



*Recorder Music Center celebrates five years, EMA turns 25,  
Von Huene Workshop is 50, Montréal Recorder Festival*

## The Recorder Music Center Turns Five

*By Mark Davenport, Founder/Director,  
Recorder Music Center, Denver, CO*

The Recorder Music Center (RMC) marked its fifth year in operation last summer, since officially opening its doors in July 2005 in conjunction with the ARS's first Festival and Conference at Regis University in Denver, CO. Since then, the RMC has continued to grow and flourish, with an estimated 18,000 editions of recorder music and other scores for early instruments and voice.

The RMC instrument collection has also grown with the addition of two harpsichords, a bass viol, and several cornettos added to its assortment of recorders. The instruments are on display in the RMC Alcove on the third floor of Dayton Memorial Library at Regis, and utilized by student and community members of the University's Collegium Musicum. An A-415 low-pitch alto is on loan to a local student who performs in her high school Baroque ensemble. Children from area elementary schools and interested members of the community are also regular visitors.

The RMC's Archival Collection houses important historical material connected to the recorder movement in America and abroad. The music collection and papers of Erich Katz (honorary president of the American Recorder Society) and Martha Bixler (past president of the ARS) are among its holdings. The RMC is also the official repository for historical papers of the ARS.

Elizabeth Cook, archivist for the collection, has expanded the accessi-



bility of RMC holdings by more fully utilizing the library's web site. Each collection now offers helpful online finding aids such as "Scope and Content," "Historical Notes" and a "Series Listing and Description." See [www.regis.edu/library.asp?page=about.collections.recorder](http://www.regis.edu/library.asp?page=about.collections.recorder).

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The recorder music collection occupies the bulk of the RMC holdings. This past year the RMC received the substantial recorder music library of the late Shirley Robbins, generously donated by her daughter Karen Robbins. Added to the Center's large collections, from Gordon Sandford, David Goldstein, Constance Primus, Rafe Ronkin, Martha Bixler and the Denver Chapter of the ARS, the RMC's approximately 18,000 scores may represent the largest collection of recorder music anywhere.

The process of cataloging and binding these editions is slow and expensive—on average about \$15 per score. To date, the library has cataloged and bound about 1400 scores (at a rate of about 40 scores per month). Once cataloged and bound, they are placed in stacks in the RMC Alcove, next to the recorder instrument display case, where they are available for checkout or through interlibrary loan.

With the majority of the music collection still in queue for cataloging and binding, we didn't want the scores simply sitting "on hold" for the next few years. Consequently, a plan is in place for lending "pre-catalogued and bound scores" as well. Toward this end, we have purchased software for the RMC office where we can more quickly inventory the scores (by title, composer/arranger, publisher, instrumentation, and location/box number).

A significant development has been the allocation of a large 700+ square foot space in the basement of the St. John Francis Regis Chapel to temporarily house these scores before they are brought over to the library for

cataloging and binding. The space now includes library shelving and acid-free container boxes. During the school year the Center plans to have regular hours of operation, when people can come view the holdings of the pre-cataloged and pre-bound editions and borrow them.

Last summer the RMC awarded its second "Special Projects Grant" to Marissa Kishell (*photo at left, with Mark Davenport*), a senior at Regis University pursuing a B.A. in Music History and Literature, and Music Performance (percussion). Thanks to a generous donation from an ARS member, Kishell conducted work in June and July preparing collections for cataloging and binding, and inventoring the boxes of scores. She plans to pursue musicology graduate studies upon finishing her degree at Regis.

We continue to encourage ARS members to take advantage of the services provided by the RMC and ask that you consider donating to the RMC recorder music, instruments or other materials relating to the activities and development of the recorder movement.

***Do you have recorder music, recordings or instruments that you would consider donating to the RMC? For information about donating material or about the Recorder Music Center, please contact Dr. Mark Davenport, RMC Founder/Director, at:  
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## ***Happy Silver Anniversary, EMA!***

The 2010-11 season marks the 25th anniversary of **Early Music America** (EMA), the North American service organization for the field of early music. Special events during 2010-11 will include a national conference, and the launch of the **EMA Young Performers Festival**, which will include the world premiere of a fanfare commissioned by EMA from **Adam Knight Gilbert**, Director of Early Music, University of Southern California's Thornton Music School.

EMA will present two major events in conjunction with the Boston (MA) Early Music Festival in June: its conference June 15-18, *Focus on the Future: the Next 25 Years of Early Music in North America*, featuring keynote speakers, panel discussions, and professional development workshops; and a Young Performers Festival, to be held every other year.

The EMA Young Performers Festival will have two components. The Festival Ensemble, comprising 25-30 outstanding students from university/conservatory groups around the U.S. and Canada (chosen through a juried process) will learn, rehearse, interact and perform together in Boston under Scott Metcalfe, director of Blue Heron Renaissance Choir. Gilbert's fanfare will premiere at the Festival Ensemble concert. EMA will also present up to 10 additional concerts by university-based early music ensembles, and offer special coaching to the participating students.

In spring 2011, over 100 concerts in at least 25 states and provinces will be offered by individual and organizational EMA members to honor EMA's 25th anniversary and to raise awareness of the widespread and vibrant activity in early music in North America.

During the 25th anniversary, EMA's outreach program will include

the expansion of scholarships, grants and competitions. Grants for festival performances by university-based early music ensembles will increase from one grant to five in 2011. Outreach grants for early music artists performing in schools and for non-traditional audiences will also increase from one annual grant to three. (A recent outreach award went to Nina Stern's S'Cool Sounds; see Stern's article on page 14 in this issue)

The number and size of EMA summer workshop scholarships will also increase. Over the past 12 years, EMA has presented 54 scholarships for use at North American summer early music workshops to high school, college and graduate students.

In spring 2011, EMA's second recording competition will select winners to record a debut CD with Naxos. A new Baroque performance competition for emerging artists will be introduced in 2011-12, to complement EMA's Medieval/Renaissance performance competition.

EMA will produce a special 25th-anniversary commemorative issue of *Early Music America* magazine, to be published this month, highlighting the achievements of the field, and exploring the challenges of the future. Special contributors to this issue include Joel Cohen (Boston Camerata), Kathy Fay (Boston Early Music Festival), Wendy Gillespie (Indiana University), Bruce Haynes (McGill University) and others.

A special edition of Thomas Forrest Kelly's new book, *Early Music: A Very Short Introduction* (Oxford University Press), will also be available to EMA members in March.

For updated information throughout the year, including concerts being presented, visit EMA's 25th anniversary web page, accessed from [www.earlymusic.org](http://www.earlymusic.org).