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NEW ISSUES

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<td>1AP00195</td>
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<td>Turk, Ahlert: I Don't Know Why I Love You Like I Do, (I Just Do)</td>
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<td>Anon: Trotto</td>
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<td>An Italian dance melody for mixed ability recorder ensemble.</td>
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HIGHLIGHTS

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<tr>
<td>CM01023</td>
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<td>Renaissance Debut (12 dances)</td>
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<td>Twelve skillfully arranged Renaissance dances and pieces for 1 to 6 (S/A/T) recorders with optional keyboard.</td>
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<td>The Duet Recorder, Book 1 (10 pieces)</td>
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<td>Ten distinctive and delightfully easy soprano duets with optional percussion and guitar.</td>
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Enjoy the recorder
EDITOR’S NOTE

With spring just around the corner (for most of us), it’s time to start thinking ahead to summer—and summer for some recorder players means the workshop season. Our annual roundup of workshops starts on page 7.

Back after a break from writing for AR is Frances Blaker, who has ideas to help you practice more effectively as you prepare for any upcoming workshop (page 18).

Feedback tells us that members love to get music—either in or with AR. Composer Tim Broege, in his regular column, has included a piece of his own, and some hints on how to get started playing jazz on your recorder (page 21). AR’s volunteer team of recorder players who write Music Reviews also ran across possibilities for more music in the jazz style (page 26).

By the time you receive this magazine, it will be Play-the-Recorder Month. This ARS Newsletter reminds you of deadlines: to enter contests, encourage friends to join and let us know how you participated. We look forward to hearing from you!

Gail Nickless, Editor

GAIL NICKLESS, EDITOR

CONTRIBUTING EDITORS

Tom Bickley, Compact Disc Reviews • Frances Blaker, Beginners & Technique • Timothy Broege, 20th/21st-Century Performance • Carolyn Peskin, Q & A • Sue Gronskeutz, Book & Music Reviews • Mary Halverson Waldo, Education

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Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and support recorder playing as a shared social experience.

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Over a year ago Knowlera Media (KM), knowlera.com, contacted the ARS and asked if we would like to collaborate with them on their online “how to” video series. They were interested in updating their series on “How to Play the Recorder.” We were thrilled with the idea!

The Board has wanted to incorporate educational videos on our web site for a long time. ARS members and non-members alike have expressed often, at town hall meetings across the U.S. and Canada, their desires for this benefit. KM’s proposal delivered that extra motivation and impetus to get the project off the ground. (We see this as a jump start to including additional educational videos on our own web site.)

The deal maker was KM’s capability of providing large scale exposure and visibility for the ARS by means of their broad distribution, including “television programming, broadcast news, the popular destination site MonkeySee.com, and a syndication network of hundreds of popular sites across the web.” The opportunity to work with a professional organization, with professional videographer, editor and producer, was also attractive and helped to seal the deal.

Of course, this did not come free of charge! With your contributions to the 2010 Spring Fund Appeal, you made this happen—and I would like to thank you! I also would like to thank specifically Vicki Boeckman, our ARS representative for this project. She worked tirelessly on the videos, devoting many hours to creating and developing the topics, writing content for each segment, and appearing in the videos—teaching every concept.

The result: two video series, “How to Play the Recorder” and “How to Play Simple Songs on the Recorder,” with each series consisting of several segments.

The video segments are very short (as contractually prescribed). We see the videos as representing just an introduction, a taste of what is possible—one concrete way for someone to get interested and started on the recorder—and hopefully yielding so much more: providing a much needed, professional and educationally sound, online tool; spreading the name of the ARS; reaching a wider constituency and unknown audience; and attracting new members.

If these videos are not already up on the web site when you read this, they will be soon! Look for them at AmericanRecorder.org.

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

The result: two video series, “How to Play the Recorder” and “How to Play Simple Songs on the Recorder.”

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In Memoriam: Eugene Reichenthal, 1918-2011

By Nancy M. Tooney, Brooklyn, NY

Eugene Herbert Reichenthal, best known for his distinguished career as a music educator and as organizer of the Long Island (NY) recorder workshops for both young students and adults, passed away on January 24 at age 92.

A graduate of Clark University and Ithaca College, he served in the Army during World War II. As a paratrooper in the 101st Airborne Infantry “Screaming Eagles,” he landed in Europe via glider; later he survived the Battle of Bastogne.

Following the war, he continued music studies. In 1951 he was introduced to the recorder as the only American invited to a summer course offered by the British Ministry of Education sponsored by Oxford University. This was but the first of many in which he participated over the years. A few years later, he had his first real recorder lessons—with British scholar Edgar Hunt.

Reichenthal taught for many years at the Harborfields School District in Greenlawn, Long Island, NY, where he taught band as well as recorder and served as music department administrator. He truly was the “Pied Piper” for recorders. For more than 30 years, he prepared lists of recorder music for the New York State School Music Association competition.

He was a long-time contributor to both AR and the newsletter of the New York Recorder Guild. For AR, he wrote a “Teaching Tips” column until 2003, when he discontinued his writing activities, which also included publishing recorder arrangements.

In 1969 he was a cofounder with Gerald Burakoff of the Long Island Recorder Festival (LIRF) One-Day spring event. After a few years, he became the sole organizer for this event for students and adults, until March 1995 when he handed it over to Stan Davis. With Reichenthal’s assistance, Davis arranged to turn the annual workshop over to the Suffolk County Music Educators Association. SCMEA re-named the event, now primarily for students, the Eugene Reichenthal Day of Recorder.

The first One-Week Summer LIRF workshop, organized by Reichenthal and Burakoff and held in 1974, was established primarily for adults and music educators. Under Gene’s leadership, over time LIRF drew a broad spectrum of recorder enthusiasts from all over the country and abroad.

In his later years, he turned over the operation of LIRF to the capable hands of Davis. As it became increasingly difficult to find suitable locations for the event, the last LIRF was held at Hofstra University in 2004 and is still very much missed.

Many recorder players based in New York City and Long Island have gone on to be enthusiastic participants in the Recorder Society of Long Island, the Recorder Orchestra of New York (which presents concerts for the public in the spring and fall), the All-Girl Swing Band, and numerous small ensembles.

Gene truly was a catalyst and cheerleader for the recorder and for recorder players internationally and nationally, as well as locally. Following his many years of dedicated service, he was recognized by the ARS in 1999 with its annual Distinguished Achievement Award. Many of his longtime friends were present during the Boston Early Music Festival that June, when the award was presented. Many of those friends also contributed memories to a 2008 LIRF tribute, “Forty Years of Recorder—Festivals, Memories and Messages.”

Gene was preceded in death by his beloved wife Cynthia, who died in 2007, and survived by daughter Sara and her family and by brother Harold.
**Bits & Pieces**

**Farallon Recorder Quartet** has received a $3000 grant, the maximum amount, from the San Francisco (CA) Friends of Chamber Music to pursue a concert and recording project with soprano Jennifer Paulino and lutenist John Lenti. The quartet has also released a new CD, *From Albion’s Shores*, which includes music from 14th-century England up to that of Henry Purcell. The CD is available to be purchased or downloaded at www.farallonrecorderquartet.com.

Mary Halverson Waldo has joined Chatham Baroque—for their January “Peanut Butter and Jam” family concert entitled, “It’s a Bird, it’s a Plane, it’s a Sopranoino”; and for the Pittsburgh Opera’s production of *It’s a Plane, it’s a Sopranino*; and for the world premiere of a double concerto for violin and recorder by Dutch composer Matijs de Roo.

**Erik Bosgraaf** is the first recorder player to receive the Dutch Music Award for Music Composition for *La Commedia*. Premiered at the 2009 edition of the Holland Festival, the work premiered in April 2010 in the U.S. at Carnegie Hall, New York.

Besides orchestral, chamber, vocal and piano works, Andriessen’s works include: *Paintings*, recorder/flute and piano, 1961; *Sweet*, alto, 1964; *Melodie*, alto and piano, 1972-74; *Ende*, two altos/one player, 1981; *Anfang*, alto and piano.

**Harmonia**, the weekly one-hour syndicated radio program hosted by Angela Mariani, marked the 25th anniversary of *Early Music America* (EMA) by airing a two-part retrospective highlighting EMA Competition Winners. In January, the first part looked at Ensemble La Rota, Asteria, and Catacoustic Consort. Part 2, in February, featured Concord Ensemble, Masques, and Plaine & Easie.

Writer/host Bernard Gordillo (Harmonia Podcast) said, “In putting together the episodes, one point was absolutely clear: all of the past EMA competition laureates trace their success back to that initial win and the high-profile exposure which followed.” Visit http://indiana.publicmedia.org/harmonia/.

French company Traversos Bernolin has added resin traversos to its list of instruments. Like Bernolin wooden flutes, the resin flutes are hand-finished (not molded, as are those made from ABS plastic). See www.traversos-bernlolin.com.

**Amy Pikler is Finalist in YoungArts Top 2010 Student Artists**

Recorderist Amy Pikler, a high school student from Glencoe, IL, was a YoungArts finalist in Music/Woodwinds—Recorder. Chosen from more than 5000 applicants in nine disciplines in the visual, literary and performing arts, she joined some 150 finalists for YoungArts Week in Miami, FL, January 10-15, for master classes by world-renowned artists, performances and exhibitions.

Finalists were selected by blind adjudication from a pool representing all 50 states, the District of Columbia, and U.S. territories. During YoungArts Week judges chose Gold, Silver and Level I, II and III winners, who receive cash prizes. Gold and Silver winners have the opportunity to travel to New York later in the spring for the series “In the Studio,” an additional week of workshops, collaborative performances and exhibitions. YoungArts Week judges also nominated Presidential Scholars in the Arts, awards given to just 20 seniors at the White House.

YoungArts, the core program of the National Foundation for Advancement in the Arts, recognizes and supports America’s most talented 17- and 18-year-olds in the visual, literary and performing arts. The mission of YoungArts is to identify emerging artists and assist them at critical junctures in their educational and professional development, and to raise the appreciation for, and support of, the arts in American society. For more information and a list of 2011 finalists, visit www.youngarts.org.

Pikler has received ARS scholarships (2008-10), and was a finalist in the 2009 Piffaro Competition for young recorder players, as well as a Midwest Young Artist of the 2009 Walgreens Concerto Competition.
RECORDERS IN NEW YORK CITY

By Anita Randolfi, New York City, NY

On December 3, Phoenix Concerts presented a program at the Church of St. Matthew and St. Timothy of New York City titled “Meditations and Dances.” The mission of Phoenix Concerts is “to offer excellent contemporary concert music of a broad stylistic range; to commission new works by emerging and established composers; and to remain committed to the inclusive nature of musical performances.”

The performers were singers Elaine Valby and Gilda Lyons, and recorder player Daphna Mor. Such small forces made for an evening of musically transparent textures in which no performer need push to be heard.

For Mor it was also a chance to show her skill on various sizes of recorder from the sopranino right through to the bass—and she sounded wonderful on all of them. Most of the pieces presented were composed in the last decade. They tended toward the meditative, with rather slow tempi stressing beauty of sound rather than technique. I especially liked Caprice #3 (2000) by Larry Bell, and Paula M. Kimper’s Take, O Take Those Lips Away (2010) on a text from Shakespeare’s Measure for Measure. The Kimper seemed to take its musical inspiration from the Thomas Morley canzonettes.

On December 11, a holiday concert was presented at the Morris–Jumel Mansion in upper Manhattan. The members of Brooklyn Baroque—Andrew Bolotowsky, Baroque flute; David Bakamjian, Baroque ‘cello; and Rebecca Pechefsky, harpsichord—were joined by Sofia Dimitrova, soprano, and Gregory Bynum, recorder.

Bolotowsky and Bynum did an excellent job of blending the two kinds of flute sound in their performance of the Johann Christoph Pez Suite No. 2 in C for recorder, flute and continuo. And both provided a beautiful aura of sound around Dimitrova in two pieces by Agostino Steffani: Vieni o cara amata sposa, and Quanto, quanto.

Music Treasures Consortium Online

The Music Treasures Consortium has launched a web site giving access to some of the world’s most valued music manuscript and print materials, http://lcweb2.loc.gov/diglib/thas/html/treasures/ treasures-home.html.


The aim of the site is to further music scholarship and research by providing access to digital images of primary sources (manuscript scores, and first and early editions) for performance and study of music. Online items range from the 16th century to the 20th century in this initial launch, and cover composers from J. S. Bach to Igor Stravinsky.

During Festival Suzuki held in January in Lima, Perú, Father William Lopez of the poverty-stricken city of Huancavelica received a box of 10 soprano recorders donated to his school students. This most recent gift of sopranos was purchased using money raised by children at Grace Episcopal Church, Anderson, SC. An alto was also bought with money from Eli Pressman’s family charity box in Shorewood, MN (see “Kids Helping Kids,” January 2011 AR, page 21). To donate gently-used or new recorders, or money to buy more new instruments for Huancavelica, contact Mary Halverson Waldo, mhalwaldo912@gmail.com.
Columbia Gorge Early Music Retreat

Menucha Retreat Center,
Columbia Gorge, Portland, OR
March 25-28
Director: Vicki Boeckman

Join us at the third annual Columbia Gorge Early Music Retreat for a long weekend filled with music-making, camaraderie and excellent food. The historic Menucha Retreat Center, located just 20 miles east of Portland, is nestled among old growth trees on a bluff overlooking the spectacular Columbia River, offering a truly beautiful natural setting for this musical experience.

Ensemble classes are offered for low intermediate to advanced recorder players, and range from Renaissance consort music and Baroque to contemporary works, including music for double reeds, percussion and viola da gamba.

Evening events include a faculty concert, English country dance, and madrigal singing. A sample of this year’s offerings includes: music of Spain for cornettos, sackbuts and double reeds; contemporary recorder ensemble with music of Leenhouts, Schwertenberger and Foque; unaccompanied Baroque works by Bach, Telemann and Braun; loud band; Danish madrigals from the court of King Christian IV; English Renaissance music for singers, recorders, loud band and viols; 16th Century Counterpoint.

Faculty: Vicki Boeckman, Lisette Kielson, Laura Kuhlman, Gayle Neuman, Philip Neuman.

Cost: $450

Contact: Jeanne Lynch, 1916 SE 29th Ave, Portland, OR 97214; jeannelynch@gmail.com; http://portlandrecordersociety.org

Winds and Waves Recorder Workshop

Sitka Center for Art and Ecology, OR
April 30-May 2
Directors: Frances Blaker, Letitia Berlin, Cléa Galhano, Rotem Gilbert

This is the 13th year of the Oregon Coast Recorder Society’s Winds and Waves Recorder Workshop. Come work on a wide variety of music with internationally-renowned recorder faculty that perform and conduct workshops throughout the U.S., and in Europe and Brazil. They will present a concert on April 29.

Age 15 and older. Classes are divided into ability groups: intermediate, upper intermediate and advanced. The final hour on Monday is a “Grand Consort” with all participants playing some of the music studied.

Tuition: $240

Contact: 541-994-5485; info@sitkacenter.org, sitkacenter.org

Marin Headlands Recorder Workshop

Point Bonita YMCA, near San Francisco, CA
May 20-22

With each coming tide of that mighty metronome, the Pacific Ocean, our Marin Headlands Recorder Workshop 2011—perched at the edge of the ocean and embraced in greenery—gets nearer. Again this workshop will swell with harmonies of recorders, viols, and perhaps a psaltery or drum. Intermediate and advanced players are warmly invited to join members of the sponsoring East Bay ARS Chapter at this annual event.

This year’s faculty includes familiar and

Columbia Gorge Early Music Retreat participants (photo by William Stickney)

Headline quote by Henry Wadsworth Longfellow
new faces: David Barnett, Tom Bickley, Cindy Beitmen, Frances Feldon, Judy Linsenberg and Farley Pearce. Music offerings will range from easily playable to challenging.

The workshop is held at the Point Bonita YMCA, one of very few public facilities on this largely undeveloped area of California coast. Set in a meadow with short walks to Pacific Ocean vistas, the historic Point Bonita Lighthouse, and remnants of WWII fortifications, it is a place to get away, recharge, meet new friends, or re-connect with old. Accommodations include dormitory-style rooms, a large dining area, and playing spaces all on one level. Rooms are available for impromptu playing.

Full weekend cost: $260; Saturday and Sunday only: $190; Saturday only: $120

Contact: Merlyn Katechis, 2923 Adeline St, Berkeley, CA 94703; 510-593-4679; merlynk@berkeleymusic.com; symbolicsolutions.com/ebrs

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San Francisco Early Music Society Summer Workshops 2011

**ROCKY IX WORKSHOP**

May 20-22
YMCA of the Rockies, Estes Park, CO
Directors: Dick Munz, Lisa McInnis

Wake up to elk grazing outside your window at the ninth biennial Rocky Recorder Workshop! The Denver ARS chapter invites you to share 14 sessions covering a range of topics—interesting, educational and fun. Faculty include Mark Davenport, Glen Shannon, Anne Fjestad Petersen and Dale Taylor, who will also be available for instrument repair and tune-ups.

The workshop starts with a casual drop-in playing session while participants register on Friday afternoon, with the opening Big Bash Recorder Orchestra that evening. Following a full Saturday of classes (including another evening Big Bash), plus a half-day on Sunday morning, participants may choose to take advantage of the beautiful surroundings. All workshop music is provided; please bring your recorders, viols, buzzies, etc. Rooms are available after the evening sessions for informal playing (including a traditional late-night buzzy gathering and a late-night percussion session, both hosted by Dale Taylor).

The Estes Park Center at the YMCA of the Rockies is a year-round conference center and family resort located about 85 miles from Denver (5 miles southwest of the town of Estes Park) at an elevation of 8010 feet. Please visit the YMCA camp’s web site for more information: [www.ymcarockies.org](http://www.ymcarockies.org).

Bring sturdy shoes to take advantage of the opportunity to enjoy scenic walks during free time!

Contact: Lisa McInnis or Dick Munz, denverrecorder@gmail.com, denverrecordersociety.org

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**San Francisco Early Music Society Summer Workshops 2011**

**RECODER WORKSHOPS** · July 10–16 and July 17-23

*Week 1: Harmony of the Spheres. Week 2: Gods and Monsters* · Classes for intermediate and advanced players, amateurs and professionals in an inspiring and supportive atmosphere. Pick your week or come to both. Recorder ensemble, technique classes, Renaissance consort, concerts, lectures and more. Explore medieval, Renaissance, Baroque, contemporary and world music, working with world-class teachers. Small classes. Quiet campus.

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

**Faculty:** Annette Bauer (week 1), Frances Feldon, Inga Funck, Rotem Gilbert, Shira Kammen (week 2), Tricia van Oers and Hanneke van Proosdij

Info: Rotem Gilbert, 626-441-0635; recorderworkshop@sfems.org

**MEDIEVAL & RENAISSANCE WORKSHOP** · June 19–25

*Music from the Edges of Europe* · Ensemble classes for recorders, voices, cornetto, early reeds and winds, viols, medieval and Renaissance strings and percussion. Ensemble coaching, Renaissance choir, concerts, lectures and more. A wide variety of classes in technique and repertoire for recorder and mixed ensembles. Featuring recorder faculty Annette Bauer and Nina Stern.

Info: Tom Zajac, 617-323-0617; medrenworkshop@sfems.org

**BAROQUE WORKSHOP** · June 26–July 2

*The Italian Connection* · Master classes, recorder ensemble, concerto evening, coached ensembles, Baroque orchestra, concerts and lectures. Featuring recorder faculty Frances Blaker and Marion Verbruggen.

Info: Kathleen Kraft, 707-799-2018; baroqueworkshop@sfems.org

**MUSIC DISCOVERY WORKSHOP** · July 31–August 5

*Explorations of 15th Century Italy with Leonardo da Vinci, THE RENAISSANCE MAN!* · Multicultural day camp for children and youth ages 7 to 15. Early music and Renaissance social history. Instruction in recorder, harpsichord, strings, chamber music, musicianship, Renaissance dance, crafts, costume-making, games, and more. Beginners to advanced students welcome.

Featuring recorder faculty Louise Carslake.

Info: Letitia Berlin, 510-559-4670; discoveryworkshop@sfems.org

For more information, visit our web site: [www.sfems.org](http://www.sfems.org)

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12 March 2011 American Recorder
**WHITEWATER EARLY MUSIC FESTIVAL (ARS)**

University of Wisconsin, Whitewater, WI
June 3-5
Directors: Nancy Chabala, Carol Stanger, Pam Wiese

Our workshop is held on campus at the University of Wisconsin—Whitewater, about 60 miles southwest of Milwaukee.

Classes include focus and specialty area instruction for all levels of recorder playing, consort viola da gamba, wind band, voice, and mixed consort. A variety of special interest classes on Friday evening include low recorder ensemble, Baroque flute, and introduction to pipe & tabor, and a Saturday evening participant gathering led by Louise Austin. Classes include music from Medieval to modern.

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

Faculty includes Louise Austin, Mark Davenport, David Echelard, Charles Fischer, Shelley Gruskin, Lisette Kielson, Laura Kuhlman, Patrick O’Malley, Laura Osterlund, Tulio Rondón, Karen Snowberg, Todd Wetherwax and Pamela Wiese. Brochures available.

Cost: $215 (double occupancy); $25 discount for new beginning recorder players

**Contact:** Nancy Chabala, 8609 45th St., Lyons, IL 60534-1616; 708-442-6053 (day); nchabala@mymailstation.com (housing/registration); gcuosapam@gmail.com (mailing/scholarships); cvstanger@aol.com (faculty/facilities); ChicagoARS.org

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**SUMMER TEXAS TOOT (ARS)**

Concordia University, Austin, TX
June 5-11
Director: Daniel Johnson

The Summer Texas Toot is a one-week program of classes in Renaissance and Baroque music at all levels, for recorders, viols, plucked strings, Renaissance reeds and brass, singers, and harpsichord. Classes include an array of small, one-on-a-part Renaissance and Baroque ensembles and larger mixed vocal and instrumental groups.

The size of the workshop enables us to create classes for all levels of students, from those of modest skills to advanced players and singers.

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

Currently, our featured faculty are Saskia Coolen and Annette Bauer (recorders), Tom Zajac (louds and ensemble), Mary Springfels (viols)—but watch for more faculty to be added.

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

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**INTERLOCHEN EARLY MUSIC WORKSHOP**

Interlochen Center for the Arts, Interlochen, MI
June 12-17
Director: Mark Cudek

Make and enjoy Medieval and Renaissance music while learning new skills and techniques on the campus of Interlochen Center for the Arts, in the woods of northern Michigan.

Participants will learn, arrange and perform Renaissance music of the Iberian Peninsula. The concert theme is Spain: The Golden Age. Musicians will explore music from the Cancionero de Palacio (c.1500) featuring works of Juan del Encina, and progress through the 16th century with works by Francisco Guerrero.

Topics will include articulation, ornamentation, improvisation and ensemble arrangement. The workshop culminates with a participant performance on period instruments including recorders, other early winds, viols, lutes, harpsichord and percussion. Vocalists are also welcome. Participants supply their own instruments.

Tuition: $425 ($450 after April 1); room/board costs vary. Early Bird registration (deadline April 1) is recommended, as space is limited.

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

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**The Texas Toot, Summer Edition Early Music Workshop — June 5-11, 2011**

The lovely Concordia campus in Austin, TX offers air-conditioned classrooms, dining and dorms, all easily walkable, in the midst of a nature preserve. We offer a one-week program of classes and ensembles in Renaissance, Medieval and Baroque music at all levels, featuring expert instructors in recorder, viol, early reeds, lute, harp, and voice. Plan to join us! Featured faculty this summer (among others):

Saskia Coolen & Annette Bauer — recorders
Mary Springfels — viols
Tom Zajac — reeds, ensemble

Registration form, class offerings, and prices will be on our Website in April 2011. For more information, go to:

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

Save the dates for 2011 Fall Toot! Nov 18-20, 2011
**SAN FRANCISCO EARLY MUSIC SOCIETY MEDIEVAL & RENAISSANCE WORKSHOP (ARS)**

Sonoma State University, Rohnert Park, CA
June 19-25
Director: Tom Zajac

*Music from the Edges of Europe.* In a departure from standard workshop fare, this year we present early repertory from Cyprus, Portugal, Naples, Spain, Istanbul, Slavic nations and the Mediterranean basin.

Coaching by world-class specialists in Medieval and Renaissance music.

Classes for voices, recorders, cornetto, sackbut, early reeds and winds, viols, Medieval and Renaissance strings and percussion; ensemble coaching, Renaissance choir, concerts, lectures and more. Scholarships as well as academic credit or continuing education credit are offered.

Featuring recorder faculty Annette Bauer and Nina Stern. Other faculty: Rebekah Ahrendt, viola da gamba; Karen Clark, voice, movement for musicians; Bruce Dickey, cornetto; Greg Ingles, sackbut; Daniel Johnson, voice; Tim Rayborn, Medieval strings and percussion; Mehmet Sanlikol, ud and ney; Mary Springfels, viola da gamba and Medieval strings; Dan Stillman, early reeds; Tom Zajac, early winds.

Tuition: $480 ($530 after May 2); Room & Board $505 (single occupancy)

**OBERLIN BAROQUE PERFORMANCE INSTITUTE**

Oberlin College, Oberlin, OH
June 19-July 3

This year marks the 40th Baroque Performance Institute at Oberlin, America’s premiere summer workshop for Baroque instruments and voice.

The internationally renowned faculty, headed by the members of the Oberlin Baroque Ensemble (Michael Lynn, Marilyn McDonald, Catharina Meints and Webb Wiggins), will again lead daily master classes and ensemble coachings. Faculty and student concerts promise to offer memorable listening and music-making experiences; lectures and informal open discussions stimulate the intellect; and the ever-popular Baroque dance classes provide excellent physical exercise as well as a kinetic appreciation for the rhythms that underlie so much music of the Baroque era.

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

**WORLD FELLOWSHIP EARLY MUSIC WEEK**

Chocorua, NH
June 23-June 30
Directors: Jane Hershey, Larry Wallach

Theme for World Fellowship, 2011: *Luther’s Legacy: Reformation and Counter-Reformation in Music.*

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

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

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

Tuition: $250; Room & Board $454 (double occupancy), $491 (single)

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

**INDIANAPOLIS EARLY MUSIC FESTIVAL**

Indiana History Center, Indianapolis, IN
June 24-July 24

The Indianapolis Early Music Festival is the oldest continually running early music concert series in the U.S. Presented since 1967, our mission is to enrich, educate and entertain audiences with the music of Medieval, Renaissance, Baroque and early Classical eras, and feature exciting performers of national and international stature using instruments of the period and historically-informed styles and techniques.

For 2011 we will present REBEL with Matthias Maute, June 24; Tempeste di
Mare, June 26; Baltimore Consort, July 8-9; Viva Vivaldi with Ronn McFarlane, July 10; Plaine and Easie, July 22; and Sacabuche!, July 24. We also offer our fourth annual Family Concert featuring Baltimore Consort on July 9—a free concert geared to young audience members. Several groups also offer outreach events for younger (generally high-school-aged) musicians and actors.

Contact: emindy.org; fms@iquest.net

SAN FRANCISCO EARLY MUSIC SOCIETY BAROQUE MUSIC & DANCE WORKSHOP (ARS)
Sonoma State University, Rohnert Park, CA
June 26-July 2
Directors: Frances Blaker, Kathleen Kraft

The Italian Connection. Here is your opportunity to make beautiful music with like-minded Baroque music enthusiasts. Master classes for instrumentalists and singers; coached ensembles; Baroque orchestra and chorus as well as faculty and student concerts. Academic credit or continuing education credit offered through Sonoma State. Featuring recorder faculty Frances Blaker and Marion Verbruggen. Other faculty: Sand Dalton, Baroque oboe; Kathleen Kraft, Baroque flute; Kati Kyne, Baroque violin and orchestra; Rita Lilly, voice; Anna Marsh, Baroque bassoon; David Newman, voice; William Sleen, Baroque cello; Mary Springfels, viola da gamba; Peter Sykes, harpsichord.

Tuition: $480 ($530 after May 2);
Room & Board $505 (single occupancy)
Contact: Kathleen Kraft, SFEMS, PO Box 10151, Berkeley, CA 94709; 707-799-2018; baroqueworkshop@sfems.org; sfems.org

MOUNTAIN COLLEGIUM
Western Carolina University,
Cullowhee, NC
July 3-9
Director: Jody Miller

Mountain Collegium offers an informal, yet intensive study of Medieval, Renaissance and Baroque music, focusing on recorder, viol, other early instruments, and voice. Featured classes include technique, improvisation and ensembles. Students may also choose classes in folk, Appalachian, Celtic, Sephardic and contemporary music. Small classes and easy access to faculty create a friendly and relaxed learning experience. Jody Miller, director; other recorder faculty include Gwyn Roberts, Patricia Petersen and Valerie Austin.

Contact: Jody Miller, 404-314-1891; recorder96@aol.com; mountaine collegiummusic.org

CAMMAC EARLY MUSIC WEEK
Lake MacDonald Music Center,
Harrington, QC, Canada
July 3-10
Directors: Matthias Maute,
Marie–Nathalie Lacoursière

CAMMAC provides a unique opportunity to make music with family and friends in a beautiful setting under the guidance of professional musicians. In four daily 75-minute classes plus lectures, early music lovers may play to their heart’s content. Small ensembles and voice classes are set up ahead of time; registration for other classes occurs on site. Courses include choir, large instrumental ensemble, many recorder and viol classes, Medieval and Renaissance ensembles, Orff method and Baroque dancing, plus courses for adolescents and for children ages 4-11.


Contact: Johanne Audet,
85 Chemin CAMMAC,
Harrington, QC J8G 2T2 CANADA; 888-622-8755 X1; 819-687-3323 (fax); national@cammac.ca; cammac.ca/english/TabLM/Summer.shtml

Madison Early Music Festival
2011 Workshop and Concert Series
July 9 – 16, 2011

El Nuevo Mundo: The Age of Exploration in the New World

From Mexico to Peru, from lofty cathedrals to mean streets, from transplanted European composers to indigenous American musicians, explore the fusion of cultures and music in the New World during the Renaissance and Baroque eras. The festival includes a seven-concert series and a workshop with classes and ensembles for participants of all levels.

The 2011 Concert Series features Piffaro on Saturday, July 9. Historical wind faculty includes Joan Kimball, Bob Wiemken and Tom Zajac.

www.madisonearlymusic.org • (608) 263-6670 • music@dcs.wisc.edu

Workshops carrying ARS designation in their descriptions have joined the ARS as workshop members. Other shorter workshops may be sponsored periodically through the year by ARS chapters, and are listed in the calendar portion of each ARS Newsletter, as well as on the ARS web site, when information becomes available from presenters.
INTERNATIONAL RECORDER FESTIVAL AND SAA SUZUKI RECORDER TEACHER TRAINING (ARS)

Ladera Community Church
(west of Stanford University),
Portola Valley, CA
July 5-9
Director: Kathy Caldwell–White

Adults, children, teachers (inclusive of non-Suzuki recorder players and Suzuki participants). Ensembles, sight-reading, master classes, concerts, Renaissance-Late Baroque, play-in, Music and Movement, Suzuki Association of the Americas Units (Independent Study Sessions).

See www.books.google.com, Suzuki Recorder School Book 5-8 for Master Class Repertoire lists. The focus is on technique with musical expression. CDs, part/accompaniment books are available from Alfred.com or your music store (i.e., honeysucklemusic.com).

Faculty: Jen Huang, Taiwan; Alan Thomas, FL; Kathy Caldwell–White, CA

Bring instruments, music stands, brown bag lunch, optional ensemble sheet music. Beverages are provided.

Bring a jacket—the San Francisco area can be cool.

Students or Teachers Registration Fee: $35 (postmark before May 28). Tuition: students under age 18, $200/week or $40/day; adult students, $250/week or $50/day ($25 late fee after May 28). Tuition, SAA Units (fee depends on the Unit), contact Kathy Caldwell–White.

Contact: Kathy Caldwell–White, Director, 925 Lakeville St. #347, Petaluma, CA 94952; 707-876-4627; caldwell.white@gmail.com

housing/visitor information: Elaine, 800-288-4748 or 650-348-7600; smcevb.com

MADISON EARLY MUSIC FESTIVAL

University of Wisconsin–Madison
July 9-16
Directors: Cheryl Bensman Rowe and Paul Rowe, artistic directors; Chelcy Bowles, program director

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.

El Nuevo Mundo: The Age of Exploration in the New World. Long-established European music brought to the New World by 16th-century Spanish conquistadors, minstrels and Jesuit missionaries was flavored by the indigenous American people with spicy rhythmic folk sonorities of guitars, harps and percussion. Our voyage will take us across the Atlantic, from Mexico to Peru, from lavish cathedral churches to bustling city streets, as we explore the fusion of cultures and music in the New World during the Renaissance and Baroque eras.

The annual All-Festival Concert will recreate a Nativity Vespers service at the Puebla Cathedral (Mexico). Participants will perform in ensembles from small instrumental consorts and vocal groups to full chorus and orchestra.


Historical wind faculty include Bob Wiemken, Joan Kimball and Tom Zajac.

Tuition: $495 (student and other discounts available); Room & Board $36.60 per person per night (double occupancy), $54.20 per night (single)

Contact: Chelcy Bowles, University of Wisconsin–Madison, 21 N. Park Street, 7th Floor, Madison, WI 53715; 608-265-5629; 608-262-4555 (fax); music@des.wisc.edu; www.madisonearlymusic.org

GREAT LAKES SUZUKI FLUTE & RECORDER INSTITUTE

McMaster University,
Hamilton, ON, Canada
July 9-16: Teacher training, Book 1
July 12-16: Teacher training, Book 4
July 12-16: Student Institute
Director: David Gerry

Master classes, group instruction, recitals, plus enrichment classes for students. Teacher training with Mary Halverson Waldo. New for 2011: juggling skills for teachers and students!! For 2011 tuition and housing costs, see web site.

Contact: David Gerry, 129 Locke St. South, Hamilton ON L8P 4A7 CANADA; 905-525-9549; dgerry@nas.net; davidgerry.ca
技术课程包括长笛、大键琴、巴洛克式长笛、初学者长笛、理论、工作坊交响乐团等。选择一个特定的时期，也可以从几乎每个时期的音乐中混合课程。努力工作，尽情玩乐，结交新老朋友！在我们为期四周的课程中，充满激情的音乐制作将激励你度过整个课程和一年。我们的教师和导演们将热切期待你的到来，并期待一个精彩的课程。

**Great Lakes Suzuki Flute & Recorder Institute faculty**

**PORT TOWNSEND EARLY MUSIC WORKSHOP**

University of Puget Sound, Tacoma, WA
July 10-16
Directors: Vicki Boeckman, artistic director; Jo Baim, managing director

Join us this summer at our new location with a star-studded faculty, a beautiful tree-lined and easy-to-navigate campus with accessible facilities, and a curriculum that will leave you wishing there were 48 hours in a day! Consort and technique classes for recorder and viol, consort and mixed repertoire, recorder master class, percussion for all levels (and a drum circle!), Baroque flute, beginning viol, theory, workshop orchestra and more. Choose a particular period, or mix it up with a class from almost every period of music.

Work hard and play hard with friends, new and old! Intense music-making that will inspire you during the workshop and throughout the year. Our faculty and directors eagerly await your arrival and anticipate a splendid workshop.

Recorder faculty: Jack Ashworth, Janet Beazley, Tish Berlin, Frances Blaker, Vicki Boeckman, Louise Carslake, Cléa Galhano, Peter Seibert.

**Contact:** Jo Baim, Managing Director, 4727–42nd Ave. SW, #207, Seattle, WA 98116; 206-932-4623; workshop@seattle-recorder.org; www.seattle-recorder.org

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

St Albert’s Priory, Oakland, CA
July 10-16: Harmony of the Spheres
July 17-23: Gods and Monsters
Directors: Rotem Gilbert, Hanneke van Proosdij

In response to overwhelming demand, we offer two weeks of Recorder Workshop in 2011. Choose one week or come to both. Classes for intermediate and advanced players, amateurs and professionals, performers and soloists, conductors and music teachers in an inspiring and supportive atmosphere. Recorder ensemble, technique classes, Renaissance consort, concerts, lectures and more. Explore Medieval, Renaissance, Baroque, contemporary and world music, working with world-class teachers.

Small classes. Quiet campus. Special offerings: recorder orchestra, master

**Port Townsend Early Music Workshop**

At the beautiful University of Puget Sound, Tacoma, WA

Vicki Boeckman, Director
Presented by the Seattle Recorder Society
class, coached informal playing. Bring your ensemble (at least five players) and be guaranteed a daily group class.

Recorder faculty: Annette Bauer (week I), Frances Feldon, Inga Funck, Rotem Gilbert, Shira Kammen (week II), Tricia van Oers, Hanneke van Proosdij. Other faculty: Stacey Palinka, Feldenkrais movement; Katherine Heater, harpsichord; Shirley Hunt, viola da gamba.

Tuition: $445 ($495 after May 2); Room & Board $335 (single occupancy)

Contact: Rotem Gilbert, SFEMS, PO Box 10151, Berkeley, CA 94709; 626-441-0635; recorderworkshop@sfems.org; sfems.org

**AMHERST EARLY MUSIC FESTIVAL (ARS)**

Connecticut College, New London, CT

July 10-17: Baroque Academy
July 17-24: Virtuoso Recorder/Recorder Seminar

Director: Marilyn Boenau

Music of Italy and Spain. Two weeks of classes in topics spanning Medieval through Baroque music. Both weeks: recorder consorts, viol consorts, Renaissance and Baroque ensembles, early notation, Renaissance reeds, harpsichord, vocal ensembles, all-workshop vocal-instrumental collegium. Students of all levels and ages are welcome. Wide variety of classes for recorder, viol, voice, harpsichord, reeds, brass, flute, dance.

Festival Concerts include: Bassano and Shakespeare: The Dark Lady, The Flanders Recorder Quartet, with Lawrence Rosenwald, narrator; Cristóbal de Morales: Missa super fa re ut fa sol la, with brass, reeds, and voices; solo concert: Nina Stern, recorder, with Glen Velez, frame drum.

Week I: Baroque Academy, Baroque Opera Project, Baroque oboe, flute and bassoon, Recorder Boot Camp, Historical Dance.

Week II: Virtuoso Recorder, Recorder Seminar, Ensemble Singing Program, Lute Society of America Seminar, cornetto and sackbut.


Tuition $535+; Room & Board $160+

Contact: Marilyn Boenau, Director, or Alastair Thompson, Administrator, P.O. Box 229, Arlington, MA 02476; 781-488-3337 (day); 408-547-1464 (fax); info@amherstearlymusic.org; amherstearlymusic.org

**COLUMBIA BAROQUE SOLOISTS SUMMER RECORDER INSTITUTE**

Columbia, SC

July 12 -August 2 (four evenings)

Director: Jean Hein

Totally Telemann. High school and adult alto recorder players. Weekly classes: lectures, demonstrations, mini-concerts, master classes on Telemann’s sonatas and fantasias. Jean Hein, recorders, with Jerry Curry, harpsichord.

Tuition: $80

Contact: Jean Hein, 803-256-8383 X113, jeanmariehein@yahoo.com

**MIDEAST WORKSHOP (ARS)**

LaRoche College, Pittsburgh, PA

July 17-23

Director: Marilyn Carlson

The Late 16c. in Italy and England. 55-60 students of all ability levels; adults only. Instruction for recorder (all levels except novice), viol, harp, flute. You may enroll for recorder, viol, flute as primary instrument; harp, voice, recorder, viol as secondary instrument. Large and small ensembles: all-workshop ensemble (instruments/voices), Renaissance band (recorders, viols, capped reeds), Medieval collegium, consorts by level, vocal ensemble, English country dance. We offer harp-for-novice, hands-on experience without owning an instrument; Introduction to Medieval fiddle; bass recorder class; notation; understanding clefs; basics for wind players; improvisation without fear.

Faculty: Marilyn Carlson, director; Martha Bixler, Stewart Carter, Judith Davidoff, Eric Haas, Peter Ramsey, Majbritt Young Christensen, James Young. All facilities are air-conditioned.

Tuition: $375; Room & Board $400 (double occupancy), $595 (single)

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH 43221-1680; 614-754-7233; mearlson@columbus.rr.com; mideastearlymusic.addr.com
INTERNATIONAL BAROQUE INSTITUTE AT LONGY
Longy School of Music, Cambridge, MA
July 22-31
Directors: Paul Leenhouts, Phoebe Carrai
Le Parnasse François: Music during the Reign of Louis XIV. Faculty: Paul Leenhouts, recorder; Phoebe Carrai, ’cello; Ricard Bordas, voice; Sarah Cunningham, viola da gamba; Arthur Haas, harpsichord; Manfredo Kraemer, violin; Ken Pierce, historical dance; Gonzalo Ruiz, oboe; Jed Wentz, traverso.
Tuition: $675 (work-study available); Room & Board $480-640 (single occupancy). Hospitality available.
Contact: Karen Burciaga, Assistant Registrar, One Follen St., Cambridge, MA 02138; 617-876-0956 X1575 (day); 617-876-9326 (fax); karen.burciaga@longy.edu; longy.edu

WINDSWEPT MUSIC WORKSHOP
William Jewell College, Liberty, MO
July 24-29
Director: Dr. Jane Andrews
Strengthen the mind/body connection at Creative Motion Alliance's 60th annual conference. Professional musicians, conductors, teachers, students and amateur music enthusiasts will discover barriers that inhibit the free flow of energy and learn the secrets of inner-directed artistic music-making. Using movement, exercises, analysis and body responses, explore music and energy in a unique intergenerational format. Piano, voice, instrumental music, expressive arts and independent study. Master class coaching and conducting opportunities.
Tuition: $345 (includes $50 registration fee due 5/15/11); Room & Board $240 (double occupancy); $315 (single). Member, family, student (age 12-18) discounts. Commuter $400 (includes lunch & dinner). Graduate credit $225; 3 CEUs $50; private lessons $25 each.
Contact: Dr. Jane Andrews, 7512 Meadow Creek Dr., Fort Worth, TX 76123; 817-292-3816; director@creativemotion.org; creativemotion.org

RECONCILE AT THE CLEARING
The Clearing, Ellison Bay, WI
July 24-30
Directors: Pat Badger, Adrienne Paffrath
Recorder ensemble has been a tradition at The Clearing for over 25 years. Each day begins with a warm-up of voices and bodies as we sing rounds and ready our muscles for performance.
Daytime sessions focus on rhythmic challenges, recorder technique and ensemble blend; emphasis is on growth, process and, most of all, enjoyment.
To participate fully, you need at least intermediate skills on a C or F recorder. Adrienne Paffrath coached on recorder with ARS teachers. She is music director at Racine's First Presbyterian Church. Patricia Badger has studied early music instruments, natural and classical trumpet. She is performing arts head of The Prairie School. Jointly, they have performed for Medieval festivals, grape stampings, Shakespeare celebrations and a circus parade.
Cost: $890 (double occupancy); $1250 (single, limited availability)
Contact: The Clearing, PO Box 65, Ellison Bay, WI 54210-0065; 877-854-3225; 920-854-9751 (fax); clearing@theclearing.org; theclearing.org

SAN FRANCISCO EARLY MUSIC SOCIETY CHILDREN’S MUSIC DISCOVERY WORKSHOP (ARS)
Crowden Center for Music, Berkeley, CA
July 31-August 1 (day camp)
Director: Letitia Berlin
Explore the music and culture of the Renaissance in 15th century Italy with our guide Leonardo da Vinci.
20 March 2011  American Recorder

the Renaissance man! Early music and Renaissance social history for children and youth ages 7 to 15; beginners to advanced students welcome. Instruction includes chamber music, musicianship, Renaissance dance, crafts, costume-making and games. Friday night theater project presentation and student recital, with a delicious potluck feast.

Featuring recorder faculty Louise Carslake and Letitia Berlin. Other faculty: Ron McKean, harpsichord; Carla Moore, violin; Farley Pearce, ’cello and viola da gamba; Allison Rolls, theater project.

Please note that this is a day camp. Out-of-town students may request accommodations with host families; contact the director.

Cost: $400 ($430 after May 2), family discounts, some financial aid available.

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

EARLY MUSIC WEEK AT PINEWOODS CAMP (ARS)

Pinewoods Camp, Plymouth, MA
August 13-20
Director: Sheila Beardslee

A la mode de France. Advanced musicians can work intensively, amateurs are engaged and challenged, and beginners are always made welcome. If you’ve never played a musical instrument (but wish you could), or if you studied music years ago (and fear you’ve forgotten everything), there are classes for you.

Introductory classes in recorder and viol. Advanced and intermediate players and singers have a wide array of classes from which to choose, led by an outstanding and dedicated faculty of professionals and acclaimed teachers of early winds (recorders, reeds, brass), strings (viols, violin), harpsichord and voice. Recorder faculty: Sheila Beardslee, Wayne Hankin, Joan Kimball, Joseph Lewnard, Pat Petersen, Tricia van Oers, Peggy Vermilya, Bob Wiemken.

Early Music Week continues its long tradition of superb teaching in a warm and welcoming community, enhanced by special events, presentations, concerts—and, of course, dancing.

Cost: $890

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

MONTRÉAL RECORDER FESTIVAL

McGill University, Montréal, QC, Canada
September 15-18
Directors: Matthias Maute, Sophie Larivièrè

Guest artists Piers Adams (UK) and Judith Linsenberg (U.S.).

In our 10th year, we again explore the riches of our preferred instrument and unveil its often unexpected and diverse capabilities. Concerts of various musical styles, workshops, master class, lecture.

Contact: 514-523-3611; info@ensemblecaprice.com; ensemblecaprice.com

HIDDEN VALLEY INSTITUTE FOR THE ARTS EARLY MUSIC ELDERHOSTEL

Carmel Valley, CA
October 30-November 5
November 6-13

Directors: Letitia Berlin, workshop; Peter Meckel, HVIA

Enroll for one or both weeks. Adults of all ages welcome. Recorder technique, viol consort, Baroque chamber music, consort classes for Medieval, Renaissance, Baroque and contemporary repertoire, workshop orchestra.

Week I: intense classes for upper intermediate to advanced levels. Faculty: Farallon Recorder Quartet (Annette Bauer, Tish Berlin, Frances Blaker, Louise Carslake); viola da gamba TBA

Week 2 faculty: Tish Berlin, Frances Blaker, TBA, recorder; David Morris, gamba; Shira Kammen, early strings.

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

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

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

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

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

440-543-5366 call for more information

PO Box 391089
Cleveland, OH 44139-3089
http://www.aosa.org; e-mail: haldges@aosa.org

American Orff-Schulwerk Association

Many musicians, especially professional musicians, find that some degree of pain or discomfort is an inevitable part of their lives. Playing a musical instrument or singing is in many ways an unnatural use of the body, and even careful attention to good health and muscle conditioning may in many cases only delay the inevitable. Some unlucky performers even experience debilitating conditions that threaten their careers.

Such was the situation that faced Kathryne Pirtle, a busy freelance clarinetist and educator in the Chicago (IL) area. Throughout her career, she had experienced pain and inflammation as well as digestive disorders until, at the age of 45, her condition became so severe that she thought she might have to give up playing.

It was at that point that she made the connection between the digestive system and inflammation in the rest of the body, through exposure to the work of Dr. Weston Price.

Price, a dentist, had done research in the 1930s into the diets of 14 healthy populations untouched by modern civilization, from isolated Swiss to Peruvian Indians. He found that the food they ate was rich in vitamins and minerals, especially vitamins A and D, principally derived from seafood, animal proteins and fats, legumes, nuts, seeds, vegetables, fruits and whole grains taken in their natural, unrefined state.

He emphasized that a well-maintained digestive system is necessary to extract the nutrients from food and to keep the rest of the body in balance and allow it to heal itself. Pirtle followed Price's principles, found modern sources for these foods and, over the course of about 18 months of disciplined lifestyle changes, returned to health.

In the course of the book, Pirtle and Sally Fallon, president of the Weston A. Price Foundation, outline the science underlying these dietary principles, the differences between modern and traditional diets, and practical ways to implement Price's tenets. As with all such books, readers will need to judge for themselves the soundness of the ideas presented, especially when they touch on controversial subjects such as the consumption of raw milk.

In any case, the discussion raises important issues concerning nutrition and contemporary ways of thinking about food. It may well be of some assistance for those experiencing a variety of health problems.

Scott Paterson

Performance without Pain

Playing a musical instrument or singing is in many ways an unnatural use of the body, and even careful attention to good health and muscle conditioning may in many cases only delay the inevitable.
The Art of Practicing

You are a recorder player. You should practice—but why, and how? Often figuring this out is something players learn “by guess and by gosh.”

The point of practicing is not to perfect some particular piece of music. Perfection is a static state, while music by its very nature continually changes. What is perfect now may be imperfect later simply because your intentions for that passage have changed.

One practices an art or a discipline in order to make that art or discipline part of one’s daily life. In the process, one becomes very good at various aspects of that art or discipline by practicing it—every day, or, at least, more days than not.

In music, practice has a bad reputation. The general idea out there is that, in order to count as practice, it must be long and hard. One must practice endless hours of mindless exercises, or else one has not really worked. One must be exhausted at the end of a session, or it does not count.

Practice makes perfect, the old adage says, but in truth it should say: Correct practice makes pretty close to perfect.

First, if you practice inefficiently, you will make little progress—no matter how many hours you put in. Furthermore, if your goal is only to expend great effort, you will merely wear yourself out—even literally, since bad muscle use can lead to tendonitis and eventually to destruction of your hands. (To avoid this, never use more muscle power than actually necessary for what you are doing, and make sure you have good hand position and posture.)

Five minutes of thoughtful, well-directed, focused, gentle (using no more muscle power than needed) practice are more effective than an hour of bad practice. Or, to expand on this idea, an hour of thoughtful practice is more effective than hours of bad practice. Why waste your time?

The act of making music is more satisfying if you can make the sounds you want to hear.

Besides, bad practicing is really boring, while the art of good practicing will not only improve your playing, but will give you continual food for thought. You will develop mentally as well as in your playing—and in these days of concern about aging brains, that’s very good news.

If you enjoy playing your instrument, you will also enjoy the process of improving your recorder and musicianship skills. There’s nothing like the sense of accomplishment when you know you’ve worked well on a difficult piece—and it pays off in performance (whether that performance is for an audience, for your teacher, for your cat, or even just for yourself). The act of making music is more satisfying if you can make the sounds you want to hear—and that is the purpose of practicing. If you also want to be able to play faster than your fellow consort members, or rise in workshop rankings, etc., that’s fine too.

I have a lot to say about various aspects of practicing and how you can get the most from your time, which is especially important for those of you who lead very busy lives—you need to squeeze every drop of golden goodness out of every minute of practice time. Because I have a lot to say, and since there are many areas to consider, in this column I will only be able to address the basics of practicing.

My years of playing, teaching and thinking have taught me that practicing must:

- Be interesting
- Be effective, so that small increments of progress can be detected right away
- Be varied, in order to maintain your motivation and avoid boredom
- Fit into your way of being—different people practice in different ways.

Practicing must train your:

- muscles
- ear (as in your Musical Ear)
- perception and attention, which together constitute listening
- mental focus
- musical understanding and knowledge.

Keep these points in mind as you practice. Ask yourself if what you are doing in your practice sessions fills at least one of the top four qualities, and trains at least one of the next five areas.

Basic practice plan

First, you must know that most people learn best and make the most improvement if they do not spend too much time on any one specific thing. As soon as you notice your mind wander or
your focus waver; as soon as you notice the first hint of new mistakes cropping up; as soon as you feel the minutest foreshadowing of frustration: you must move on to something else, or at the very least, take a new tack on what you have been practicing.

Don’t just drive a piece of music into the dust. Come at it from many angles, focusing now on technique, now on phrasing, now on tone, now on speed, and so on—or move on to the next piece.

No matter how much or how little time you have, divide your practice session into three sections: Technique; Music; and Anything Goes.

Technique includes exercises you do for very specific skills, both as a warm-up and to improve your abilities. Include at least one exercise each for blowing/breathing, for finger exercise, where to breathe in an Adagio; to come up with your own ornamentation; to figure out difficult batch of 16ths; to work up your speed in a difficult batch of 16ths; to work up your speed in a difficult batch of 16ths; to figure out where to breathe in an Adagio; to come up with your own ornamentation, and so on. During this part of practice, you will generally focus your efforts on mastering or improving some aspect of a piece of music. You may also want to play a whole piece through to see how well you do, and then focus on weak areas.

Anything Goes includes sight-reading, playing just for fun, noodling around, picking out tunes by ear, improvising, and anything one is normally “not supposed to waste time on” in the traditional idea of practice. It’s just as important as the other sections and is vital to maintaining your sense of joy and imagination in your playing.
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See [www.AmericanRecorder.org](http://www.AmericanRecorder.org) for complete publication offerings, for sale and free to members. 

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None of these sections should be left out. Each one will help you learn more about your instrument and improve your playing—even the last section, which is a very important aid in keeping your music-making fresh and in countering any sense of drudgery you may feel in practicing. You may, and should, vary the relative lengths of these three sections from day to day. This enables you to focus more in depth on something one day, while also keeping your playing and attitude fresh and energized.

If you simply hate exercises, you should keep ‘Technique brief, but present. Don’t skip it.

On the other hand, if you like exercises but detest playing around, make Technique longer and keep Anything Goes very short—but still do it. Play *Twinkle Twinkle Little Star* by ear, then you are off the hook.

Make up one ornament. Sight-read one little minuet. You get the picture.

Finally, a word about personal practice styles and mental focus: some people find it natural to practice for an hour or two at one sitting, while others just don’t like to be still for that long, or find their minds wandering. You need to discover whether you work best in one longer stretch, or in a number of shorter sessions spread throughout the day.

Once you find your best way of working, schedule your practice time accordingly. Some people hate to schedule things, and just want to practice when the desire overtakes them. If you are that sort of person, you should have a practicing station where you can keep your music stand set up, your music handy and your instruments ready, so as to be able to jump right in as you pass by.

As you practice with fresh energy and new enthusiasm, I wish you Happy Practicing! Work hard, but work well—and don’t forget to play.
I’m grateful to Ken Andresen for calling attention to some YouTube videos featuring Benoît Sauvé. In the videos Sauvé plays recorder along with jazz solos by John Coltrane, Clifford Brown, Pat Metheny, Michael Brecker and others. It’s clear he has mastered these intricate improvisations and has no trouble with the tempos. What a great way to practice! And his recorder (which looks like an alto) sounds like a perfectly idiomatic jazz instrument. Evidently Sauvé transcribed the solos himself. The result is convincing: bebop (or “post-bop”) solos sounding very much at home on his recorder. Visit YouTube.com and search for “Benoît Sauvé” to enjoy these remarkable videos.

I am reminded of my own youthful practicing with “Music Minus One” records back in the early 1960s. Those records contained well-produced rhythm section tracks—guitar, piano, bass, drums—featuring top-notch jazz professionals. The records came with lead sheet arrangements (the melody, with chord symbols that are used to create an accompaniment) that were (usually) easy to follow. I was a struggling trumpet player trying to master the fundamentals of jazz playing, and the Music Minus One records were a big help. Many of my friends used them. And yet, it never occurred to me to try playing along with the records using my soprano recorder. I hadn’t imagined that a recorder could play jazz!

But guess what? Music Minus One recordings are still available. You can “google” “Jamey Aebersold jazz” to find one of the best sources for jazz materials. Play-along materials like Music Minus One, though designated for flute, are readily adaptable for recorder.

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nated for flute, are readily adaptable for recorder. There are many books of transcriptions available as well as “how to” methods for jazz improvisation, and I highly recommend them.

I’m including above my own Sapientology, a “blues with a bridge”—12-bar blues followed by an 8-bar bridge, then recapitulation of the 12-bar section—which I hope can serve as an example of bebop melodic material over traditional bop harmonic patterns. I used this tune in my large-scale elegy composed in memory of the great jazz bassist and composer, Charlie Mingus.

Learn the tune slowly, then have fun improvising on the changes (chord movement). If you can, put together your own rhythm section (or use “Band-In-A-Box” on your computer): bass and drums are all you need, but it’s nice to have a guitar and/or piano.

I think it works best at a medium swing tempo. Octave transposition is perfectly fine. I usually play it on alto recorder, mostly up an octave, but jumping down when the high F#/Gb makes things a little awkward. The tune is more of a challenge on soprano/tenor, but please feel free to make your own arrangement of it.

And don’t be afraid to learn your favorite jazz solos—Miles Davis, Lester Young, Charlie Parker, etc.—either by ear or through transcription, and then work them up on your recorder. Jazz is such a wonderful musical language!

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THE LOST MODE. ANNETTE BAUER, RECORDERS, SARODE; SHIRA KAMMEN, VIELLE, HARP, VIOLIN D’AMORE; PETER MAUND, PERCUSSION; DEREK WRIGHT, OUD. The Lost Mode, 2010, 1 CD, 70:34. Available from CD Baby ($13.99 for CD, $9.99 for mp3 download) and Magnatune. www.cdbaby.com/cd/lost mode and magnatune.com/artists/the_lost_mode (n.b., CD tracks Ekihaizea “The East Wind” and Kabylia are not available at Magnatune)

Continuing a growing trend in the recorder world, Annette Bauer joins with colleagues in early music and world music endeavors in an ear-catching collection of music from Medieval Europe and sonically related cultures. Rather than grasping at the often speculative historicity of Medieval instrumental performance practice, The Lost Mode plays with the connections among rhythms and modes of cultures across several centuries and countries.

Efforts at historically-informed performances of Medieval instrumental music deserve support and continued development. Insights from projects such as The Lost Mode can be enjoyed as experimentation toward a richer understanding of all modal music practice. The energy of the approach comes through, yielding a collection that will appeal to multiple (often overlapping) audiences: lovers of Medieval European music, and traditional Armenian, North African, Breton, Turkish, Greek and Sephardic dance traditions.

The recording provides a lovely stereo image of the performers, with a satisfying presence for all of the instruments. The repertory balances familiar tunes (e.g., La Spagne and Landini’s Per Allegreçça) with ones less-known in the recorder world (e.g., Havun Hayun). Likewise, the variety encompasses lively and slow tempi.

A crucially important element in the balance is the collaborative nature of The Lost Mode project. While Bauer’s recorder playing stands out, it also works so well here because of the excellent musicianship of Kammen, Maund and Wright. We are fortunate in California’s Bay Area to have overlapping communities in “folk,” “world,” and “early” music. These musicians and this recording give the rest of the world a glimpse of this vital scene.

The presence of Kammen (a favorite teacher in various workshops, as well as a noted performer) and Maund (another fine teacher who mesmerized listeners at the 2009 ARS Festival and Conference) deserve particular mention. Their presence connects the newer generations of musically adventurous early music players to times not long ago, when the whole field of historically-informed performance struggled for a
place in the art music world. I hope to hear more from The Lost Mode.

Tom Bickley

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theorbo and Baroque guitar;
Peter Maund, percussion).
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Although curiosity about other
cultures has come into fullest fruition
in our own time, it has always been a
part of the human character. Musica
Pacifica’s latest recording, Dancing in
the Isles (a wonderful pun), hearkens
back to the late 17th and early 18th
centuries in Britain, an era when polite
society had a fascination for the artistic
productions of its near neighbors in the
villages of Scotland and Ireland.

The recording includes three sets
of traditional tunes—one each from
England (by way of John Playford’s
collection, The English Dancing Master),
Scotland, and Ireland. Some are
arranged by violinist Elizabeth Blumen-
stock, and some by the group as a whole.

There are pieces by James Oswald
and Francesco Veracini that are based
directly on folk material, and pieces by
Matthew Locke (from the Broken Con-
sort), Nicola Matteis (from the first
book of Ayres for the Violin), and Henry
Purcell (Three Parts upon a Ground), as
well as some anonymous masque tunes,
which share some of the eccentric energy
of the traditional material.

Musica Pacifica is here composed
of recorder, two violins, ’cello, harpsi-
chord, theorbo and percussion. They
use the possibilities for varied instru-
mental color extremely well, even to
the extent of employing tin whistle
and Baroque guitar in some numbers.
This is definitely an album that can be
listened to with pleasure from beginning
to end, even at a generous 75 minutes.

The arrangements of the folk
material are very much in the style of
traditional folk bands, including plenty
of natural sounding ornamentation.
The performances do not have quite
the abandon displayed by the best tradi-
tional groups, but Musica Pacifica’s
precision and careful pacing are quite
effective in their own way. This care is
also felt in the other pieces on the disc
which, paradoxically, seem to be more
freely felt as well.

The only miscalculation is the
performance of the Purcell Three Parts
upon a Ground with a mixed group of
two violins and recorder. Purcell’s many
intricate contrapuntal procedures unite
the three upper parts so thoroughly that
the piece makes the most sense when

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played on similar instruments. In every other way, though, the performance is nuanced and insightful.

The recorded sound is a bit closer and drier than usual, but it seems to suit the material admirably. Violinist Robert Mealy’s notes provide a detailed background to the program.

Scott Paterson

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The ARS CD Club makes hard-to-find or limited release CDs by ARS members available to ARS members at the special price listed. All CDs are $15 ARS members/

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CONCORDI MUSICI: SCARLATTI, MANCINI, VIVALDI
Leonard Kwon, recorder; Rebecca Huber & Tomasz Plusa, violin; Ji Yun Kang, ‘cello; Josep Casassellà, bassoon; Cristian Gutiérrez, guitar & theorbo; Edoardo Valorz, harpsichord. The first project of Concordi Musici features chamber music between Napoli and Venezia. This includes the most beautiful Italian concertos with solo recorder, which were played during the Utrecht Oudemuziek Festival 2010. Audioguy, 2010.

BARSANTI RECORDER SONATAS

A DUO: RECORDER DUETS FROM THE EARLY AND LATE BAROQUE
Vicki Boeckman & Dorte Lester Nauta, recorders. Boeckman and Nauta liberate themselves from the continuo players from Opus 4 to present some of their favorite duets. They play some early works by John Baldwine, Thomas Morley, Jan Pieterszoon Sweelinck, Gastoldi and Van Eyck along with later Baroque duets by Telemann and Hotteterre le Romain. ClassCD, 2003.

NEARLY NEW!

THE LOST MODE
Annette Bauer, recorders; Shira Kammen, vielle, harp, violin; Peter Maund, percussion, Derek Wright, oud. Melodies from Sephardic, North African, Armenian, Breton & Basque modal traditions. New works based on Medieval models, next to century-old counterparts. Multi-layered, time- and boundary-crossing collection of tones, timbres, textures, lovingly held together by the common thread of mode. 2010.

DANCING IN THE ISLES
Judith Linsenberg, recorders, whistle. Musica Pacifica’s newest CD, mixing their own arrangements of traditional tunes from Scotland, Ireland and England—tie-tapping Celtic reels and jigs to melancholy instrumental ballads and English country dances. Sonata on Scots Tunes by James Oswald, Veracini, Purcell’s Three Parts on a Ground, and a cheeky sonata by Matthew Locke. Musica Pacifica’s customary high energy and superb musicianship. Solimar, 2010.

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SOMETHING JAZZ FOR MISTER PAUL by ALBERTO BONACINA

As readers of American Recorder know well, our instrument is no stranger to jazz. Expert recorderists can be as evocative in the style as players of more traditional jazz instruments.

Jazz, of course, is properly an improvised art and so takes a fair amount of time and practice to do well. For those without the training or skill, however, there are any number of “jazzy” pieces of music available that will give a swinging, syncopated effect without the need to actually improvise. While this style of writing is frequently attractive and accurate, though with a certain fill the bill. The presentation is substantial and challenging piece in an unusual twist.” Those familiar with or fond of the jazz standard How High the Moon will delight at the first 224 bars of the work, which feature an exhilarating and virtuosic through-composed bebop solo based on the song’s chord changes.

I was very fortunate to delve into Moondust in 2008, when McGill University’s recorder consort (then including Ji-Sun Kim, Vincent Lauzer, Rebecca Molinari, Alexa Raine–Wright and me) prepared and performed the work for an audience of peers and local early music enthusiasts (see our performance at www.youtube.com/watch?v=2njgMMwksX0). Our ensemble had the unique task of adapting the four-part piece for five players; our solution was to double the “walking” bass part throughout.

For the first 224 bars, too, we opted for two tenor recorder players rather than the designated three. While these alterations in balance and performance practice were not absolutely in line with the composer’s specifications (Rose writes: “The bass part should be felt more than heard as it often was in old bebop recordings”), I hope that our version of the work successfully demonstrates how a well-composed piece can withstand musical change and, moreover, maintain its spirit in the face of circumstantial transformation.

Technical difficulties aside, I believe that there are two challenges posed by Moondust: first, performers largely unfamiliar with jazz—and the bebop idiom, specifically—must come to understand and effectively interpret a new and unusual musical language. Indeed, in the piece’s first lengthy section, the tenor recorder soloists will, at least initially, find themselves adrift in a seemingly endless sea of eighth-notes. The question, then, becomes how to...
parse each musical phrase and tackle issues of affect.

If bebop isn’t one’s forte, relating the music and the task at hand to similar experiences with far earlier genres (i.e., Baroque, Renaissance and Medieval) might be a viable solution. In the end, that was my approach. One empowering revelation that arose was: disparate musical genres can be subject to the same sense of logic. One’s intuition should, of course, be questioned constantly; but I feel it needn’t ever be entirely abandoned, especially while charting strange musical waters.

Second, and likely more difficult, is the task of creating a concert experience complimentary to Moondust’s particular style. Rose writes: “To me, there is an amazing paradox in bebop music. On the one hand, it is potentially one of the most brilliant and intensely creative kinds of music ever devised, while on the other hand, it is—at least in its purist state—quite narrow in its expressive scope. My goal in writing Moondust is to illustrate that paradox.” The piece does include a section (marked “O”) where three of the four voices may improvise over a “funky bass” ostinato. This section is too brief, however; the majority includes all notes written out.

I believe that Rose hoped, through the piece, to craft a composition that would recreate the spontaneity of genuine jazz improvisation. Irony, then, is inherent; but there is nothing insurmountable or impossible.

All members of McGill University’s recorder consort greatly appreciated that, aside from a few effective instances of glissandi and quarter-tone application, the composer’s desire for specific articulations and dynamic levels was not overbearing. It felt as though there was much room for spontaneity within the piece. Hopefully, any future ensemble performing this work will be able to place its personal stamp upon it.

Rose offers insight into his general desires regarding sectional affect as well as suggestions as to how the players might arrange themselves on stage: “The opening section was made very long with the intent of bringing the audience to the point of inattention. The middle section will be a breath of fresh air, and the final section is meant to be very exciting. I would suggest that in the first part, the three tenors read from the same part standing up, while the bass plays from his own part in a different part of the stage. During the middle section, the players may walk around, then re-group for the last section playing from yet another area and standing (or sitting) four in a row.” For our particular performance, we decided to remain in a row at all times, ordered by recorder type; however, we did decide on occasional changes in visual level (i.e., standing vs. sitting).

At the start of the improvisatory “O” section, our bass recorder players sounded their ostinato pattern a single time solo and stood up; the audience’s attention was drawn toward the prominent line and away from those of us who were switching recorders.

Clearly, a work that allows recorder players to experience the musically unknown is a worthwhile play. Well-loved jazz pieces have been adapted for myriad manner of recorder ensemble; this is an outstanding composition written by a recorder player for recorder players. Due to its sheer novelty, Moondust would make a fantastic addition to any collection.

The edition from which the McGill recorder consort played is compact but legible, visually appealing, and includes clear and concise input from Rose. His detailed biography (outlining his many accomplishments and awards, including the ARS Distinguished Achievement Award), preface, and instructions both before and within the piece, are included in English and German.

Laura Osterlund, an undergraduate at McGill University in Montréal, QC, is pursuing bachelor’s degrees in Early Music Performance and Music History. She has studied recorder under the tutelage of players such as Mary Anne Wolff–Gardner, Scott Reiss, Cléa Galhano, Matthias Maute, Francis Colpron and Natalie Michaud. She has taken courses with, and played in master classes for, Marion Verbruggen, Dan

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www.AmericanRecorder.org March 2011 31
By Uwe Heger

The diminutive size of this volume of duets (about 6”x 8”) caused it inadvertently to slip to the bottom of a pile of review music. But when it magically reappeared, I found that pleasant music can come in small packages! Straßenmusik means street music, and there is a lovely picture on the cover of two young ladies performing at an outdoor café.

The book consists of 24 original duets including klezmer, blues, tangos, rags, Latin-Folk, lullabies and mambos. They can all be played on two sopranos or two tenors, but by far my preferred combination is soprano and alto-up. The duets are quite nice—with a great balance between parallel and contrary motion and lively rhythmic independence between the voices.

This attractive publication is particularly useful if you have a group of students working on easy mobility between C and F fingerings. Most of the pieces are in the intermediate range, although some have more challenging chromatric lines. My personal favorites are all of the tangos, the “Peanuts Rag,” and a lovely klezmer called “Farewell.”

Sue Gruskrantz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-Schulwerk certification from DePaul University. Playing and teaching recorder are the greatest musical loves of her life. She was president of the American Recorder Teachers’ Association for 10 years.


The dishes at our favorite Mexican restaurant are rated from mildest to hottest on a thermometer numbered from 1 to 10. If these two examples of contemporary program music were similarly graded for difficulty and modern flavor, Last Stop Prokuplje would receive a 3, while Samovila would earn a 9.5.

Philipp Tenta was born in Austria and now lives in Germany. During his world travels, he spent time volunteering to help refugees in Serbia, an experience that inspired Last Stop Prokuplje. The whimsical titles and charming music belie harsh realities in that troubled part of Europe, such as the “last stop” on the train line that can no longer cross into Kosovo and the “recycling” of trash that provides the only income for many people.

The suite consists of three short movements: “Last Stop Prokuplje,” which has a blues feel; “Mama Kasumovic Offers Red Peppers,” with hints of jazz; and “Recycling Tour,” reminiscent of ragtime. The time signature is 8/8 for all three, but it will be easier, once past the sight-reading stage, to feel them in 4/4. The parts are equal in difficulty, with rhythms and accidentals that are somewhat challenging for intermediate players, but easy for the more advanced.

The dissonances can be sharp, but they are always followed by a soothing resolution. This modern music is accessible for most players and listeners alike.

On the other hand, Nicola Termöhlen has created a piece, Samovila, that is somewhat more contemporary in flavor and nearly off the scale in difficulty. She was born in Germany and has won several awards for her compositions, regularly performing them herself. The “samovila” of the title is a nature goddess in Slavic mythology, who entices a young man to dance with her, perhaps to his death.

The one-movement trio is really a virtuosic solo for tenor recorder with accompaniment by two basses. Nearly every technical difficulty of traditionally-written recorder music is present in the top part: 16th- and 32nd-note passages (at =126-132) with challenging accidentals and cross-fingerings, extreme range (high C on a tenor), dynamic markings from pp to ff, and complex cross-rhythms. The only thing keeping the composition from rating a 10 is the meter, remaining solidly 4/4 throughout.

An additional challenge unique to 20th- and 21st-century music is the requirement, mercifully only in the slow passages, to play notes and sing them at the same time, and to play one note while singing another.

The two accompanying bass lines are considerably easier, although they have an occasional tricky passage and participate in the flurry of 32nd notes in the last three measures. Most of the time, they play a driving, repeated syncopated rhythm in fifths that forms a ground for the tenor’s pyrotechnics.

So if you like your contemporary music on the mild side, you’ll enjoy Last Stop Prokuplje. If you can take the heat, order the Samovila.

Anne Efstaid Peterson has a Bachelor of Arts in music education from Concordia College, Moorhead, MN, and a Master of Music in music history from the University of Colorado. She has taught private and class recorder in Boulder, CO, since 1974 and has performed since 1980 with the Boulder Renaissance Consort, for whom she arranges music.


Book only, 312 pp. $34.95 (discounts available for students).

This excellent method includes extensive introductory comments that I strongly recommend every teacher read. They set a tone for teaching in general, and for teaching the recorder specifically, that I find attractive and helpful.

Under her Teaching Tips, Gudерian offers practical suggestions for successful teaching of the recorder in a music classroom situation, giving appropriate emphasis on the dual goals of music reading and creative music-making apart from the printed page. Her tip #2 discusses the desirable activities of "echoes" and "question and answer."

From my experience, I have found it good to keep these two activities separate, since they offer methods to teach different skills. The echo, as the name implies, has the teacher play a pattern (at first, four beats only); the students repeat it exactly without a break. The advantages of the echo are numerous: 1) it requires careful listening; 2) it offers a way for the students to hear and to imitate good sound, tonguing and breathing; 3) it provides good examples of hand and instrument position and other basics; 4) it can be tailored to the skills-of-the-day; 5) it can be a way to check on individuals as well as to warm up the groups; 6) it is a change-of-pace method to get the students playing off-the-page; 7) it allows the students to concentrate on a narrow range of skills at one time.

The “question and answer” is more complicated and should be introduced a little later. I recommend beginning with a four-beat question (starting on G and ending on another pitch; for example: Question GAAB). The answer should also be four beats long (starting near the ending pitch of the question and ending on G; for example: Answer BAAG or ABAG). Together, then, the sequence is: GAAB/ABAG or GAAB/BAAG. The advantages of the “question and answer” are also numerous: 1) it is a beginning step of composition, and is therefore creative and satisfying for the students; 2) it is flexible and can change as the students gain confidence; 3) it calls for concentrating on several skills at once; 4) it is music-making not tied to the page.

In her tip #12, the author encourages singing as well as playing pieces wherever possible. I agree; knowing words allows for better decisions about phrasing and breathing. In her tip #13, Gudерian reminds us to keep in mind that our primary focus should be instilling joy in making and sharing music in our students!

I found it very helpful to have the listing of the nine National Standards for Music Education that should be achieved with the teaching of the soprano recorder in the music classroom. Individual performers and recorder ensembles seeking funding and support for taking programs into the schools would do well to consider these in planning their presentations.

The next section of the book includes 18 complete lesson plans with notes about the material to be introduced, exercises, and pieces to be played and practiced. In addition, there is always a section, “Creative Corner,” that calls for the student to compose a piece or other similar activity.

Here is where I sometimes disagree with the author’s suggestions. For example: in Lesson 1, Gudерian suggests that the student breathe in through the mouth or nose. In my 40 years of teaching recorder to all ages and levels, I have found it most important from the very beginning to insist on breathing through the
about dot dot dot dot
ta-ta-ta-ta
duce the concept of legato (connected:
might have been a better place to intro-
the most beautiful sound. Thus, this
always blown at the same ideal place for
or shorter pieces of the note, which is
suffers dramatically, as does the quality
as on a modern flute or clarinet. If we
"soft" on the recorder. It is not the same
sive lesson on dynamics—but not told
itself.
hand inaccuracies as well as any bad
lems. Involving the right hand as soon
as possible usually eliminates any left-
habits the right hand might create for
itself.
In Lesson IV, after three lessons spent learning much about music nota-
tion and theory using the notes BAG,
the author introduces C and D above.
While this opens up many possibilities
for songs to play, I think that adding
low E and D next avoids many prob-
lems. Involving the right hand as soon
as possible usually eliminates any left-
hand inaccuracies as well as any bad
habits the right hand might create for
itself.
In Lesson V, we are given an exten-
sive lesson on dynamics—but not told
how to achieve the affect of “loud” or
“soft” on the recorder. It is not the same
as on a modern flute or clarinet. If we
try to blow louder or softer, intonation
suffers dramatically, as does the quality
of the sound. Instead, we must create
the illusion of loud and soft with longer
or shorter pieces of the note, which is
always blown at the same ideal place for
the most beautiful sound. Thus, this
might have been a better place to intro-
duce the concept of legato (connected:
ta-ta-ta-ta) and staccato (separated:
dot dot dot dot) and forget altogether
about f, mf, fi, p, mp, pp and ppp.
In Lesson VI, it seems like a bit too
much to introduce C, D, E and F sharp all at
once. In Lesson X, the fingering for B flat
is unusual; T134 is the fingering that is
normally used.
In Lesson XII, introducing the
upper octave, it is too much to require
three new notes at the same time. There
needs to be more specific information
about the thumb movement and the
[Guderian] knows how
to encourage and inspire
her students.
new level of blowing to produce a sweet
sound in this range.
Despite the number of suggestions
and concerns I have with this method, I
find that it is very usable, and I thank
the author for her careful and thought-
ful addition to the literature. I like the
way it is presented in a very manage-
able and visibly pleasing format, with
enough space on each page to separate
between sections. I love the inclusion
of a creative activity with each lesson.
It is clear to me that Guderian is
an experienced and gifted music specialist;
she knows how to encourage and
inspire her students. My concerns point
to a possible need for understanding
and refining techniques that are specific
to the recorder beyond the classroom.

Marie-Louise A. Smith has taught
recorder for 40 years. She retired in 2003
from the Indiana University Jacobs School
of Music’s Early Music Institute, where
she directed the IU Young Recorder Play-
ers. She created and directed the Summer
IU Recorder Academy for gifted teenage
recorder players from all over the world.
In 2005, she received the ARS Presidential
Special Honor Award. She has served on
the ARS Board.

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of her extensive and fine method for
teaching children the soprano recorder.
Guderian is Assistant Professor of
Music at the University of Wisconsin-
Superior, where she teaches elementary
and secondary music education classes

KEY: rec=recorder; S’o=sopranino;
S=soprano; A=alto; T=tenor; B=bass;
gB=great bass; CB=contra bass; Tr=
treble; qt=quartet; pf=piano; fwd=
foreword; opt=optional; perc=percussion;
pp=pages; sc=score; pt=s part(s);
kbd=keyboard; bc=basso continuo;
hc=harpsichord; P&H=postage/handling.
Multiple reviews by one reviewer are fol-
lowed by that reviewer’s name. Publications
can be purchased from ARS Business
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and books for review to: Sue Groskreutz,
1949 West Court St., Kankakee, IL 60901
U.S., suegroskreutz@comcast.net

skill, music reading, musicianship and
creative thinking within the context of
enjoyable, musical experience.”

She then presents Teaching Tips,
18 lessons, addenda and a practice/per-
formance CD (only found in the
edition with piano accompaniment),
thoroughly covering every aspect of
recorder playing and beginning musi-
cianship. In this reviewer’s opinion, an
alternative title for this might be Teaching
Children to Play the Recorder for Dummies
—and I mean that as a compliment!
The first 17 lessons follow the pat-
ttern of: technique and fingering, music
lesson (note-reading and other simple
tory concepts), repertoire pieces for
that lesson, creative corner (where the
students are encouraged to compose
their own piece using the notes of that
lesson), theory and musical terminology,
and an assignment. The edition without
piano accompaniment is a student work-
book, containing the bulk of the edition
with piano accompaniment, but in a size
that makes sense for a student to take
home and work on, and then bring back
to a lesson or class. Lesson 18 contains
supplementary solos for “putting it all
together.”

I highly recommend getting this
guide to use with your own students.

Valerie E. Hess, M.M. in Church
Music/Organ from Valparaiso University,
is Coordinator of Music Ministries at
Trinity Lutheran Church, Boulder, CO,
where she directs the Trinity Consort.

Sue Groskreutz is designed to develop playing
Kay Hettich and Barbara Condon, directors of the ARS Redding Chapter, performed in Old Shasta, CA, on December 4, for “Holiday in the Parks” at the Courthouse Museum of the California State Park.

The theme of the January Greater Denver (CO) Chapter meeting was Native American flute music for recorder. Presenters Erin and David Bell shared their passions with participants: being trained musicians, a love of music coupled with their interest in Native American culture. They explained how Native American flutes and recorders differ, and demonstrated the purpose of the bird attachment that passes the air into a second chamber, which gives the flutes a haunting sound. They also demonstrated the different keys of flutes available, explaining how it is not possible to play Western music with just one Native American flute because they are in different keys.

The group played from several books: Native American Music for Recorder (Marie and Robert Constas); Native American Music in Seven Volumes (D. Chazanoff); The Art of the Native American Flute (R. Carlos Nakai) and The Native American Flute Book (Bob Edgar). They also suggested as a further resource Introduction to the Native Flute by Odell Borg of High Spirits Flutes.

Five Denver Chapter members also played English and Celtic music for an annual Epiphany Celebration—a Twelfth Night Boar’s Head Feaste with Fyne Entertainment in January. About 50 guests (as well as musicians) were in “period adornment,” and also had to bring their own table service, as was the tradition hundreds of years ago. A “Sing for your Supper” option was also mentioned on the invitation.

The East Bay Recorder Society also hosted its Twelfth Night potluck January 9 in El Cerrito, CA. Starting at 3 p.m., Louise Carslake led the group on a trip to Italy. They played two Epiphany motets: Tribus Miraculis, a joyful motet by Giovanni Pierluigi da Palestrina; and an eight-part Omnes de Saba Venient, written by

Florida Groups hold Workshop with Jody Miller
On January 15, the Lakeland Imperial Recorder Consort was host to a workshop with 25 attending at the First Presbyterian Church in Lakeland, FL. They were joined by Pasco Collegium Recorder Consort, Pilgrim Pipers Recorder Chapter and Sarasota Chapter.

The morning was spent with Jody Miller, the workshop leader, carefully working through issues of breathing, phrasing, intonation and rhythm. After lunch he conducted a master class with Pilgrim Pipers playing Sinfonia by Adriano Banchieri, and the Lakeland Consort playing the first movement of Sonata in D minor, Op. 2, by Tomaso Albinoni.

Other music on which participants worked were Partita Marietta by Timothy Broege, Canzon by Rossi, and Von Fernen Inseln by Jeno Takacs. Miller works closely with composer (and AR columnisit) Broege. Miller is based in Atlanta, GA, where he performs regularly with the Ritornello Baroque Ensemble. The group found him to be a splendid educator and talented musician, one who willingly spends the necessary time to help players with technique.

Sing and play for your supper, and let the workshops begin

The Ladies of the Night, during a recital of Vicki Boeckman’s adult students in Seattle, WA. They played Upwelling (Frances Blaker), La Gondoletta (Irmhild Beutler), Allegro from Concerto in F (J.B. Boismortier), Bye Bye Blackbird (Mort Dixon and Ray Henderson), and Someone to Watch over Me (George and Ira Gershwin). (Photo by William Stickney)
Roland de Lassus during his years in Italy. Other works were by Francesco Landini, Giacomo Bonzanini, Gioseffo Guami and Floriano Canali.

East Bay also hosted a February workshop for recorders, early winds, viols and singers entitled “Schütz: The Psalmen Davids.” Greg Ingles, of Piffaro and Ciamarella, led participants in the multiple-choir motets, written in German and combining late-Renaissance Italian vocal style with the more austere nature of the German sacred motet. The day concluded with a mini-concert.

Music for the rest of the Mid-Peninsula (CA) Recorder Orchestra’s season includes Shmulowitz’s A Brisele der Mam’n, the first movement of William Boyce’s Symphony No. 3, two early 15th-century French songs, and two new works by orchestra conductor Frederic Palmer. He describes his Sonata La Margherita as being in the antiphonal style of the late 16th and early 17th centuries, while Esprit “incorporates an idiom cultivated by several composers associated with the Eastman School of Music during the 1950s and ’60s.”