

ARTAfacts Vol. 11 No. 2 June 2006 Editor: Charles P. Fischer Production: Bill Behrmann

HARD COPY by Sara Funkhouser

ARTA members stay in touch online through an e-mail discussion list. To join the ARTA/ERTA discussion list, contact Yvonne Miller Nixon at yamillern@charter.net

Recorder Community Solves All Problems!

Or so we can deduce from the lack of ARTA correspondence for the last few months! Thus I have selected a few choice bits from the online Yahoo Groups - Recorder - Charles Fischer

Recorder as Real Instrument in Schools

As a school teacher whose students include both lower and middle school students (I teach grades 5-8 at a private choir school for boys in Cambridge MA), I can tell you that most public school recorder instruction is treated as an introduction to playing music. The recorder is the means to get to a 'real' instrument in time for school band or private instruction on something that can be played in school band or orchestra. Rarely is the recorder seen as a 'real' instrument in its own right.

Not every public school music program progresses much beyond the 'intro' level where all students play soprano recorders, and mostly in unison at that. I know you have all heard this before, but my incoming 5th graders are divided into an 'alto' section and a 'soprano' section, mostly based on the size of their hands by our school principal. Midway through the year, the soprano section is introduced to tenor recorders and every boy gets a chance to take one for a week. The alto section is introduced to bass recorders, with the same 'mine for a week' program. Those who want to continue with the larger instrument have the opportunity, but everyone has to try it. Some parents encourage their sons by purchasing their own tenor recorder.

Haven't had a parent buy a bass yet, but there's always hope. So by the end of grade 5, I have two SATB consort classes,

where each boy can play two different sizes of recorder (ST or AB), and yes, the altos all read up.

I have the grace and good fortune to teach in a school which considers musical training its primary goal (we also have a full standard academic curriculum, and our boys are worked hard in all fields). Recorder is required for grades 5 and 6, and is optional for grades 7 and 8. Private lessons on piano are required for grades 6-8; boys in good academic standing with musical ability may begin in the 2nd half of grade 5.

I know that my school is not the only school with a strong music program, but it is one of very few schools where the recorder and its repertoire is taken very seriously. -- Sheila Beardslee Bosworth

Practicing Fast Passages

I've been playing recorder (again, since childhood) for a couple of years now and, though I have improved incredibly in my tone, breath control and finger agility, I have a problem in my playing that I hope people will understand and recognise and offer some help.

Although when approaching a new piece I begin working slowly and gradually increase in speed, analyse the piece for form, get the piece "in my ear" by listening to existing recordings or MIDI renditions, and play it repeatedly several times a day, I seem to always make mistakes - whether I have learned the piece "by heart" or read it as I play.

I accept there is inevitably some fumbling while learning a piece, but I also expect that I would eventually get

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to a stage where the piece is perfect, but there are very few pieces where I could claim this, even with Christmas Carols or Happy Birthday, let alone the Renaissance, Breton and Bulgarian music I love to play and are much more complicated rhythmically. Have I got brain damage? Am I dyslexic, plainly unmusical. I don't seem to have signs of this in the rest of my life. Can anyone offer help? (I live in a pretty remote rural area and there are no recorder teachers anywhere near here). - *Graeme Gerrard*

Graeme,

The most likely cause is that you are pushing the speed up on the piece too quickly. As a general principle you need to be practicing a piece at a speed that you can play accurately every time. If you make mistakes then your fingers learn to play the mistakes not the right notes and you deepen the groove, making it harder to play the right notes. Traditional music players say "practice slowly to play fast". If you want to play traditional music then you need to learn to play by ear. Alter the rhythms of the notes playing with a lilt or snap but keeping the speed of the beat slow.

Use a metronome, not to push the speed up while you practice, but to hold it back! Make dated metronome marks on the pieces if you like, but listen to how you feel when you practice. Tiredness, hunger, home or work worries can all dilute the focus you can apply to practice. Stop if you feel tired. Practice in sessions of no more than thirty or forty minutes with a good break between them. You will progress faster as you can concentrate with greater intensity. - *Clive Catterall*

I agree with Clive's response; I would simply add, can you see a pattern in the kind of errors you make? Are they mostly errors of rhythm, meter, fingering etc.? Perhaps a pattern will reveal a solution and as Clive advises, slow down! May I commend to you a wonderful book, *The Art of Practising* by Madeline Bruser. The author is a pianist and thus much of what she

writes about is specifically for pianists but there is much wisdom that can be applied to all instruments. I have found this a most thoughtful and helpful book. Cheers. - *Peter Chellew*

Excellent answer, Peter. I would like to add this: sometimes you can practice at a fast speed just a few notes or a single bar and progressively add more notes (everything should be without mistakes) up to the whole passage length. This is the "revolutionary" way of practicing, the one that Clive mentions is the "classical" way that you learn in every conservatory. By combining both you can achieve better results. With the revolutionary way you have to be very disciplined and always use the metronome to control the timing. If you feel things are getting out of control, go immediately to the previous state by subtracting notes, even turn back to the beginning of the exercise (two notes!). In any case accuracy is the main thing. The revolutionary way trains your fingers and reflexes to perform at the real speed of the passage. Good luck and remember: no mistakes :) - *Juan Perez*

To add one more thought: stuff happens. I have been performing and singing for years and sometimes you can be playing or singing and you just make an error. No reason, your fingers just go in the wrong place, your tongue decides not to cooperate, your breath doesn't want to be controlled. Sometimes my brain just abandons my activity. In my world, practice does not address those mistakes. Again, stuff happens. When practicing I just to move on, play another piece, take a break, walk around the room and try to restore a calm, focused center. Certainly, the mental aspects of mistakes and our responses to them is a major factor in our musical lives. - *Joe Napier*

Recorder Player's Bookshelf - by Judy Siegrist

The following is a short list of reference books that address recorder-specific topics such as history, technique, repertoire, and more. Each is on my music bookshelf and has been read, in its entirety, one or more times. Any one would make a great summer read!

The Cambridge Companion to the Recorder Edited by John Mansfield Thomson, Cambridge University Press, New York, NY. By far, this is the best book written on the recorder, its history, and music that I have come across. This book can't touch those by Hans-Martin Linde and Kenneth Wollitz with regard to technical instructional value however.

The Recorder Book by Kenneth Wollitz, Alfred A. Knopf Publisher, N.Y. This book provides the How To on everything including recorder selection, technique, ensemble playing, repertoire selections, ornamentation, divisions, and so much more.

The Recorder Player's Handbook by Hans-Martin Linde (Translated from the German by Richard Deveson), ED 12322, Schott. My favorite recorder history, technique and performance guide. A must read for all recorder players!

The Recorder and its Music by Edgar Hunt, W.W. Norton & Company, Inc., New York, NY. This is an interesting, although older, historical reference publication.

Principles of the Flute, Recorder, and Oboe by Jacques-Martin Hotteterre (Translated, with Introduction and Notes by Marshall Douglas), A Dover original (1968). Interesting introduction by the translator. The book includes Hotteterre's treatise on the recorder.

The Recorder Today by Eve OKelly, Cambridge University Press, New York, NY. OKelly presents practical information for approaching modern recorder repertoire. The second part of the book catalogues a select 400 contemporary compositions which are classified by instrumentation. This book will probably not be of much interest to novice players or early music purists.

Two Texas Toot Tales - by Roessel and Jackson

ARTA member Sue Roessel and her friend, Janice Williams, took a drive from Alabama to Austin to attend their first Texas Toot. This intrepid pair has made similar road trips to New England for the Amherst Festival, so this was in fact an easier drive.

The draw for recorder players this year was having the Flanders Quartet on the faculty and the pair weren't disappointed. In fact, this drew a 20% increase in attendance for the workshop which is phenomenal. There were more than 90 students!

Four classes were offered each day. Sue and Janice opted for three of the same classes, only diverging in the last period where Sue took a duet master class with Joris Van Goethem while Janice sampled Holborne and Dowland in an ensemble class with Bart Spanhove. The remaining classes were ensembles with Joris and Paul Van Loey and a study of the Telemann Fantasias with Han Tol.

Both of them learned so much about good ensemble, good tone production, good articulation, good interpretation and having a good time with good players! There were opportunities for Sue to play her baroque bassoon in bassoon trios and continuo for solo and trio sonatas, although there are no classes for bassoon yet. Janice wrote her own Fantasia that drew accolades from Han and the class.

Evenings were very lively, the best, in Sue's estimation, was the Flanders concert. It was presented in menu format as "Banchetto Musicale", starting with an "aperitivo" and culminating with "le grand dessert". Naturally, it was delicious! The quartet was so exciting and engaging that the audience begged for more and received two encores.

The "Krummhorn Konklave" was another amazing evening event. Everyone was invited to participate, especially those who play crumhorns. There were singers, a dulcian and sackbut, some violins, some shawms, a few daring recorder players and a room full of crumhorns. The setting was completely appropriate: a beer hall!

This was the first year that the Toot put on a the-

ater project. This was presented for the first half of the faculty concert. It was very entertaining and showed off some fine singers with a nice small orchestra. There was a chorus and dance troupe made up from the workshop participants. The Toot offers classes in voice, loud winds, gambas, plucked strings and recorders so the faculty presented wonderful variety. Even though no classes were offered in wine and beer bottle tone production, the Flanders folks tooted on such instruments in an amazing piece, "Bottled" by Frans Geysen.

The week ended with the student concert which was high quality, included all levels of playing and yet was not too long. How did they do that? - *Susan Roessel*

As a recorder teacher, I attend any and all workshops that money and time allow. That hasn't been many for the past 6 years, although it used to be 2 or 3 a summer before the current economy, back when I also had 21 regular students and a small waiting list. NOW, I would like to recommend (in addition to Eva Legene's incredible Indiana University Workshops) the Texas Toot.

Yes, it's home grown, so I'm prone to favoritism. But I can honestly say that this year in particular, with all 4 of the Flanders Quartet on board, was simply fabulous. ALL FOUR of them have morphed into fine pedagogues with information galore. I learned things neither reading nor previous workshops have made clear and, more important, I learned many new ways to present things to my own students by way of the Flanders guys as role models. I'm not sure when they'll be back at the Toot, but if you hear of a workshop with them teaching the recorder classes, DON'T MISS IT!!!
- *Jan Jackson*

Blooming Toot Fall Workshop with Francis Colpron

Introduction

Unicorn Music is proud to present a weekend Master Class in Baroque Ornamentation with the world renowned recorder and traverso virtuoso, Francis Colpron, September 22-24 in Bloomington, Indiana (about an hour south of Indianapolis Airport)

Focus and Requirements

The class is for upper intermediate and advanced players who want to improve their ornamentation in various baroque styles, using some of the many wonderful ornamented examples in Bali, *A Baroque Ornamentation Tutor for Recorder*. Each participant will prepare at least two accompanied movements in different styles from the pieces included in the book and will play them with a continuo player.

The class will be limited to 12 participants to allow each player 40-45 minutes of performance time. The book by Bali consists of text, score, and parts so that the other player's pieces can easily be followed and Francis Colpron's comments can be notated directly on the score by each other participant to keep as a study guide. In addition, participants will receive a DVD of the highlights of the sessions.

Schedule for Sept 22-24

Friday afternoon Registration 2-5PM
 Friday evening 5:30-7:00PM Restaurant Dinner (share)
 Friday evening 7:30-11:30PM Jam Session/Movies

Saturday 7:30 am Breakfast (individual)
 Saturday 8:30-11:30 am First Master Class Session
 Saturday 11:30-1:30 Lunch Break (included)
 Saturday 1:30-4:30 Second Master Class Session
 Saturday 5:30 -7:00PM Restaurant Dinner (share)
 Saturday 7:30PM - 8:30PM Faculty Concert
 Saturday 9-11:30PM Jam Session/Movies

Sunday 7:30am Breakfast (individual)
 Sunday 8:30-11:30am Final Master Class Session
 Sunday 11:30-1:30 Farewell Lunch (included)

Francis Colpron - Recorder and Traverso

A recipient of several awards and grants from the Canada Council, the Dutch Government University Association and the Quebec Government, Francis Colpron studied at the Utrecht Conservatory in the Netherlands where he followed the teachings of such prominent masters as Marion Verbrüggen, Heiko ter Schegget (recorder) and Marten Root (traverso).

He has been recognized these past few years as one of the most talented instrumentalists of his generation. His qualities and his capacity to innovate both in the artistic and interpretative spheres have been acclaimed by the public, the critics and the cultural authorities alike. In 1991, he founded his own ensemble, of which he is the artistic director: Les Boréades de Montréal, running a successful series in Montreal, touring in North America and Europe and recording several discs on the ATMA label. In November 2000, the ensemble was awarded the record of the year Opus prize in the Medieval, Renaissance and Baroque music category for their Telemann: Suite and Concertos.

Besides teaching at the Université de Montréal, he is a regular guest of prestigious summer camps such as Amherst and San Francisco in the United States as well as Cammac and Lanaudière in Quebec.

Bernard Gordillo - Virginals and Organ

Bernard Gordillo, a native of New Orleans, holds degrees from Centenary College of Louisiana, the Early Music Institute at Indiana University, and the Guildhall School of Music and Drama (London). He has performed in both soloist and accompanist capacities throughout the United States, England, Western Europe and Israel. He has taken part in numerous festivals and chamber series including the Innsbruck International Festival of Early Music, Cheltenham International Festival of Music, Bloomington Festival of Early Music, and Royaumont Saison Musicale. His particular interests range from improvisation and basso continuo accompaniment to the modern resurgence and approaches of the early music movement.

Details of the workshop can be found here:

<http://www.buyrecorders.com/PDF%20Files/Francis%20Colpron%20Workshop.pdf>

Tour de Force in New Orleans - by Marianne Weiss Kim

Bach around the Clock

It is March 2006, time for the annual event of Bach around the Clock at Trinity Church in New Orleans. It is an event that brings together professional and amateur musicians, instrumentalists, singers, small and large ensembles, as well as solo performers. The event reaches across race, age, nationality, and locality. It is an event that continues for 29 hours without interruption from Friday at 7 PM until midnight on Saturday. It is the highlight of all musical events at Trinity Church, who hosts artists of all musical persuasions every Sunday at 5 PM for Vesper Concerts. All musical events, including Bach around the Clock in spring, are master minded by the Trinity Organist and Choir Director, Albinas Prizgintas. Together with his wife Manon, he works tirelessly to bring musicians from the city, from the state, and from national and international localities to perform at Trinity Church. His music program has earned Albinas the Mayor's Arts Award in 1999.

Trinity Church is situated in the heart of the Garden District of up-town New Orleans. It has had only minimal damage during the recent catastrophic storm Katrina. Many New Orleanians whose neighborhoods had been devastated had a great desire and need to re-organize as soon as possible some of the cultural events they love. One of the first concerts that had been organized after the storm was played at Trinity Church under the title "Katrinity". It was the brain child of the trumpeter Peter Woolbrett, as Albinas was still on concert tour in Germany, France, and Lithuania.

With Katrinity the musical life quickly revived at Trinity Church, and with the return of Albinas, one of the vibrant musical community centers was restored. As the months wore on, Albinas and his supporters never for a moment gave it a thought that the annual Bach around the Clock, projected for March could not be organized this year. He asked on several occasions, if Eva Legene would be able to participate. Eva together with the Virtuoso Baroque Trio had performed in the past at Trinity Church. She also had participated in the Bach around the Clock event one year with her

daughter Astrid and one of her students. Frankly, I was very hesitant to ask Eva to come to the ravaged city of New Orleans. My home was flooded, and we were in the midst of restorations. The first floor had been completely gutted and therefore we didn't have a functional kitchen nor bathroom. Fortunately, the second story was functional throughout, and we had an extra bed room.

Completely on her own initiative, Eva emailed me in January to inquire about the Bach event. Happily, I was able to tell her that the event would indeed be organized and that Albinas had already asked about Recorder music. I studied the C-major Bach Sonata (BWV 1032) and a Trio Sonata for 2 recorders and continuo by Johann Joachim Quantz and was hoping to be able to perform it together with Eva. After she had arranged her busy schedule and purchased a ticket, it was final that Eva Legene would be presenting at Bach around the Clock on March 24 and 25, and she would be arriving in the evening of March 23. Friday morning was reserved for rehearsal, and performances were scheduled for Friday 10 PM, and Saturday 7 AM. Since there is usually a shortage of musicians from midnight until 7 AM, Eva jumped into the fray and agreed to play in the wee hours of March 25, from 1:45 until 2:45 AM. Eva brought a rich virtuoso repertoire, filling the hours with glorious music. Truly, one felt transported into another era.

Bach: First two movements of the Sonata in B-minor

Bach: Sarabande from the solo Partita in A-minor

Bach: Sonata in E-major

Quantz: Menuet and Variations

The entire event opened Friday March 24, at 7 PM with the prestigious St. Thomas Choir of Men and Boys from New York. The a capella presentation included Taverner, Byrd, Pasons, Bach, Schubert, Brahms, Gorecki, and Ireland. The choir sang with great purity of sound and was extremely well received. At 8 PM another large choir performance followed. Xavier University Concert Choir and Chamber Orchestra under the direction of Dr. John Ware presented the Lord Nelson Mass by Joseph Haydn. Time moved quickly, and at 10 PM it was time for smaller ensembles. First, Eva and Marianne with Albinas at the Harpsichord performed the Trio Sonata in B-major for two recorders and continuo by Johann Joachim Quantz

Tour de Force in New Orleans - continued

which was followed by Bach Sonata in E-major, superbly performed by Eva Legene and Albinas Prizgintas. Eva played with great virtuosity, a rare treat in New Orleans.

The night wore on and we left Eva behind at the church with a blanket and food provisions. From 10:30 PM until 1:30 AM singers, dancers, a flutist, an oboist, and a clarinet choir from Loyola University performed works by Bach, Telemann, Haydn, Mozart, Grieg, Krell, Webber, Levin, and Rheinberger. The New Orleans Chamber Ensemble from the University of New Orleans under Jim Hammond performed one of the Brandenburg Concerti. I wonder if Eva ever had time to close her eyes for a reprieve. I think she was keenly interested in music in New Orleans.



Eva presented her middle of the night concert from 1:40 until 2:45 AM. It brought home the haunting sounds of two centuries past:

Bach: *First two movements of the sonata in B-minor*
Sarabande from the solo partita in A-minor

Quantz: *Minuet and variations*

Telemann: *Two Fantasias*

Following her repertoire were various numbers from Spirituals to Roots-music in short intervals until at 4 AM three members of the Louisiana Philharmonic

Orchestra presented a Trio Sonata by J.S.Bach. I suspect that it came as a relief to sensitive ears. What followed from 5 until 7 AM was truly a tour de force by Albinas. With many hours of performing already behind him, Albinas continued on to play some of the most virtuoso organ music in the repertoire. There is no end to my amazement and admiration as to what Albinas can do musically. He performs from Jazz to Bach with brilliance and adoptability, and when his shoes hurt from pedaling, he kicks them off and continues with bare feet. His rhythm, sight reading, and musical sensitivity are of the highest order. However, among his greatest of gifts is his humility and appreciation for each and every type of music and musician.

All that said, the program continued on into Saturday March 25. Recorder music is to grace the new morning and at 7 AM. Marianne Weiss Kim presented Sonata in C-major (BWV 1032) by J.S.Bach for recorder and harpsichord with Albinas as accompanist. The next 45 minutes were filled with Eva's music for Solo Recorder. It was a wonderful concert which marked the last hour of recorder music, as we all needed a rest and some food. Eva's return to Bloomington was scheduled for 4 PM, and it seemed appropriate for her to see some of the sites of New Orleans. It gave her an impression as to how extensive the devastation of the city really was after hurricane Katrina. Fortunately, we were also able to show her many positive things that already happened in the restoration. The Mississippi River Front is fully intact, as is the French Quarter and the Garden District and many private homes are well on their way to being restored. The citizens are adamant to bring back the city to its former lively setting of culture and beauty.

The hours passed all too quickly and, before we knew it, it was time to head for the airport. Of course, during all the morning and afternoon hours the Bach-etran was not idle. From 8 AM until 1 PM, a string quartet presented Bach, Telemann, and Haydn. Guitarists played Bach Suites, a Trombone Choir Bach, Brahms, St.Saens, and Speer, the St. Martin's Bell

Tour de Force in New Orleans - continued

Choir chimed, and the combined New Orleans Children and Youth Chorus presented choral music for one hour. From 2 until 4:30 PM the New Orleans Celtic Harp Ensemble was heard with Bach, Pachelbel, and Zipoli on their program. Two Guitarists presented for one hour, and a piano concerto was heard.



With already enormously rich presentations passed, greater things were yet to come. Albinas had assembled a Volunteer Community Choir and Orchestra that performed no less than the Verdi Requiem. From the schedule at 9 PM I like to quote for you the following passage: "This volunteer community performance of Verdi's Requiem is dedicated to all those, who have suffered loss, hardship, pain, and sorrow in

the aftermath of hurricane Katrina. We hope that it offers the same solace to all those in attendance as it has offered us, who have gathered together everyday for two months to learn this music. This music temporarily allowed us to place our minds in a beautiful place far beyond

the problems that are facing our dear city of New Orleans."

Then, after a few hours of rest, Albinas was back on the scene with Bach organ works. With early evening setting in, a traditional New Orleans Jazz Medley was performed with the legendary Lionel Forbes, 96 years old. Various presentations from 6 until 9 PM followed. Singers and pianists, among Jehan Albinas Prizgintas, performed in short succession. Of interest among these performers was a group of Flamenco dancers, who presented three Sevillianas to the music of J.S.Bach and were accompanied by Bill Campbell on the guitar.

Bach around the Clock of 2006 was fast coming to an end with Delfeayo Marsalis, master trombonist, offering a Bach tribute with a jazz flair during the last hour remaining. From 11:45 PM until midnight, Albinas closed this incredible event with the Toccata in D-minor by J.S.Bach.

I conjecture to say that the Old Daddy Johann what have loved every minute, could he have been present. In his absence, I am sure he looked at it with glee from the world beyond. Bravo to all musicians and support staff, who gave their very best to bring this Tour de Force in New Orleans to a successful end.

Reviews - by Charles Fischer

🎺 A Baroque Ornamentation Tutor - by Bali János, Editio Musica Budapest 2005, Score and Part, \$24.95. While many players may have discovered a few of these ornamented movements in the course of building a repertoire of baroque solo sonatas and suites (e.g. Barsanti C Major, Corelli Op. 5, Nr 4, and perhaps the Telemann Methodical Sonatas) I believe this is the first attempt to gather the major documents in this literature all in one place, adding transposed and/or arranged movements from the violin and traverso repertoire to supplement the pieces originally for recorder.

The result is a virtual handbook of ornamented slow movements that can act as a guide for the player wishing to add a stylistically appropriate melodic line to the slow movements of these and other pieces in the baroque literature.

After a detailed introduction to the various ornamentation style periods (Late Renaissance/Early Baroque, Italian Style, French Style, English Style, and German Hybrid Style (*les goûts réunis*), the pieces are presented in their plain and ornamented versions in the continuo volume and in their plain versions only in the recorder part. This might seem counter-intuitive, since the keyboard player now has many more page turns and the performer must read over the keyboard player's shoulder while practicing the ornamented versions, but in the end it makes sense. What the author is trying to encourage is the final result of having the performer read from the plain version while adding his or her own ornamented version, not letting the written ornamented version "get in the way" so to speak. Here is a listing of the most important works included:

I. Early Baroque

Montalbano: Sinfonia Quarta

Fontana: Sonata Seconda

Dowland/Schop: Lachrimae Pavaen

Boësset/Moulin/le Bailly/Boësset: N'espérez plus mes yeux

II. Italian Style

Corelli/Anon/Corelli(?): Adagio (Op. 5, No. 4)

Corelli/Anon/Corelli(?): Adagio (Op. 5, No. 3)

Corelli/Geminiani: Giga (Op. 5, No. 3)

Castrucci: Adagio (Op. 1, No. 3)

Barsanti: Adagio (Op. 1, No. 2)

III. French Style

Couperin: Prelude (Concerts Royaux, No. 1)

Couperin: Allemande (Concerts Royaux, No. 1)

Hotteterre: Prelude (Op. 2, No. 1)

Philidor: Prelude (Op. 3, No. 12)

Philidor: Prelude (Op. 1, No. 5)

de la Barre: Sarabande (Op. 2, No. 3)

Hotteterre: Sarabande "La Fidelle" (Op. 2, No. 2)

de la Barre: Gavottes (Op. 2, No. 5 and No. 6)

Hotteterre: Rondeau "Le Plaintif" (Op. 2, No. 3)

Hotteterre: Courante "L'Indifferente" (Op. 2, No. 3)

Anon/Montéclair/Hotteterre: "Le beau berger Tircis"

IV. England

Anon.: "Greensleeves to a Ground"

"Monsieur Baptiste": Air

Paisible: Could man his wish obtaine

V. Germany and France - les goûts réunis

Telemann: Adagio (Sonata Metodiche, Op. 13, No. 2)

Bach: Adagio (BWV 1035)

Blavet: Adagio (Op. 3, Nr. 4)

Quantz: Adagio (Versuch...)

This volume is a valuable edition for the student wishing to work on improving ornamentation in the various baroque styles and could be the central part of a Master Class where all the students could follow along as their fellow participants played the various versions.

🎺 Music Medals Series - by the Associated Board of the Royal Schools of Music, London, 2005, Five volumes, available separately as Copper, Bronze, Silver, Gold, and Platinum.

"Music Medals" is a term coined by the ABRSM to apply to assessments of pupils taught in groups. The series for recorder ensembles is one of their most recent additions to the overall program of the ABRSM. Of course teachers not involved in the Music Medals programs can use these materials for their classes as a graded set of ensemble pieces. All of the pieces have been commissioned especially for this series, and by limiting the instrumentation to sopranos and altos, assures that even younger stu-

Reviews (continued)

dents can get started on ensemble playing. The Copper and Bronze series are equally divided between duets and trios, and the Gold, Silver, and Platinum series add a few quartets as well.

Note Order

There are two designations for Copper, reflecting the two most common approaches to learning the first five notes:

Copper (Group A) - soprano GABCD, alto CDEFG

Copper (Group B) - soprano GAB, ED, alto CDE, AG

Bronze - soprano add low F#, alto add low B

Silver - soprano add high E, high F#, and high F

- alto add high A, high B, and high Bb

Gold - soprano add:

low Bb, high Eb, high G, high C#, low C

- alto add:

low Eb, high Ab, high C, high G#, low F

Platinum - soprano add:

high A, high Bb, high B, high C, high G#

- alto, add:

high D, high Eb, high E, high F, high C#

Rhythm Order

Copper, Bronze, and Silver all use half, whole, quarter, and eighth notes/rests. Gold and Bronze add sixteenth notes. The two higher levels also have more dotted notes and syncopated rhythms.

Style and Quality

The following composers contributed original and/or arranged pieces to the series: Doris da Costa, Michael Rose, Sally Adams, Jane Sebba, Paul Harris, Alan Haughton, Sarah Watts, Jonathan Leathwood, Robert Hinchcliffe, David Gordon, Brian Bonsor, Anderw Challenger, Alan Bullard, Pam Wedgewood, David Moses, Alyson Lewin (arranger), Peter Bowman (arranger), Robert Tucker, John Pitts, Kit Turnbull (arranger) Douglas Coombes, John McCabe, and Adam Gorb.

After playing through all the pieces with my ensemble I would say that about two thirds of the pieces are either

good or very good, with the rest being a bit boring, jarring, or sounding too cutesy (your mileage may vary).

The good pieces have a combination of modernity, rhythmic verve and harmonic accessibility that make them quite suitable for recital performance. In order to make the most of their level limitations the composers/arrangers have assigned some parts to the teacher, and many pieces combine different levels so that you can have your ensemble play a piece even when some players are not up to the level of the others. Overall I can highly recommend this series to classroom teachers wanting to find suitable literature for budding recorder ensembles, especially those without larger hands or larger instruments.

🎵 **M. C. Handel's Recorder Jazz Festival , M. C. Handels Tales of the Recorder** - by M. C. Handel, Plank Road Publishing, Wauwatosa, WI, 2005.

M. C. Handel is one of my favorite composers of literature for soprano recorder and CD accompaniment. Plank Road publishing has gathered some of his best work over the past few years from their K-8 music magazine and created these two outstanding compilations.

While the price of each title might seem high at \$35, it is actually a bargain for the classroom teacher, because the publisher explicitly encourages the legal duplication of the recorder parts "even if you teach in more than one school." The only thing not allowed to be copied is the actual CD.

Each book has five or six pieces, in different jazz/pop styles and with a teacher's guide to each piece in the back of the book. The CD includes both CD full performance and Accompaniment only for each piece. Unlike most other play-alongs geared to elementary schools, M. C. Handel's pieces, in addition to having outstanding melodies and arrangements, are all performed on full band instrumentation and completely avoid the dreaded "synth sound." I played one of the tracks for my daughter's sixth grade class (they had been taking recorder for two years already) and they loved the "Black Magic Wombat" track I played with from "Tales of the Recorder." If you didn't know who the composer was, you could easily assume it was a track from a Carlos Santana album. Other tracks are reminiscent of Neal Hefti, one of Count Basie's major composer/arrangers.

Introducing Catherine Hawkes - by Sue Groskreutz

ARTA wishes to welcome aboard Catherine Hawkes, who has accepted the position as co-editor (with Eva Legêne) of the Recorder Education Journal. Catherine has had a wide variety of interesting life experiences which will make her a most welcome addition to the REJ staff. First and foremost, she has nearly completed her doctorate in Early Music Performance at Indiana University, including research on the secular music of the 14th century. She has earned minors in Music History and Literature and well as Fine Arts Textiles. Catherine also has a MM from Indiana University with a specialty in Recorder Pedagogy.



Catherine has recently accepted a full-time teaching position for fall at Roger Williams University in Bristol, RI. ARTA wishes Catherine the best of luck as she begins her new position.

Among her many other interesting work experiences outside the realm of early music, she has been Assistant Director of the Collins Living-Learning Center at Indiana University, one of the oldest and most successful living-learning centers in the country. In this position, she assisted the 450 students living in Collins with a range of academic and extra-curricular programming, and supervised the center's budget. She also trained the student peer instructors and supervised them as they taught Collins' freshman orientation course.

Catherine also comes to us with a wealth of writing and editing experience. She has written numerous programs for the early music Public Radio Show "Harmonia" and has had articles published in The Early Adolescent Magazine, American Recorder, and The Recorder Education Journal. She has also done freelance editing, including work for Scholars Press.

Her directing and production experience has included the job of project director and co-producer for the Pan-Twilight Circus and Executive Director of the Music Festival of Rhode Island, both in Providence. She has also served as the assistant conductor of the Providence Mandolin Orchestra and music director for the

Rhode Island chapter of the ARS.

Catherine's performing activities include many recorder performances as part of various ensembles in and around the Early Music Institute at IU. She has also performed on

a variety of other instruments, including tenor banjo, mandolin, and harp.

This just scratches the surface of Catherine's impressive resume, and we are thrilled to have her on board. She will begin her editing activities with REJ 11.

This will include the

first installment of Eva Legêne's translation of a book on breathing by Wolfgang Rudiger and an article by Anthony Rowland-Jones. Courtesy of the ARS and Tina Chancey, REJ 11 will also reprint the Scott Reiss article on articulation that was published in American Recorder in 1986.

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Time to Renew for 2006-07 - by Sue Groskreutz

Well, OK, actually, it's a little early to renew. HOWEVER, if you renew NOW, you still get the \$20 yearly rate. If you wait until after September 1, dues goes up to \$25 (\$30 foreign) annually. Thus, you have great incentive to renew early!

The ARTA 06-07 membership year will begin on September 1. This year's membership will include the 11th edition of the Recorder Education Journal (REJ), four editions of ARTAfacts, as well as our two email discussion lists. The ARTA board wishes to thank you for your past membership in ARTA and hopes that you will continue your membership. To be a member of ARTA is to belong to a caring group of recorder teachers/players who support each other.

After September 1st, 2006, the annual dues payment will be \$25 within the USA and \$30 for all other countries. Those of you who receive ARTAfacts by email have helped us to keep our expenses down, and we appreciate that. Also, the paid advertising now allowed in ARTAfacts will help to keep dues low. We would be most appreciative and grateful for any contribution that you can make, so that we can continue the high quality of our publications.

The 11th edition of the Recorder Education Journal will include the first installment of Eva Legêne's translation of a book on breathing by Wolfgang Rudiger and an article by Anthony Rowland-Jones. Courtesy of the ARS and Tina Chancey, REJ 11 will also reprint the Scott

Reiss article on articulation that was published in American Recorder in 1986.

Remember those two wonderful REJs concerning Baroque Ornamentation? We have plans for a future edition of REJ to be devoted to Renaissance Ornamentation. What topics would you like to see covered in future REJ? Let us know!

If you want to participate in our international ARTA/ERTA list, please contact Yvonne Miller-Nixon at <yamillern@charter.net>

If you have decided not to rejoin, it would be helpful to the ARTA board for you to send a brief note letting us know how your expectations as an ARTA member were not met.

Foreign members can renew through Paypal. Please send all Paypal payments directly to our treasurer: standers@indiana.edu. Be sure to mention that you are paying for the 06-07 ARTA year. If you use Payal, please help to cover the Paypal fees (see below and www.paypal.com for further information). Foreign members may also renew for multiple years. Rest assured that Steen and I keep accurate records! USA members are encouraged to send checks to me. If USA members do use Paypal, please throw in an extra dollar (specifically, 2.9% plus .30) to cover the Paypal fees. You can find their fee structure right at the top of the Paypal website.

Makes checks out to ARTA. Send to:
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Thanks so much! Best to ARTA members, Sue

Thank You, 2005 - 2006 ARTA Donors

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Welcome, New ARTA Members

Jacque Loomis (welcome back!)

Call for Sept 2006 Articles

Send articles by email to bizweb5@yahoo.com

Or mail disks to: Charles Fischer
2324 Linden Hill Rd.
Bloomington, IN 47401

- ☞ Relating your own experience as a recorder teacher - methodology/pedagogy
- ☞ Relating your own experience as a recorder teacher - practical/business
- ☞ Introduction of or Interview with recorder personality
- ☞ Reports of recorder programs in high schools or colleges
- ☞ Experience with a particular method you use with your students
- ☞ Experience with a particular instrument you use with your students
- ☞ Relationship of recorder (or music) education to higher test scores
- ☞ Reports of recent or upcoming workshops of interest to recorder teachers

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ARTA Staff

William Behrmann - ARTAfacts production assistant - behrmannwc@cs.com
 Christopher Barry - Webmaster – empty@optonline.net