

Denver Recorder Society

November 2016

A Chapter of the American Recorder Society

November Meeting:

Music and Love at The Court of King Henry VIII

DATE: Sunday, November 20, 2016

TIME: 2:00-4:30

**PLACE: Unity Church of Denver,
3021 South University Blvd., Denver**

CONDUCTOR: Janet Handmaker



Music and Love at The Court of King Henry VIII

Henry VIII (1491 - 1542) is best known for his role in the separation of the Church of England from the Roman Catholic Church, done so that he could obtain an annulment of his marriage to Katherine of Aragon and be permitted to marry Anne Boleyn. His disagreements with the Pope led Henry to successfully separate the Church of England from papal authority, with himself as King and as the Supreme Head of The Church of England.

Music played a prominent role in Henry's life and in his court. Henry himself was a composer. Thirty-three of his compositions survive. We will play several of these compositions as well as compositions by others of his time.

Two of Henry's six wives as well as a renaissance historian have agreed to attend the meeting. They will give you first-hand accounts of this charismatic monarch. Please bring all voices of recorders, buzzies, viols and percussion to help do justice to these wonderful renaissance pieces. It is suggested, but not required, that you dress appropriately for the court

Our Leader for This Meeting:

Janet Handmaker has taught recorder both privately and in small groups to adults and children for many years. Throughout the years, she has organized and participated in many recitals, performances and recorder workshops. She is past president of the Denver Chapter ARS (four times) and currently serves as Newbies organizer.

As a recorderist with StopTime, a jazz group, Janet performs regularly at senior centers, private functions and local jazz eateries. She is experienced in playing Medieval, Renaissance, and Baroque music as well as jazz standards. She studied music at Colorado Woman's College and Metro State University.



**TREASURER:
SHARON BOLLES**

In my "past life" I was a music education major in college. French horn was my instrument. Following graduation, I taught elementary class, band and choral music for 5 years in 3 different states, including 2 years in Colorado. After leaving the teaching profession, I continued to play French horn and studied with Mark Denekas, principal horn of the Denver Symphony, and played in several community orchestras. I played recorders some with my husband, and when our daughter was involved in the Suzuki program playing violin, I started playing violin in order to help her. As life evolved, however, music gradually faded and I no longer performed.

Fast forward many years. While planning for retirement, I hoped to have time to become involved in music again. While researching possibilities on the web, I came across information about the American Recorder Society and realized there are community recorder groups. I was astonished to hear there was such an organization, and then delighted when I found the Denver Chapter. I joined, bringing my vintage German fingering soprano and alto instruments. After a few newbies sessions and beginning lessons with Janet Handmaker, I switched to Baroque instruments and began my new adventure in recorders. This has been an amazing experience in so many ways.

I now play SATB, and play outside the Chapter as well. I play with Bill Conklin's Saturday and Monday groups, and am amazed at the talent in those groups, as well as the music we play. As music majors we were not exposed much to early music, so there is a lot of new territory for me here. Bill makes sure everyone in his group learns to play new instruments. Right now he has me learning his Paetzold FF Bass. What fun!! I also play in a trio, with Chapter members Karyn Pocernich and Barbara Fahey. In addition to early music, we occasionally explore music outside that time period.

Last year I was the Chapter's Newsletter Editor, and had fun learning the software and some of the fundamentals of being an editor. That baton was passed to Karyn Pocernich this year, who is taking to it like a fish to water! Now I am your Treasurer, and happy to answer any questions you may have concerning local and national membership or other matters. And

collect dues, of course.

Now it's time for my plug – if you haven't yet joined, please do!!! If you have joined, thank you!!! Please support your Chapter and help us continue to provide a venue and talented leaders every month so we can all play together, explore and learn.

On a non-musical note, my husband and I are very proud grandparents of 2 girls, ages 3 and 5. Fortunately, they live very close so we are able to watch them grow and change. What a truly magical experience. We have a Ragamuffin kitty who graciously allows us to inhabit his house and feed and pet him regularly. My non-musical moments are largely spent working on quilt projects. Although I thought that would be my primary preoccupation during retirement, it has taken a rather distant back seat to recorders.

If I haven't met you, I would love to! Please feel free to introduce yourself. I am probably the shortest person in the group, so you have to look below the shoulders of most of the others to find me. Thank you, and play on!!!

Sharon Bolles



Highland Chamber Orchestra

Highland Chamber Orchestra plays Saturdays and two Mondays a month. We continue to play the music from 1500 to 1800. Our Saturday group is full but we do have more room in the Monday group which meets in Highlands at 10 am. Bill Conklin
willieco@aol.com

Stop Time Jazz Band

The StopTime Jazz Band will be on stage at the La Cour Bistro Saturday night November 12 from 7:00 to 10:00 pm, and we would love to have more of our friends from the Denver Recorder Society join us. Janet Handmaker will be the principal jazz recorderist from 7:00 to 8:00 and Dick Munz will take her place from 8:00 to 10:00. Part-time recorderists Erin Bell, Philip Belefski and Steve Caminer will be on the entire performance, as will bassist Steve

Walker and percussionist Gary Gregor.

La Cour is a restaurant / jazz club / art bar located at 1643 S. Broadway.

Their website is:

www.denversartbar.com and their phone number is 303-777-5000. I mention the phone number because their seating capacity is limited and it's best to call for a reservation a few days ahead of time.

Our musical offering, as always, will be jazz standards using recorders blended with traditional band instruments and vocals. If you haven't heard us in a while, you will love the new pieces, and if you've never heard us, you are in for a treat.

Hope to see you there!

Dick Munz

Treasurer's Report:

Denver Chapter ARS Members, 2016-2017 season:

Karen Anderson, **Sharon Bolles**, Paul Brunson, Marlys Butler, Bill Conklin, Nancy Fey, Judy Fritz, Rosemary Glista, Elaine Granata, Mary Innis, **Margaret Peterson**, Lori Murphy, Gail Nickless, Gerrie Olthof, Susan Osborn, Karyn Pocernich, Connie Primus, **Sally Pyle**, Virginia Schlieker, **Mary Sloan**, Victoria Taylor, **Mary Treska**, Bill Urban, Margery Vendegna, Diane Wagner, Trudy Wayne, Joe Wilcox

Members shown in bold contributed a tax-deductible donation, in addition to their membership dues. An extra thanks for their additional help!!!

For those who joined in September when the new forms were not available at the meeting: The new forms have a section asking about interest in forming or joining groups outside the Chapter. For those who asked me to use the old forms, you did not have a chance to answer those questions. If you are interested in a group, here are the questions asked. You don't need to complete a new form. Just answer these questions, and either bring to the meeting or email to me at sbollesmusic@gmail.com. I will then get you in contact with others who have expressed an interest.

Would you be interested in joining and/or starting a small group to play outside Chapter meetings? Yes___
No___

If yes:

What area(s) of town would you be willing to play in?

What skill level(s) interest you?

What instruments?

What genre (early music, jazz, etc)?

Other information that would be helpful in getting a group together

We are collecting dues for the September 2016 to May 2017 season. Please support your Chapter. We have

expenses for our venue, as well as the excellent leaders we enjoy every month. Dues for the Denver Chapter are \$22 and are due by November 15, 2016. We also accept payment for ARS National Dues if you would like us to process the national dues for you. The form is available at the monthly meetings, or you can go straight to the American Recorder web site to print the form.

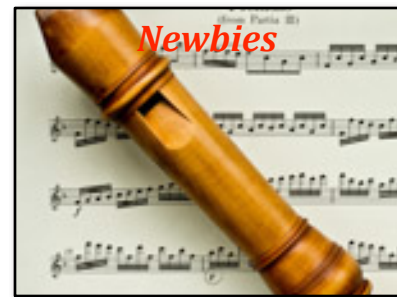
The dues form is available on the Chapter web site, at monthly meetings and at the end of the monthly newsletters. My address is at the bottom of the form if you prefer to mail it in; otherwise, I am happy to collect forms and checks at the meetings.

A new feature on the membership form includes information about those who may wish to join and/or start playing in a group outside Chapter meetings. This information will be shared with other members beginning in October, so join now if you want to expand your playing horizons!!

I will begin showing a graphic representation of where we stand in attaining our membership goal of 50 members. Although we are halfway there, we need to keep the memberships coming!!

November 2016

Newbie Announcement:



Fun Times Playing by Ear will be the theme of the November Newbie session. Dick Munz former president of the Denver Chapter and founder of StopTime Jazz Band will host the get-together. He promises to unlock the mystery of how to play by ear! No advance music nor music stands will be needed. Just bring your recorders and your ears. Expect to have nothing but fun.

Sunday, November 20, 2016
12:45 to 1:45 pm, Second floor
Unity Church
3021 S. University Blvd, Denver
Enter South door

Please bring music stand if you own one.

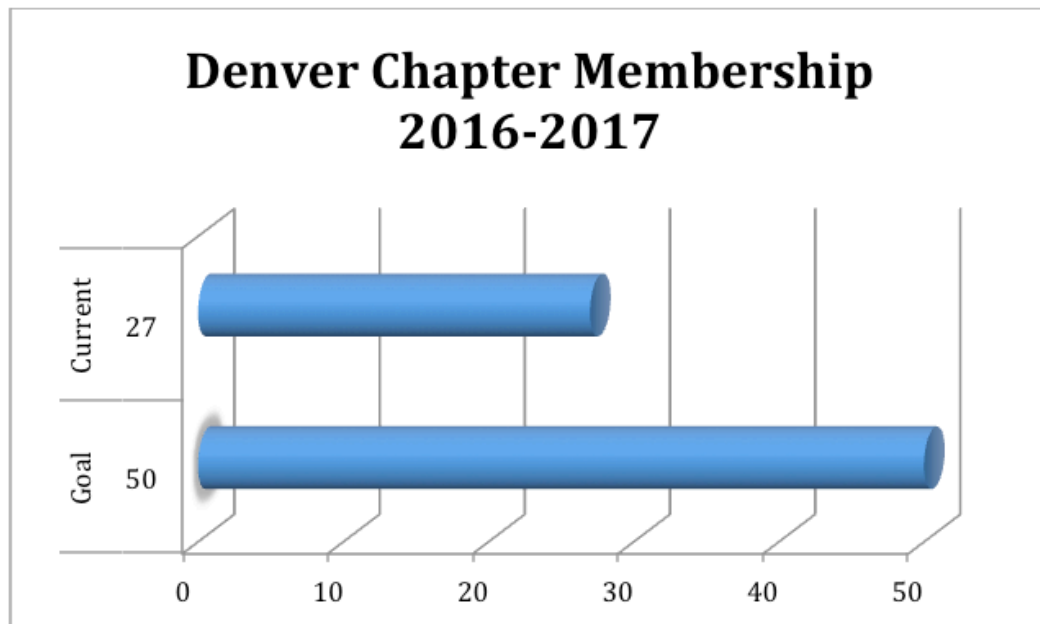
Do you know of anyone who would want to attend? Spread the word. There is no charge for the session.

For more information, contact Janet Handmaker at recorderteacher@comcast.net or 720-837-3096. Drop-ins welcome.



The *October Newbies* gathering investigated music by the early German Baroque composer Melchior Franck. Franck's little canon *Da Pacem Domine*, in four different versions, provided material for careful work on intonation, and we then played a series of short pieces that included several dances, a patriotic song about a national hero (William of Nassau), and a chilly song about the frost and snow that will be arriving soon. The group included Paul Brunson, Marya Innis, Eve Johnson, Bill Urban and host Joe Wilcox.

October Membership Graphic:





PLAYER PROFILE: VIRGINIA SCHLIEKER



I had the chance to talk with Virginia Schlieker at our October meeting. She agreed to be among the first members to be part of our new Player Profile feature. Thanks, Virginia, for your willingness to share!

Here is some of what I learned:

HOW MANY YEARS HAVE YOU PLAYED WITH THE DENVER RECORDER SOCIETY?

Virginia joined the Denver Recorder Society in 1985. She is a 31 year member.

WHAT INSTRUMENTS DO YOU PLAY:

RECORDERS: She plays the soprano, alto, and tenor.

OTHER: She also has played the piano for most of her life as well as the trombone through high school and college.

IS THERE A GENRE OF MUSIC THAT YOU PREFER

TO PLAY?: Classical, Church, and Big Band music are her favorites.

TO LISTEN TO?: She enjoys listening to classical music.

HOW DID YOU GET STARTED PLAYING THE RECORDER?

Virginia didn't play recorder in school at all. She met some people who played recorder and got acquainted with Janet Handmaker. It was Barb Duey that introduced her to the chapter.

HOW DO YOU LISTEN TO MUSIC AT HOME?

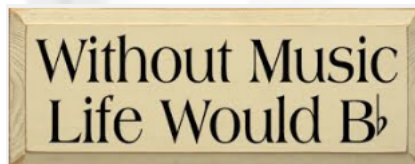
When she is at home, Virginia listens to KVOD, Denver's classical music station, on the radio.

WHAT IS THE LAST LIVE MUSIC PERFORMANCE YOU HAVE BEEN TO?

She has seen various concerts at the Newman Center. She enjoys seeing DU ensembles and also has somewhat recently seen the Denver Brass.

WHAT WOULD LIFE BE LIKE FOR YOU WITHOUT MUSIC?

"I can't imagine life without music. It would be almost unbearable" She even has a pillow at home that says -



DRS Monthly Meeting Program for 2016-2017 *

Dec 18 - Holiday Grab Bag - Leaders TBD

Jan 15 - Linda Lunbeck - Program TBD

Feb 19 - TBD

Mar 19 - TBD

April 23 - Karl Reque - Program TBD (probably a program of either Baroque or tuneful modern pieces)

The program schedule will be updated as more information becomes available.

MEMBERSHIP ENROLLMENT FORM DENVER CHAPTER OF THE AMERICAN RECORDER SOCIETY (ARS)

MEMBER INFORMATION

Name:

Street Address:

City:

State:

ZIP Code:

Home Phone:

Cell Phone:

Email Address:

GENERAL INFORMATION

Are you a National ARS member? Yes____ No____

Please specify your interests by circling any of the following that apply, and adding any additional skills

Recorders played: Sopranino Soprano Alto Tenor Bass GB CB

Skill level: Beginner Advanced Beginner Intermediate Advanced Intermediate Advanced

Other instrument or voice skills:

Would you be interested in joining and/or starting a small group to play outside Chapter meetings? Yes___ No___

If yes:

What area(s) of town would you be willing to play in? _____

What skill level(s) interest you?

What instruments?

What genre (early music, jazz, etc)?

Other information that would be helpful in getting a group together

DUES

Denver Chapter dues for 2016-2017 season	\$22
OPTIONAL: Donation to the Denver Chapter (fully tax deductible)	
OPTIONAL: ARS National dues for twelve months, individual @\$50	
OPTIONAL: ARS National electronic membership*, 1 year @\$45	
Standard delivery of Denver Chapter monthly newsletter is via website; preferred & free	\$0
OPTIONAL: Postal delivery of monthly Newsletter @\$6	
TOTAL	\$

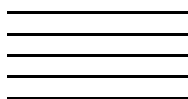
*No hard copy of American Recorder magazine, Newsletter or Members' Library. The publications are available for download.

MAKE CHECKS PAYABLE TO: Denver Chapter ARS

Mail to:

Sharon Bolles
8826 Red Bush Trail
Highlands Ranch, CO 80126

ON THE CUTTING EDGE



Gustavo de Francisco talks with Karel van Steenhoven about his past and about the future of the recorder

By Gustavo de Francisco,
São Paulo, Brazil

On my last trip to Germany in 2015, I had the pleasure of meeting a virtuoso recorder player—a founding member of the Amsterdam Loeki Stardust Quartet (ALSQ), a group of Dutch recorder players with 30 years of history. **Karel van Steenhoven** met me for an interview, talking about some of his professional experience, his recent work developing improvements to Modern recorders, and also some curiosities behind the scenes of ALSQ. The first part of this interview is below, with text about ALSQ posted in English on the ARS web site. You may also listen to the entire interview, in English, on the ARS web site and hear a Helder tenor played in videos at www.youtube.com/americanrecordermag.

GDF: Thank you very much for this conversation. First, I would like you to tell a little about yourself and your career, so our readers know a little more about what you do and about your background.

KVS: At this point, I'm mainly known for my work with the Amsterdam Loeki Stardust Quartet, with which I have played for about 30 years, doing concerts all over the world. We've made about 20 recordings and have won lots of prizes. I am mainly known as a recorder player.

For 17 years now, I have been a professor of recorder and contemporary music at the University of Karlsruhe in Germany. After my studies at the Amsterdam Conservatory of Music, I also studied composition with Tristan Keuris, a famous Dutch composer who died recently. My main interest in music has always been my own music.

When I first started to play recorder, I was four years old—but, in fact, I started on a green plastic clarinet! I loved this instrument, it had all-colored keys. I played my own tunes, and also tunes that I could sing. This plastic clarinet cracked; it fell to the floor. I was a kid, I had just lost my clarinet! I was crying, and my mother said, "Well, I must have some other



instruments in the house." [He went to get something from a shelf.] And she gave me this, my first recorder. It has a great history. Here you can see teeth marks of my first dog, who also tried to play recorder, but he did not go much further than biting the instrument. But the instrument survived and still plays [He played some notes ...]

After my plastic clarinet broke, I started playing on this. Of course, I wanted to play all the tunes now on the recorder, but that did not work, because I could not play the low C. I just could not get it to work. I cried a lot, "Why isn't it working?" I practiced a lot, until I could play low C. I was happy again.

Since that time, I have played the recorder. Many people tried to get me to play other instruments. My father, seeing me playing for many years on my little recorder, said: "You play so much on that instrument. Why don't

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Photo of Schindler School of Music of Madrigal Ensemble, The Victoria IV by Bryan Labadie.

you play transverse flute?” I really wanted the recorder. I got a teacher, who in fact was a guitar and mandolin teacher—but he said, “Well, I can also teach recorder, if you like.”

Many people say that. We wrote an article on the Quinta Essentia blog [<http://quintaessentia.com.br/en/flautadocebr>, with some postings in English, others in Portuguese], where among other things, we say that teachers should avoid teaching something when they are not trained... It happens.

Especially at that time, there were not many good recorder teachers. It was in the 1960s, and there were just not many recorder players. Frans Brüggen was starting to build a school. He had pupils, but his students had not yet come to the music schools. There were not many really good players.

Many people in Brazil ask: What can I do, because there are no recorder teachers in my city? It's the same situation.

I was lucky—I would give them the advice to do as my life turned out. Find a good teacher who is an excellent musician, and this person can teach you the basics of music-making. The recorder-playing, you have to learn yourself.

This is how it was with me. This teacher, who was a guitarist and mandolin player, was also a composer and a good musician. He taught me musicianship: to do this, try that, make your own tunes. He encouraged me to play my own music, and taught me the first steps in composition training. He taught me to be a musician.

My teacher after that, in the music school, was a violinist. He also could not play the recorder, but was a very good violin player. He taught me everything he knew about music, but I had to translate it to the recorder.

The main thing with that teacher was that he had a recorder, and he could play one note. When I was making the wrong sounds, he took his recorder and said, “Listen, Karel, this is how it has to sound.” Then he blew into the recorder, and it was such a lovely tone. I was amazed by that tone. I said, “This is how I want to play.” But that was the only thing he could play on the recorder, so the rest he played on the violin. He taught me everything to make it possible for me to go to the music university ... so I could enter the Amsterdam Conservatory.

He could play only one note on the recorder, but he was a good musician. This, I think, is good advice for people who don't have good recorder teachers: it is better to have a good musician to tell you what to do and to find out yourself how to do it on your instrument, than to have a not-so-good recorder teacher. Musicianship is more important.

I usually tell people, who may only be interested in fingerings and nothing else, that learning fingerings is the easiest part. There are many things to learn beyond fingerings. Even those can change if

It is better to have a good musician to tell you what to do and to find out yourself how to do it on your instrument, than to have a not-so-good recorder teacher.

you need a different intonation or depending on instruments that are playing together, like with the piano. It's not only about fingerings.

Exactly, it's about style, expectations of sound development, how to use silence in music, how to make phrases. Violinists also talk about breathing in music—so music is a sort of a general language.... You can translate these ideas for each instrument. The most important one for the recorder is what we learn through the treatise of Silvestro Ganassi [1492-1550]. He said that, if you really want to play the recorder, learn to sing. If you can sing well, you will be able to play recorder well; try to imitate singers.

This is always a very important part of music-making: try to imitate others. If you can imitate a good violinist, or a good cellist, using the recorder, it is much better than trying to imitate a recorder player who does not play well. Perhaps this recorder player has better technique, but has no style or his musical aesthetics are not good. It's better to look for a good violin player and try to play in that style, to work on development of overall sound and musical language.

This is excellent advice!

On the Development of Modern Recorders

I would like to know more about the development and improvement of a new family of recorders, including some very special ones that I see here in your studio. I would like you to describe your latest work with Mollenbauer.

Interestingly enough, this has to do with what I talked about, the imitation of other instruments. One of the things I always missed very much—as a child, also as a student and now as a professional recorder player—is the direct connection to my fellow wind instrument players. The recorder is an instrument that, in all periods of music, was built by the best instrument makers. If you look in the Renaissance time, you see that great instrument makers of flutes, cornettos and other instruments also made recorders. The recorder was one of the most sophisticated instruments of its time. In the Baroque period, the makers of recorders, flutes and oboes



Oboes: Baroque (top) and modern (bottom)

were mostly the same people. They made these three instruments, so the recorder was built at the same level as the oboe.

If you compare the oboes in the early Romantic period, the same makers also built flageolets and recorders of that time. But now, since the early music movement in the last century, we have sort of shut off the recorder, as makers began to ignore the development of key making, pitch, and the development of sound aesthetics of our time. They simply separated from the rest in a kind of “early music island,” where they work with old tools, with old intonation systems and tuning pitch. Of course, this is a great world!

As you see, I own over 110 instruments; I love them all—they have so much color and history. But what I miss is a normal instrument of our time, so that we can say, “I am a musician, I play the recorder, and use an instrument that has the same construction and technology of a modern oboe or a modern clarinet.” This is still not the case!

This is something that I want to change, and this is one of my latest projects in my musical career. I want to stimulate this. I want my students to push the instrument to the next level.

I started with this great recorder that was made by Maarten Helder in the last century. He won an award for this model. It was lying around in the workshop of Mollenhauer, but nobody seemed to care; the instrument was expensive, it was not yet really good—but the model and the *idea behind it* really attracted me, and the possibilities of this model interested me. This is a tool from which you can build a modern standard instrument, if you put in the time.

I would like to add something. I discovered this instrument in 2010, and had the opportunity to buy it in 2011. I was amazed with this instrument, the multi-

tude of features that it provides. We use it in Quinta Essentia. The sound of the Helder recorder mixes very well with the sound of other recorders, such as the square Paetzold recorders.

Even more important than fitting with other Modern recorders, the sound quality, the tuning system and its range matches other modern wind instruments.

It is very logical that, if we use a Baroque instrument, this has another aesthetic—sound and tuning, and even the shape and external appearance, all give us another aesthetic principle. The music of that period is different. If you use a Baroque recorder to play music composed, for example, after the time of [20th-century composer Arnold] Schoenberg, that doesn't fit. If you wear your Baroque clothes to a dance, they will say that what you are wearing is not good. All of the aesthetics of each period belong together.

That's why I want to develop this modern instrument. I went to Mollenhauer and said, “Let's turn this instrument into a standard high-level instrument, so it is really worth the money invested.” I started working with them and added my knowledge as player and as composer. I can say that the Helder recorder is worth the money, and it is a basis for other future development.

This is not what recorder makers like to hear, including Adriana Breukink with the Eagle recorder. I say that at this time the Eagle recorder is a very good instrument, with many possibilities, worth the money—but it does not yet offer everything I like. It is still the basis for good

Quinta Essentia packing Paetzolds



development. My personal ideal instrument would be a fusion between sound quality and the possibilities of the Eagle alto, with the key system and the flageolet registers that are possible on the Helder alto. If these two could be combined, that would be an ideal instrument.

You told me that you work with Adriana Breukink on new developments in the Eagle recorder. Could you tell us about your contributions with the Eagle? On the development of Eagle, it is difficult to say how things really work. Adri often visits, and we talk about

Adriana Breukink playing the Eagle alto recorder



music. I comment to her about what I think about the position of the holes, about the playing possibilities that a modern recorder player really needs. We talk about whether the instrument's keywork is fitting or not and if the keys are working well. She, in turn, tries to put all these ideals into her instrument.

It is a stimulating process in both ways: she comes to me with possibilities, and I say I need this or I need that. I say "I," but I am referring to all recorder players who already play at a certain technical level and who want to play music of our time—that is, music after 1920, Gordon Jacob's music, or Staeps, Stanley Bate's sonatinas, and all other music with modern violins, modern oboes, and especially with piano.

I've never heard any Baroque or Renaissance recorder that really blends its sound with a piano. The only instruments that actually work with piano are the Eagle recorder and Helder alto, for me. All other [old] instruments simply do not match well with the sound quality, intonation system or tone.

In the Baroque period, people wanted to play [the recorder] for its clarity. It was also a rhetorical position among other instruments: a simple recorder, "the voice of God saying, 'this is true.'" It was not allowed when play-

**Renaissance winds:
shawm, flute, recorder,
cornetto, bombard**



ing the recorder to use "shading" techniques [to change the color of each note]. The rhetorical role of the recorder in the Baroque period was "the voice of God," which isn't shaded—he says clearly how it is. The recorder was played at weddings, funerals, and also in large events. We see this in the cantatas of J.S. Bach, where the only place the recorders play is related to the death of someone, or when there is extreme joy. This goes with a very "straight" way of playing.

We should mention something about the period when the whole tuning system begins to enter a more gray area, where pure fifths are gone. After 1810, equal temperament does not use the pure fifth. At that time, if you played a recorder, which plays pure fifths, everyone would say that the recorder was out of tune, because no one wanted to hear a pure fifth. They wanted to hear a "shaded" fifth.

At this time, vibrato begins to be used. But if you played a straight note on the recorder [*sings very straight: "This is an A"*], nobody wanted to hear that. They wanted to hear [*sings with vibrato, "this is something like an A"*]. Maybe it's an A, but maybe not. The idea of truth and God's voice is not there anymore, because the music is not based on truth, but on "tempered scales."

The whole aesthetic system changes. After Schoenberg, we have so many variations and shading techniques in all instruments; the sound develops into what we call "color music." Instead of a melody, you just change the color. A Baroque instrument that is unable to change its color simply does not belong to this musical aesthetic standard any more.

Changing color, shading techniques—these are the main elements of the Helder alto, which has a key that allows you add dynamics to your instrument. A very important element is that you have a larger range—that

you have, below the low F on alto, the leading tone E-F. This is something that we miss on Baroque instruments. For instance, when you want to play the 'cello sonatas by Bach, you have to transpose the low E-F an octave higher or shade the bottom hole on your knee.

But [closing the hole with your knee] doesn't sound good. You can do silly things when only other recorder players are listening to you play, but the moment you try to be a musician in your own time, and you try to be recognized not only by recorder players but also by oboists, trumpet players... .If you want other musicians to say, "That's very good," then you will stop shading the bottom hole of your recorder on your knee.

These motivations are very important to me. At Karlsruhe and at the conservatory, the recorder is not part of the early music department, but rather is part of the wind instrument section. That is also why I have as a personal challenge to present my instrument to my colleagues at the university as "equal." That's why I work so hard in the development of the Modern recorder.

All instruments play music of all times, but the others play on instruments of our time. I think this is the correct way. If you are an oboist, you



Modern wind instruments

All instruments play music of all times, but the others play on instruments of our time.

Buy a modern oboe; if you are interested in Bach, you play Bach on your modern instrument; and if you are very interested in Bach, you buy a replica of an oboe that was used in Bach's time, a period oboe. If you are interested in Mozart and you play the clarinet, you start playing on your normal clarinet; but if you become very interested, you buy a period clarinet, some form of authentic copy of an old instrument from the time of Mozart.

I think this is the right thing to do, even for those who play recorder in the future. I imagine you must have your Modern recorder, equal to other modern instruments, and play this recorder all the music you know, from the current repertoire to the music of the distant past as Guillaume de Machaut. Of course if you are very interested in Machaut, at some point in your life when you have enough money, you will buy an instrument used by the contemporaries of Machaut. If you love playing the music of Bach, at some point will want to have a recorder of Bach's period.

The recorder player should start with a modern instrument, which really functions very well. This is one of the most important things for recorder players and teachers of the future. I can assure you that if this development of the

Modern recorder does not work, the recorder will simply disappear from the professional concert music scene.

Karel van Steenhoven studied recorder with Kees Boeke, and composition with Robert Heppener and Tristan Keuris. In 1978 he was a founding member of the Amsterdam Loeki Stardust Quartet, with Daniël Brügger, Bertho Driever and Paul Leenhouts. In 1995, he was appointed professor of recorder at the Hochschule für Musik in Karlsruhe, where he now lives, and visiting professor at several schools including the Guildhall School (2013). He was a jury member at the 1997 International Moeck Recorder Competition, the American Recorder Society Composition Contest in 2006, and the European Recorder Teachers' Association (ERTA) Composition Competition in 2011. He now serves on an ERTA committee to determine the best fingering system for the new Modern recorder.

Gustavo de Francisco founded the Quinta Essentia Recorder Quartet (<http://seofficial.com>) in 2006. Based in Brazil, the group has toured in Europe (2009, 2010, 2014), China (2010), Namibia (2012), Bolivia (2014) and North America (2016); released two albums, La Marca (2008) and Falandó Brasileiro (2013); and organized three of the seven ENFLAMA National Recorder meetings. He studied with Ricardo Kanji, Paul Leenhouts, Pierre Hamon and others. Since 2012 he has completed teacher training in the Suzuki Recorder methodology in the U.S., Brazil and Peru.

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