitia Berlin, Frances Blaker, TBA; early strings, singing, Medieval topics: Shira Kammen; viola da gamba, Medieval topics: Margriet Tindemans.

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

San Francisco Early Music Society **SUMMER WORKSHOPS 2007**

RECORDER · July 22-28, 2007

La Dolce Vita di Flauto · Recorder music from the Middle Ages to the 21st century, including ornamentation and improvisation. Ensembles, technique, recorder orchestra. For the devoted amateur, all ages, intermediate to advanced. Friendly atmosphere, small classes. **Special offerings:** Master class, Renaissance recorder, faculty & student concerts, lectures, coached informal playing. **Faculty:** Frances Feldon, Eileen Hadidian, Norbert Kunst, Gene Murrow, John Tyson, recorder; Katherine Heater, harpsichord.

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

BAROQUE MUSIC & DANCE · June 17-23, 2007

Coached ensembles, technique classes, special recorder projects, introduction to Baroque style, advanced masterclass by audition, concerto evening, and concerts. *Featuring recorder faculty* Frances Blaker and Marion Verbruggen.

Info: Phebe Craig, 510-684-5177; phebec@aol.com

MEDIEVAL & RENAISSANCE MUSIC · June 24-30, 2007

Renaissance consort, technique sessions, ensembles, Boccaccio's Decameron project, concerts, lectures, and more. *Featuring faculty* Louise Carslake, Rotem Gilbert, Greg Ingles, and Hanneke van Proosdij.

Info: Hanneke van Proosdij, 510-236-9808, medren2005@sbcglobal.net

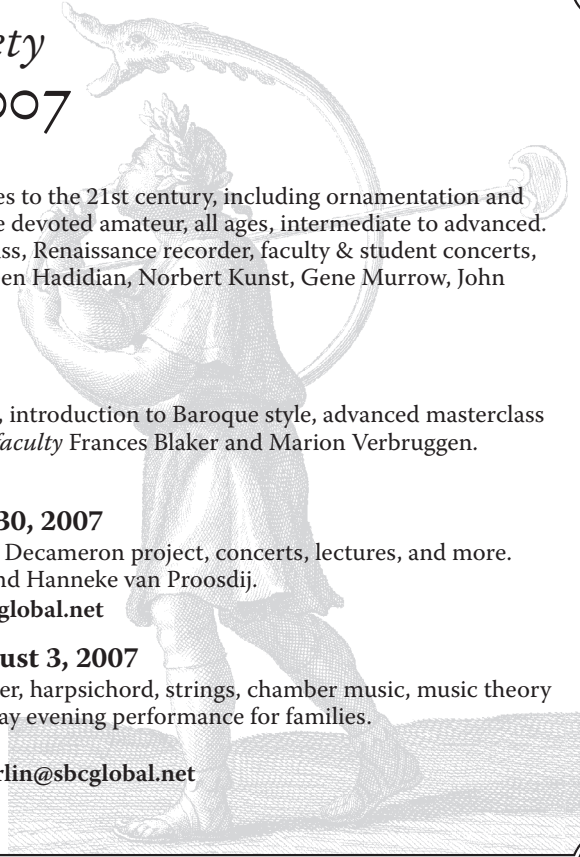
MUSIC DISCOVERY for Ages 7-15 · July 29-August 3, 2007

Early music and Renaissance social history, instruction in recorder, harpsichord, strings, chamber music, music theory and ear training, crafts, costume-making, games, and more. Friday evening performance for families.

Featuring recorder faculty Frances Blaker and Letitia Berlin.

Info: Letitia Berlin, 510-559-4670/510-882-1169 (cell); tishberlin@sbcglobal.net

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



2007 SUMMER RECORDER WORKSHOPS

	AMHERST EARLY MUSIC FESTIVAL	CANTO ANTIGUO	RECORDER AT THE CLEARING	HIDDEN VALLEY ELDERHOSTEL	INTERLOCHEN EARLY MUSIC INST	MADISON EARLY MUSIC FESTIVAL	MIDEAST	URIELIN BAROQUE PERFORMANCE INST	PINEWOODS EARLY MUSIC WEEK	POBY TOWNSEND EARLY MUS WORKSH	SFEMS BAROQUE	SFEMS CHILDREN'S	SFEMS MEDIEVAL & RENAISSANCE	SFEMS RECORDER	SOUND CATCHER	SUZUKI RECORDER INST	TEXAS TOOT	WHITewater EARLY MUS FEST	WINDSWEEP MUSIC WORKSHOP
COST	\$475 ETW	\$825	\$1,035 E	\$771 D	\$349 ET	\$800 E	\$725 D	TBA	\$835 ED	TBA	\$810	\$330 T	\$810	\$710	\$925	TBA	\$738 E	\$240	\$535
NO. OF DAYS	7/14	7	7	7/14	6	8	6	14	8	6	7	5	7	7	7	1-9	7	3	8
ARS DISCOUNT	NO	YES	NO	NO	NO	NO	NO	NO	NO	YES	YES	YES	YES	YES	YES	NO	YES	NO	YES
NO. OF FAC/ RECORDER FAC.	65/19	8/5	2/2	5/4,3	1/1	25/3	10/6	20/1	18/9	14/10	12/2	6/2	14/4	6/5	4/2	4/4	12/4	12/9	12/0
NO. OF STUDENTS	150/wk	35	19	35	20	110	65	80	100	95	55	30	70	35	24	25	45	100	55
RECORDER CLASS LEVELS	LI,HI A,V	BI,II HIA,V	LI,IIA	LI,HI A,V	LI,IIA	LI,IIA	HIA,V	HIA,V	HIA,V	LI,HI A,V	LI,HI A,V	BI,II HIA,V	LI,HI A,V	LI,IIA	LI,HI A,V	BI,II HIA,V	LI,HI AVA	BI,II HIA,V	BI,II HI
SPECIAL CLASSES USING RECORDERS	RP,C, MR,MB, 20,EN, M,RO, P,T	MR, MB,EN, RO,P,T	C,RO	CMR, MB,20, M,RO, P,T,O	MR, EN, M,T	CMR, MB,RO, P,T	CMR, MB, M,T,O	MB,MC, P,T	CMR, MB,EN, RO,T	MR,MB, 20,M, RO,P,T	MB, M,P,T,O	CMR, MB, EN, P,T,O	CMR, EN, M,RO, P,T,O	C,20, M,RO, P,O	CMR, P,O	RP,C, M,T,O	CMR, 20,M, PRO, T,O	CMR, MB, 20,T,O	P,O
NON-RECORDER CLASSES	C,W, K,V, PS,D,O	C,W, V,D	C	V,T,O	C,W,P, K,V,PS	V,PS, D,T,O	C,W, V,PS, D,O	D	C,W,K, V,PS, D,T	C,W, V,D	V,PS, D,T,O	K,V, DT,O	C,W, PK,V, PS,T,O	O	C,W, P,T,O		C,W,K, V,PS, T,O	C,W,V, T,O	C,W,K, D,O
MUSICAL ACTIVITIES	F,S,L SPP	F,S	S,P	F,S,P	S,L	F,S,L P,O	F,S,L P,O	F,S,L	F,S,L SPP	F,S, SPP	F,S,L SPP,P,O	SP	F,S,L SPP,P,O	F,S,L P,O	F,S,L,P P,O	F,S,L P,O	F,S, SPP	S,P,O	F,S,L P,O
RECREATION	D,G,S, T,W,O	D,G	F,B,S,W	F,W,O	S,T,W		G,O	D,G,S	D,S,W	S,T,W	S,T	D	G,B, S,T	D	T,W	W,O	D,O		S,O
OTHERS WELCOME	S	S,C	S				S		S	S	S,C		S,C	S	S	S,C	S	S,C	S,C12+
DIRECT TRANSPORTATION	S,C,P A40, B2, T2	S,B,CP A10, B5, T5	B,P	S,C PU,P A20, B20, T20	CPUP A16, B16		S,B,C PU,P A20, B10, T10	A30, B20, T20	A50, B15, T15	A65, B65, T65	S,CP		S,CP A20, B2, T5	LP A12, B4, T1	P	S,CLP A15, B15, T1	S,PU, CP A12	P	S,CP A20, B30
TERMINALS	S,D	S,D	S,D,C	S,D	S,D,C	S,D	S,D	S,D	S,D	S,D	S	CALL	S	S	S,D+	S,D	S	S,D	S,D
BATHS	S	SPP	S,SPP	S,P	P	S	P	S	S	S	S	P	S	P	SPP	SPP	SP	S	S
FOOD	C,V	C,V	F,V	F	C,V	C	C,V	C,V	F,V	C,V	C,V		C,V	C,V	F,G,V		C,V	C,V	C
HANDICAP ACCESS	H,C,D	H,C,D	H,C	H,D	H,C,D	H,C,D	H,C,D	H,C,D	CALL	H,C,D	H,C,D	C	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D

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, II/III=ARS Level II or III exam preparation, 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

TERMINALS: A=air, B=bus, T=train (number indicates miles from workshop to nearest terminal)

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

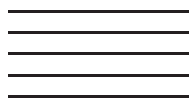
BATH FACILITIES: S=shared, SP=semi-private, P=private

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

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

**INFORMATION SUPPLIED
BY WORKSHOP DIRECTORS**

EDUCATION



For two weeks, between January 7 and 21, I exchanged the frozen snow of Minnesota for the southern hemisphere's hot summer sun in Lima, Peru. There, as part of a Suzuki teacher-training team (seven of us from North America), I had the privilege of working with recorder-playing adults and kids from all over Latin America.

This was the first time that an SAA-registered recorder teacher-trainer has been able to attend such an event in South America.

The event was part of the three-week XXII Festival Internacional de Musica Suzuki, and our trip was partly sponsored by the **Suzuki Association of the Americas** (SAA). Although Suzuki Method recorder teachers and students have traveled to the U.S. for training at institutes in the past, this was the first time that an SAA-registered recorder teacher-trainer has been able to attend such an event in South America.

A number of adults attended to advance their studies as recorder teachers (26 participants in the Book 1

course, and 11 in the special course for Books 2 through 4—from Peru, Colombia, Argentina, Mexico and Paraguay). Along with the adults, there were also numerous children attending the Festival. I enjoyed teaching daily master classes with children from ages 4 to 16, in both solo and group settings.

In one of the big group "play-ins," several of the local teacher-participants offered to work up a delightful Peruvian-style arrangement of Shinichi Suzuki's Book 1 piece, "Allegro," involving several fascinating indigenous percussion instruments and using exciting folk rhythms of the region. This piece was included on one of the big student concerts, which also featured other high-level performances on a variety of other instruments, such as guitar, flute, piano, violin and 'cello.

A highlight of these concerts was a chamber orchestra performance of the first movement of J.S. Bach's fourth *Branenburg Concerto*, with the recorder parts

Suzuki recorder in South America



played by a 15-year-old from the mountainous region of Cusco, and a 20-year-old former Suzuki recorder student from Lima, who is now a teacher-participant.

A pioneer in bringing the Suzuki Method for recorder to Peru has been **Lucia Nieto**, who teaches at the Beata Imelda School near Lima. Her influence has been wide, bringing the beautiful sound of the recorder to many levels of social and economic strata in Peru.

Lucia has been my good friend since we both started our training with Katherine White in 1994. One of her former students, William Lopez, is now an ordained Roman Catholic priest in the remote region of Huancavelica, Peru. A fine recorder player, Padre William teaches underprivileged boys in his parish school. The photo above shows four of these young teenagers—Angel, Chanel, Mario and Giancarlo, working together in a group master class. Observing the class in the background are teacher-participants: Gustavo, an Orff-Schulwerk teacher from Colombia; and several Peruvian early childhood teachers, Rosa Isabel, Lucy, and Beatriz.

The rich experience of bringing an international group of people of all ages together, through good music and good relationships, would have made the late Shinichi Suzuki proud.

See more festival photos at <www.flickr.com/photos/suzukimusicperu/>.

Mary Halverson Waldo


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BOOK REVIEWS

The recorder doctor is in, and the fun and games are over

ADVANCED RECORDER TECHNIQUE: THE ART OF PLAYING THE RECORDER, VOLUME 1: FINGER AND TONGUE TECHNIQUE; VOLUME 2: BREATHING AND SOUND, BY GUDRUN HEYENS, TRANSL. PETER BOWMAN. Schott ED 9761 and 9762, 2005. Vol. 1: 80 pp; Vol. 2: 47 pp. Paperback. Each vol. \$17.95. Vol. 1 ISBN: 3-7957-0516-9; Vol. 2 ISBN: 3-7957-0517-7.

Gudrun Heyens lives in Duisburg, Germany. She has studied recorder and violin with Günther Holler and Franz-Josef Maier. A founding member of Musica Antiqua Köln, she received the German Prize for Recording in 1977 for *Concerti per Flauto*, a recording with that group of concertos by Sarri, Valentine, Barbella and Mancini. Heyens is also a member of the Marais Consort. In 1985, she became a professor of recorder at the Folkwang-Hochschule. She is president of the German branch of the European Recorder Teachers' Association (ERTA).

Peter Bowman teaches recorder at the Canterbury Christ Church University and is the founder of the U.K. division of ERTA. Bowman has written many articles about recorder technique; his articles can be found in *Recorder Magazine*, *Recorder Education Journal* and *Music Teacher*. He has translated and adapted the new recorder method called *Fun and Games with the Recorder*, a series that will be reviewed in a forthcoming edition of AR. As a performer, Bowman is known for his performances of modern music with duo partner Kathryn Bennetts.

These two very attractive volumes are intended to follow the *Fun and Games* series (Schott Editions 12703-12707). The fun and games are over, and the hard work begins.

Heyens's books are intended for very serious recorder students who desire to develop virtuosic technical and superior musical skills in addition to healthy, productive practice habits. Heyens states: "Serious and continuous work developing creative technical skills as an essential part of the daily practice routine will,

alongside regular music making, take about a year." (vol. 1, p. 3) But it is my feeling that the ideas and patterns presented in this book might be a springboard for a lifetime's worth of productive, creative practice.

Vol. 1 is primarily concerned with the development of virtuosic fingering technique. The first exercise looks like a trill chart showing every half and whole step on the alto recorder up to a¹. However, this page is to be practiced with regular fingerings, not trill fingerings, and close attention given to analysis of finger movements—tedious work, but great preparation for passagework in all keys.

This is followed by 14 pages of scale and arpeggio exercises, written out in each of the 24 major and relative minor keys. Regardless of what key the scales are in, major scales are written out from the low F or F[♯], and most of them continue above the tonic note at the top. (Heavy enharmonic keys are not written out: *i.e.*, the keys of F[♯], C[♯] and C[♭].) After this, the author suggests the mind-boggling practice technique of following major keys with non-related minor keys. For one example of unusual combinations, play the B[♭] major scales and arpeggios, then move right on to the unrelated key of C[♯] minor. I found this to be quite challenging.

The scales and arpeggios are all written out two more times—first in chromatic sequence and a final time in thirds—a grand total of 27 pages of intense scale and arpeggio work. I was delighted to see the scales and arpeggios written out in all 24 major and minor keys, because so many of the pedagogical books in my filing cabinet stop writing out scales at four sharps or flats.

Some students may want a stepping stone into the scales as presented here. For an easier version of scales and arpeggios in all keys, see *Scales and Arpeggios for Recorders* by Steve Rosenberg (Boosey & Hawkes: 1985). Another possibility is *Warm-ups and Technical Exercises for the Recorder* (self-published by Aldo Abreu), which includes shorter patterns that run through all keys and all modes.

Heyens encourages rigorous development of finger technique in vol. 1, followed by high-level work with other aspects of the technical/musical experience in vol. 2. One of the highlights of the second volume is the discussion on breathing, including many exercises—some done with the recorder, and others done without the instrument.

Heyens's approach to breathing is based on the medical approach found in Margot Sheufele-Osenberg's *Die Atemschule, Übungsprogramm für Sänger, Instrumentalisten und Schauspieler*, Schott, Mainz ("Understanding Breathing, A programme of study for singers, instrumentalists and actors"). Many of the exercises are meant to develop awareness of the diaphragm. As Heyens emphasizes, it is challenging to develop healthy breathing skills in our students while "direct physical contact between teacher and student must be avoided." (vol. 2, p.4)

Some of the breathing exercises illustrate concepts such as: accepting air "as though it were a gift"; keeping inhalation in line with the needs of the following action; panting as a powerful tool for strengthening the diaphragm; achieving the greatest possible level of physical "looseness" when playing high notes, by building each note from below; replacing the sometimes damaging concept of *support* with the concept of *flexible tension*.

A series of exercises performed with and without the recorder gently lead the student towards the following conclusion: "It is wrong (and completely unnecessary) when playing the recorder to use physical tension which does not arise naturally from the inhalation and blowing of the instrument.... The use of any greater muscle strength to maintain the tension will negatively influence the sound, making it cramped and hard, inflexible and *monotonous*."

The breathing section is followed by some really helpful ideas for tone production. One particularly effective exercise is to play long notes while walking around the room. Heyens suggests trying to eliminate the fluctuations in sound by

“floating”—“imagining that you are carefully carrying the note through the room.” She includes a “bell note” exercise in which the entire body imitates the motion of a ringing bell, an exaggerated, whole-body imitation of the crescendo-decrescendo process of *messa di voce*.

Tone-production advice is followed by exercises to help develop breath vibrato, which may be particularly useful for those struggling to correct a pervasive, involuntary vibrato. Heyens begins her vibrato lessons in terms of dynamics. She never mentions the larynx or any other specific muscle groups in this chapter. Rather, she asks students to concentrate on progressively more even and more regular fluctuations between *pp* and *f*.

The first exercise is to practice notes that simply fall from *f* to *pp*, first doing this without any flexible tension. Flexible tension is then added, and the fall of the note is made longer and more gradual.

Then this procedure is reversed for a rapid crescendo from *pp* to *f* on one note. From there, the author works on refining and controlling the vibrato in the traditional way of practicing various rhythms, but also includes some refreshingly original exercises. She emphasizes that note shaping should always be planned, and returns to this topic in the final chapter.

Vibrato discussion is followed by a chapter with advice on finding phrase endings, particularly in unaccompanied music consisting of long streams of uninterrupted 16th notes. Complete preludes by Finger, Tommaso Vitali, John Smith, Nicola Matteis, as well as a fantasia by Quantz, are included with phrase markings and brief commentary. Students may enjoy her concise list of seven guidelines for finding phrase endings.

The final chapter gives advice for note shaping: students should base decisions upon the harmonic meaning and the placement of a note within a phrase. The idea of pushing into dissonances and relaxing into the resolutions is illustrated, and advice is given as to when to create a “holding up” effect with *messa di voce* rather than vibrato. Adagios from the Handel D minor sonata and the Corelli *Sonata in A minor, Op. 5, No. 3*, are printed in their entirety as practice examples.

If I had to point out one aspect of recorder technique that I would like to have seen further explored in these books, it would be the topic of articulation. Single tonguing is discussed on one page, and later in vol. 2, there are two pages of advice for double tonguing followed by two Van Eyck pieces to be

practiced on soprano and alto. Some students, especially those who are self-taught, may desire supplementary materials. One possibility is *Playing Recorder Sonatas* by Anthony Rowland-Jones, which contains numerous examples for achieving variety and interest, and also a concise summary of the articulation information found in his *Recorder Technique*. Another possibility is Walter Van Hauwe’s *The Modern Recorder Player, Volume II*, with 22 pages on articulation.

Advanced Recorder Technique, Volumes 1 and 2, are high-quality, both in their striking appearance (with glossy covers graced by the 1769 oil on canvas by Nathaniel Hone called *The Piping Boy*) and in content. It is hard to imagine the aspiring virtuoso who could not profit from their use. These books are not for the faint of heart. However, even those who have no intention of becoming virtuosos can benefit from the wealth of information in vol. 2, especially that on breathing, vibrato and note-shaping.

DR DOWNING’S RECORDER TECHNIQUE DOCTOR, BY PETER BOWMAN.

Dr Downing Music (<www.downingmusic.com>), 1997. 32 pp. Paperback. \$10.95 including S&H.

DR DOWNING’S ADVANCED TECHNIQUE DOCTOR, BY PETER BOWMAN.

Dr Downing Music, 2006. 27 pp. Paperback. \$10.95 including S&H. (No ISBN numbers appear on the books.)

These two cute little books, each measuring around 4”x6”, can be carried around in a small purse or recorder case. Both books contain photos of the author demonstrating various techniques.

The first book is divided into two sections. The first part presents information about various technical topics, such as proper holding and supporting of the instrument, embouchure, breath control, half-holing, thumbing and articulation. The second part gives a series of potential problems, with each followed by a “cure.” The cures cover issues such as boring long notes, strangled tone quality, insufficient breath, reluctant low notes, right/left hand and thumb pain, shoulder stiffness, woolly high notes, problems in ensemble playing, tongue and fingers that will not work together, and reluctant or missing high notes on tenor recorders.

For such tiny little books, there are some really useful tips for beginners (and intermediates). One such example is to practice scales first by learning to hear the half-step/whole-step pattern, rather than first worrying about key signatures.

Another good practice tip: memorize difficult passages and practice with eyes closed. Then, there is an occasional amusing remark: “Don’t take a breath on each silent note. You will look like a startled goldfish and you are likely to faint.”

The advanced book consists entirely of potential problems, and each problem is followed by a “solution” rather than a “cure.” The problems address sound quality, breath support, vibrato, intonation, dynamics, finger technique, alternative fingerings, high notes, articulation, and even a brief description of multiphonics and *glissandi*. That is a lot of ground to cover in a little 27-page book!

I especially liked his idea of creating a fingering chart, with each note written out in standard fingering followed by two alternative fingerings that allow the pitch to remain stable when played *p* and *f*.

I couldn’t help but feel that some of the information in the advanced book might have been better placed in the first book. For instance, problem number 9 states: “Do I begin notes with ‘do’ or ‘to’? What is correct?” Less advanced players will benefit from this information, but may not look in an “advanced” guide.

Space limitations in these books force the author to be extremely concise, and occasionally the results are statements that make me want to say, “Yes, this is true, but...” For one example, the second book states that alternative fingerings are no more difficult than regular fingerings. This is so—but having a variety of possible fingerings to choose from, understanding the quality and pitch characteristics of each one, and being able to instantly choose the best one in any given musical situation is indeed challenging and requires much practice.

Another problem that cannot be cured with one page of suggestions is that of dreadful sounding ensemble playing. However, the information Bowman gives is a good start.

Finally, I have to say that the tone of the first book is sometimes a bit harsh, as in the following: “If you can’t produce a good sound, all your hard work put into developing skill with your fingers will be wasted. In fact, there would be no point in playing at all.” Perhaps there is a gentler way to say this.

For those who don’t have the patience to read longer, more detailed tutors, maybe these tiny little books are just what the doctor ordered.

Sue Groskreutz

DEPARTMENT OF AMPLIFICATION

More Morris Newman memories, “Ganassi” recorder redux, and thoughts after reading “Living La Vida Musica”

More Thanks for Morris Newman

I just received the January issue of *American Recorder*. As I did my first “flip-through,” Morris Newman’s picture hopped out at me and my heart jumped. “That’s right! That’s exactly how he looked when I made my bi-monthly treks from Hartford, CT, in the ‘70s while in graduate school.”

I remember wishing to purchase a better alto recorder before embarking on my first lesson. I called him from Terminal Music (as Courtly Music was then called) to ask a few questions. In a slightly gruff but definitely friendly voice came the reply, “Don’t tell me your problems. Just come on over for your lesson!”

I spent at least three years soaking up as much as I could of his recorder and other wisdom. Once, I visited the Maine commune where he stayed for some time, and have a paint-stained shirt to show for it. There is a beautiful amber bracelet of Morris’s making sitting amongst my other jewelry which frequently wins compliments. One time, I even played a New York gig, second chair to “the master.”

There was always a palpable warmth and excitement about him and his music-making, and humor galore.

Thank you, Judith Anne Wink and Rebecca Arkenberg, for writing those memorial pieces which nudged me on, and above all, thank you, Morris!

Susan Lowenkron, Marlborough, CT
Performer and instructor
Recorders, Baroque flute

Continuing Discussion of the “Ganassi” Recorder

It’s gratifying to read of continuing interest in “Ganassi” recorders (Adrian Brown, “The Ganassi Recorder: Separating Fact from Fiction,” *AR*, November 2006). Many players have used their “Ganassis” for early Baroque music, and now that several makers produce instruments more suitable for that repertoire, the old interest seemed to have gone out of fashion. So then, what might be a proper repertoire for a “Ganassi?”

I tentatively suggest starting with fancy versions of *laude* and *frottole* (especially the extravagant “Giustiniani” in Petrucci’s *Libro sei*). These pieces also seem good candidates for the older *voce di chiesa* rather than the later madrigal-oriented *voce di camera*, a distinction that seems to correspond to the tonal characters of cylindrical and “choke-bore” recorders. And there are the “solos” in the Segovia manuscript.

I recall the Vienna instrument that inspired Fred Morgan as having a trace of a “choke.” It’s suspicious that its big fingerholes and reamed-out bottom are what might result from a major effort to raise its pitch. Perhaps it was once a more “normal” instrument forced to conform to higher-pitched brethren.

We accept that economy was sometimes a factor in organ pitches, smaller pipes, lower price. Were there similar financial pressures on the pitch of other instruments, in addition to tonal considerations and the ideal of a stairway of

sizes in fifths? To what extent, where and when, was that ideal compromised to facilitate organ-like doubling at the octave, à la Mersenne?

I hope such considerations can help lead to a more subtle placement of a “Ganassi” flauto’s little niche in the musical pantheon, a niche that might disclose a portal to a greater enjoyment of Renaissance music.

Bob Marvin, Eustis, ME

A RESPONSE FROM MR. BROWN:

Many thanks to Bob Marvin for his interest in my article, “The Ganassi Recorder, separating fact from fiction.” I praise his efforts to find repertoire for these trumpet-bore recorders that we seem to find depicted in so much iconography, but which nevertheless remain so elusive in museum collections.

We shall doubtless never have a completely satisfactory explanation for the presence of these small, trumpet-bored recorders in the frontispiece to *Fontegara*. Perhaps we shouldn’t take the depictions of the recorders themselves on face value, and should rather concern ourselves with what is written (or not written) in the book itself.

There is little here to suggest that Ganassi had anything at his disposal other than what he considered to be standard consort recorders, nor can we surmise that his repertoire was any different from the standard repertoire of the time. He indicates for example, the three standard sizes of recorder and mentions three contemporaneous makers—two of whom are known to us in both their surviving instruments and biographical information.

Admittedly his diminutions reach a degree of complexity that might surprise us, but I stand by my conviction that there is nothing in *Fontegara* that points to a special “solo” recorder, or that his diminutions warrant the search for a specific repertoire other than the contemporary polyphonic motets, chansons, madrigals and *frottole*.

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However, I do concur with Mr. Marvin that Vienna SAM 135 certainly shows vestiges of a slightly conical bore and share with him the feeling that these conical sections might once have been more pronounced, something we would expect of typical consort recorders from this time.

Mr. Marvin's question concerning the changeover between instruments in consecutive fifths to those in alternate fifth-fourths (or octaves) I find surprising. Since this question was dealt with in great detail in Peter van Heyghen's comprehensive article, "The Recorder Consort in the Sixteenth Century: Dealing with the Embarrassment of Riches," in *Musicque de Joye, Proceedings of the International Renaissance Recorder and Flute Consort Symposium Utrecht 2003*, edited by David Lasocki, pp. 227-321 (Utrecht: STIMU, 2005). Let us not forget that the idea of a wind consort based in alternates of fifths and fourths was first suggested by Praetorius—although admittedly as a solution for the shawm band, where their rather finicky tuning surely led to more problems with their being made in a "stairway of fifths" than would be the case with recorders. Praetorius goes on to say that this is "a practice already taken into consideration by some, but at this moment perhaps still rather exceptionally." (*Syntagma musicum*, ii, p. 37)

However, as van Heyghen's article makes clear, this system was not taken into consideration by Mersenne, because a careful reading of his text reveals that, as late as 1636, his instruments were still based on consecutive fifths (van Heyghen, p. 273). To paraphrase the rather long explanation, Mersenne basically states that his high set (*petit jeu*) is tuned in consecutive fifths and that the bass of this *petit jeu* serves as the soprano (*dessus*) of his low set (*grand jeu*) and that the low set starts where the high set ends. This can only mean that his *grand jeu* was a ninth and not an octave below his *petit jeu*.

Where many commentators in the past have been confused by Mersenne's remark that the two consorts can "all accord with each other" and have taken this as meaning that the two registers were in octaves, van Heyghen points out that the key to understanding this lies in the grammar, and that Mersenne refers to the recorders (or *flustes*) themselves (he uses *elles* and

toutes, feminine plural) that can be tuned to one another, and not the *jeux* (masculine plural).

It would seem from surviving instruments and cases that it is really only towards the middle of the 17th century that recorders were finally made in our modern, alternate fifth-fourth arrangement.

A recent performance in Vienna, Austria, of Gombert's six-part *Mille regretz* by the ensemble Mezzaluna used five consecutive sizes of recorder a fifth apart from one another, with lowest size effectively playing as a virtual *b^b* instrument and the highest as a *d* instrument. The performance highlighted just how well recorders in this combination can deal with this repertoire—even if, on paper, the prospect might seem rather daunting to the players.

I hope the reader will forgive this rather long debate over a point that might seem a mere footnote in the history of the recorder, but one that nevertheless has a large impact on our understanding of Renaissance organology and performance practice.

Adrian Brown
Amsterdam, The Netherlands

Another Response, and Some Suggestions, prompted by "Living La Vida Musica"

First, I would like to share how much I have enjoyed reading the "Opening Measures" articles in *AR* over the past few years. Not only have they served to facilitate my personal growth as a recorder player, but I have also shared the information with fellow players and beginning recorder students. Most recently, "Living La Vida Musica: Stories of How Learning the Recorder can teach us Much More than Music" (September 2006 *AR*) deserves special recognition for its tremendous value to both teachers and aspiring recorderists. [Frances Blaker's] practical lesson tips for both students and teachers, as well as the inspiring and diverse player anecdotes, combine for a truly outstanding piece that I will re-read often and share with others.

One archive article that has also been significant to me is "How do They Stand Up?" (*AR*, September 1991). The observations that [Blaker and colleagues Marilyn Boenau and Judith Linsenberg] shared in comparison of three high quality plastic [alto] recorders led me to

make a wise selection for beginning recorder students. I would truly enjoy reading an updated review as they are so widely employed.

A similar article briefing the wood instruments that professional players use would also be a most welcome read in *American Recorder*. I am currently perplexed about purchasing a mid-priced, high quality alto for mid-17th- to 18th- c. solo and mixed ensemble performance. The selection is staggering and, for someone who lives nowhere near one of the few shops that carry adequate instruments, also a bit intimidating.

Sincerely,
Judy Siegrist, Kerrville, TX

EDITOR'S NOTE: Readers looking for a mass-produced tenor recorder may find interesting information in "Shopping for a Tenor?" (*American Recorder*, November 2004). Author Letitia Berlin said that article took a significant amount of time to put together, testing recorders gradually and in differing circumstances. Blaker and Berlin, and others, have pondered writing such an updated article about altos—but only when the time is available to do a thorough and complete comparison.



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COMPACT DISC REVIEWS

PARTY OF FIVE: A FEAST OF VIVALDI & TELEMANN, BLUE BAROQUE BAND (DARIA ADAMS, VIOLIN; CLÉA GALHANO, RECORDER; KATHRYN GREENBANK, OBOE; LAYTON JAMES, HARPSICHORD; CHARLES ULLERY, BASSOON). Ten Thousand Lakes, 2006, SC123, 1 CD, \$15 + \$3 S&H, 46:48, <www.schubert.org/purchase-recordings.html>.

The Blue Baroque Band plays familiar Telemann and Vivaldi works with verve and panache. The double entendre title *Party of Five* suits to a “T” this ensemble of five musicians as well as the musical content of the five works.

Those works are by Telemann (1681–1767): *Concerto in A minor*, TWV43:a3 (1730, for flute—i.e., recorder—oboe, violin and continuo) and *Trio Sonata in A minor*, TWV42:a4 (no. 10 from *Essercizii musici*, 1739/40, for recorder, violin and continuo); and by Vivaldi (1678–1741): *Concerto in D major*, RV94 (for recorder, oboe, violin, bassoon and continuo), *Concerto in G minor*, RV107 (originally for transverse flute, oboe, violin, bassoon and continuo), and *Concerto in G minor*, RV103 (recorder, oboe, bassoon). These pieces are available in modern editions from various publishers.

Cléa Galhano, familiar to many ARS members through her playing, teaching and service to our organization, is a Brazilian recorder virtuosa based in St. Paul, MN. This is her third CD release on the Ten Thousand Lakes label.

Blue Baroque Band was formed in 2001 as a group of musician friends who

enjoyed playing Baroque music. All perform with the Saint Paul Chamber Orchestra. This is a “modern” instrument ensemble, and as such they have a sound that differs from period instrument groups.

Rather than performing at the accepted Baroque pitch of a=415, these musicians use instruments at a=440. The oboe, violin and bassoon are modern orchestral instruments.

One aspect of the sound of Blue Baroque Band that fascinates me is that, in this context, the recorder and harpsichord also are “modern” instruments.

One aspect of the sound of Blue Baroque Band that fascinates me is that, in this context, the recorder and harpsichord also are “modern” instruments. As far as I know, the a=440 recorder used on this recording is not a new design. I mean that it and the harpsichord are “modern” instruments in that they function timbrally alongside the other instruments in the ensemble without any discontinuity. In this recording they do not stand out as an exotic sound from another era or culture. (This is a markedly different approach from the use of the *shakuhachi* and *biwa* in Takemitsu’s *November Steps*, a concerto for those instruments and Western orchestra.)

Blue Baroque Band models a lively, historically informed approach to playing early music unabashedly on its various instruments, regardless of the label applied. Galhano ornaments the lines with aplomb, and I would enjoy hearing a bit more ornamentation from the other musicians. They demonstrate strong musicianship and I urge even more exuberance.

A Feast with the Blue Baroque Band

That pillar of 20th-century composition Igor Stravinsky commented, “Vivaldi wrote the same concerto 500 times.” While Stravinsky did not mean this as a compliment, his statement points out that there is a remarkable uniformity in texture, orchestration, melodic and harmonic logic to the 18th-century international style of composition that Telemann and Vivaldi practiced so wonderfully. That consistency guarantees accessibility and a sense of pleasurable familiarity for listeners to this repertoire. This “feast” of 18th-century music merits close listening but also yields rewards to less focused hearers.

The recording (done at the Saint Paul Chamber Orchestra Center) provides a clear and bright stereo image of the ensemble, at a virtual distance somewhere between the first row seats and the performers themselves.

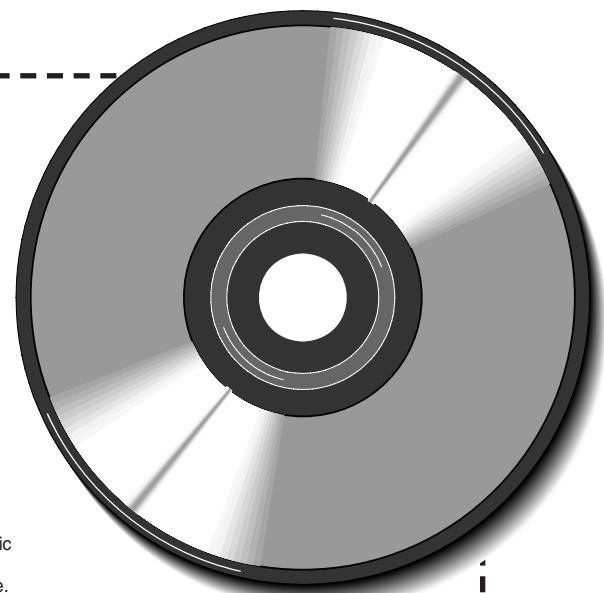
The term “concerto”—as applied to these trios, quartets and quintets—may strike some as curious. Michael Talbot (in the article on “Concerto” in *The New Grove Dictionary of Music and Musicians*, online edition, Oxford, 2007) writes that “the genre was a progressive offshoot of the sonata designed for performance by a string orchestra.” The meanings conveyed by the term “concerto” imply that of sounding in agreement and contending together.

While we are accustomed to concerti spotlighting a solo instrument with larger ensemble, and with solo groups in relation to orchestras (the concerto grosso), the concept of a concerto is present here with solo instruments—even a group of them—in contrast to the ensemble of the basso continuo—in this case, the harpsichord and bassoon. The notes by Mary Burke illuminate and help clarify the intimate concerto forms on this CD in relationship to the better-known concerti employing solo or ensemble with orchestra.

Tom Bickley

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

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NEW!

PARTY OF FIVE: A FEAST OF VIVALDI AND TELEMANN Blue Baroque Band: Cléa Galhano, recorder; Daria Adams, violin; Kathryn Greenbank, oboe; Layton James, harpsichord; Charles Ullery, bassoon. Blue Baroque Band has a unique sound, with the old sounds of recorder and harpsichord juxtaposed with modern oboe, bassoon and violin. Telemann: *Concerto in A minor, TWV43:a3 & Trio Sonata in A minor, TWV 42:a4*. Vivaldi: *Concerto in D Major, RV94; Concerto in G Minor, RV107; Concerto in G Minor, RV103*.

STOLEN JEWELS Ensemble Vermillian: Frances Blaker, recorders; Barbara Blaker Krumdieck, Baroque 'cello; Elisabeth Reed, viola da gamba; Katherine Heater, harpsichord & organ. Performances of 17th-century German music adapted by Frances Blaker. "I love violin music but cannot play the violin," she writes "so I steal the music and rearrange it for my own instrument. This attitude and creative process is very much at home in the world of Baroque music." Buxtehude Op. 1, plus works by Biber, Rosenmuller, Krieger and JM (yes, M) Bach. Fafarella Recordings

IN STOCK (Partial listing)

BAROQUE MUSIC FROM SCOTLAND & ENGLAND Alison Melville & Colin Savage, recorders; with other members of Musick Fyne. Music by Purcell & Oswald, & arrangements from *The Beggar's Opera* by Pepusch. EBS.

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

DOLCE MUSICA: A CONTEMPLATIVE JOURNEY Eileen Hadidian, flutes & recorders; Natalie Cox, harps. Celtic, Renaissance & Medieval melodies for recorder & flute with Celtic harp. Healing Muses.

DREAMS INSIDE THE AIR TUNNEL Zana Clarke, recorder & composer. "Drawing on the music of the didjeridu & shakuhachi...beautiful & hypnotic..."—*American Recorder*. Orpheus Music.

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

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

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

I LOVE LUCETTE Hesperus: Scott Reiss, Tina Chancey, Jane Hershey, recorders & other early instruments; Rosa Lamoreaux, soprano; Howard Bass, lute. Charming, bawdy, sentimental music from French Renaissance theatrical tradition. Divisions on *Contente Desir, Il Fault Bien Aimer*; good recorder trio work. Koch Int'l.

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

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

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

MUSICK FYNE PLAYS MUSIC OF THE ITALIAN BAROQUE Alison Melville & Colin Savage, recorders; with other members of Musick Fyne (voice, harpsichord, lute/theorbo) & W. M. Gay, 'cello. 17th & 18th century duos, trio sonatas, arias, diminutions. EBS Records.

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

NIGHTMARE IN VENICE Red Priest: Piers Adam, recorders; Julia Bishop, violin; Angela East, cello; Howard Beach, harpsichord. Vivaldi, Corelli, Purcell, LeStrange and others. Dorian.

PRIEST ON THE RUN Piers Adams, recorders. Concerti composed by the ensemble's namesake, flame-haired Vivaldi. Upbeat.

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

RENOVATA BY ERWILIAN Jordan Buetow, recorders et al. Recorder--Garklein to Bass--leads ensemble of exotic stringed instruments on a journey through both energetic and expressive melodies. Purely organic, acoustic experience, a sonic blend of traditional melodies with distinctly modern influences. Wood, Wind & Wire.

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 combined with reconstructions of folksongs & arrangements based on contemporary improvisation.

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

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

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

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

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

20TH CENTURY MUSIC FOR RECORDER & PIANO Anita Randolfi, recorders; Marcia Eckert, piano; Douglas Lima, piano; Mary Barto, flute. Original music from the first decade of the 20th century through the 1960s composed for recorder and piano. Works by Jacob, Bartok, Leigh, others.

VIVALDI: THE FOUR SEASONS Red Priest: Piers Adams, recorders; Julia Bishop, violin; Angela East, 'cello; Howard Beach, harpsichord. Also A. Corelli's *Christmas Concerto in G minor, Op. 6, No 8*. "If you think you know the Seasons, if you've heard it (or played it) far too often to ever want to hear it again--go straight out and buy this recording.—*EARLY MUSIC TODAY*. Red Priest Label 2005 Re-release of 2003 Dorian recording.

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

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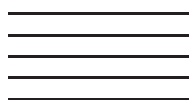
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ON THE CUTTING EDGE



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Among the many compositional and performance styles that swirl around listeners in the early 21st century—minimalism, totalism, serialism, neo-Romanticism, spectralism, aleatorism (to name but some)—the concept/style known as fusion has shown considerable vitality and staying power. Jazz fusion (blending swing/bebop and pop/hip-hop), ethnic fusion (blending various world music traditions), sacred fusion (combining traditional hymn-based music with newer “praise music” materials) and classical fusion (“crossover”) are all important currents in the music of today.

Fusion of early music practice, including recorder playing, with certain ethnic traditions—especially Middle Eastern ones—is also expanding. Here in the U.S., such groups as Joel Cohen’s Boston Camerata have worked with Arabic musicians. The merging of Islamic and Andalusian practices developed by the late Thomas Binkley during his years at the Schola Cantorum in Basel (and subsequently at Indiana University) has led to much interesting fusion work being done by European groups such as the ensembles led by Eduardo Panigua in Spain, and the enterprising group know as Sarband. This ensemble specializes in Turkish performance traditions and has collaborated with both The King’s Singers and Concerto Köln for remarkable concerts and recordings

combining Medieval and Renaissance practices with those of the Islamic world.

The ubiquitous Jordi Savall has a recording out entitled *Orient–Occident* on which members of his ensemble Hesperion XXI are joined by musicians from Afghanistan, Israel, Morocco and Greece.

What I call “triple fusion”—the merging of early music, world music and contemporary music—is the achievement of an exciting German quartet known as **Ensemble sYn.de**. No, this is not a conventional recorder quartet. This is indeed a fusion ensemble, made up of recorderist **Meike Herzig**, percussionist **Katharina Dustmann**, marimba virtuoso **Nils Tannert**, and ethnic string instrument wizard **Marco Ambrosini**. They are based in the Bonn-Cologne area of Germany and have released a wonderful CD on the NovaTune label (a division of Orca Records) entitled “haYlive”.

The music this group makes is colorful and exciting, full of textural, timbral and rhythmic contrast. Dustmann’s use of Egyptian and Near Eastern percussion such as the *riqq* (an Egyptian tambourine) and the *zarb* (a Persian hand drum resembling the *dumbec*), along with various sizes of frame drums, provides plenty of rhythmic impetus.

Herzig is a wonderful recorder player with superb articulation. She can play with a percussive attack that matches the drums and marimba, or with cascading blizzards of pitches that make the group’s improvisations so effective.

The ensemble’s string player, Ambrosini, includes in his instrumental

arsenal the Norwegian *seljeslojt* and the Swedish *nyckelharpa*. These are traditional instruments that have roots in medieval performance practice, resembling the Medieval hurdy-gurdy or *vielle*.

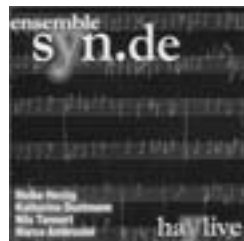
The use of marimba brings a vibrant contemporary dimension to the ensemble. A highlight of their concert programs and of the live CD they have released is a recorder and marimba duet entitled *Fly to Alhambra*. I have not heard much music for this combination: Herzig and Tannert convince me of its effectiveness.

Ensemble sYn.de includes in its repertoire new music from composer Albrecht Maurer (including the duet mentioned above), compositions and improvisations from the group members themselves, and new “takes” on early music from such sources as the Codex Huelgas. Besides playing different sizes of recorders, Herzig also plays the *fujara*, a Slovakian overtone flute.

The range of sounds this unique quartet produces is stunning. They truly are “a synergistic sound conglomerate.”

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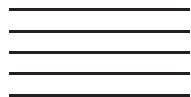
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CHAPTERS & CONSORTS



*Recorders at the Renfaire,
10th Biennial Chicago Composition Contest*



The **Rio Grande Recorders**—with members from both El Paso, TX, and Las Cruces, NM—were busy in 2006 practicing more than usual to make a recording in the fall. First, though, came performances at the Renaissance Faire in Las Cruces (photo at upper right, with Gail Vaucher directing). The group performs there annually, often picking up recorder recruits from among the spectators.

After the Renfaire, the group immediately began the recording. At a Christmas party, Vaucher surprised group members with a tape of the recording as well as a DVD of photos from the Renfaire.

The **Chicago (IL) ARS** chapter has announced the deadline for its composition contest: **September 15**. The 10th biennial contest focuses on quartets for any combination of recorder sizes, with

one or more of the lines also designated for crumhorn, at the composer's discretion. The work should be between 5 and 10 minutes in duration, original, written recently, and not have been published or have won a prize in any other competition.

The main purpose of the contest is to encourage new music for the recorder, especially music suitable for ARS meetings with players at various levels of ability. First place wins \$150; second place, \$75; third place, \$25. See <www.geocities.com/ars2test> for rules, or e-mail Arlene Ghiron at <AFGhiron@aol.com>, or call Larry Johnson, 773-631-6671.

For the past three years, the West Shore Symphony Orchestra (WSSO) of Muskegon, MI, has participated in the Weill Music Institute's Communities LinkUp!, <www.carnegiehall.org/article/explore_and_learn/art_communities_linkUp.html>. All over Muskegon County, children learn to play recorder in fourth grade. At the end of the school year, they attend a special WSSO presentation where they play their recorders with the orchestra. Corporate sponsors provide free recorders and materials to the students.

This year, the **Muskegon Recorder Players (MRP)** of the **West Michigan Recorder Ensemble** also decided to prepare a school program; 14 schools asked MRP to play. The half-hour program covers this year's LinkUp! theme of "melody" by using familiar folk song melodies as well as popular classical and Renaissance tunes. A piece on the program is *Alouette et al* by Timothy Walsh from the *ARS Member's Library*, included because it weaves together lots of familiar melodies.

The children see and hear recorders of all sizes, as well as see people enjoying the recorder as a lifelong interest. They are very impressed by the great bass and garklein! After the program, the children are encouraged to ask questions and get

a closer look at the instruments. A deaf child at one school felt each recorder as it was played and was very excited to start learning to play her own recorder.



CHAPTER NEWS

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

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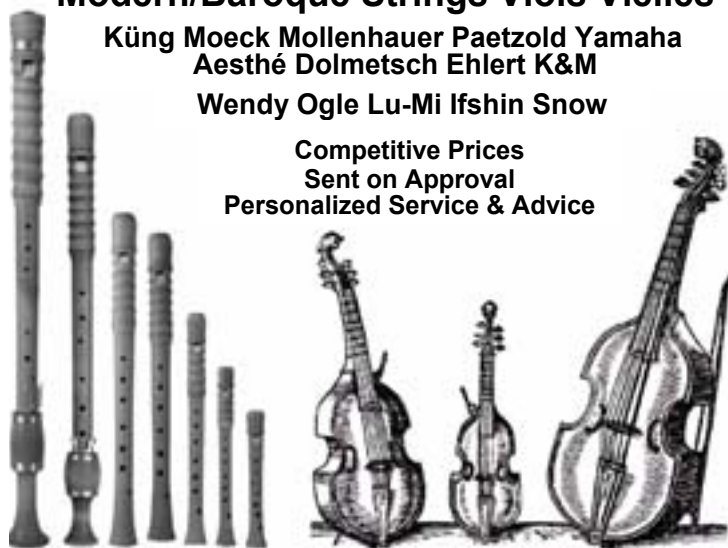
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RECORDER ORCHESTRA CORNER

Richard Geisler, director of the **American Recorder Orchestra of the West** (AROW) based in Oakland, CA, is planning AROW's 2007-08 concert program, "The Recorder Orchestra: a program of works by American composers & arrangers," which will feature music specially composed or arranged by Americans for recorder orchestra. Contact Geisler for more information, <richgeis@jps.net>.

For its seventh pair of concerts, the **Los Angeles Recorder Orchestra** (LARO) expanded to incorporate singers and dancers. The 37-member orchestra was joined by the **Jouyissance Early Music Ensemble** singers and **Yesteryears Dancers** for Henry Purcell's 17th-century *Masque in Timon of Athens*. The January performances of "Courtly Masquing Ayres" were held in Los Angeles, CA, and Long Beach. LARO played works by Rossini, Handel, Haydn, and Purcell's *Dido's Lament* on the first half of the program.

A form of festive courtly entertainment

On November 30 in New York City, NY, the **Manhattan Recorder Orchestra** (MRO), conducted by **Matthias Maute**, presented "Moonlight Serenade."

On the program were: Antonio Lotti, *Crucifixus* a8; Bach, *Brandenburg Concerto No. 6*; Guus Haverkate, *Sound Crime*; Glenn Miller, *Moonlight Serenade*; Maute, *Saltarello*; Anatoli Liadov, *Six Russian Folksongs*; and dances by Praetorius.

MRO was joined by percussionist Mauricio Molina in a fast, unrelenting up-tempo performance of Maute's *Saltarello*. Molina also added rhythmic detail to the Praetorius dances ending the program.

For the signature number of the concert, *Moonlight Serenade*, **Larry Garges**

incorporated into a play, the masque combined music, singing and dancing, often on a pastoral or mythological theme. LARO conductor **Tom Axworthy** became acquainted with the Purcell *Masque* when his graduate school recital in musicology included an edition incorporating correct performance practice of the masque. "That was some years ago, and I thought it was about time to use the music again," said Axworthy, who arranged it for full recorder orchestra including original vocal solos and choral parts. "Our sister organization Jouyissance, which has performed since the 1960s, agreed to perform the vocal parts. A friend of mine, Irene Ujda, directs Yesteryears Dancers which do some Baroque dancing among many styles."

Combining the groups seemed like a great idea to expand LARO's audience, he continued. "We did indeed draw large audiences at both concerts. While complicated, the music was not as difficult technically as some of our other performances ... it was our best performance yet!"

(who also plays recorder in the MRO) was the saxophone soloist. Garges improvised a saxophone solo around Paul Leenhouts's arrangement of this famous big-band piece. And, note well: saxophone and recorders sound wonderful together.

Mention should also be made of Haverkate's witty *Sound Crime* (1996) for the full recorder orchestra—a film-score-like work for an imaginary mystery movie.

MRO was honored by the presence of Friedrich and Ingeborg von Huene to hear von Huene's and Ken Andresen's recorder orchestra arrangement of the *Six Russian Folksongs, Op.58*. Michael Rosenberg played soprano solos on this set.

Anita Randolfi

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MUSIC REVIEWS

TWO LEFT FEET, BY MARK BASSEY. Dolce DOL 409 (Magnamusic), 2002. SATB. Sc 11 pp, pts 3 pp ea. \$8.50.

JAZZY PRELUDE AND FUGUE, by Glen Shannon. Moeck zfs 803 (Magnamusic), 2004. SATB. Sc 6 pp, pts 2 pp ea. \$7.

Jazz for recorders? Why not? Some of us are old enough to remember when *Eons Ago Blue*, by Robert Dorough [see the "ARS History" article in this issue for mentions of him], arrived on the scene.

You may be a bit fearful about diving into this genre, but if you have ever played *notes inégales* in French Baroque music or tried improvisation in a Renaissance or Baroque piece, you were closer to playing jazz than you might think.

Mark Bassey is a well-known trombonist in London (U.K.) jazz circles. He teaches trombone at the Royal Academy of Music, and at present he is playing with the South African singing legend, The Manhattan Brothers.

His *Two Left Feet* is a "bouncy swing" piece for four recorders. There are five choruses with *ad lib* solos for each instrument. Players are encouraged to improvise, but may also just play the written notes in swing style. In many places players are asked to "bend" one note to another.

There is one section where Bassey asks for 32 bars of collective improvisation, during which only chord symbols are provided. This can be a real challenge for players who may not be familiar with this technique. Bassey does, however, provide an out—just cut to letter I.

This is an enjoyable piece in the jazz idiom. It is not technically difficult, but does require some knowledge and feeling for jazz style. It would be best if at

High intermediate consorts should give both of these works a try, but it might be best to start with the Shannon piece.

least one player has played jazz on another instrument or has listened to good jazz groups so he/she could help the other players. If not, the consort members will really feel like they have two left feet!

Glen Shannon lives in the San Francisco Bay Area of California, where he is active in the East Bay Recorder Society and performs on recorder and traverso with the Baroque Etcetera ensemble. He is editor of the *ARS Members' Library Editions*.

Shannon has composed many works for recorder ensembles, and most are available from his own Screaming Mary Music. He knows the recorder and knows how to write for it. He is usually careful to provide interesting parts for each player, and his music is always playable and enjoyable for players and listeners.

Two works from Carson P. Cooman, a duo of Troilo pieces, and jazz for recorders

Jazzy Prelude and Fugue starts with a "light 'n easy" prelude in which the composer tells us to "swing the eighths." Then the bass begins the well-constructed and "swinging" fugue, in which each instrument has a written-out solo. In this piece, players are not required to do any improvising, but they must get into the swing style or all is lost.

This work is not technically difficult, but jazz style is essential. If we play these works without "that swing, it don't mean a thing."

High intermediate consorts should give both of these works a try, but it might be best to start with the Shannon piece, which does not involve improvisation. It may take time and perseverance to get into the style, but it is well worth the effort.

Bill Rees



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PARTITA FOR SOLO BAROQUE FLUTE OR RECORDER, OPUS 526, BY CARSON P. COOMAN. Musik Fabrik (<www.sheetmusicplus.com>), 2003. Bar fl. \$6.95.

Carson P. Cooman is an active composer, organist and musical consultant (see <www.carsoncooman.com>). He has written more than 600 works—in many forms and for a variety of forces, from solo instrumental compositions such as the *Partita* here for solo Baroque flute, to opera and orchestral works, and hymn tunes. He has received numerous commissions from ensembles and soloists, and has received an ASCAP Standard Award annually since 1997.

Recordings of his compositions are found on Naxos and Tampa Bay Composers Forum, among others. As a musicologist, Cooman specializes in contemporary American and Australian composers; as an organist, he is active as a frequent performer of contemporary works.

Cooman's *Partita, Op. 526*, is a neo-classically flavored modern tonal work in two movements. Cooman describes his piece as: "commissioned ...to take advantage of the Baroque flute's unique sonic properties."

The first movement, "Cantus," is a

very slow (♩ = 42) meditative song in common time, based on a few short melodic ideas. At first playing, my Baroque flute student Darrell liked the opening movement very much. Cooman describes "Cantus" as "a simple lyrical piece exploring continuous transformation of the principal melodic ideas."

The second movement, "Ludus" (or game), begins with a Vivace in quick 4/4 (♩ = 112) with bursts of staccato eighth notes, triplets and sextuplets. This opening section is followed by a very short Trio cast as an andante-like aria in a moderate 3/4 (♩ = 72). The Trio is then framed by a repeat of the opening section. "The movement explores... tone color contrast... some notes have a more 'veiled' sound color than other notes. It is a movement of humor and zest."

As an intermediate level player, my student could easily read the first movement as well as the Trio of the second movement. The second movement's opening section, however, presented substantial challenges for him, both rhythmically and in ease of passagework.

Particularly in the first movement, the intermediate player would be presented with numerous challenges in the area of breathing, blowing, and control, with long slow phrases and frequent dynamic

changes from *mp* to *mf*. Also the player would ideally need excellent tone quality to render the slowly lyrical "Cantus" effective.

The second movement also has substantial challenges, with rapid and frequent changes from *mp* to *sfz* and *fff*, requiring a high degree of dynamic control. In the first movement, the high \sharp would present another challenge to the intermediate player.

Overall, the piece is suitable for the intermediate and above Baroque flautist and could even serve as an effective etude for the student player. I would question, though, the composer's designation of the piece as suitable for recorder. Peculiarities of range render it impossible for alto (down to low d), unbearable on soprano (high \sharp s!), and extremely difficult on tenor (high \sharp , e and \sharp).

Frances Feldon

PENTECOST COMPLINE, BY CARSON P. COOMAN. Musik Fabrik (<www.sheetmusicplus.com>), 2000. B and organ. Sc. 4 pp. \$10.95.

Pentecost Compline is a somewhat idiosyncratic work that, while analytically simple, will nevertheless require a sensitive and careful performance. It will also take a bit of rehearsing, since the organ and recorder parts are not to be played in perfect synchronization.

For the most part, the organist plays a Gregorian-chant-like melody with a pedal point drone. There's hardly any melodic content for the bass recorder player, whose part contains an abundance of long tones and overblown sounds. Good breath control is an absolute must!

Cooman's preface is extremely short. Some information about the kind of organ he had in mind, preferential stops, balancing the two instruments (whether or not amplification should be used for the bass recorder) would have been useful. It will be necessary to photocopy the edition for a performance.

Pete Rose

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SINFONIE, SCHERZI, RICERCARI, CAPRICCI ET FANTASIE A DUE VOCI (1608), BY ANTONIO TROILO. ED. BERNARD THOMAS. London Pro Musica LPM IM 19, (Magnamusic), 2006. Duos for various instruments. Sc 43 pp. \$11.50.

4 CANZONI (1606), BY ANTONIO TROILO, ED. BERNARD THOMAS. London Pro Musica LPM IM20 (Magnamusic), 2006. SSATB. Sc 17 pp, pts 4 pp ea. \$12.50.

Bernard Thomas of London Pro Musica continues bringing us the best in early music from composers both famous and obscure.

Certainly Antonio Troilo falls into the latter category. Little is known of him beyond what is mentioned on the title pages of his publications. He was a native of Verona, Italy, although his birth date remains obscure. Troilo was also an active municipal musician in Vicenza and may have played at the Accademia Olimpica as well. Thomas speculates that Troilo may have played the cornetto in the town band, as there is a reference to a certain "Antonio" who played that instrument.

Be that as it may, there is nothing particularly idiomatic to brass instruments about the pieces in these two volumes. They may be played successfully by any number of late Renaissance instruments: cornetts and sackbuts, violins, viols—and, of course, recorders.

The duo pieces in IM19, a complete edition of Troilo's 1608 publication *Sinfonie, scherzi, ricercari, capricci et fantasie a due voci*, are particularly rewarding to play. Each piece has a heading describing the character of the piece, almost always in pairs: *Ricercar et Capriccio, Sinfonia et Capriccio, Capriccio et Fantasia*, and so forth. These indications are invaluable in helping determine the approach to take to each piece, as it is often difficult to distinguish between the sections of each piece.

Thomas indicates that the changes in the sections relate more to playing style and articulation than to any dramatic alteration in the musical content. While that is true, we found it helpful to vary tempos as well.

At first glance, these pieces seem straightforward descendants of Renaissance *bicinia*, but they are closer in style

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and content to the Italian dramatic theater than the modern concept of Italian Renaissance music. These pieces represent a transition between the late Renaissance and the early Baroque.

London Pro Musica has done an excellent job at presenting this music. Occasionally Thomas gives alternative notes or even passages when the music would descend below the range of a recorder. He also includes a transposed version (IM19a) for seven of the duos. Most can be played on AT recorders, but a few fit better on AB recorders at pitch.

This is very fine and unexpectedly rewarding music. Not intended for beginners, this edition can serve well intermediate and advanced players looking for something different and challenging.

The four canzoni in IM20 represent an entirely different approach. They are written clearly in the mode of much of the late 16th- to early 17th-century *canzoni da sonare*.

Troilo's canzoni differ in that they are written in five parts as opposed to the more routine four parts. Ensemble music had been written in five parts elsewhere (for example, the ensemble music of Dowland and Holborne in England); but in Italy, despite the fact that the standard for the madrigal had been in five parts for a couple of decades, the ensemble *canzona* was mainly written by organists.

This meant that, in addition to printing them in part-books for performance by an ensemble of winds or strings, most canzoni of this time fit within reach of two hands on one keyboard. In fact, Claudio Merulo published two versions of his canzoni—an unadorned version in part-books for performance by unspecified instruments and another, highly decorated version for organ.

These pieces by Troilo are not particularly profound nor are they sophisticated. They are, however, great fun to play. There is a great deal of interplay between the top two parts—as might be expected, given the similar style of writing from northern Europe at the time (see the five-part ensemble music by Thomas Simpson and William Brade, for example); there is interplay between the inner voices as well.

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Occasionally, in the triple time sections, all the voices move homophonically.

Troilo's writing is far from formulaic, though. Often, in the polyphonic sections, his subjects may enter at a distance of a measure or a beat and even at a half-beat. The quirky nature of the writing keeps this music lively without being extremely difficult to play.

All of these canzoni can be played successfully by consorts of intermediate level and above. A consort of matched instruments would be ideal for these pieces.

A word of caution: this edition contains a number of errors. This is highly unusual for London Pro Musica, but this edition was very sloppily prepared. A number of the part ranges are in error, frequently dipping below the nominal low note given in the range at the beginning of the piece. The parts also represent a problem. For example, the *tenore* part has a treble clef in *Canzon decimaottava*, but the score clearly shows an octave-transposing treble clef. Then, mysteriously, in measure 18, the clef changes to alto clef for a system, then switches back to treble clef.

All of these errors caused us to stop frequently to check the score. As stated, it is highly unusual for LPM to send out an edition with so many errors.

LPM has supplied error-free alternative parts for the alto and tenor lines in alto clef, making this edition suitable for consorts of viols as well as wind instruments. Having given this *caveat emptor*, we found that the errors, although annoying and distracting, are no impediment to enjoying this music.

Frank Cone



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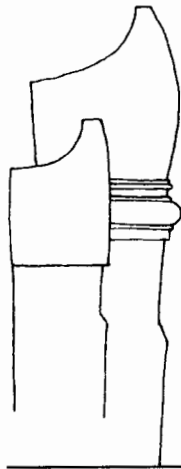
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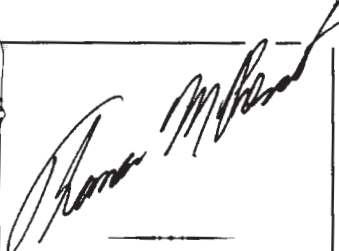
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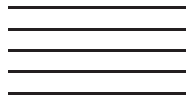


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