



ARS Board member Mark Davenport (l) takes a break with exhibitor James Bartram and presenter Frances Feldon

The first ARS Festival & Conference, held July 28-31 in Denver, CO, gave participants from 24 states

and three countries as many as five options in every concurrent block—sessions for players at all levels, with music from old to new; for teachers of young and old; and for chapter leaders. It was like a puzzle to pick what to do from the choices!

Some tuned in immediately to playing options, since almost every block included a coached session—where players were guided through pieces from a variety of periods and styles, focusing on strategies for good ensemble playing—or a session mixing lecture information with playing, plus late-night playing. Others absorbed information from the topical lectures.

The coached sessions led by **Ken Andresen**, founder and former director of the Recorder Orchestra of New York, centered on recorder orchestra repertoire. He coached 20 participants in an arrangement, crafted by Andresen with Friedrich von Huene, of *Six Russian Folk Songs* by 19th-century composer Anatoli Liadov. The work, for nine recorders (SSAAAT-TBcB) in two choirs, displays a variety of tempi and moods, is quite challenging, and makes good use of the low choir.

For his second session, he chose four pieces from his Polyphonic Publications, starting with Vaughan Williams's five-voice *Come Away, Death*—a good beginning, as its sustained passages helped the group play well together. He followed with Lyndon Hiling's ambitious nine-voice *Midsummer Meadow Suite*. This rewarding work contains tricky rhythmic passages. Where indulgence was needed, he moved the difficult parts along with his own singing, directing with a sense of humor.

Frances Blaker chose to coach a variety of Renaissance music, starting with Henry VIII's *Hélas Madame*. After tuning, she worked on consciously synchronizing breath and brain. A Heinrich Isaac piece called *La la hö hö* (#437 in *The King's Trumpets and Shalmes* series that **Lazar's Early Music** was selling at the exhibition) was especially good for breath/brain work.

Next was a Roland de Lassus piece, *La Nuit Froide et Sombre*, available for free at <www.cpd.org>. Blaker stressed beautiful tone at the big cadences, and contrasts of fast/slow, loud/soft. With well-chosen pieces, different main points for each, and strong directing, she covered a lot of high ground in a short time.

ARS inaugurates Conference

Mark Davenport's session centered on "Spain in the New World," early Renaissance Spanish composers who brought their culture to the Americas, or whose music was carried here. While Europe moved on, the Americas still retained the old style. The group played from transcriptions of a manuscript by Spanish composer Frecha, found in the past 50 years in an archive. The lush, lovely music was written with the original note values—almost like reading early notation—counted two whole notes per beat.

With a second piece written in Mexico by Padilla Juan Gutierrez (1590-1664), he mentioned that many instruments built in the New World were based on the Old World; Bolivian flutes were probably fashioned after Old World recorders. Throughout the session, he took time to explain technical aspects of the music.

In a well-planned session on the art of imitation in fugues and grounds, **Davenport** described fugal writing from its general beginnings to the highly specific form that J.S. Bach perfected—an overview that was short, clear and packed with information about what participants would do in that session, fugues overall and the E minor fugue specifically. His preparation allowed the group to play through the piece with considerable satisfaction.

Participants also enjoyed playing fugues in **Letitia Berlin's** session—interesting selections from *The Art of the Fugue* by Bach. While these selections came from the Oriel edition, she announced that PRB Productions will publish her own edition.

Reading from early notation can be daunting, but **Frances Feldon** provided a useful handout including her own selected bibliography on original notation plus music in various clefs and early notation. This was unfamiliar to many of the participants, who dove right in and played.

Matthias Maute's session on extended techniques mixed information and playing, concentrating on "sputato"—an articulation in which the tongue moves sharply, starting at the top of the upper teeth and flipping very rapidly backwards. It's not easy, but Maute gave ample time to practice before engaging the group in rigorous improvisation exercises using the A minor and D minor scales. Dave Brubeck's jazz standard *Take Five*, written in 5/8 time, provided a framework for the

group of 20 to improvise in pairs. Maute's much-awaited method book on improvisation will soon be available in English.

In "Popular and World Music for the Recorder," **Cléa Galhano** helped players expand their musical horizons, leading them through Brazilian, Hungarian and Jewish musical examples in her vivacious and engaging manner. She stopped the group at appropriate times to demonstrate phrasing and articulation styles.

A hands-on technique session, using music played by **Eileen Hadidian** (recorder) and **Natalie Cox** (Celtic harp) in their **Healing Muses** programs in health care facilities and intensive care units, expanded horizons in a different way. The idea is that music transmits harmonious vibrations to our minds and bodies, and we respond to it in a way that can

The idea is that music transmits harmonious vibrations to our minds and bodies ...

promote a feeling of wellness. Music based on the Medieval church modes, Renaissance, Celtic and other traditional music seem best for relieving anxiety. Hadidian, who experienced these healing effects during her own cancer treatments, showed participants how to organize music in a repertoire set designed for healing purposes. Accompanied by Cox, participants played on alto, tenor and bass a number of appropriate pieces arranged by Hadidian, from a 12th-century chant by Hildegard von Bingen to American folk hymns.

The session contained some of the same background presented earlier by **Healing Muses**, when Hadidian and Cox gave an overview session about music for healing. That audience received a resource folder including a bibliography and examples of music used. Other topics discussed were the musician's role, characteristics of healing music and use of improvisation.

Andresen led a discussion session on arranging techniques and types of pieces to arrange. Among many important points, he mentioned that vocal pieces are easiest to arrange for recorder ensembles, because the range of each recorder is close to that of the corresponding human voice.

By contrast, string and keyboard pieces with arpeggiated figures are harder. To demonstrate his own techniques, Andresen played a synthesizer rendition of his own *Boxwood Bounce* (Polyphonic Publications), a jazzy piece for recorder quartet, passing around a score for inspection.

Sounds of recorded music were also heard coming from the room where **Feldon** summarized her research into jazz and pop recorder performers (*leading to a series in AR; an interview appears in this issue, and a previous one in the January 2005 issue*). She recounted how Eddie Marshall became a fan of Marion Verbruggen after being inspired by her playing Vivaldi and Sammartini—dressed in leather pants and sporting a spiked hairdo. Marshall finds ballads, Latin music, and romantic pieces most suitable for recorder. The group listened to several of his pieces.

Another example was Terry Kirkman, who played up to 13 different instruments with The Association. He can be heard providing a bridge, trills or countermelody on soprano in many of the folk rock group's hits—among them, *Along Comes Mary* and *Windy*, heard in the session.

The next example was a surprise from the world of jazz: the composer was Duke Ellington. Art Baron played with Ellington's group in the early '70s, doodling on recorder when he was not playing trombone with the band. The Duke heard him and told him he would write something for recorder. It blended perfectly into the overall fabric of his third *Sacred Concerto*.

The session also squeezed in a piece by Jefferson Airplane, in which Grace Slick played tenor recorder—*Come Back to Me*.

Bruce Munson of **Sibelius** gave two sessions on the music notation program, assisted by Michael Gathings of exhibitor **Rockley Music Center** in Lakewood, CO. A notable enhancement is that parts and score are now linked: score changes update the parts, and vice versa.

Munson demonstrated how to revise a score and how to start a new one. Notes are entered with a MIDI keyboard, computer keyboard, mouse, existing MIDI file, scanned PDF file, or by importing material from a Finale file. He demonstrated scanning a printed score using Photoscore Lite 3, which comes with Sibelius 4. There was a slight hiccup in transferring scanned music from Photoscore to Sibelius, suggesting interface problems not present with Sibelius 3. It is advisable to make sure that Photoscore 4 is included before purchasing Sibelius 4. Munson provided scanning hints: use a resolution of



200-400 dpi (dots per inch), and the “grayscale” or “black-and-white photo” setting of the scanner.

Another exhibitor offering a conference session was **Adriana Breukink** (*above*), creator of Mollenhauer's **Dream recorders**. “My goal is to give children better instruments.” Her demonstration and playing session (pieces for multiple sopranos!) gave participants data about bore shapes—and also a souvenir plastic Dream soprano. She passed out a graph comparing bore shapes; charts showing how historical bore shapes affect soprano/tenor fingerings; and drawings she made in museums—culminating in her first Dream design sketch. (*See recent AR articles about the Dream recorder: an interview with Breukink in September 2003, and On the Cutting Edge, January 2004.*)

These descriptions, along with the others that follow, only grazed the surface

of offerings at the **ARS Festival & Conference**. The only way to get the full effect was to be there yourself!

Plenary Sessions and Performances

In a joint town-hall meeting of the ARS and American Recorder Teachers Association, questions from the audience were discussed in light of the goals of both organizations.

The highlight of the evening was the presentation of the **Presidential Special Honor Award** to **Marie-Louise “Weezie” Smith** for her contribution to fostering recorder playing among young players, through her work at the Indiana University Recorder Academy (IURA).

Smith expressed how gratifying it is for something about which you feel passionate to be appreciated by others. She credited the success of the IURA to strong staff and faculty who loved working with children; parents willing to send their teens there, and students who brought talent and enthusiasm as well as an openness for change and a sense of humor. Saying that the award should be shared by many, she thanked Thomas Binkley, who first asked her to establish a pre-college program at the IU Early Music Institute, as well as colleague Eva Legêne. Her husband,

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David (shown with her in the photo above) “put up with my single-minded devotion to the Academy.”

The ceremony included a musical tribute by the **Hedgehogs**, a quartet of Colorado teenagers who had attended IURA and who study with **Linda Lunbeck**. With two Hedgehogs off at summer activities (including a workshop), Lunbeck and **Michael Lightner** assisted the remaining two Hedgehogs in a performance of *Indian Summer*, written for Weezie by Matthias Maute, and *Tango für Elise* (in their version, “für Weezie”) by Paul Leenhouts.

First on the July 30 schedule was a lively and intriguing discussion on the topic of **Keeping the Recorder Alive in the 21st Century**, with panelists **Frances Blaker**, **Weezie Smith**, **Charles Fischer** and **Matthias Maute**. Moderator **Connie Primus** asked each panelist to first express a few thoughts.

Blaker said we should all “stick recorders in our mouths and blow”—keep playing! Remember that people can start playing at any time, any age.

From Smith, the audience heard a “Heaven on Earth” vision of many young players, with workshops to help them progress. Children become excited by teachers who are enthusiastic players. Make sure there is always a broad range of workshops for players and teachers.



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With the two previous speakers taking a “prescriptive” approach, Fischer was “descriptive.” The sound of the recorder first got him interested. Now there are better instruments with even more beautiful sounds. Among professionals, there is more emphasis now on consort playing, and less on concerto soloists—a good example of the recorder’s social function.

Maute looked at the big picture, where there may be factors beyond our control (such as those that led to the demise of instruments like the cornetto). He thought it unnecessary to dwell on the recorder’s future: there are cycles of life, and there are cycles in the recorder’s popularity. We must connect with young players—who generally aren’t excited by early music, to which the recorder is so strongly tied. Also he pointed out the robust infrastructure in European music schools, which receive financial support from sources like towns.

Even affecting one person is a valid goal.

Rather than aiming for perfection in a situation with factors beyond our control, include drama or other disciplines—topics that appeal to younger players.

A discussion followed the opening statements. An audience member pointed out that the common theme among the panelists seemed to be young players as a key: find ways to interest them, get good instruments into their hands, etc.

Adults are also important, either on their own as potential recorder players or as support for young players. A teacher seeing a child for only one hour each week won’t change the situation. Support can come from grandparents who take up the recorder and may be encouraging figures in the lives of their grandchildren. Even affecting one person is a valid goal.

Moving into a discussion of professionals, Blaker mentioned that Baroque repertoire used to dominate recorder literature, but young players (such as those on the Recorder Relay during June’s Boston Early Music Festival) branch out to traditional music and jazz. Maute echoed her sentiments, saying that we can’t afford to specialize, playing the same pieces over and over. Being a professional is now 50% arranging and composing music.

Primus read a quote from AR education columnist Jody Miller, urging people to play music that is fun for an audience to hear (see the May 2004 AR) and asked whether amateurs should play in public.

Professionals can provide inspiration—as in, “I had no idea the recorder could sound like this!” While amateurs may not inspire in the same way, hearing them may be less intimidating and may make listeners think that they can do it too.

Primus asked the panel to discuss how the recorder fits into the uncertain future of mainstream classical music. Blaker pointed out that people like classical music—a number of movies use it. Maute outlined a scenario: classical music is 1% of all music; early music is perhaps 1% of classical; and recorder music 1% of early music. “We are at the edge of the edge of the edge.” That frees us to do anything, to experiment without being tied down!

To end, Primus returned to notes from a similar panel discussion that she moderated in 1992 in Berkeley, CA. Her conclusion still held true: “In the past charismatic leaders and teachers, such as Erich Katz, inspired many amateur, as well as professional, players. And many recorder players, who were the dedicated followers of these charismatic leaders, had a missionary-type zeal to share their love of music making with their friends. So I would like to challenge all recorder players to work together with the ARS to reach out to young students, prospective teachers, new chapter leaders, and would-be performers—to encourage them to become the charismatic leaders and dedicated followers of the next generation...!”

Two performances by professionals inspired the entire conference assemblage. On the evening of July 30, conference presenters gathered at nearby **Berkeley Church** (which also hosted a reception following). The varied program gave the professionals a chance to shine in settings from solo to large ensemble. **Lazar’s Early Music** loaned several low recorders for the Friday evening recital—some with price tags dangling from the bell.

Playing Baroque instruments, the opening group tackled Davenport’s eight-voice double-choir arrangement (with his late father LaNoue) of J. S. Bach’s *Singet dem Herrn ein neues Lied*—a difficult motet made to sound easy and very musical. The scale passages, which give even advanced amateurs fits, sounded smooth and natural in their hands.

Switching to all-Renaissance consort, a quintet played two settings from *Fortuna Desperata* of Ludwig Senfl. **Adriana Breukink** played lovely melismatic runs on bass in the second version.

Healing Muses then played traditional Irish and English music discussed in

Ken Andresen (l) congratulates Matthias Maute after his Sweet Follia performance

their conference sessions—performed without the interruption of applause.

A piece from **Ken Andresen's** session was next: *Six Russian Folksongs* by Anatoli Liadov. Played by nine of the professionals, the four varied folksongs that were played ranged from sombre to birdlike to shifting harmonies under an ostinato-like theme, to its sprightly ending.

Brazilian musicologist and anthropologist Kilza Setti's *2 Moments* (fittingly titled—it was short!) was played by **Cléa Galhano**. Its opening improvisatory section moved into a spirited dancelike tune.

Switching to alto, Galhano joined **Matthias Maute** to play his *A Due*. Rapid-fire *sputato* arpeggios of the Prelude gave way to a jazzy, flawless unison riff in Circle of the Songs I, splitting into occasional intervals, and then a melody/counter melody section ending with a *sotto voce* unison.

Returning to large groupings, Telemann's *Overture in F Major* set by **Frances Feldon** was offered in a quartet version with two on each part. The familiar Forlane from *Le Tombeau de Couperin* of Maurice Ravel—lush Impressionistic harmonies adapted for sopranino to great bass with bass clarinet—was next played by seven recorderists with arranger and bass clarinetist Alan Kolderie.

Nearly all of the professionals joined in a “riki-tiki” playing of *Chinatown* by Jean Schwartz, in Denis Bloodworth's recorder orchestra version. Everyone got to shine in short solos before a roaring finish.

The conference conclusion was a recital by **Maute** on July 31. Entitled *Sweet Follia*, each section was like a conversation at a party. In addition to performing with great energy, Maute set the scene for each section by explaining which composers were at that “table of the feast.”

Three rather unlikely tablemates had the first discussion. Bach's famous *Prelude* from an unaccompanied partita was first exclaimed flawlessly on alto, with soprano trills, bends and chiffs of Korean composer Isang Yun's *The actor and the monkey* responding. Back on alto, the lyrical *Lascio mio pianga* (let me weep) of G. F. Handel completed the conversation.

Machaut, Maute and an itinerant musician “with a couple of buttons missing” (Anonymous) met at another table for a set played on Renaissance instruments. A 15th-century love song from Machaut (“he is 70, she is 17”) led into Maute's haunting, chantlike singing/playing on bass, then a spirited *istanpitta Tre Fontane*.

At perhaps the party's climax, unexpected guests arrived: gypsy musician



Birelli Lagrene interjected the jazzy riffs and sung chords of *Djangology*. A new twist on a violin warhorse was next: Paganini's *Caprice No 24*, after which 1960s movie composer Marchetti's *Fascination* ended the visit of the surprise guests. Marchetti used “as few notes as possible;” Maute's seconds-long rendition effectively swept through the waltz, even down to its quiet accompanying offbeats.

The host, Maute, said goodbye to his guests with his *La petite etude*, a Philip Glass-style *sputato* piece fading into nothing; and a jazzy Miles Davis-style *Once there was a child* that rose in a vocal glissando to a two-note stinger—the farewell for the **Festival & Conference**, and for a unique recorder party thrown by Maute.

Gail Nickless with contributions from

Rebecca Arkenberg, Jann Benson, Barb Duey, Carolyn Peskin, Bill Rees, Eileen Rees, Susan Roessel, Daniel Soussan, Rosi Terada and Rosemary Whitaker

A highlight of the **Festival & Conference** was the grand opening of the **Recorder Music Center (RMC)** at festival site Regis University. The gala reception held on July 28 packed the entry lounge of Dayton Memorial Library as conference participants listened to a welcome from RMC director **Mark Davenport** and looked at an exhibit of a few materials housed in the RMC (*below right*).

In a conference session on “Locating and Playing Music from the Recorder Music Center,” Davenport gave an overview of how the RMC can be used. Personal papers, published music, and original manuscripts have been donated to the RMC. At the moment, the material is in boxes awaiting sorting and cataloging, with an “informal inventory” on an Excel spreadsheet. The holdings will eventually be bound if appropriate and catalogued, at a cost of \$15 per item.

A separate RMC section on the library's third floor will contain material that can be checked out: primarily books, and any music for which there is a duplicate in the collection. The online catalog will be searchable on the Web. Dayton Memorial Library is open to the public, so anyone can check out circulating materials, or request and use the originals in the Special Collections area.

In the session, participants looked up music in the inventory, requested that it be provided using the official forms, and played some of the music. One of the most enjoyable pieces was *Pelag* by Henry Cowell, in an old American Recorder Edition. “Pelag” refers to the Indonesian scale on which the piece is based, and it did have a lot of Gamelan flavor. It was composed for SSA recorders—as Davenport pointed out, there weren't as many tenors and basses in 1955 as there are now.

Gerrie Fisk (l), one of several Denver Chapter volunteers who helped at the Festival & Conference, poured wine along with reference librarian Martin Garner, who serves on the Recorder Music Center committee



Sessions on Teaching and Learning

For those wanting to help others improve or learn, there was more than one option in most session blocks.

School teachers could start with “Beginning Recorder in A Classroom Setting.” **Leslie Timmons** led her audience in initial levels of imitation, exploration, improvisation and literacy in a lively session using Orff-Schulwerk techniques. Imitation starts with non-pitched ostinati (clapped hands or easy percussion). When a simple repeated rhythm is secure, “B” on soprano recorder is taught and the ostinato played on recorders. Articulation is taught with a familiar phrase or word, playing its articulation on “B.” When the next note, “A,” is taught, children echo a two-note pattern by singing, then playing.

Literacy starts with rhythmic notation on a percussion staff. A poster-sized fingering chart is made for each note, showing it on the staff with its proper fingering.

Another method for teaching children is the Suzuki Recorder Method, covered by **Mary Halverson Waldo**. Based on the philosophy developed more than 40 years ago, all Suzuki techniques revolve around the “mother tongue” approach—children everywhere learn to speak their native languages with ease. As when a child learns to talk, the parents are also involved in a child’s musical learning—attending lessons, supervising regular practice at home, perhaps playing the instrument. Every effort is rewarded with encouragement. (If a child says something that even sounds like “mama,” parents go wild—they don’t say “you can do better.”)

A new volume of Suzuki recorder materials, now ready for sale, includes Marion Verbruggen playing on its CD. (See the ARS CD Club for current Suzuki CDs.)

Rebecca Arkenberg explored “The Recorder in the Interdisciplinary Classroom.” Her hefty handout was chock full of ideas for tying the recorder to social studies, sciences, art and writing—all used by her in tours of youngsters and teachers at the Metropolitan Museum of Art in New York City, NY. Her PowerPoint presentation, copies of which she gave out, included recorder images in works of art taken from <www.metmuseum.org/toah/hi/st_musical_instruments.htm> (“recorder” is in the Timeline of Art History), and <www.recorderhomepage.net>.

Sessions gave tried-and-true advice in teaching ensembles. For beginning classroom ensembles, **Timmons** used Orff-Schulwerk experiential methods by starting with a “Welcome to Denver” ostinato

that was passed around the room. The group then played that rhythm on one note on recorders and added non-pitched percussion accompaniment. Each player improvised using several notes, with the same rhythm. They learned the round “Firefly” by memory, playing it at four-, two- and one-beat offsets—a challenge!

For students with a grasp of the basics, an after-school or community-based “recorder club” can give two-way motivation—if they join a Junior Recorder Society, they do better in private lessons or music classes, and vice versa, said **Louise Carlslake** in her discussion of the East Bay Junior Recorder Society (profiled in the January 2005 AR). Many EBJRS members keep coming back well into their high-school years because they are encouraged to compose or arrange for the group.

Parents are kept in the loop by being invited to arrive 15 minutes early, a time at the meeting’s end used for a mini-recital. This also serves the double purpose of giving the children experience playing.

The primary goal of most adult beginners is to play music.

Frances Blaker’s session on coaching young ensembles was useful for any consort, focusing on building ensemble skills as well as providing strategies to keep interest levels high. She uses a warm-up routine that utilizes listening skills. Team-building is also important—choose a consort name, print T-shirts, attend recorder concerts together, and work towards a performance goal with high standards.

How does teaching adults differ from teaching kids? **Carlslake** presented her concise overview of basic teaching ideas and how they differ from teaching children. The primary goal of most adult beginners is to play music. They also see the recorder as a social instrument. Have them play together with others—first play duets in lessons. She also recommends starting adults on knick tenors and basses.

Carlslake helps adults relax while managing breathing and hand placement. She demonstrated breathing (let air flow out from the diaphragm, fill the vacuum in the diaphragm), and shared a list of her favorite method books, studies and repertoire. The group played several examples.

Cléa Galhano said she starts “The Adult Beginner” by taping

holes closed to allow immediate access to lovely low sounds. She emphasizes listening from the beginning and never stops—and likes using one of the Suzuki books in addition to these Suzuki ideas. Introducing many important concepts all at once—breathing, phrasing and tonguing—gets adults to music quickly.

In another session, “Special Issues for Mature Beginners,” **Galhano** led a discussion about items on her outline: technical issues like posture, sound resonance, energy, breathing, articulation, fingering, interpretation and music style; psychological issues of self-confidence, listening and playing, listening to others, and performance anxiety; and repertoire in a variety of styles to challenge a mature player.

For repertoire, the small group played Aldo Abreu’s articulation exercises, Susato dances, and some interesting alto duets from *Holiday in the Village* by Japanese composer N. Nakanishi. Galhano provided coaching on phrasing, articulation and interpretation—a great opportunity to play in an intimate setting with her!

More articulation ideas were covered in **Letitia Berlin**’s “Teaching Articulation and Phrasing.” She provided a handout of primary sources and current methods for articulation. Various tonguing styles were demonstrated, then attempted by the group. Using articulations appropriate to the music is important for recorder players, many of whom only know and use TT.

Carlslake’s focus on “Teaching Baroque Ornamentation” began by mentioning Eric Haas’s book on ornamentation. She divided ornaments into general categories: essential, French, and free improvisation. She provided a copy of the facsimile of the Larghetto from Handel’s C major sonata, and pointed out many specific examples. Handel expected the player to add trills, but he did put in some; the Larghetto has good examples.

Then, to expand on standard French ornaments, **Carlslake** referred to Betty Bang Mather’s writings. The participants studied a chart of *agrément*s, as she discussed each one, suggesting possible modifications. For improvisational ornaments, examples were examined from the Telemann *Methodical Sonatas* and Corelli.

Louise Carlslake shows an aid, made from foam rubber, that wraps the right thumb so that it is pulled away into a “c” shape—with the thumb on its side rather than flat to the recorder, opening up the thumb joint.





At the ARS table in the exhibition (l to r): Denver Chapter member Anne Chetham-Strode, ARS Board member Marilyn Perlmutter, Clara Olson (daughter of Honeysuckle Music owner Jean Allison Olson), LouAnn Hoffman of California, and presenter Cléa Galhano

Putting it all together in a “Big Band” setting can be hard, but **Berlin** covered lots of helpful basics for working with groups from monthly ARS meetings to workshop classes. Among her suggestions were to start each meeting with warm-ups: stretch, breathe, listen well and play unisons in tune. Check tuning from the bass up. Have people play chords: start on a unison D, have each voice change to other notes, and listen to stay in tune.

For a person wishing to apply ideas one-on-one with students of any age, **Waldo** discussed how to build a studio. She covered her handout points, and stressed the importance of regular communication with students (and parents, if the studio comprises young students): verbally, by e-mail and through handouts, and on a dry erase board in the studio.

For any who wish to teach, nothing is more inspiring than watching a master teacher. Valuable learning experience for observers and players was provided as four conference participants performed in a master class with **Matthias Maute**.

Roger Cunningham of Peoria, IL, played the Andante movement of a Bach flute sonata on alto recorder, accompanied by Maute on the walking bass line. Since the movement sounds improvisatory, Cunningham was asked to close the book and improvise a melody of similar character over the same bass line for the first 20 measures, which are all in the same key.

Scott Hewitt of Loveland, OH, played the lyrical solo line of Hans Ulrich Staeps’s *Thon Buri*, scored for solo alto over piano and percussion. To make the piece sound truly expressive, he was advised to replace his plastic recorder with a more responsive wooden one. Since the recorder line is legato, Maute asked him to slur, with coordinated lifting and placing of his fingers to eliminate unwanted sounds.

Bill Rees of Bella Vista, AR, played the Affettuoso movement from *Fantasia No. 9* for unaccompanied alto recorder by Telemann. The melodic line, which contains wide leaps, is really a bass line combined with an upper melody. He was asked to play each line in turn, with Maute on the other line, and then played the piece again as written—with marked improvement.

Mary Ann Shore of Albuquerque, NM, performed on alto the flute part in the Presto movement of a Vivaldi chamber

concerto. In the rapid passage work involving groups of four 32nds, Maute said that “slur two-tongue two” is not correct Baroque performance practice, and suggested single tonguing, moving the tongue alternately from one side of the mouth to the other to keep it flexible.

Maute provided many insights concerning musicality and technical aspects of the music. The participants were glad to have the opportunity to play for him!

Sessions for Chapter Leaders

Anyone interested in leading and nurturing an ARS chapter would have profited from the excellent workshops on chapter leadership presented at the conference. Presenters covered a wide range of useful information, accompanied by handouts that will eventually be available to all from the ARS Chapters & Consorts Committee.

Participants engaged in an active exchange of experiences and ideas that could have been even more fruitful if there had been representatives of more chapters (the same people attended most sessions).

ARS Administrative Director **Kathy Sherrick** began her comprehensive “Chapter Basics” session with a thought-provoking quiz on characteristics useful to a chapter leader (not all passed!). She reviewed benefits of being a chapter—including the *Chapter Handbook*—plus requirements to be a chapter, officers, meeting formats, and regular chapter activities. She emphasized having a definite plan for what to do with novices, such as providing a special coach, so they will continue to attend.

In “Marketing and Promoting Your Chapter,” ARS President **Alan Karass** handed out a lengthy list of ways to generate interest in the recorder. He stressed the importance of the chapter having a brochure or business card to give out. A web site can also serve as a marketing tool. Among the many contacts to utilize in addition to schools (and home schoolers), community music schools and churches, suggestions included bookstores, museums, libraries, senior centers, coffee shops and music stores. Group members added newspaper listings, Welcome Wagon kits, Boys and Girls Clubs, and hobby fairs.

“Running Workshops for Fun and Profit,” presented by former ARS President and longtime participant in ARS activities **Connie Primus**, was a topic of interest to all except smaller chapters. She alerted the group to the many considera-

tions in both planning and conducting successful workshops. Among the many factors to consider are dates, availability of appropriate facilities, budgeting, schedule, class placement, publicity, refreshments/meals and logistics. It was a formidable list, but a successful workshop can serve to generate profit and provide outreach, as well as to improve playing.

Another lively session presented by **Primus** dealt with “The Musical End of Things.” Some chapters consist of small ensembles that meet casually in homes, with no conductor and members taking turns choosing music. Other chapters meet in a large group with one or more conductors. Still others break into small groups with placement by ability, and have volunteer or professional conductors. A combination of the above is also possible.

Meetings and special activities (formal concerts, Play-the-Recorder Month events, community outreach, etc.) should be planned during the summer. A chapter library (purchased or donated) can help provide music for the programs. The greatest challenge in selecting music is keeping more advanced players interested while considering lower level players and newcomers. Primus discussed several ways of doing this. She provided an extensive bibliography of music suitable for playing at chapter meetings, with different combinations of ability levels, and also brought copies of a variety of appropriate music.

The final session of the chapter leadership series, conducted by **Karass**, involved the thorny issues of “Chapter Finances: Options and Strategies.” It was apparent that the model used by any individual chapter depends upon many factors, especially chapter size. Possible models are becoming an independent nonprofit 501(3)(c) organization, using a personal treasurer, affiliating with an “umbrella” organization (like a community music school), operating on a cash-only basis, or in rare instances, having no finances (no income or expenditures).

Options mentioned for fund-raising included workshops, honoraria for chapter performances, and sale of T-shirts and cookbooks. One chapter receives donations as memorials to deceased members.

Altogether, this block of sessions on chapter leadership was valuable. If a similar offering is made available again, it would indeed be worthwhile for representatives of as many chapters as possible to participate, in order to profit from the wealth of information presented.