



**Members of the RMC committee (from left): Gail Nickless, Connie Primus, Martin Garner, Dean of Libraries Ivan Gaetz, Elizabeth Happy, Mark Davenport and Brock Erickson.**

# The Recorder Music Center: Making A Home for All Things Recorder

by Mark Davenport

For those interested in donating materials or for more information about the Recorder Music Center, please contact:

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Davenport is a specialist on Renaissance and Baroque woodwinds. His early career included touring with the internationally acclaimed New York Pro Musica in their production of the 13th-century liturgical drama *The Play of Daniel*. As a recorder soloist, he has performed throughout the U.S., and most recently with his new group **Trio Dolce**. Davenport has served on the faculty of numerous early music workshops and directs the Collegium Musicum at Regis University, where he is Assistant Professor and Director of the Music Program. His publishing company, **Landmark Press**, is devoted to the publication of music for early instruments and voice.

Davenport received his B.A. in Music History and Literature summa cum laude from Sarah Lawrence College and the State University of New York, College at New Paltz. He holds M.M. and Ph.D. degrees in Musicology from the University of Colorado at Boulder, and is a leading authority on the early 17th-century English court composer William Lawes.

For a number of years there has been an expressed desire (from myself and others) to develop a center for recorder music, along the lines of the National Flute Association Music Collection at the University of Arizona. That desire has come to fruition at Regis University, in Denver, CO, where a new center for recorder music has been established.

The purpose of the Recorder Music Center (RMC) is to provide an international repository of recorder music and a full-service research center. The RMC will also support academic programs and performance ensembles offered through the Department of Fine and Performing Arts Music Program at Regis. The center will house a number of important music collections, many received through individual donations. In addition to recorder music (and significant sets of music for other early instruments and voice), collections will include books, recordings, personal papers, instruments, art, and musical manuscripts.

The impetus for the RMC began in 2002, when I was approached by Gordon Sandford about his wish to find a home for his music library. A longtime early music enthusiast, Sandford taught musicology and directed the collegium at the University of Colorado at Boulder for 35 years. He was president of the Viola da Gamba Society of America, and served as Music Reviews Editor of *AR* for many years.

Sandford was my doctoral advisor at CU, and we developed a relationship that extended beyond my graduate years there. When he learned of plans to expand the music program at Regis, and establish a Collegium Musicum there, he decided he would like to support the program by donating his music library to Regis. After consulting with Ivan Gaetz, Dean of Libraries at Dayton Memorial Library on the Regis campus, we gladly accepted.

Previously, I had worked with Sandford's music library, as he very generously

lent me many of his books and scores for my doctoral research work. I was not prepared, however, for the sheer volume of music he had collected through the years.

Over the course of the past two years, I have made numerous trips to his home in Estes Park, CO, filling my car to the brim with boxes of recorder and viol music and carting them down to the library at Regis. Unfortunately, Sandford had been battling cancer for a good part of that time

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and sadly, in March, he finally succumbed. Just three days before his death, I visited with him and his family. Later in the day, he brought us into his garage and pointed out, in his cheerful and organized way, one last group of boxes he wanted to have included in the collection. The Gordon T. Sandford Music Collection has only partially been inventoried, but it already numbers in the thousands of editions. In addition to recorder music, there is a complete set of *American Recorder* (already bound) and *The Recorder Magazine*, among other early music periodicals.

In 1999, when my father (LaNoue) passed away, I inherited his recorder music library. LaNoue had edited the *ARS Newsletter* in the 1950s and became the Society's first president when it expanded over the continent in 1960. His collection of recorder music is also substantial.

I quickly realized that, with my father's and Sandford's collections, there were the makings for a wide-ranging and comprehensive recorder library. Thus, the idea of a center for recorder music was launched.

Such an undertaking is not developed without the support of many people, as well as appropriate and suitable facilities. The Dayton Memorial Library, on this Jesuit institution's Lowell campus, houses collections including nearly 260,000 print volumes and 2,500 current journal subscriptions, with an additional 5000 full-text journals available online. The Fr. William E. Becker Art History Slide Collection includes over 85,000 items. The collection of rare and antiquarian volumes also includes illuminated manuscripts from the 13th and 15th centuries. Personal reference and research assistance is provided over 70 hours a week from reference desks, as well as assistance by phone, including by toll-free number and by e-mail. The library is open to the public and very user-friendly—it offers borrowing privileges and in-house use of all library resources to walk-in patrons. What a wonderful home for a recorder music center!

Gaetz (Dean of Libraries) and I met to discuss the development of such a center at Regis, and he has offered his full support, as has Dean of the College Paul Ewald. Gaetz suggested I form a planning and development committee to oversee the implementation of the center.

My intentions, all along, were to form an alliance with the American Recorder Society, for both practical and mutually beneficial reasons. Also, **Brock Erickson**, ARS executive director, and **Gail Nickless**, former executive director and now editor of *American Recorder*, are conveniently living in the Denver area.

**Connie Primus**, former president of the Society and currently the music reviews editor of *American Recorder*, lives in nearby Georgetown, CO, and also serves on the committee. Connie has expressed an interest in such a recorder center for many years.

Joining the four of us are **Martin Garner**, Reference Librarian, and **Elizabeth Happy**, Archivist, both at Dayton Memorial Library; and one out-of-state committee member, **David Lasocki**, Head of Reference Services, William and Gayle Cook Music Library, Indiana University. Lasocki brings his years of expertise in the field of recorder research to the committee and to the development of the center.

In committee meetings, we have discussed many issues and are still in the development process. The goal is to catalog the music collections fully, so that searches can be performed in the library's online catalog. This will allow scholars and musi-

cians to identify sources held by the RMC without having to visit the library.

Many of the materials will be circulating items and available to the public (we want the manuscripts to be used for performance as well as for research!). Funding is currently being sought for construction of a music alcove on the third floor of the library, which would offer seating and shelving for the circulating collections. Personal correspondence, original manuscripts and documents, and other valuable or rare materials, will be housed in the university archives, conserved through standard archival techniques and available to the public by advance request.

Last summer, after the RMC committee's first meeting, I was invited to present a report to the ARS Board during their September 2003 meeting (coincidentally held in Denver). The entire Board has been extremely supportive. Since then, we have already had a number of additional potential donors come forward with significant music collections, including **Connie Primus** and **David Goldstein**.

Goldstein had expressed a desire for his papers and manuscripts to come to the center just weeks before he died. For all of us interested in preserving David's legacy, the center will provide a fitting tribute.

Many thanks to David's friend Alan Ginsberg, and to David's family, as well as ARS president Alan Karass, Richard Carbone, and other Board members, for helping to see that David's wishes are fulfilled.

A recent development includes plans to move the ARS papers and the Erich Katz Collection, both housed at the American Music Research Center (AMRC) at CU-Boulder, to the RMC. The agreement to move the collections was a significant gesture of support on the part of the director of the AMRC, Tom Riis, and other members of the music library staff at the University of Colorado. Having in one place the repository for the ARS papers, the Erich Katz Collection, the David Goldstein Collection, the Gordon T. Sandford Music Collection, and other major collections of recorder music, will truly make the Recorder Music Center a hub for recorder activity in America.

I will continue to update ARS readers, through this publication, about the progress of the RMC. There are currently plans under way for an international recorder conference, to be sponsored by the ARS and Regis University in summer 2005. We hope to open the Recorder Music Center to the public during this conference.

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